

ANNUAL REPORT 2019



Escalate IV performance. Photo Art Atelier

2019 Mission: to provide a number of high quality dance programs, not limited to any particular genre, which:

- engage and inspire ACT dance makers, performers, audiences, and other participants in the ACT
- provide employment in the ACT for professional dancers and support for professional dance careers in the ACT
- enable ACT pre-professional dancers to access professional pathways.

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ACT Incorporated Association Number AO 1179

Ausdance ACT acknowledges the Ngunnawal people as traditional custodians of the Canberra region. The region was also an important meeting place and significant to other Aboriginal groups.

Ausdance ACT acknowledges the historical dispossession and its continuing legacy for Aboriginal and Torres Strait Islander peoples.



Escalate IV Alana Stenning. Photo Art Atelier

PRESIDENT'S REPORT

This report is being written in the period of 'Covid-19 recovery', following months of public health measures of physical distancing and isolation to control transmission of that virus in Australia. The controls have worked to 'flatten the curve' of virus transmission (which is absolutely terrific) but have proven particularly challenging for arts practitioners, including the dance sector.

By contrast 2019 was an 'ordinary' year! However, at Ausdance ACT, nothing is ever 'ordinary'.

It is a privilege to report that 2019 was another highly creative, inventive, productive, busy and successful dance year for Ausdance ACT and, most importantly, for our programs' participants and beneficiaries.

Ausdance ACT's success is measured –

- in the development, delivery and reach of all our programs;
- the selection as a finalist in the Chief Minister's Inclusion Awards;
- the admirable capacity of team members to 'weather' and work through challenging personnel changes; and
- the pleasing financial results (see the Treasurer's report and the 2019 audit), which – through the dedication of everyone – 'turned round' the 2018 end of year result.

We owe success to a group of amazingly inventive, hardworking and determined people – that is, Ausdance ACT's 2019 core team members and program staff as well as committed volunteers, particularly Board members. There are more details at the end of this Annual Report.

Programs in 2019

Ausdance ACT adds significant value to the broad, diverse and busy dance sector of Canberra.

In 2019 Ausdance ACT provided –

- 5 programs which were mostly artsACT-funded –
 - **Escalate** – this was the fourth provision of our dance mentoring program for emerging dance artists from 16 to 26;
 - **Australian Dance Week**, an annual celebration of all things dance;
 - **Connexions** dance mentoring program;



Australian Dance Week launch
with Divusha Polepalli. Photo Art Atelier

- **LINK-d**, a 'one off' Community Outreach Arts Funded program to support a pilot for a new dance development project for professional ACT based dance artists, community dancers and young refugees who have suffered trauma;

and:

- the **Professional Dancer Support Program** – with 4 sub-programs, being Open Classes, the PAID program, Packed Lunches and auspice support;

and:

- the 35th annual **Youth Dance Festival**, which is largely self-funding, but which pleasingly has artsACT grant support to engage professional dance artists to provide choreographic mentoring for students, and provides 10% of total production costs.

A strong and consistent feature of all Ausdance ACT's programs are that they are inclusive and welcoming. Ausdance ACT's long commitment to dancers living with disabilities was recognized by being listed as a Finalist in the 2019 Chief Minister's Inclusion Awards. Ausdance ACT seeks to provide opportunity to young people in particular who, but for our programs, might not engage with dance at all or might not engage at the level of which they are capable.

Productions and events were imaginative, engaging and memorable. Highlights include the launch, presented with Australian Dance Party, of Australian Dance Week by Gordon Ramsay MLA, the Minister for the Arts, at a dance-focused party at New Acton, with Welcome to Country provided memorably by Paul House. 2019 ADW's theme was the many anniversaries in the year – for example, the 30th for Mirramu (Dr Elizabeth Cameron Dalman OAM) and 50th for Sydney Dance Company (visiting in Dance Week and holding a workshop for local dance students).

In 2019 the 35th Youth Dance Festival *Generation Next* saw a range of challenging and passionate student-made dance pieces that expressed their ideas for their generation, over three nights at the Canberra Theatre. In addition, interested students chose to work with Jamie Winbank and Mel Markos to develop and perform their own original opening piece for each of the three nights, *For our Future*. In addition, at each evening, QL2 dancers performed *Anxious*, an original 'live ad' dance work about young people's mental health.

There are more program details later in this Annual Report.



Youth Dance Festival 2019. Photo Art Atelier

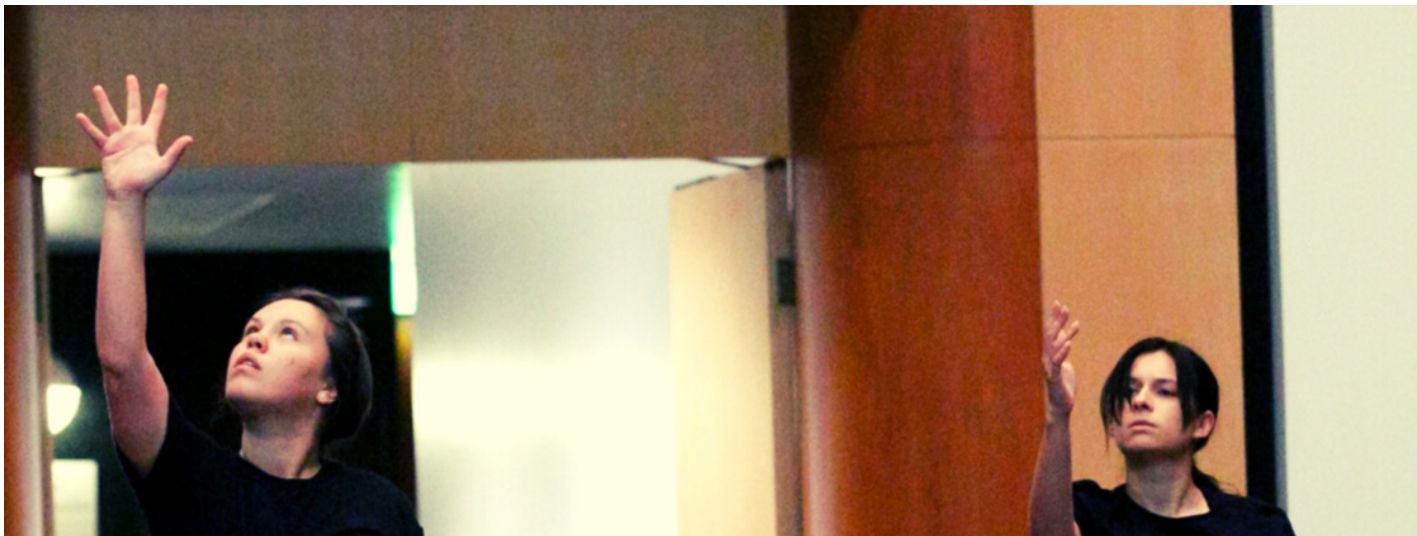
Staff

The Board, part-time Manager Emma Dykes and part-time Programs Curator-Creative Director Liz Lea started 2019 with staffing challenges. The person appointed in September 2018 to the key team position of part-time Administrator had resigned just before Christmas to take on a better paid full time role and the manager of Youth Dance Festival needed to significantly reduce her hours available for Ausdance ACT, because of other commitments.

With a busy schedule ahead and with program participants relying on that schedule, these realities needed to be managed quickly. The Board thanks Manager Emma Dykes and Program Curator Liz Lea for their problem-solving and resilient responses.

Ausdance ACT has engaged only part-time staff (on various FTEs) since 2015 because of funding levels and because of the preference to direct program grant money to paid opportunities for professional dance practitioners. An unintended consequence of engaging an entirely part-time team of skilled individuals is that all team members are very busy and well-scheduled (including with commitments interstate and overseas) in addition to their work for Ausdance ACT. The situation for each to simultaneously juggle their various roles and commitments is, not surprisingly, challenging and exhausting. In addition, the non-Ausdance commitments mean that there are limits on expanding the paid hours of team members to cover departures or absences of others.

We were fortunate to recruit a new administrator at short notice in early 2019. As the year progressed, management / administration requirements became more complex. Our Manager had to step back from her Ausdance ACT work and take long leave. Our projected income was affected by a lack of time to complete our donations strategy. Consequently, from mid-2019 all organisational and program management was carried out by remaining employed team members and Board volunteers. This work included all marketing and communications (social and traditional media, the new website and re-introduction of an e-newsletter) and the essential and detailed task of the application for funding for 2020-21 (see further below).



Auspiced project BOLD II in the foyer of Australian Parliament House. Photo Art Atelier

Late in the year the Manager, Emma Dykes, resigned after almost 5 years in that role. Emma is now Marketing & Events Manager of The Social Mind. Creative Director, Liz Lea, also resigned after 4 years working with Ausdance ACT. Liz is an independent dancer with many project commitments, including overseas/international engagements. After many years with Youth Dance Festival and as Creative Director and producer in 2019, Jamie Winbank decided it was time for another dance professional to direct and produce this much-loved event. Jamie is based in Sydney and teaches for Sydney Dance Company. Also, Olivia Fyfe decided to not administer open classes after 2019. Olivia works with the Australian Dance Party and teaches at QL2 and studios.

None of these departures was easy for anyone. There is huge professional commitment and investment by all to Ausdance ACT's mission and to each of the programs. The energy levels and work ethic by team members have been outstanding. However, in the view of the Board, even though there are 'non-financial' rewards in working with Ausdance ACT, the pressures, funding levels and uncertainties and available remuneration all place limits on longevity in these demanding roles. The Board considers that Ausdance ACT needs a full time Director to engage and work with creative programs staff.

Funding in 2019

2019 was the 4th year of continuous Program Organisation Funding by artsACT (2016-17, 2018, 2019). In addition, Ausdance ACT received the one-off Community Outreach Arts Funding Grant of \$25,700 which was partly spent. The remainder has been carried over into 2020, with the permission of artsACT.

In mid-2019 Ausdance ACT submitted a detailed application for 2-year Program Organisation funding for 2020-21. Submissions of this kind require strong strategic focus and analysis of need and capacity to deliver within a limited budget. Not long before Christmas 2019 Ausdance ACT received the very pleasing news that our application for 2020-21 was successful.

Ausdance ACT is pleased that, amongst the seven other successful applicants for 2020-21 Program funding, is Australian Dance Party Limited, led by contemporary dance creator and producer, Alison Plevy. The decision to provide 2-year funding to ADP is a significant event in the dance landscape of the ACT. It is the first time in decades that the ACT Government has provided more than project funding to a non-youth dance company.



Escalate IV Nick Jachno. Photo Art Atelier

Thank you

Ausdance ACT cannot provide programs of quality, within a business plan that looks to the future, without a team that works very hard to create and deliver those programs.

Thanks go particularly to Ausdance ACT Creative Director Liz Lea, Manager Emma Dykes and Youth Dance Festival Creative Director Jamie Winbank, as well as to Olivia Fyfe for her administration of Open Classes. We also thank everyone who has worked on our programs (there is a list later in the Annual Report). There is such passion and joy in the work you do!

I want to record here my sincere personal thanks to every Board member during 2019 - office-holders Kym Degenhart (Vice President), Elle Morris (Secretary) and Josh Duke (Treasurer) and members Susan Johnson, Cheryl Diggins and Emma Laverty. They bring to their work on the Board commitment, wisdom and experience and a very valuable range of relevant backgrounds and skills which enrich discussion and ground our decisions.

Thank you to the ACT Government – through artsACT - for their financial support for the work of Ausdance ACT. Thank you also to Ainslie + Gorman Arts Centres for their companionship, creative empathy and, of course, provision of accessible accommodation for our home base within this special, creative arts hub.

Finally, warm appreciation to all our volunteers, private partners and members. Your support for dance, dancers and Ausdance ACT is essential to our present and our future.

May 2019 marked the start of my eleventh year on the Board of Ausdance ACT and my ninth as President. I never intended to stay in the President's role for so long. This President's Report will be the last one from me. I look forward to reading the next one, about Ausdance ACT in the year of Covid!

LAUREN HONCOPE





TREASURER'S REPORT

Alison Plevy, recipient of an Ausdance ACT travel bursary to attend the 2019 National Dance Forum. Photo supplied.

It is my pleasure to present the Treasurer's Report for the year ending 31 December 2019.

I am pleased to report that Ausdance ACT exceeded its financial goals and objectives for 2019 following the Plan of Action outlined in the 2018 Treasurer's Report. The year presented unique challenges, however thanks to continued community support, responsible financial management by our employees and guidance from the Board, 2019 was a year of notable accomplishments.

Financially, Ausdance ACT concluded the year with a sustainable budget, rightsized and strong balance sheet and with no formal debt as of December 31 2019.

We exist to provide high quality, accessible and inclusive dance programs, from across all genres, which engage and inspire dance makers, performers, audiences, and other participants. Whilst we are not motivated by making a profit, having a robust financial base means that we can establish a solid and long-term base for dance and arts in the ACT and the surrounding areas. We will continue pursuing financial strength as the foundation on which everything else can be built.

Ausdance ACT's financial progress from prior years have been underpinned by a considered effort to reset the organisation operationally. Highlights of the 2019 year include:

- Total income for 2019 represented a 18.9% increase on 2018 which was driven by a 'one-off' community arts grant and an increase in sponsorship, philanthropy-in-kind and fundraising coupled with unwavering community support through volunteers, in particular – our President, nLauren Honcope. This led to Ausdance reporting an operating profit of \$20,185 which was a significant turnaround from the 2018 year. This has set up Ausdance with a sound foundation of equity of \$63,340 coming into the 2020 year;



Launch of Youth Dance Festival 2019 at The Canberra Theatre with YDF Creative Director Jamie Winbank, dance teachers, and the Minister for the Arts. Photo Art Atelier

- Increase in Ausdance ACT membership of more than 45 percent from the previous year; and
- The 35th Youth Dance Festival (YDF) contributed a gross profit of almost \$106,000, an increase of \$8,465, up 8% from 2018. Ausdance generated 38.5% of its income as earned income from YDF. This was only made possible through the continued generous sponsorship of our community business partners and individuals – to this end, I sincerely thank you for your support.

Ausdance ACT entered 2020 in robust financial health, which will help the organisation to navigate the unprecedented events that have been devastating communities globally and are continuing to unfold.

I would like to acknowledge the ongoing financial support provided by the ACT Government through artsACT which is so important to the financial viability of Ausdance and directly impacts its ability to provide dance programs to the community within the ACT and surrounding areas.

Finally, I would like to thank Ausdance's staff, volunteers, members and board for continuing to deliver exemplary high quality, accessible and inclusive dance programs for our community.


JOSHUA DUKE

BC (Accounting), Grad Dip Chartered Accounting





PARTNERSHIPS & KEY RELATIONSHIPS

Dance Week 2019 launch.
Photo Art Atelier

Ausdance ACT's largest single financial partner/supporter remains the ACT Government, through artsACT. In 2019 total grant income represented around 57% of our total income. Ausdance ACT is grateful for that continuing ACT Government support through artsACT. Ausdance ACT's programs simply could not happen without the support of our non-government community partners and sponsors, and the extraordinary value of in-kind and volunteer support. We thank all those who supported us in 2019.

Australian Dance Week

artsACT, Ainslie + Gorman Arts Centres, Belconnen Arts Centre, QL2 Dance, Andrea McCuaig Design, Art Atelier Photography (Andrew Sikorski), Lorna Sim Photography

Connexions

artsACT, Namadgi School, Ainslie School, Majura Primary School, Narrabundah Preschool, Campbell High School

Escalate

artsACT, Ainslie + Gorman Arts Centres, Lorna Sim Photography, Art Atelier Photography, Sidestage Productions

Open Classes

artsACT, QL2 Dance Canberra

Youth Dance Festival

artsACT, Canberra Theatre Centre, Art Atelier Photography, Sidestage Productions, KV Productions, Betty Belle Design, QL2 Dance, Actsmart Public Events, Images Instantly

Media Partners

WIN TV, Canberra Weekly, Hit 104.7 Canberra, Her Canberra, Images Instantly

Production Partners

Art Atelier Photography, Lorna Sim Photography, KV Productions, Canberra Theatre Centre, Gravity X Media, Australian Dance Party, Andrea McCuaig Design, Actsmart Public Events, Ainslie + Gorman Arts Centres.

AINSLIE+
GORMAN
ARTS CENTRES

Supported by



MEMBERSHIP

Ausdance ACT is dedicated to the dance sector. Becoming a member of Ausdance ACT directly contributes to the future of our dance community. Members include independent dance artists, other dance organisations, private dance studios, dance teachers and students including high schools and colleges. We are passionate about all areas of our sector, whether you are an independent dance artist, a cultural group or dance studio. Membership rates continue to be set relatively low in order for them to be accessible and inclusive.

Become a member and see membership benefits at www.ausdanceact.org.au/memberships



Youth Dance Festival 2019 launch. Jamie Winbank and Liz Lea with Ausdance ACT President and volunteer, Lauren Honcope. Photo Vishal Pandey



Emma Dykes 2015 - 2019

Emma brought a broad and valuable range of experience to Ausdance ACT including administering a dance studio; managing Canberra-based independent dance company Paige Gordon & Associates; and being a publicist, then Marketing Manager, then Programming Manager at the Canberra Theatre Centre. She started as Ausdance ACT's Marketing Manager before taking on project management and then becoming the Manager of Ausdance ACT.



Jamie Winbank 2013 - 2019

Jamie trained with the Quantum Leap Youth Ensemble before graduating from WAAPA (Dance). He is a dance and theatre creator, director, performer, and educator. Performance credits include Opera Australia's *Handa on Sydney Harbour*, *West Side Story*, Meryl Tankard's *VX18504*, *Wicked*, *The Little Mermaid*, *Mary Poppins*; and residencies with Frantic Assembly (London), and Les Ballets C De La B (Ghent, Belgium). He has worked with many independent projects including his own, worked in an array of roles for QL2 Dance / Quantum Leap Youth Ensemble, and he is a Sydney Dance Company National Tour Teaching Artist and Virtual Studios Teaching Artist. Jamie served as Youth Dance Festival Rehearsal Director 2013-2014; YDF Creative Director and Choreographic Mentor 2015 - 2018; YDF Creative Director and Producer 2019.



Liz Lea 2016 - 2019

Liz holds a BA Hons, London Contemporary Dance School, University of Kent, UK. Liz is a performer, choreographer and producer with extensive Australian and international experience. Liz works with contemporary and classical Indian dance. Liz has strong experience in community and inclusive dance practice. Liz was 2017 Canberra Artist of the Year and, in 2018, a Canberra Dance Artist award winner. She received a 2017 Australian Dance Award for her direction of *Great Sport!* for Canberra Dance Theatre at the National Museum of Australia and in 2019 was a Finalist in the ACT Women's Awards. Liz was the Artistic Director of CDT for six years and runs two Festivals: BOLD and DANscienCE. Liz worked with Ausdance ACT as Program Curator and then Ausdance ACT Creative Director.



Olivia Fyfe 2016 - 2019

Olivia trained with Canberra Dance Development Centre and QL2 Dance before graduating from WAAPA as BA (Dance). Olivia has performed with Fiona Malone, Cadi McCarthy and Company, Adelina Larsson, Jamie Winbank, Stella Electrica, PVI Collective, Strange Attractor, Cathy Young and most recently Alison Plevy (Australian Dance Party). Olivia enjoys performing as a freelance dancer as well as teaching class. Olivia was Administrator; Youth Dance Festival Rehearsal Director (2015) then Manager; and Open Classes Project Manager 2017 to 2019.



ESCALATE

Escalate is a mentoring program for ACT based dance artists of any style between 16-26 years. It offers professional dance and career development through a full process of creation from a mentee's initial concept to a fully realised 5-8 minute work. The program is cross genre and enables young dance artists to explore different movement styles in a nurtured development process. In 2019, Escalate focused on film in dance work. We were delighted to engage as a mentor, the 2018 Canberra Artist of the Year, film maker Kim Beamish.

Emerging dance artist mentees were Favour Wallace (West African), Bailey Wyatt (Hip Hop) and Courtney Mattick (Musical Theatre). Ausdance ACT paid three Escalate IV bursaries for professional artist mentees Nicholas Jachno (Contemporary and modern), Alana Stenning (Contemporary) and Natsuko Yonezawa (Dance Film).



Nick Jachno. Photo Art Atelier



Alana Stenning. Photo Art Atelier

Escalate IV mentees and dancers, performance at The Ralph, Ainslie+Gorman Arts Centres. Photo Art Atelier

Mentors were Liz Lea (Ausdance ACT), Eric Avery (First Nations contemporary dance artist and violinist), Leena Wall (Fresh Funk /TAC) Kim Beamish (Dance Film), Deborah Di Centa (Contemporary, Ballet), Jamie Winbank (Contemporary).

Mentees worked together in classes, received individual development sessions, professional advice, and promotional photo packages. The finished works were presented in a performance season at the Ralph Wilson Theatre on 12 & 13 April, with the support of Ainslie + Gorman Arts Centres.

Canberra Critic's Circle said: ' "Escalate IV" is notable for the diversity and originality of its topics, for its imaginative lighting and presentation, for its innovative use of film and indeed, the overall excellence of the dancers.'

"It was a great privilege to be invited to be part of the Escalate program as a paid mentee. It was such a great experience not only for me as a choreographer and video producer but also as a dancer/performer. It allowed me to broaden my perspective of the piece I was creating and by doing this, I was able to come up with new choreographic ideas and also different ways of approaching concepts". - Natsuko Yonezawa



AUSTRALIAN DANCE WEEK

Dance Week 2019 launch. Photo Art Atelier

2019 Dance Week celebrations took advantage of a series of anniversaries, including its own 30th Anniversary. Also were: Sydney Dance Company (50); Ausdance ACT's Dance Fest (35); Elizabeth Cameron Dalman at Mirramu (30); Canberra International Music Festival (25); QL2 Dance (21); and Dance on the Edge at BAC (10).

The project began at Mirramu with a weekend of festivities focusing on creative responses over 30 years to Mirramu's location and environment.

International Dance Day 29 April started with a full-class workshop at Black Mountain School conducted by Debora Di Centa. This was followed by the Dance Week launch by the Minister for the Arts at Makeshift café, New Acton, co-hosted with the Australian Dance Party and New Acton. Performances were by ADP, Fabulous Fan Dancers, Canberra Dance Theatre's GOLD company, Kuchipudi dancer Divyusha Polepalli. The Welcome to Country was by Paul House and the launch included multi-language readings of the International Dance Day message.

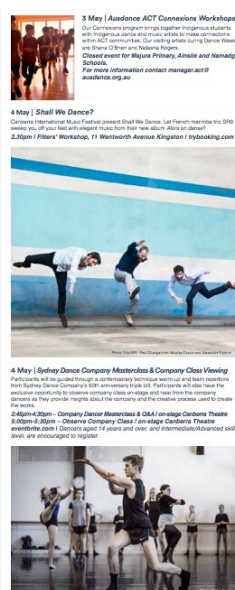
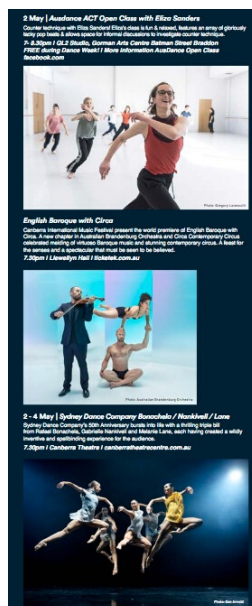


GOLD dancers from Canberra Dance Theatre perform for the Dance Week 2019 launch. Photo Neil Roach

Dance events included Moon Walk by Zsuzsi Soboslay, Dance on the Edge at BAC, Sydney Dance Company, Circa and the Baroque Opera and many more open classes and events listed in the calendar.



Sydney Dance Company Dance Week 2019 class on the main stage of The Canberra Theatre with 34 participants. Photo unattributed





Namadgi School teacher Kym Degenhart and Connexions workshop tutor Emma Lavery. Photo Emma Lavery

CONNEXIONS

Connexions Aboriginal and Torres Strait Islander Mentoring Program connects students with artists. It runs over the school term in school hours in schools as an opt-in program for Aboriginal and Torres Strait Islander students.

Connexions is structured around creative workshops with a focus on dance using leading Aboriginal and Torres Strait Islander artists to inspire and connect young people with culture.

The initial 2019 workshops were led by Wiradjuri and Ngiyampaa elder Graham Davis King and NAISDA graduate and Noongar woman Natasha Rogers. Over two days they delivered impactful and meaningful workshops in the four participating schools.



Natasha Rogers and Eric Avery. Photo Art Atelier



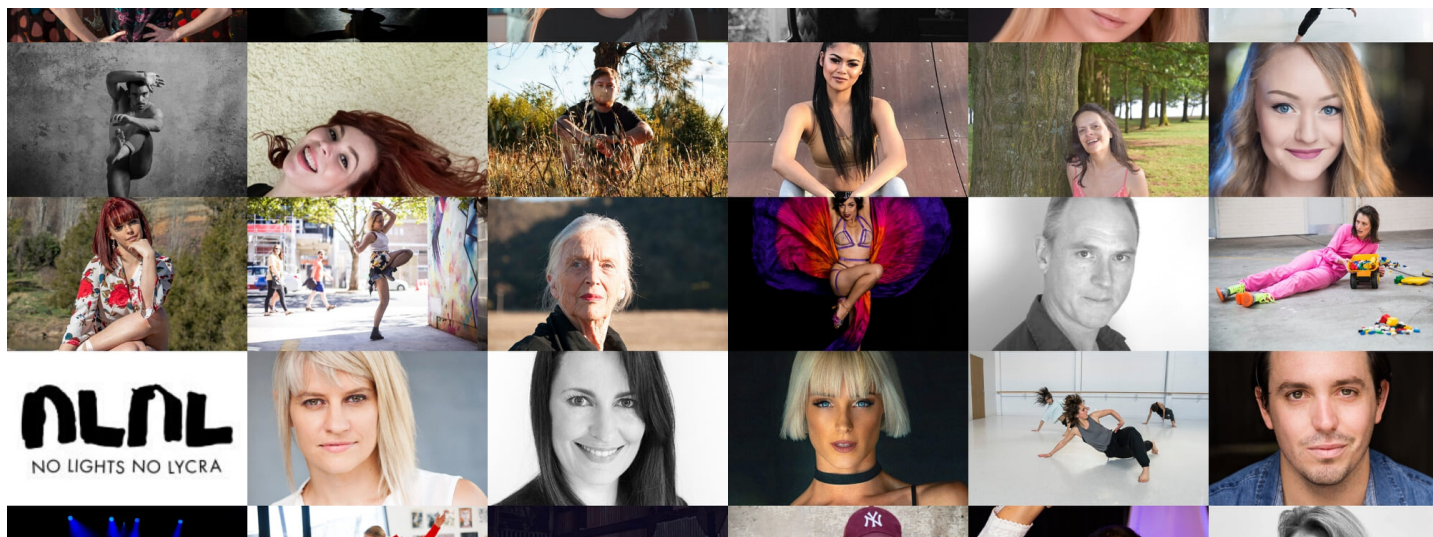
Clapping sticks made by Darug woman and Connexions tutor Emma Lavery - used in workshops. Photo Ausdance ACT

The follow-on workshops were timed for Dance Week in May. These were conducted by NAISDA graduate and Darkinjung woman Shana O'Brien and Natasha Rogers. Shana was involved with Connexions 2018 when engaged with the Ausdance ACT project Big Dance. Eric Avery took a workshop in August with Natasha. Canberra based Emma Lavery gave workshops in November.

Since 2017 the project has worked with Namadgi School as the foundation school. For 2019 we expanded the program to include Ainslie School, Majura Primary School and Narrabundah Preschool. Ainslie School staff also arranged for Campbell High Students to join their sessions.

Connexions positively benefits Aboriginal and Torres Strait Islander social inclusion within cultures of First Nations peoples.

"Emma's dance workshop was excellent. The students from Kindergarten to Year 6 were engaged and worked cooperatively under her guidance. Emma had a warm and positive attitude towards the students, valuing their contributions and effort. Both dances taught were scaffolded really well and students left with a sense of pride in culture and success." Sally Richardson – Majura Primary



OPEN CLASSES & WORKSHOP

Photo montage Ausdance ACT

2019 Open Classes were designed for adult dancers of an intermediate / advanced level, targeting studio and education teachers, ex-dancers and ex-dance students. Professional dancers also were welcome, and formed the teaching faculty.

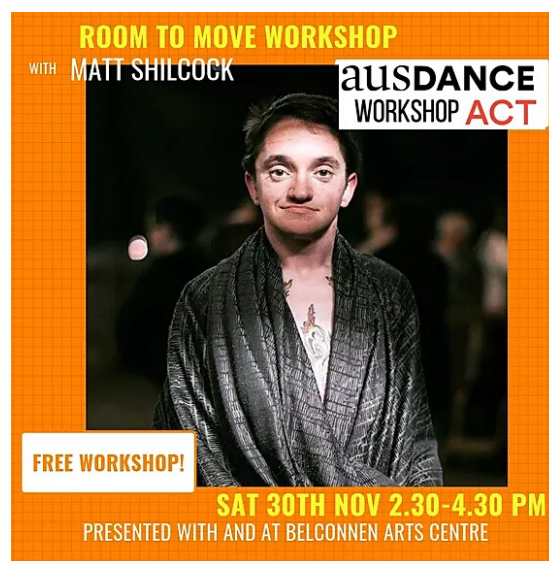
Our focus for Open Classes was to continue to expand the number and variety of teachers, to create networking opportunities, and to offer employment for professional dancers. New teachers from different backgrounds were engaged to share their passion, knowledge and skill. 2019 featured 36 teachers and 15 different styles.

Classes were conducted Thursdays from 7pm to 8.30pm in the QL2 Studio, during school terms. ACT Government grant support through artsACT meant that class prices were very affordable.

Open Class Teachers

Mitchell Cridland, Ryan Stone, Tara Chapman, Nicole Aspinall, Eliza Sanders, Nerida Matthaehi of Phluxus2 Dance Collective, Rachel Reid, Jessica Gowing, William Fitzgerald, Helena Maria da Costa, Alison Plevy of Australian Dance Party, Jessica Sharp, Caitlin Gwynn-Jones, Becky Fleming of Kokoloco, Jake Silvestro, Elysia Gwyn Muirhead, Margaret Taylor, William Tran, Jake Kuzma, Elizabeth Cameron Dalman of Mirramu Dance Company, No Lights No Lycra Canberra - South, Liz Lea, Stephen Gow, Debora Di Centa, Jamie Winbank, Sam Herring, Lilah Gow, Holly Diggle, Hannah Miners, Alana Stenning, Emily Williams, Olivia Fyfe, Matthew Shilling, Shalini Sharma, Caroline Phengrasmy, Mischa Calnan.

The workshop was the **Room to Move** collaboration with Belconnen Arts Centre featuring Matt Shilcock, a South Australia-based dance artist with a disability.



William Fitzgerald, open class teacher.
Photo supplied by William Fitzgerald,
Royal New Zealand Ballet



Matt Shilcock.
Photo supplied Matt Shilcock

LINK-d & PACKED LUNCHES, OTHER SUPPORT

LINK-d is a pilot development project connecting professional dance artists, community dancers and refugees who have suffered trauma. The concept has the potential to offer the development of dance as an art form through the experience of connecting and engaging in the program, while supporting the growing understanding amongst health professionals of the value of dance in addressing a range of health issues. The 2019 activities were facilitated through a partnership with Companion House through an artsACT Community Engagement grant.

Ausdance ACT used an open process in 2019 to realise a team of appropriate dance artists to work with staff of Companion House, to develop personal skills in this space. Dance artists involved in the final workshop were Debora Di Centa, Gretel Burgess, Olivia Fyfe, Karin Ronning-Meagher, Liz Lea. Other dancers participated in the initial workshop.



LINK-d first workshop participants l to r: Karin Ronning-Meagher, workshop leader Gretel Burgess, Liz Lea, Olivia Fyfe, Chip Lo, Lena Wall. Photo Ausdance ACT

Ausdance ACT held two **Packed Lunches**, a professional dancer support initiative which commenced in 2018. **On 7 September** there was an opportunity to share learnings from the National Dance Forum. 9 ACT-based dance artists were present, especially Alison Plevy, recipient of a travel bursary from Ausdance ACT, and others who had attended the Forum - Debora Di Centa, GOLD dancers and Liz Lea - and Jamie Winbank. **On 1 December** noted dance artist Matt Shilcock (South Australia) shared his work and discussed how he conducts his career as a dancer living with significant disability.



Packed Lunch September. Photo Ausdance ACT

Other Support

In 2019 Ausdance ACT offered a travel bursary for a professional dancer. Alison Plevy of the Australian Dance Party was the successful applicant, to support her attendance at the National Dance Forum 9 & 10 August 2019 in Darwin, at the studio of Tracks Dance. This was the most significant platform for dialogue across the Australian contemporary dance sector in 2019.



AUSPICES

Debora Di Centa in the auspiced project *Moon Moves*. Photo Art Atelier

Auspicing, or managing the finances of a grant for an independent artist, is a key service for professional dance artists. It allows them to focus on the creation of new work and the development of their artform with the confidence that a service organisation is taking care of the administration. In 2019 Ausdance ACT managed four grants. This is a time-intensive process with close management with the artist as a self-producer.

Liz Lea: BOLD II

The 2019 festival continued the focus of BOLD I on the interconnectivity that marks the dance world, with interdisciplinarity explored through connections between movement, science, multiculturalism, history and art, with an emphasis on Australian indigenous dance heritage. BOLD also celebrated the cross-generational exchange of ideas and experiences and the ways in which cultural legacies inspire emerging artists.

Katie Senior: travel to Tasmania

To perform at the 5th Rural Arts Health Conference and teach a workshop and at Moonah Arts Centre, and conduct a workshop. Of Katie, her partner for the event Liz Lea said: "it can be hard for her to find like-minded artists to engage with. She didn't stop all week - workshops, talks, two performances of our duet, a main stage performance, a workshop that we took and then a performance of our duet in an inclusive mixed bill."

Liz Lea: One Giant Leap: dance through time and space

A dynamic community dance project celebrating space exploration. The project brought together many cultures and styles including hip hop, Indian, contemporary dance, elders and dancers living with a disability to celebrate pivotal achievements in scientific contributions to humanity's reach for the stars.

Six professional artists worked with a range of community and professional groups to develop a range of workshops, classes and performance works located in a number of different venues.

Liz Lea's Australian Talented Youth Project - Moon Moves

This involved classes and rehearsals conducted at Belconnen Arts Centre, Tuggeranong Arts Centre, Goodwin Ainslie and Goodwin Monash over 10 weeks, culminating in performances in September (Belconnen Arts Centre and Goodwin Homes) and December 2019 (International Day for People with Disabilities).



**35 years
Generation Next**

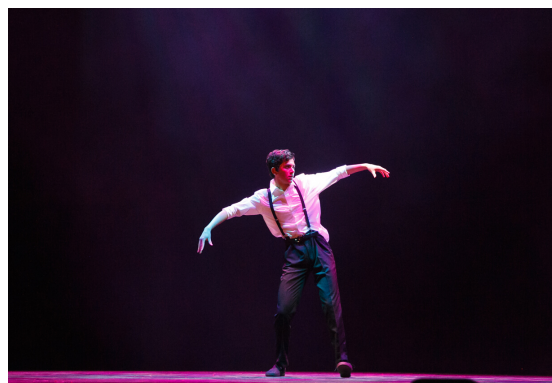
YOUTH DANCE FESTIVAL

Youth Dance Festival 2019. Photo Art Atelier

Youth Dance Festival (YDF) is an annual celebration of youth dance including skill development, artistic coaching, professional staging, and an amazing array of talent. It is open to all high schools and colleges in the region in a non-competitive and inclusive three-night program on the main stage of The Canberra Theatre.

YDF has been produced largely without grant support since its inception in 1985, relying on entry fees and audiences to cover staffing and production costs. YDF is the largest and most intensive project in the Ausdance ACT year, with highly significant outcomes for all participants.

The 2019 project *Generation Next* featured 58 pieces, presented by 37 High Schools and Colleges over the three nights, with approximately 1,197 participating students. It included an opening piece created by Ausdance ACT project staff with students and a live advert created by QL2 Dance, making a record 60 works with 1,228 dancers.



YDF is a mentored process that works with Secondary teachers of dance and their students to use their own creativity. The process begins with Ausdance ACT project staff creating the development structure for the year, working closely with the students and teachers. Every group receives a personal in-school coaching visit from staff who are also professional dancers. The schedule allows for repeat coaching visits if the students encounter creative or process issues.

Ausdance ACT celebrated long-time participants, with many schools and colleges attending more than 20 years, and one college (St Clare's College) attending all 35 years.



Youth Dance Festival 2019. Photos Art Atelier



Youth Dance Festival 2019. Photos Art Atelier

Staffing

A small professional artistic and production staff (see page 20 of this Annual Report) was assisted by dedicated volunteers in the office and at the Theatre, including Board President Lauren Honcope and Board member Cheryl Diggins. Volunteer hours contributed by these two volunteers alone amounted to some 500 hours over 10 weeks, especially in production week, when they were assisted by other Board members Kym Degenhart, Emma Lavery and Josh Duke .

Of the paid staff, including crew, 81% were local contemporary dance or theatre professionals. This was facilitated by the generous volunteer hours of Board members and staging assistance from work experience team of 14 young people.

"I love that it is student led, from development of ideas to choreography, costumes, music choices, rehearsal approach, choreographic development etc. My role as teacher is to facilitate and encourage their development of essential skills in communication and collaboration, I also love that it's a completely new experience each year. Being a part of Dance Fest makes students feel like they are a part of a greater Canberra community."

- Susan Johnson of Canberra College shares what she loves the most about Dance Fest.



Inclusivity

Eight schools had mixed needs, physical or otherwise, and the rehearsal and staging process has been shaped over many years to accommodate such extra needs. In 2019 new inclusive practices were introduced, such as working closely with the Canberra Theatre staff to ensure all areas of the venue are accessible, and testing Auslan signing.

Outcomes

A comprehensive media campaign ensured audiences were healthy. Finances were closely managed with the noted assistance of much volunteer labour. Artistically, the staged results were excellent against the capabilities of each group. Financially, the project made better than the required returns, and the hands-on management of project staff and volunteers meant 2019 was a high point for YDF.



CHIEF MINISTER'S INCLUSION AWARDS

Black Mountain High School
in Youth Dance Festival 2019.
Photo Art Atelier

Ausdance ACT actively promotes access to dance and diversity in dance – to develop the art-form whilst enhancing individual and community physical and mental well-being. Ausdance ACT's approach is open and supportive, respectful, collaborative and imaginative.

2019 saw the Board adopting a Disability Inclusion Action Plan for full inclusion across programs by 2021 (resources permitting). Ausdance ACT believes that inclusion enhances the experience of all. Its programs fill un-addressed needs including the needs of young people living with disability.

2019 programs were Youth Dance Festival ('YDF') at the Canberra Theatre, Escalate mentoring program (commencing 2017 and already involving dancers living with Down Syndrome) and LINK-ed (focusing on professional dancers being trained to work with refugee youth suffering mental health issues due to trauma).

Highlights of 2019

YDF has been produced largely without grant support since its inception in 1985. It is open to all high schools and colleges in a non-competitive and inclusive 3-night program. Black Mountain School dancers have participated since 2005, and their role has encouraged inclusive practices for others. For example, 8 out of 37 'mainstream' school performances in 2019 YDF were performed by mixed abilities groups.

- YDF used an Inclusive process from the start of the application process; rehearsal process offers extra time for inclusive performance needs; venue access planned as fully accessible; backstage breakout space; Inclusive applause; testing Auslan interpretation;
- Escalate includes dancers with Down Syndrome as mentees and performers in the same open process with other dancers;
- LINK-d trialed a new program partnership with Companion House linking professional dance artists with refugees who had experienced trauma; and
- A workshop for International Day of People with Disability with Matt Shilcock, a dancer and theatre artist with Osteogenesis Imperfecta (brittle bone disorder) who was wheelchair bound until he was 15.



Liz Lea at Disability Action planning at AGAC
Photo Art Atelier



PERSONNEL 2019

Escalate IV Favor Wallace. Photo Art Atelier

Board of Management

Lauren Honcope President
 Kym Degenhart* Vice President
 Elle Morris* Secretary
 Joshua Duke Treasurer
 Susan Johnson
 Cheryl Diggins
 Emma Laverty* from May 2019
 Sue Jones to May 2019

Office Staff

Emma Dykes Manager
 Liz Lea* Creative Director
 Karen Hammond Administrative Assistant
 Olivia Fyfe* Open Classes
 Bookkeeping - Chris Dragisic of Yuin Services P/L
 Lauren Honcope Office Volunteer

Escalate

Mentors - Liz Lea*, Eric Avery*, Leena Wall*, Kim Beamish, Jamie Winbank*, Deborah Di Centa*.
 Mentees - Favour Wallace, Bailey Wyatt, Courtney Mattick, Nicholas Jachno*, Alana Stenning*, Natsuko Yonezawa
 Technical Director – Craig Dear (Sidestage Productions).

Australian Dance Week Launch

Australian Dance Party, Fabulous Fan Dancers, Canberra Dance Theatre's GOLD company, Kuchipudi dancer Divyusha Polepalli*, Paul House (Welcome to Country), and multi-language readings of the International Dance Day message.

Connexions

Mentors - Natasha Rogers*, Graham King Davis*, Shana O'Brien*, Eric Avery*, Emma Laverty*.
 Schools - Namadgi School, Ainslie School with Campbell High students, Majura Primary School and Narrabundah Preschool.

LINK-d

Gretel Burgess*, Debora Di Centa*, Olivia Fyfe*, Stephen Gow*, Chip Lo*, Liz Lea*, Caroline Wall*, Karin Ronning-Meagher*.

Note : symbol '*' indicates the person is also a professional dancer, dance artist or dance practitioner



Open Class teachers Elizabeth Cameron Dalman and Debora Di Centa. Photo Art Atelier

Youth Dance Festival

Creative Director & Choreographic Mentor - Jamie Winbank*

Production Volunteers - Lauren Honcope, Cheryl Diggins

Stage Manager - Roni Wilkinson

Choreographic Associate - Melissa Markos*

Rehearsal Manager - Liz Lea*

Side Stage Managers - Graeme Fennamore, Cerri Murphy, Karin Ronning-Meagher*

Backstage Volunteer - Ben Cox

Support Artists - Alana Stenning*, Melissa Markos*, Caroline Wall*, Jake Kuzma*

Production Partners - KV Productions

Production Photography - Art Atelier

Video Recording - Sidestage Productions

Design - Betty Belle

Work Experience - Adeline Humphrey, Aidan Perry, Alexii Spillane, Aishia Gatdula, Anna Hosking, Anson Lam, Briony Fleming, Cassidy Thompson, Eloise Alsop, Emma Town, Holly Martin, Iain Lambert, Loren Boldra, Ruby Kim, Ruby Lambert, Steph Sailer

Volunteer crew - Amelia Allarakhia, Kara Taylor.



Audience at Youth Dance Festival 2019. Photo Art Atelier

Packed Lunches

Alison Plevvey*, Matt Shilcock*, Liz Lea*, Debora Di Centa*, GOLD members Carol Mackay, Graeme Collin, Mary Hinchey, Boronia Halstead.

Open Classes

Mitchell Cridland*, Ryan Stone*, Tara Chapman*, Nicole Aspinall*, Eliza Sanders*, Nerida Matthaiei*, Rachel Reid*, Jessica Gowing*, William Fitzgerald*, Helena Maria da Costa*, Alison Plevvey*, Jessica Sharp*, Caitlin Gwynn-Jones*, Becky Fleming*, Jake Silvestro*, Elysia Gwyn Muirhead*, Margaret Taylor*, William Tran*, Jake Kuzma*, Elizabeth Cameron Dalman*, No Lights No Lycra Canberra - South, Liz Lea*, Stephen Gow*, Debora Di Centa*, Jamie Winbank*, Sam Herring*, Lilah Gow*, Holly Diggle*, Hannah Miners*, Alana Stenning*, Emily Williams*, Olivia Fyfe*, Matthew Shilling*, Shalini Sharma*, Caroline Phengrasmy*, Mischa Calnan*.

Note : symbol '*' indicates the person is also a professional dancer, dance artist or dance practitioner

Australian Dance Council Ausdance (ACT) Incorporated

ABN 36 761 984 224

Financial Statements

For the Year Ended 31 December 2019

Contents

For the Year Ended 31 December 2019

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Australian Dance Council Ausdance (ACT) Incorporated

ABN 36 761 984 224

Board's Report For the Year Ended 31 December 2019

The directors present their report on Australian Dance Council Ausdance (ACT) Incorporated for the financial year ended 31 December 2019.

General information

Directors

The names of the directors in office at any time during, or since the end of, the year are:

Names	Position	Appointed/Resigned
Elle Morris	Secretary	
Lauren Honcope	President	
Kym Degenhart	Vice president	
Joshua Duke	Treasurer	
Susan Johnson	Board member	
Cheryl Diggins	Board member	
Emma Lavery	Board Member	Appointed- 30 May 2019

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal activities

The principal activities of the Association during the financial year were:

- To encourage innovation and creativity across all dance forms;
- To help generate opportunities for high quality experiences of dance;
- To recognise and appreciate excellence of achievement and performance in dance;
- To help create an environment of cultural diversity in dance reflecting society and to ensure a flourishing dance industry;
- To improve opportunities for participation in dance at all levels with emphasis on access to dance resources and equity for all participants.

Operating results and review of operations for the year

The result of the Association for the financial year was a profit of \$ 20,185(2018: \$ (29,934)).

Signed in accordance with a resolution of the members of the Committee:

President 

Board member: 

Dated this 23rd day of April 2020

Australian Dance Council Ausdance (ACT) Incorporated

ABN 35 761 984 224

Auditor's Independence Declaration under Section 60-40 of the Australian Charities and Not for Profits Commission Act 2012 to the Responsible Persons of Australian Dance Council Ausdance (ACT) Incorporated

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019, there have been:

- (i) no contraventions of the auditor independence requirements as set out in section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Vincent's Audit Pty Ltd



Phillip W Miller
Director

Canberra

Dated: 23 April 2020

Australian Dance Council Ausdance (ACT) Incorporated

ABN 36 761 964 224

Statement of Profit or Loss and Other Comprehensive Income For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
Revenue	5	275,225	231,547
Employee Benefits Expenses		(89,733)	(117,314)
Other Expenses		(97,461)	(68,651)
Youth Dance Festival Expenses		(67,846)	(75,516)
(Loss)/Profit before income tax		20,185	(29,934)
Income tax expense		-	-
(Loss)/Profit for the year		20,185	(29,934)
Other comprehensive income for the year		-	-
Total comprehensive income for the year		20,185	(29,934)

The accompanying notes form part of these financial statements.

Statement of Financial Position

As At 31 December 2019

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	7	77,177	76,167
Trade and other receivables	8	3,349	180,254
TOTAL CURRENT ASSETS		80,526	256,421
NON-CURRENT ASSETS			
Property, plant and equipment	9	-	-
TOTAL ASSETS		80,526	256,421
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	11	17,186	37,938
Other liabilities	12	-	158,728
Employee benefits	13	-	15,117
TOTAL CURRENT LIABILITIES		17,186	211,783
NON-CURRENT LIABILITIES			
Employee benefits	13	-	1,483
TOTAL NON-CURRENT LIABILITIES		-	1,483
TOTAL LIABILITIES		17,186	213,266
NET ASSETS		63,340	43,155
EQUITY			
Reserves	15	53,364	53,364
Retained earnings		9,976	(10,209)
TOTAL EQUITY		63,340	43,155

The accompanying notes form part of these financial statements.

Statement of Changes in Equity For the Year Ended 31 December 2019

2019

	Retained Earnings	Reserves	Total
	\$	\$	\$
Balance at 1 January 2019	(10,209)	53,364	43,155
Profit for the year	20,185	-	20,185
Balance at 31 December 2019	9,976	53,364	63,340

2018

	Retained Earnings	Reserves	Total
	\$	\$	\$
Balance at 1 January 2018	19,725	53,364	73,089
Loss for the year	(29,934)	-	(29,934)
Balance at 31 December 2018	(10,209)	53,364	43,155

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the Year Ended 31 December 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		316,418	316,203
Payments to suppliers and employees		(308,795)	(329,327)
Interest received		906	2,847
Lease payments from short-term leases		(7,519)	-
Net cash used in operating activities		1,010	(10,277)
CASH FLOWS FROM INVESTING ACTIVITIES:			
CASH FLOWS FROM FINANCING ACTIVITIES:			
Net decrease in cash and cash equivalents held		1,010	(10,277)
Cash and cash equivalents at beginning of year		76,167	86,444
Cash and cash equivalents at end of financial year	7	77,177	76,167

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2019

The financial report covers Australian Dance Council Ausdance (ACT) Incorporated as an individual entity. Australian Dance Council Ausdance (ACT) Incorporated is a not-for-profit Association, registered and domiciled in Australia.

The functional and presentation currency of Australian Dance Council Ausdance (ACT) Incorporated is Australian dollars.

The financial report was authorised for issue by the Responsible persons on the date of signing these financial statements.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements 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.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

2 New Accounting Standards and Interpretations adopted

Revenue from Contracts with Customers - Adoption of AASB 15

The Association has adopted AASB 15 *Revenue from Contracts with Customers* and AASB 1058 *Income of Not-for-Profit Entities* for the first time in the current year with a date of initial application of 1 January 2019.

The Association has applied AASB 15 and AASB 1058 using the cumulative effect method which means the comparative information has not been restated and continues to be reported under AASB 111, AASB 118, AASB 1004 and related interpretations. All adjustments on adoption of AASB 15 and AASB 1058 have been taken to retained earnings at 1 January 2019.

There was no impact of adopting AASB 15 on the Association's financial statements for the year ended 31 Dec 2019.

Leases - Adoption of AASB 16

The Association has adopted AASB 16 *Leases* using the modified retrospective (cumulative catch-up) method from 1 January 2019 and therefore the comparative information for the year ended 31 December 2018 has not been restated and has been prepared in accordance with AASB 117 *Leases* and associated Accounting Interpretations. The association elected to use the temporary exemption for not-for-profit entities from the requirement to fair-value the right of use assets from peppercorn lease contracts.

Notes to the Financial Statements

For the Year Ended 31 December 2019

2 New Accounting Standards and Interpretations adopted

Leases - Adoption of AASB 16

Impact of adoption of AASB 16

The impact of adopting AASB 16 is described below:

Association as a lessee

Under AASB 117, the Association assessed whether leases were operating or finance leases based on its assessment of whether the significant risks and rewards of ownership had been transferred to the Association or remained with the lessor. Under AASB 16, there is no differentiation between finance and operating leases for the lessee and therefore all leases which meet the definition of a lease are recognised on the statement of financial position (except for short-term leases and leases of low value assets).

The Association has elected to use the exception to lease accounting for short-term leases and leases of low value assets, and the lease expense relating to these leases are recognised in the statement of profit or loss on a straight line basis.

3 Summary of Significant Accounting Policies

(a) Income Tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(b) Revenue and other income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

Interest

Interest is recognised using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Revenue from contracts with customers

Revenue is recognised at an amount that reflects the consideration to which the incorporated association is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the incorporated association: identifies the contract with a customer, identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Summary of Significant Accounting Policies

(b) Revenue and other income

Revenue from contracts with customers

Variable consideration within the transaction price, if any, reflects concessions provided to the customer such as discounts, rebates and refunds, any potential bonuses receivable from the customer and any other contingent events. Such estimates are determined using either the 'expected value' or 'most likely amount' method. The measurement of variable consideration is subject to a constraining principle whereby revenue will only be recognised to the extent that it is highly probable that a significant reversal in the amount of cumulative revenue recognised will not occur. The measurement constraint continues until the uncertainty associated with the variable consideration is subsequently resolved. Amounts received that are subject to the constraining principle are recognised as a refund liability.

Grant revenue

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the Association satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the Association is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

(c) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Summary of Significant Accounting Policies

(d) Financial instruments

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the Association becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Financial assets

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Classification

On initial recognition, the Association classifies its financial assets into the following categories, those measured at:

- amortised cost

Financial assets are not reclassified subsequent to their initial recognition unless the Association changes its business model for managing financial assets.

Amortised cost

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The Association's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Summary of Significant Accounting Policies

(d) Financial instruments

Financial assets

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:

- financial assets measured at amortised cost

When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the Association considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Association's historical experience and informed credit assessment and including forward looking information.

The Association uses the presumption that an asset which is more than 30 days past due has seen a significant increase in credit risk.

The Association uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Association in full, without recourse to the Association to actions such as realising security (if any is held); or
- the financial assets is more than 90 days past due.

Credit losses are measured as the present value of the difference between the cash flows due to the Association in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Association has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Association renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Summary of Significant Accounting Policies

(d) Financial instruments

Financial assets

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:

- financial assets measured at amortised cost

When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the Association considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Association's historical experience and informed credit assessment and including forward looking information.

The Association uses the presumption that an asset which is more than 30 days past due has seen a significant increase in credit risk.

The Association uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Association in full, without recourse to the Association to actions such as realising security (if any is held); or
- the financial assets is more than 90 days past due.

Credit losses are measured as the present value of the difference between the cash flows due to the Association in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Association has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Association renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Notes to the Financial Statements

For the Year Ended 31 December 2019

3 Summary of Significant Accounting Policies

(d) Financial instruments

Financial liabilities

The Association measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Association comprise trade payables, bank and other loans and lease liabilities.

(e) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(f) Employee benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements. Cashflows are discounted using market yields on high quality corporate bond rates incorporating bonds rated AAA or AA by credit agencies, with terms to maturity that match the expected timing of cashflows. Changes in the measurement of the liability are recognised in profit or loss.

4 Critical Accounting Estimates and Judgments

Those charged with governance make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Key estimates - receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

Key estimates - employee benefits

For the purpose of measurement, AASB119; Employee Benefits defines obligations for short-term employee benefits as obligations expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related services. The company expects most employees will take their annual leave entitlements within 24 months of the reporting period in which they are earned, but this will not have a material impact on the amounts recognised in respect of obligations for employees' leave entitlements'.

Notes to the Financial Statements

For the Year Ended 31 December 2019

4 Critical Accounting Estimates and Judgments

Key judgments - Useful lives of depreciable assets

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets.

5 Revenue

	2019 \$	2018 \$
Sales revenue		
- Member subscriptions	4,187	2,886
Finance income		
- Interest received	906	2,847
Other revenue		
- Grant income	156,187	38,100
- Activity income	113,945	187,714
	270,132	225,814
Total Revenue	275,225	231,547

6 Result for the year

The result for the year includes the following specific expenses:

Other expenses:

Employee Benefits Expenses	89,733	117,314
----------------------------	--------	---------

7 Cash and cash equivalents

Cash at bank and in hand	77,177	76,167
--------------------------	--------	--------

8 Trade and other receivables

CURRENT

Trade receivables	658	174,601
Prepayments	544	3,506
Deposits	2,147	2,147
	3,349	180,254

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2019

9 Property, plant and equipment

	2019	2018
	\$	\$
Furniture, fixtures and fittings		
At cost	11,215	11,215
Accumulated depreciation	(11,215)	(11,215)
Total furniture, fixtures and fittings	-	-
Office equipment		
At cost	21,312	21,312
Accumulated depreciation	(21,312)	(21,312)
Total office equipment	-	-

10 Intangible Assets

Website		
At Cost	7,850	-
Accumulated depreciation and impairment	(7,850)	-
Total Website	-	-

11 Trade and other payables

Current		
Trade payables	715	3,796
GST payable	6,668	20,359
Accrued expense	-	4,150
Other payables	9,803	9,633
	17,186	37,938

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

12 Other liabilities

CURRENT		
Other liability	-	158,728

Notes to the Financial Statements

For the Year Ended 31 December 2019

13 Employee benefits

	2019	2018
	\$	\$
Current liabilities		
Provision for annual leave	-	15,117
Non-current liabilities		
Long service leave	-	1,483

14 Leasing commitments

Minimum lease payments:	-	-
- not later than one year	8,331	8,208

Lease is in place for premises. The lease term expires on 30 December 2020.

15 Reserves

General reserve

The general reserve records funds set aside for future expansion of Australian Dance Council Ausdance (ACT) Incorporated.

16 Key Management Personnel Remuneration

The totals of remuneration paid to the key management personnel of Australian Dance Council Ausdance (ACT) Incorporated during the year are as follows:

The total remuneration paid to key management personnel of the Association is \$ 11,033 (2018: \$ 20,550).

17 Contingencies

In the opinion of the Responsible persons, the Association did not have any contingencies at 31 December 2019 (31 December 2018: None).

18 Events after the end of the reporting period

The financial report was authorised for issue on the date of signing by the Responsible persons.

Because of bush fires, hailstorm and now COVID-19, it has significantly impacted the Association's operations and financial viability for the financial year 2020.

Notes to the Financial Statements

For the Year Ended 31 December 2019

19 Statutory Information

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

Australian Dance Council Ausdance (ACT) Incorporated
E Block Gorman House
Ainslie Ave
Braddon ACT 2612

Responsible Persons' Declaration

The responsible persons declare that in the responsible persons' opinion:

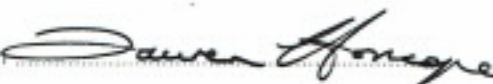
- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Responsible person



Responsible person



Dated

23/04/2020

Independent Audit Report to the Members of Australian Dance Council Ausdance (ACT) Incorporated

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Australian Dance Council Ausdance (ACT) Incorporated, which comprises the statement of financial position as at 31 December 2019, 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, and notes to the financial statements, including a summary of significant accounting policies, and the responsible entities' declaration.

In our opinion the financial report of Australian Dance Council Ausdance (ACT) Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) Giving a true and fair view of the registered entity's financial position as at 31 December 2019 and of its financial performance for the year ended; and
- (ii) Complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other responsibilities in accordance with the Code.

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

Responsibilities of Responsible Entities for the Financial Report

The responsible entities of the registered entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, management is responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the registered entity or to cease operations, or has no realistic alternative but to do so.

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Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Vincent's Audit Pty Ltd



Phillip Miller
Director

Canberra,

Date: 23 April 2020

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