

auSDANCE ACT



Annual Report 2024

Join the peak body for dance in ACT starting
at \$33

Your membership fee goes towards
advocacy in dance as well as our
programs to strengthen, grow and
develop the dance sector.

www.ausdanceact.org.au

Acknowledgement

Ausdance ACT acknowledges the Ngunnawal people as the traditional custodians of the ACT and surrounding region. We also acknowledge any other people or families with connection to the lands of the ACT and region. We value the vital contribution that Aboriginal and Torres Strait Islander peoples make to the identity and vibrancy of our city through diverse expressions of arts and culture.



Ngunnawal elder Aunty Serena Williams from Yukkumbruk (black crow) Dreaming welcomed our guests to country at the start of 2024 Australian Dance Week, and the first performance of Australian Dance Party's 'Co_Lab:24' at the Canberra Theatre Centre, Courtyard Studio. Photo O&J Wikner Photography.

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Appendix 1 – Ausdance National Report

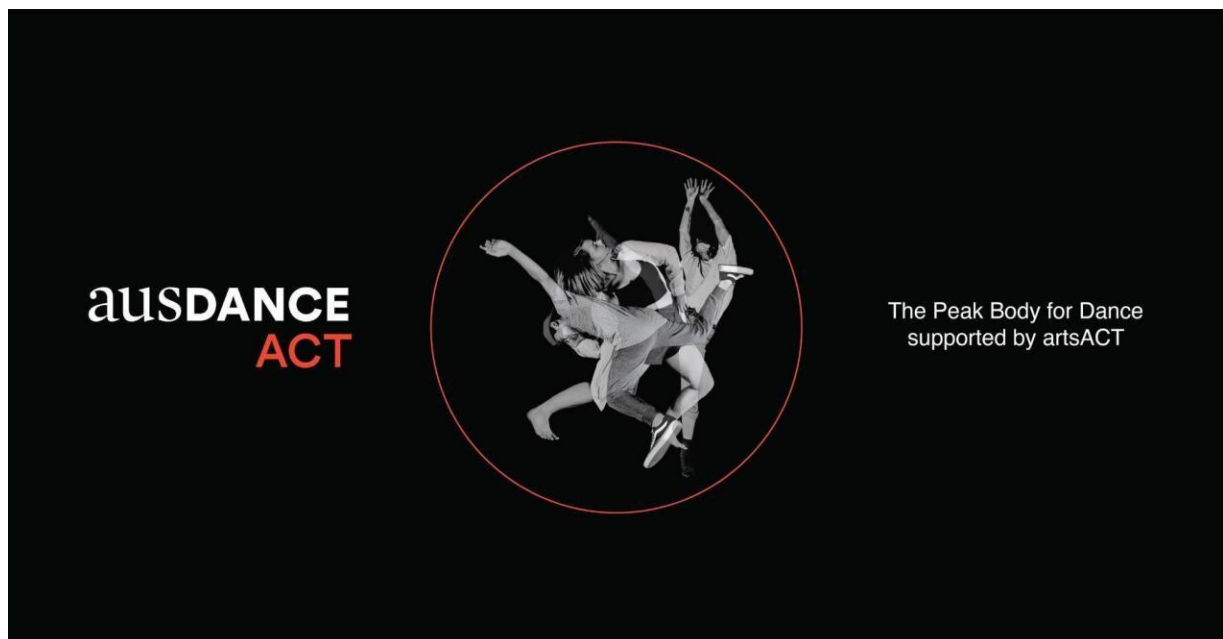
Financial Summary

About Us

Ausdance ACT is the peak body for dance in the ACT, headed by Executive Director Dr Cathy Adamek. We provide high quality, accessible and diverse dance programs, from across all genres, which engage, inspire and promote dance makers, educators, performers, audiences and participants in the ACT and surrounds.

Ausdance ACT is a member based not for profit organisation, a registered charity with the ACNC and is part of a national network with offices in SA, WA, VIC and QLD. We work in tandem with the voluntary Ausdance National board, and contribute to conversations, advocacy and initiatives that affect the dance sector at a federal level. We are gratefully funded by the government through artsACT.

'Thank you for all the good work that Ausdance ACT continues to do.' Ausdance Life Member



Supported by



ACT
Government



**Ainslie and Gorman
Arts Centres**

Ausdance ACT is supported by the ACT Government through funding from artsACT

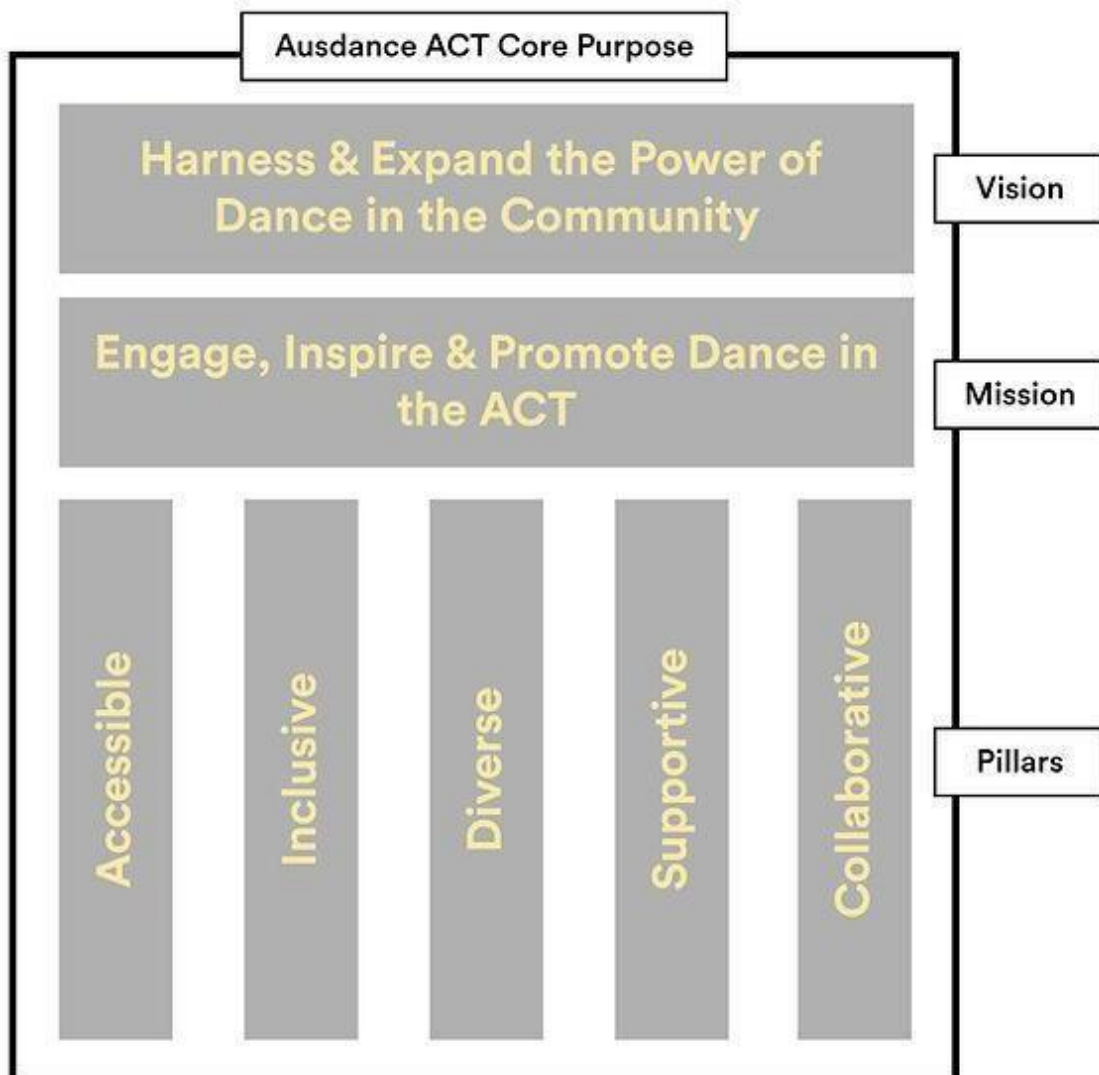
Ausdance ACT is a proud resident of Ainslie and Gorman Arts Centres

Mission & Vision

Our mission is to:

“Engage, Inspire and Promote Dance in the ACT”

Our mission and vision were developed with 5 pillars that underpin everything we do.



Key Focus Areas:**1) Membership Growth:**

- Ausdance ACT puts a spotlight on membership and takes pragmatic action to increase membership year on year through a variety of actions.
- Clear goals have been set from 2023-2027 to hold ourselves accountable, remain ambitious
- Articulation of membership benefits will be key as well as inspiring potential members to take pride in becoming a member and becoming part of something bigger.

2) Sponsorship Growth:

- Sponsors are and will remain a key aspect of funding for Ausdance ACT now and into the future.
- We will create a roadmap to attract long term sponsors to collaborate with.
- We want to collaborate and work well within the community to drive our mission.

Ausdance ACT is excited to work towards the Minister's three key objectives as outlined in the 2021-2026 statement of ambition (*Canberra: Australia's Arts Capital a statement of ambition for the Arts 2021-2026*):

1. Create
2. Develop
3. Promote

Ausdance ACT intends to put effective business structures around the organisation to drive efficiency and effectiveness to engage, inspire and promote dance in the ACT. We have ambitious goals and aspire to play a larger role in the broader mission of promoting the fantastic benefit of the arts through dance within the ACT.



Fabulous Fan Dancing Workshop with Jazida during 2024 Australian Dance Week at Gorman Arts Centre.
Photo Canberra Streets.

Executive Director Report

2024 really consolidated and strengthened our programs with many of them blossoming under stable conditions of the last two years. It was a creative, productive and successful year for Ausdance ACT.

Highlights include the Australian Dance Week Opening Event at Canberra Museum and Gallery with a screening of local Ausdance commissioned dance film shorts and international offerings from Taiwan and Dancecology; the Australian Dance Party 'Co_Lab' co-commission with Canberra Theatre Centre, which went on to win a Canberra Critics Circle Award and our Workshop Series flourished with local, international and national companies, Grace Peng from Dancecology, Taiwan, Jazida, Bangarra Dance Theatre, Sydney Dance Company and Victorian State Ballet. It was great to see these leading companies connect with so many enthusiastic young people in the ACT, and Victorian State Ballet holding their workshop on the Canberra Theatre stage – a special treat!

New Works Program with Canberra Theatre Centre saw a delightful and moving development of 'Fortuna' by local street dance Filipino artist Sugar Kaye Sañejo Grefaldeo, and we look forward to its premiere in 2025. The Youth Dance Festival (YDF) 40th Anniversary was the ultimate end to the year and time to reflect on this remarkable journey with Canberra Theatre Centre and the 45,000 participants over this time! As Creative Director I asked students *to boldly imagine how life can be. What sort of world do you want to live in? How do you manifest your future?* YDF alumni, star teachers and choreographers: Kagiso Tshepo Ratlhagane (KG) from Passion & Purpose, Caroline Wall from Fresh Funk and Francis Owusu from Kulture Break were invited to make an opening piece. These artists dreamed of a life full of dance and music, fulfilled through their lives as performers, choreographers and now mentors and teachers of the next generation. This work was only possible through generous donation, which allowed free participation for any keen school student. It was a joyous experience for all. I was able to work through the 40-year-old archive and curate an exhibition in the foyer of the Canberra Theatre and make a video of archival highlights from festivals past to form part of the opening with videographer Trent Houssenloge.

Advocating for a better deal for dance artists/teachers and the arts in Australia generally is a big part of the job. As a representative of Ausdance National I attended the Theatre Network Australia gathering in Adelaide and presented at the Dance Managers (NONDO) meeting with Creative Australia and I attend network meetings to move forward with a whole network approach for national issues and advocacy particularly around Safe Dance® practices - meeting with Creative Workplaces, child safety submissions with Ausdance QLD, and the budget submission to Treasury for dance. I was able to respond and direct media enquiries on Raygun and Olympic Breaking, a catalyst for our hip hop community to come to the attention of the national and world stage. I represented at Childers Election Forum at Belconnen Theatre and for Ausdance National at a round table with Federal Treasury and ANU think tank [A New Approach](#) with other peak body representatives. We released updated statistics from AusPlay on thriving dance participation in Australia – combined figures close to 1 million!

This year we had to balance the needs of the community with our sustainability and careful management as our big office move for the Gorman Arts Centre renovations is imminent. I participated in resident advisory meetings and consultations with artsACT in preparation for the office move and renovations.

Our new membership platform is up and running, and I encourage everyone to join and renew as every cent counts towards this advocacy work and member services, which sit in addition to our funded programs.

All of this would not have been possible without our tight knit and focused hard work of my management team and the support of the board. We produced a series of high-quality programs that created public engagement and raised the profile of dance in the ACT. We are proud to be a part of and support the rich dance culture we have in Canberra.



Dr Cathy Adamek
Executive Director



Tara Cheyne MLA, Ausdance ACT Executive Director Dr Cathy Adamek, Ausdance patrons, Madame Shu and Representative Shu from the Taipei Economic and Cultural Office, Hsiao-Yin Peng (Grace) from 舞蹈生態系創意團隊 Dancecology, Dr Elizabeth Cameron Dalman Mirramu Creative Arts Centre and Mathilda Lee Executive Officer, Taiwan Mission Canberra at the opening of 2024 Australian Dance Week at Canberra Museum and Gallery. Photo O&J Wikner Photography.

Chair Report

Executive Director, Dr Cathy Adamek, advocates for the dance sector and delivers through programming, producing and creating collaboration with key partners, to report on a full year's program of work. I am delighted to report that in relation to the ongoing management of the funding we secured from the ACT Government, our organisation has consistently reported to artsACT that we have not only met, but in most cases, far exceeded our key performance indicators, reinforcing the value of the investment and the continued belief in our goals.

Cathy is full time and is supported by casual and part time staff members, Program Managers, Emma Dykes and Debora Di Centa, oversee membership maintenance, marketing and manage key revenue-generating programs (Dance Artists in School/Workshop Series and school participation for Youth Dance Festival) and Bookkeeper Chris Dragisic. Staffing is proudly 100% female!

We encourage, advocate and support equity and inclusion through all our programs, our staffing complement and our board membership. The Executive Director found it effective to increase the workload and therefore pay for existing part time and casual staff to aid efficiency, only outsourcing administration and design work where necessary. This measure has seen a reduction in staff from 5 to 4 since 2023.

We transited our membership system to automated PayPal, and integrated it with our website, which Emma and Cathy managed. This was a big step which ultimately reduces the office administrative load. Although our membership base remains steady, our growth in subscribers to our newsletter and online platforms has grown 44% since 2023. A remarkable achievement!

Other revenue sources for the successful 40th Anniversary of Youth Dance Festival were developed through the Australian Cultural Fund, catering sponsorship and in-kind subsidy of venue hire at Canberra Theatre Centre. The ongoing in-kind subsidy of free space at Gorman Arts Centre also allowed our Workshop Series to generate a small profit.

At the 2024 AGM Kym Degenhart, Annabelle Davis and Luke Delaney stepped down, and we welcomed Isabelle Lee, Jacqueline Dimmock, Shekiralea Healey and Bexsa Ashley Munro Cairncross who were appointed as Ordinary Members. I'd also like to extend a big thanks to retiring board members Kym Degenhart for her 10 years of service to Ausdance ACT, fulfilling the role of President in 2022/3 and Treasurer Luke Delaney for his financial advice and support.

I express my sincere gratitude to our board members who exemplify voluntary service and commitment, and to the incredibly supportive and knowledgeable team of Ausdance ACT employees and contractors. Your hard work and commitment to our delivery strategy has contributed towards our organisation's success in 2024 and I look forward to continuing to work with you all.



Natalie Pearse
Chair

Treasurer Report

Ausdance ACT concluded the 2024 calendar year with a net surplus of \$4,746, reflecting a continued recovery and growth trajectory following the challenges of previous years. This result represents a significant turnaround from the 2023 deficit of \$23,381, underpinned by increased revenue generation and careful financial oversight.

The major stream of income is through funding from artsACT and other streams include Youth Dance Festival (YDF), Dance Artists in Schools and memberships. The deficit from the previous year has been carefully managed by the management along with the board's continued financial oversight and improved along with an increase in total income (\$269,366) as compared to \$247,652 in 2023 and also an increase in net assets \$13,279 (from \$8,533 in 2023).

The board and the management have identified key areas of cost cutting and maintained admin costs below budget. However, there is a slight increase in the staff costs due to increased superannuation and workers' compensation. The organisation also absorbed higher-than-expected venue and production costs for YDF. YDF generated \$96,782 in revenue, with strong participation and community engagement.

The liquidity ratio is equivalent to 1.32, which indicates the organisation has the ability to cover short-term obligations.

The financial outlook for 2025 is cautiously optimistic. With a solid foundation, Ausdance ACT will:

- Continue to pursue diversified revenue streams.
- Maintain tight control over expenditure.
- Invest in community engagement and artist development.

The financial review with LBW & Partners is finalised and has been submitted to artsACT.

I extend my sincere thanks to the Ausdance ACT team, board members, and our partners at artsACT for their continued support and commitment to the dance community.



Divyusha Polepalli

Treasurer

Operations Report

Executive Director Cathy Adamek (a network decision in 2024 to title all Directors more accurately) is full time and creates, curates and is responsible for the implementation of all programs. She defines advocacy strategy and priorities, implements the strategic direction of the organisation in partnership with the board, handles all key communication, overseas staffing, HR and budget delivery, finance approval, with assistance from Bookkeeper Chris Dragisic and the Treasurer. She creates and manages commissions, partnerships, community engagement, event production and delivery. She communicates regularly with the Ausdance Network Executive Directors in other states, contributes to conversations, advocacy and initiatives that effect the dance sector at a federal and national level. She approves marketing strategy, and contributes and approves all comms, defines our target audience and key stakeholders in consultation with Marketing Manager Emma Dykes.

Marketing Manager (casual) rolls out campaigns with EDMs, social media, marketing materials and associated publicity and media campaigns. She manages our database, website and membership maintenance with some assistance from Alana Stenning, casual Assistant Administrator. Emma has also taken on key web updates as an efficiency measure which has proven successful, and we outsource now only in areas outside of her expertise.

Program Manager Debora Di Centa (part time) manages and rolls out key programs in consultation with the team: Workshop Series, Dance Artist in Schools, and YDF schools, mentor coordination and rehearsal direction, all of which bring in revenue outside our government funding.

Chris Dragisic (Yuin Business) does our bookkeeping at 8 hours month. Natsuko Yonezawa is subcontracted remote to do our graphic design.

We have an FTE of 1.5. The cutting of administrative support has increased the load on Managers and the Executive Director. This also impacted with the uncertainty of office workload around the renovation move at the end of the year. Both Managers are on one day a week each until key deliverable programs YDF and ADW when the load increases. We look forward to the new computer upgrade in the office and work with Infotech IT to implement this. We do not have the resources to offer professional development unless it is a staff member taking on extra tasks that are outside of their skill set.



Bangarra Dance Theatre Workshop at Gorman Arts Centre. Photo Canberra Streets.

Program Overview

- [Australian Dance Week](#)
- Professional Dance Sector Opportunities
 - [Workshop Series](#)
 - [New Work Development](#)
 - Advocacy, [Membership](#), Networking
 - Auspicing
- [Youth Dance Festival](#)
- [Dance Artists in Schools](#)



2024 New Works Recipient Sugar Kaye Sañejo Grefaldeo 'Fortuna'. Photo Art Atelier Photography.

First Nations Dance

Through our programming we aim to create opportunities to highlight First Nations dancers and educators, where possible engaging with Ngunnawal local artists.

Ausdance has consulted with Ngunnawal elder Auntie Serena Williams from Yukkumbruk (black crow) Dreaming dance group. Auntie Serena holds the knowledge of the local and traditional dances that have been passed onto her with permission and teaches to the next generation. Our relationship with Auntie Serena is ongoing and in 2024 she warmly welcomed to Country our guests at the Opening of Australian Dance Week at Canberra Theatre Centre.

We partnered successfully with Bangarra Dance Theatre for the third year, presenting a workshop for local dancers and supporting Emma Laverty's Project Dust to participate in two workshops through our partnership with Gorman Arts Centre.

Cathy was able to complete the Aboriginal and Torres Strait Islander AIATSIS course, which was invaluable training and depth of insight into government policy and its ramifications on the lives of First Nations people.



Participants in the Junior Bangarra Dance Theatre workshop held during the Canberra Theatre season of 'HORIZON' for Project Dust hosted by Ausdance ACT at Gorman Arts Centre.

Australian Dance Week



‘This year’s program illustrates the quite extraordinary diversity of dance that characterises Canberra these days.’ Dr Michelle Potter, On Dancing

- Flagship event
- Times with International Dance Day (IDD) through World Dance Alliance and UNESCO
- The biggest offering in Australia
- A mix of curated and open platform twenty-five events in total
- Four Ausdance presents events

The Ausdance network celebrates and promotes dance in all its forms every year during Australian Dance Week. There are opportunities for local artists to showcase and present.

Each year, our opening event for Australian Dance Week celebrates UNESCO’s International Dance Day. Ausdance ACT’s Australian Dance Week remains the biggest Dance Week celebration in Australia. Australian Dance Week in the ACT operates like an umbrella festival, semi-curated, with an open event calendar. A festival of dance and the biggest calendar of events in the country, 2024 was the 42nd Australian Dance Week. This year we ran a smaller curated program, four main ‘Ausdance presents’ events down from eight in 2023, in order to really spotlight our member events. It also stretches our current resourcing to produce more than this number.

Registrations open the year before and the new year begins with programming, producing and finalising negotiations. Calendar of events created by the marketing team [here](#) with a campaign rolling out across: EDMS/social media/publicity/calendar print and distribution.

Ausdance ACT presents key events:

- Australian Dance Party ‘Co_Lab’ Ausdance ACT commission with Canberra Theatre Centre working with dancers Alison Plevy, Sara Black and Melanie Lane with cross arts form collaborators Sia Ahmed (sound/voice), Nicci Hayes (visuals) and Alex Voorhoeve (cello) –presented as a 3-night season at the Courtyard Studio, opening Dance Week. This work was awarded a [Canberra Critic’s Circle Award](#). Read Australian Arts Review – [here](#).
- Screening of ‘Seeds of Life’ Canberra International Music Festival co-commission at National Arboretum Canberra featuring choreographer Ashlee Bye and dancers Yolanda Lowatta, Patricia Hayes Cavanagh and Videographer Trent Houssoulouge as well as Dance.Focus films partnering with Canberra Museum and Gallery.

- Annual Networking Morning Tea - this popular event brings together dance studios and teachers and artists from all over Canberra. Keynote from Ausdance ACT Board Member Jacqueline Dimmock, member of IADMS (International Association of Dance Medicine and Science) with a focus on Safe Dance[®] practice. Jacqui gave a participatory lecture on incorporating safe dance methods into teaching practice – our notion of physical safety has extended into psychological and emotional wellbeing for our artists and students.
- Fabulous Fan Dancing Workshop with LGBTIQA+ artist Rachel Reid (Jazida) at Gorman Arts Centre. This workshop was provided free and open to all ages, experience and abilities.
- Australian Dance Week Opening – celebrated on International Dance Day. After the performance of 'Co-Lab' at The Courtyard Studio, we were thrilled to partner with Canberra Museum and Gallery through the Cultural Facilities Corporation again this year, to present our opening party with the Minister for the Arts Tara Cheyne MLA and Dr Cathy Adamek giving speeches. Cathy created a platform at this event for a dance film screening in the theatre, featuring a film of our 2023 co-commission 'Hillscape' with Australian Dance Party, short films from our award-winning Dance.Focus program and leading dance artist Peng Hsiao Yin from Dancecology Taiwan. The event provided the opportunity for the Arts Minister to speak and network with the dance community. Other dignitaries included Dr Elizabeth Cameron Dalman OAM and Ambassador Shu from the Taipei Economic and Cultural Office.



Australian Dance Party's 'Co_Lab' as part of 2024 Australian Dance Week. Photo Lorna Sim.

Local studios, dance artists and arts centres offered free, trial and taster dance classes during Australian Dance Week and promoted through our calendar, socials, media release and EDMs. Highlights included:

- A Night of Afro Dance with Passion & Purpose Academy - unlock the vibrant rhythms of Afro Dance! Join Passion & Purpose to explore the dynamic world of Afro House, Afro Fusion, Amapiano, and more. No stress, no fees, just pure dance. It is all about the vibes, music, and community.
- Adult Beginner Ballet Class with MAK's Dance Studios Matthew Shilling - Matt brings a wealth of experience from a career spanning over 30 years as a professional dancer, teacher, and director.
- The Jam Cabinet presented 'SHOW US YOUR SAUCE' - whether you were a seasoned pro or love to groove, everyone was welcome to battle, jam, or simply soak in the atmosphere.
- Patrons had the opportunity to experience a ZEST: Dance for Wellbeing, Inclusive Dance Fitness or Open Class with the Deaf Butterflies. Travel the world of exotic music and dance with Folk Dance Canberra, take your little one to a Blueberries class, learn how to Kizomba with Kmotion Dance Studio or check out a commercial hip hop class with Fresh Funk Canberra. There really was something for everyone!



Passion & Purpose Academy. Photo: Daniel Abroguena.

Professional Dance Sector Opportunities

A service all year round for those who perform, choreograph, make, create and educate, supporting the development and promotion of diverse dance creation and activity across Canberra and the region.

This program assists in professional development pathways and support for emerging, mid-career, and established artists. The following sub programs offer opportunities to diverse independent artists, educators and other organisations and businesses to collaborate and partner with us and for dance artists to develop and showcase their practice, supporting opportunities for innovative approaches, and professional development. Our team provides promotion (a key pillar), advocacy, production mentoring, marketing support, business, administration, auspicing services and advice.

We attend performances and meet with the community, building relationships to support and develop a network for local artists, teachers, and their students. We develop opportunities for dancers to gain employment through teaching and mentoring. We have an ear to government and provide policy, resources and industry advice. Joining as members maximises access to these benefits. Ausdance ACT has a commitment to supporting opportunities for First Nations dance practice and the local Ngunnawal and Ngambri people where possible.

New Work Development - to create new dance making opportunities

- **Australian Dance Party 'Co_Lab' Ausdance ACT commission with Canberra Theatre Centre for Australian Dance Week. Recipient of 2024 Canberra Critics Circle Award.**

For Co_Lab: 24, an engaging collaboration by dancers, musicians, lighting designers and visual artists, which drew on improvisation as a technique and which made use of a performing space in an experimental manner.

- **New Works Dance with Canberra Theatre Centre (CTC) 'Fortuna'**
Partnership with Canberra Theatre Centre now in its second year. Cathy Adamek worked with producer Rochelle Whyte to create this new work dance/physical theatre opportunity as part of CTC's New Work Development program through peer reviewed EOI process. This gives an artist a paid 1-2 week development and showing at The Courtyard Studio. On application programming dependent on artist and CTC studio availability. It also allows organisations knowledge about local artists and groups and an opportunity to connect.

Sugar Kaye Sañejo Grefaldeo undertook her creative development residency in May. Sugar developed her one-woman dance theatre work, 'Fortuna'. Joined by mentors Erika Jane Goldsmith and Richu Jong Kung, and collaborating with Kulture Break, Sugar's work delves into her journey as a Filipino migrant and the intricate dance of fortune and destiny. The week culminated in an insightful and moving showing, showcasing the profound themes and dynamic choreography of 'Fortuna'.

Screen Dance

Ausdance ACT in partnership with DanceHub SA and Ausdance SA commissioned 15 short dance films and ran 7 dance film making workshops through our partner programs over the last 2 years, winning a Canberra Critics Circle Award for our Dance.Focus program in 2022. In 2024 we were unable to run this program with Dance Hub SA being defunded. Instead, we looked for opportunities to showcase these works from the last few years. We worked with videographer Trent Houssenloge from Cowboy Hat Films and Australian Dance Party to turn the 2023 Canberra International Music Festival Co- commission new work 'Hillscape' at the National Arboretum into a short film. We were able to screen this and a selection of our Dance.Focus films from 2020- 2023 at the opening of Australian Dance Week, thanks to Canberra Museum and Gallery. We also commissioned videographer Trent Houssenloge to make an edit of vintage footage from Youth Dance Festival's archive of 40 years to celebrate the anniversary incorporated into the opening piece.

Advocacy, Networking Events and Information Sessions

Ausdance ACT creates and partners events that bring the dance community together to connect and inform. Highlights include the annual morning tea and opening event during Australian Dance Week.

We also offer on-line industry workshops and work with the national network to advocate for sector wide issues and concerns around space and venue accessibility and affordability, Safe Dance practice, Child Safety, and industry pay rates. Ausdance ACT encourages and has enabled health and arts partnerships through Healthier Choices Canberra and sports/arts partnerships through Good Sports which provide awareness and education for our members and the greater Canberra dance community.

National Advocacy

Executive Director Cathy Adamek is a board member of Ausdance National. She participates in monthly meetings with the network and the focus is on national and federal advocacy. She attends Arts Peak meeting (national arts peak body network) and Creative Australia dance managers (renamed NONDO) meetings to engage in national dialogue on arts issues and funding. She contributes to submissions to the federal government with the network in order to improve the conditions of the dance industry.

See Ausdance National 2024 report. Appendix 1

Auspicing

We auspice and promote ZEST Dance for Wellbeing, an expert team who run accessible, seated classes for low mobility all over Canberra. This year Zest expanded their classes even further – working with retirement villages and aged care where their offerings are greatly appreciated. Taught by a team of highly experienced and dedicated dance artists, much of it taking place seated in a circle of chairs, participants are guided through a carefully planned program of dance activities. The ZEST team of trained practitioners are Jane Ingall, Jacqui Simmonds, Philip Piggan and Debora Di Centa. ZEST is also

affiliated with Dance for Parkinson's. The ZEST program has grown and now includes fourteen weekly classes offered across the Canberra region. In 2024 ZEST: Dance for Wellbeing was supported by Ausdance ACT, The Hospital Research Foundation Group Parkinson's ACT, Belco Arts, Tuggeranong Arts Centre and Canberra Dance Theatre.

Other Ausdance Support Services for the Dance Sector

Safe Dance[®] practice resources, advice and information: producing, grants and mentoring. Provision of support letters. Government policy advice, small business advice - insurance, award rates, recommendations and referrals for members.

Workshop Series

Managed by Debora Di Centa

Information and photos on this program [here](#).

Ausdance ACT Workshop Series is intended to inspire and expand dance practice by connecting participants to different styles, cultures, and ways of experiencing and understanding dance in its multiple facets. Workshops connect pre-professional advanced and intermediate dancers with professional artists and companies. One of the objectives this year was to program workshops around visiting major dance companies to Canberra Theatre Centre, providing a central and commercially unaligned venue for pre-professional and emerging dance artists, independents and students to participate from all over ACT and regions. We presented workshops in the following categories: Dance Film, Ballet, Contemporary Dance, Fan Dancing and Physical Theatre.

In 2024 Ausdance ACT presented six workshops as part of the Workshop Series Program. We were pleased to host workshops with national and international prestigious dance companies and independent artists:

- **Dancecology Taiwan with Peng Hsiao-yin (Grace)**
- **Jazida – Rachel Reid (this workshop was free as part of Australian Dance Week 2024)**
- **The Victorian State Ballet with Elise Jacques & Tynan Wood**
- **Sydney Dance Company with Charmene Yap**
- **Bangarra Dance Theatre with Bradley Smith, Kiarn Doyle, Emily Flannery & Lucy May**
- **BIG – Ballet International Gala with Iana Salenko**

Thanks to a private donor we could provide bursaries for those financially disadvantaged to attend both the Victorian State Ballet and BIG International workshops.

We also supported with free studio space two workshops for Project Dust with Bangarra Dance Theatre. In addition, we organised a Webinar with Tailored Accountants CEO Harry Hoang to support and inform dance studio owners and independent artists on taxation and end of year financial matters.

We partnered with Australian Dance Party Dance Company to support their Consent for Dance and Physical Theatre Workshop with Force Majeure by providing bursary ticket support and promotion. We also partnered with QL2 Dance for a workshop and performance presentation of a new work by Eliza Sanders of House of Sand.

The Workshop Series continued our partnership with Gorman Arts Centre who provided us with the generous provision of in-kind studio access and promotional assistance. All our workshops were presented in the beautiful Main Hall situated in the heart of Gorman Arts Centre and one at the QL2 Dance Studio.

In 2024 our aim was to keep ticket prices affordable and consistent, with some variations depending on the type of workshop and its duration. We established the following ticket prices to attend major dance company workshops: \$35 Ausdance ACT Members and \$50 General Admission and to attend Independent Artist Workshops: \$30 for Ausdance ACT Members and \$40 General Admission.

From April onwards photographer from Canberra Streets, Helen Fletcher, generously captured beautiful professional photos for us to use in our marketing for free.

We presented and co-presented 11 workshops across the year, employing 12 dance artists with a total attendance of 145 people between 13-55 years of age.



Sydney Dance Company Workshop with Charmene Yap. Photo Canberra Streets.
Grace Peng and Dancecology from Taiwan insights of choreography for dance film workshop.
Both held at Gorman Arts Centre.



Dance Artists in Schools

Managed by Debora Di Centa

Information and photos on this program [here](#).

Ausdance ACT's Dance Artists in Schools program creates the special opportunity for students to work with leading dance artists in Canberra.

The aim of this program is:

- to offer primary and secondary school students the opportunity to study dance with professionally trained and qualified dance artists.
- to encourage diversity of cultural style in learning to develop an understanding of the breadth of dance genres and its relationship to human culture.

We presented 49 Dance Artist in School visits across the year a total student participation of 500 students.

Ausdance ACT created working opportunities for 6 local dance artists: Debora Di Centa, Jonah Lamond, Sonia Raveena, Gabriel Sinclair, Kate Tieu and Patricia Hayes Cavanagh.

The students, from Year 7 up to Year 12, had the opportunity to explore and deepen their understanding of various dance styles, techniques, choreographic processes, dance history and their respective cultural backgrounds. Ausdance ACT employs professional, highly qualified, experienced teaching practitioners and facilitates WWVP checks, and risk assessment for schools. Visits are tailored to suit the needs of the school.

Due to the successful visits at Gungahlin College during Term 2. Debora Di Centa was booked through the program for all regular dance classes of Year 11 and 12 at Gungahlin College during Semester 2 of 2024. Debora had been working on the Leadership in Dance Unit, supporting students on their assessments as well supporting them through their creative process for the 2024 Youth Dance Festival rehearsals and performance at Canberra Theatre in November 2024. The work the students presented was very successful and it reflected the culmination of a mature and collaborative development of their work as young performers and choreographers.

The second half of the year our major focus is on Youth Dance Festival school mentor visits.

In 2024 Ausdance ACT offered the following dance styles through the Dance Artists in Schools Program:

Modern Dance – Graham Technique, Contemporary Dance Techniques, including release-based technique and floor work, Contact Improvisation, Dance on camera/ Dance Film, Choreographic Practice, Traditional and Contemporary Chinese Dance, Bollywood and Traditional Indian Dance, Creative Dance Practice, Dance Theatre and Hip- Hop.

Arts Up Front Conference

Debora Di Centa presented a workshop on behalf of Ausdance ACT for the Education Directorate Arts Up Front Conference (teacher professional development day) at Dickson College on Saturday 25 February 2024. This annual event brings together educators and artists to explore the transformative power of the arts in education.

School Feedback for the Program:

'The Gungahlin College Arts Faculty thanks Ausdance ACT and the Artists Gabriel Sinclair and Debora Di Centa for their work with our Year 11 and 12 Dance students. Both Debora and Gabriel have been amazing - dependable, creative, enthusiastic and relational. We consider ourselves very fortunate to be able to access this kind of external expertise in the ACT educational system.' Crystal Mahon – Associate Principal Gungahlin College

'Thank you for organising and sending Sonia out to Merici, the girls really enjoyed the workshop with her Sonia was wonderful!' Brielle Papa – Dance Teacher Merici College

'The workshop with Jonah went well! It was a little challenging for the kids as it took them outside of their comfort zones, but they really enjoyed it, definitely had the hip hop energy!' Jessica Haynes – Dance Teacher Daramalan College

'Ausdance ACT's Dance Artists in School Program is a great way to connect with the ACT dance community and tap into the wealth of experience and knowledge that exists within our own backyard. Ausdance ACT make the whole process straight forward and will work with teachers to tailor and access the right workshop for your needs.

Having access to a range of teachers and dance styles meant that I could use the program to provide fun and different practical experiences for my students, which they loved! Our Bollywood workshop with Sonia was fun, energetic, and engaging. The students were pushed to move in ways that were unfamiliar to them, but they embraced the challenge and haven't stopped rehearsing the routine since!' Jessica Mercer, Dance and Drama Teacher, Assistant Head of Performing Arts - Senior School, Canberra Grammar School

Dance Artists in Schools Program in 2024 achieved the following:

- provided employment opportunities to six Canberra dance artists
- provided professional training and Safe Dance[®] practice at all school visits
- assisted in the preparation for assessments
- enabled cultural knowledge, sharing, and understanding of different dance forms
- supported teachers in enriching their dance programs



Youth Dance Festival (YDF)



Design Natsuko Yonezawa

Celebrating 40 Years in 2024 – 7, 8 & 9 November Canberra Theatre 40th Anniversary

A successful three nights at Canberra Theatre Centre (CTC) for a significant occasion marking the longevity of the partnership between Ausdance ACT and CTC. We increased the show nights from two to three thanks to CTC programming staff advocating for the longstanding partnership, which allowed us to cover the costs of the theatre and more importantly keep the large number of students safe backstage.

28 high schools and colleges from across the Canberra region and 679 students participated performing 44 pieces of new student created dance works.

Read Canberra Critics Circle's Bill Stephens review [here](#).

Youth Dance Festival is a remarkable Canberra success story. A long-term feature on the Canberra arts and education calendar since 1984 'Dance Fest' boasts a second generation of participants, a proud alumnus of over 45,000 plus students and a strong legacy. Many have gone onto careers both as performers and technical crew, some through our Work Experience program that runs concurrently.

Youth Dance Festival has a long track record of supporting inclusive dance practice and access to theatre performance, with both Black Mountain School and Woden School participating enthusiastically this year. Youth Dance Festival encourages a student led approach to dance making, choreography, theatre and film making and provides a shared artistic experience. For some, it may be the very first time they step on a theatre stage for others, it becomes a cherished memory and a valuable experience. Ausdance ACT pays for professional sound production and mentoring using local ACT artists.

40th Anniversary Events

- Co-hosted Opening Night Function - speeches and shared hosting of our 40th Anniversary Opening night function. Speeches from Alex Budd Director of Canberra Theatre Centre (himself YDF alumni!), Cathy Adamek and Ausdance ACT Board Member and IADMS Member Jacqui Dimmock.
- Exhibition in the foyer of memorabilia and posters curated by Executive Director Cathy Adamek

- Fundraising campaign with The Australian Cultural Fund raising \$1,850.
- Opening Piece: commission for the 40th Youth Dance Festival Anniversary featuring three local alumni choreographers; Leena Wall (Fresh Funk), Kagiso Tshepo Ratlhagane (Passion & Purpose) and Francis Owusu (Kulture Break), celebrating their relationship to ACT hip-hop dance community as teachers, mentors and studio owners – read more [here](#). An open call was sent out to all schools for their students to apply and perform in the opening piece on all nights (19 performers applied). Through a generous donation we were able to offer participation across all Canberra schools. This allowed access to disadvantaged students as the opportunity was free. The opening piece provided a joyous start to the festival and provided a focus for the theme. The choreographers had all performed in the festival as young artists and the opportunity allowed them to express themselves through street dance at a time when it was an emerging cultural form.



2024 Youth Dance Festival Anniversary Opening Piece. Photo Canberra Streets.

Mentoring and School Coordination

As part of the creative process, professional dance mentors visit each participating school to assist with the creative process and to provide support and guidance to students in the development of their own work. Mentoring sessions and music production sessions ran from August through to November. We increased from four dance mentors to six, to meet demand and school needs: Debora Di Centa (Mentor Manager), Patricia Hayes Cavanagh, Gabriel Sinclair, Jonah Lamond, Sugar Kaye Sañejo Grefaldeo, and Gretel Burgess.

Schools Coordinator Debora Di Centa oversees communications and payments between Ausdance and the schools. She leads the mentoring team working with the schools in the creative process for their dance work inspired by the theme 'What Do You Dream?'. She helps coordinate bookings for all school sessions with Kimmo Vennonen, our sound engineer who prepares the sound files.

Ausdance Volunteers

A work experience student call-out was sent in Term 3. We had seven work experience students who worked very well and professionally and were able to view different areas of backstage tech and production. They are an essential part of the backstage crew. Our work experience program has provided a pathway for many students to explore stage production as a career.

Production

The lead-up to the YDF production days was very busy for our small team. Together with our Director Cathy Adamek we thoroughly planned all schedules for the three production days, with technical and dress rehearsals. Cathy created running orders for the two nights and assigned various roles to each Ausdance ACT team member and all the associates. This was a big undertaking that reflected in a professional and well-organised production, Cathy demonstrated great leadership and brilliant Artistic Direction.

The two production days at Canberra Theatre Centre saw Cathy bring together all partners: the Canberra Theatre Centre team, Stage Manager Cerri Murphy and Backstage Manager/Coordinator Vanessa Hayes with Sidestage Production's Trent Houssenloge as videographer. Debora Di Centa steps into the role of Rehearsal Director drilling the groups before they get on stage and placing them on stage for the first run through. Her expertise and precision is invaluable to this process. Sound Engineering sessions are offered to all schools with Kimmo Venonnen who mastered all tracks and did sound balance and check on day one at the tech at CTC. The sound was much improved this year in the theatre as a result. All backstage flows and running orders went smoothly.

Our Marketing Manager Emma Dykes oversaw all media, social media front of house, ticketing and sponsor arrangements.

YDF Production Team:

- Creative/Artistic Director: Cathy Adamek
- Stage Manager & WEX Manager: Cerridwyn Murphy
- Backstage Manager: Vanessa Hayes
- Rehearsal Director: Debora Di Centa
- Assistant Rehearsal Director: Gabriel Sinclair
- Marketing Manager: Emma Dykes
- Assistant Marketing: Lexi Maddocks & Amelia Allarakhia
- Assistant Stage Manager: Graeme Fennamore (volunteer)
- Work Experience seven high school and college students
- Back stage volunteers: Patricia Hayes Cavanagh, Rhiley Winnett and Sugar Kaye Sañejo Grefaldeo
- Corey Bacon – First Aid Provider
- Kimmo Venonnen – Sound Engineer
- Andrew Sikorski - Art Atelier – Official Photographer
- Helen Fletcher – Canberra Streets – Photographer
- Videographer: Cowboy Hat Films Trent Houssenloge

Marketing

In the months preceding the event, our Marketing Manager Emma Dykes devised and implemented an extensive marketing campaign with minimal financial spend due to budget constraints. The campaign relies on media partnerships and publicity, partner marketing, direct email marketing to both schools and teachers as well as our core audience and a comprehensive social media campaign.

Media Partners/Publicity

Emma secured significant media sponsor support and managed media partnerships with Canberra Daily/Weekly, Her Canberra and Hit 104.7. The value of this support is approximately \$25,000 ensuring our event receives optimal media and advertising coverage. This is in addition to a comprehensive publicity campaign (including a press call) across all local media – see media coverage [here](#).

Hit Squad

As part of our media partnership with Hit 104.7, the Hit Squad visit us on each performance day and undertake a live radio cross from outside the Canberra Theatre. 104.7 actively shares these visits on their social media channels as do the many participating students. This attracts great focus and excitement to the outside of the Canberra Theatre and Civic Square.

Social Media

Ausdance has a very strong social media presence 5,500 followers across social media platforms. We post extensively across all platforms in the lead up to and during YDF and as a partner CTC is tagged in each post. Emma collected all our mentoring session photos and mentor comments and created regular posts on all our social media platforms. The participating students love seeing themselves on social media and actively share and do their own posting furthering our reach. We worked with the CTC marketing team to create tailored posts around the history of YDF at the Canberra Theatre over the last 40 years.

Teacher Welcome Packs

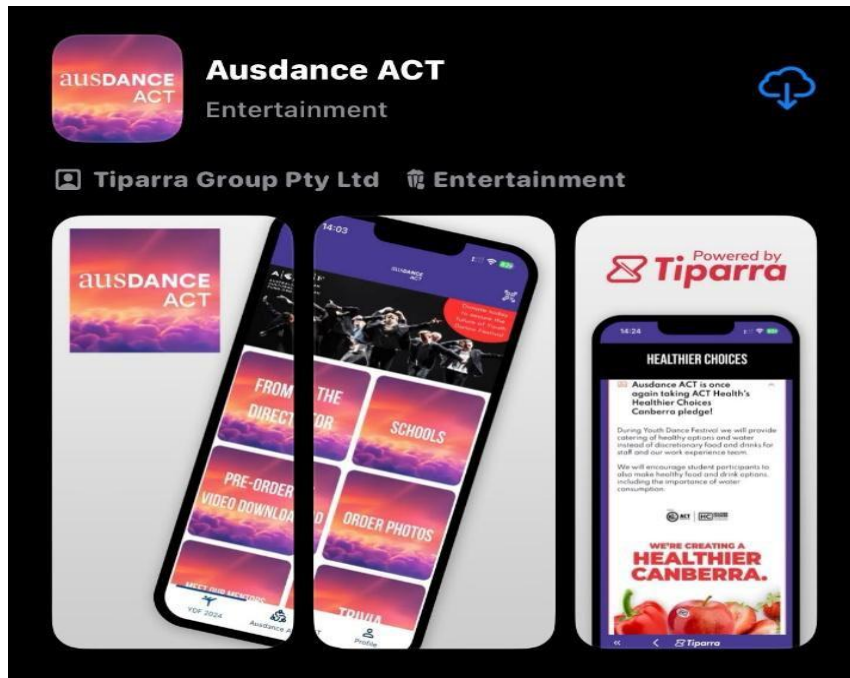
We interact with approximately 70 high school and college teachers across the course of YDF. We welcome them to the Canberra Theatre during YDF with a welcome pack. CTC included promotional information/education brochure in these bags.

Ausdance App

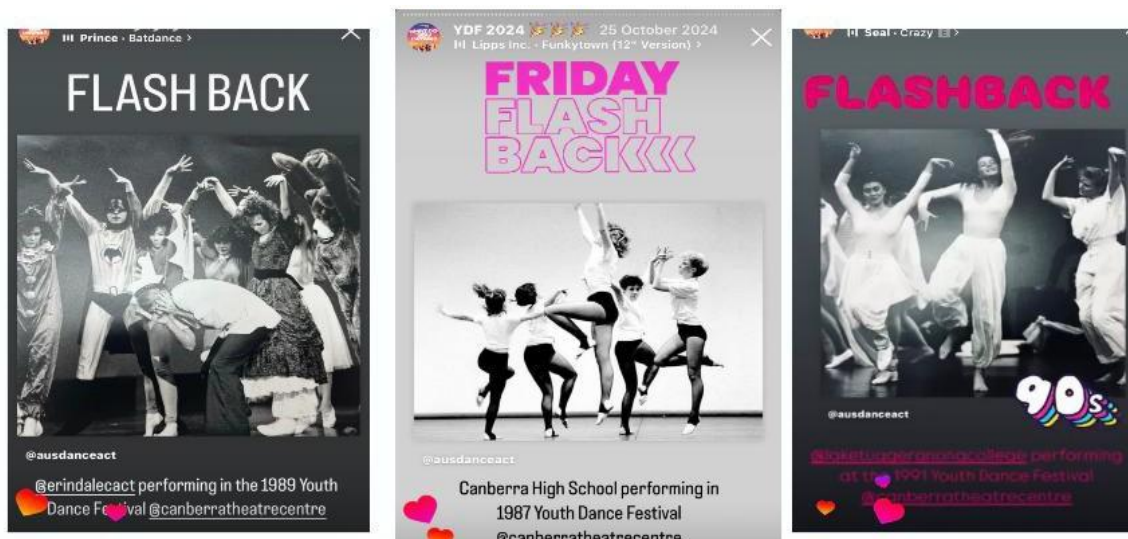
For the third year in a row, Emma worked with our partner [Tiparra](#) to produce an event-based app for YDF. This platform allows us to share exclusive content, interactive features and enhance students, teachers, our partners and audience experience of YDF both whilst in the theatre but also in advance of the event. It also replaces the traditional printed program. There are great app features that we can use to promote our partners. For CTC for example this was used to promote upcoming shows share a similar audience base. Our core audience is the student participants themselves, high school and college teachers as well as family audience. We ran a trivia competition on the app across YDF, CTC offered a prize for the trivia competition of Bangarra Dance Theatre tickets – The Ausdance app can be downloaded for free in the App Store and we are looking to extend its use to other event based projects such as Australian Dance Week in the future. In addition, Tiparra sponsored us with \$3,000 towards our event and staff catering which all aligned with Healthier Choices.

Conclusion

The 40th Anniversary of Youth Dance Festival brought outstanding results and together we delivered three excellent performance nights. Many previous directors and Ausdance staff and members were able to attend the celebrations. This is a co-creative process which creates a lifetime experience for the participating students – and an in- theatre professional experience.



Ausdance ACT app powered and sponsored by Tiparra and examples of 40th Anniversary social media.



Other Partnerships

Mirramu Arts Centre – Dr Elizabeth Cameron-Dalman OAM

Dancecology Artistic Director Peng Hsiao-yin is supported and sponsored by Mirramu Arts Centre and the Taiwanese government to undertake a residency and various workshops of cultural exchange while she is here.

During their visit, Ausdance ACT partnered with Mirramu Dance Company, supporting their successful application to provide a rare opportunity for local dancers to learn from these leading international dance artists. We provided access to space through our partnership with Gorman Arts Centre and marketing support/production facilitation for: Dance Film workshop: a Dance in Nature/Dance Ecology and film session led by Grace Peng from Taiwan.

Good Sports

Marketing Manager Emma Dykes represented Ausdance ACT at the 2023 Good Sports Awards at Parliament House in February 2024. It was exciting to see an Ausdance member dance studio included amongst the finalists for the first time. We congratulate Runner Up: ACT Good Sports Club of the Year, Dance Central.

In 2023 Ausdance ACT collaborated on a campaign with Good Sports to encourage our members to sign up to their program and benefits. In alignment with our shared values over safe practice we co-produced a [series of posters](#) for members to print out for their studios.

Executive Director Cathy Adamek is quoted in the Good Sports Annual Report as follows:

'Ausdance ACT is excited to collaborate with Good Sports to support our dance schools and studios in protecting our members against the harms from alcohol and other drugs and to make them safe and welcoming places. Ausdance strives for dance to be a valued part in the lives of all Australians. We believe dance studios are more than just a place to dance. Great studios role model healthy behaviours for young ones, and they're a place where families feel safe and encouraged. Good Sports provides dance studios with the support to navigate the challenges associate with managing environments where dance schools and their members may be at risk of AOD harms.'



Marketing Manager Emma Dykes pictured with David Smith, MP at the Good Sports Awards at Parliament House

Program Partnerships – in summary

Workshop Series

Gorman Arts Centre, Canberra Theatre Centre, Canberra Streets and Tailored Accounts

New Works Program

Canberra Theatre Centre

Australian Dance Week

Canberra Theatre Centre, The Cultural Facilities Corporation, Canberra Museum and Gallery, Gorman Arts Centre and Australian Dance Party

Youth Dance Festival

Canberra Theatre Centre, Tiparra, Hit 104.7, Her Canberra, Canberra Daily/Weekly, Gorman Arts Centre, Cowboy Hat Productions, Australian Cultural Foundation, Healthier Choices, KV Productions, Art Atelier Photography and Canberra Streets



2024 New Works Recipient Sugar Kaye Sañejo Grefaldeo and Kulture Break dancers - 'Fortuna'.
Photo Art Atelier Photography.

Membership

Threeside Marketing to upgrade Membership System

Considering the teething problems experienced with the upgraded system in 2023, we were able to receive ongoing support and training from Threeside Marketing in 2024 which assisted the implementation significantly. We are now almost fully automated. Some members who are not for profit are not able to make membership payments via Paypal and some members object to providing their contact details to a third party resulting in a portion of approximately 15% of our membership base still being managed manually. Despite this, the automated system has reduced administrative workload.

Online memberships are now processed when they fall due via the automated system and current members can access member only resources and news via the online portal.

Other Membership Benefits and Strategies

We regularly refer to and action our membership strategies that were developed as part of our strategic planning undertaken in August 2022.

Some of these strategies include:

- All participants in Australian Dance Week must be members of Ausdance ACT this includes inclusion in the Dance Week calendar and all subsequent promotion.
- New member benefits such as discounts to Sydney Dance Company Classes on Demand and discount on tax services from Tailored Accounts.
- Discounted pricing for Ausdance ACT Workshops.
- Invitations to Ausdance ACT presented events such as the Opening of Australian Dance Week.
- Priority promotion of member events.
- Regular EDM campaigns and social posts with the incentive of ticket giveaways exclusive for members.
- FREE online workshops for members on subjects such as preparing for tax time, music licensing and insurance (recordings provided to members only after the event).
- Members only section within our website portal.



Workshop with Principal Dancer Iana Salenko during the Canberra visit of Ballet International Gala. Photo Canberra Streets.

Marketing Report

Promotion of dance practice in the ACT and regions through positive publicity empowers the local scene and is a key objective of Ausdance ACT, and a member benefit.

Social media

With limited marketing budgets social media continues to be an effective and affordable main avenue of promotion for Ausdance ACT programs, advocacy, national updates and provision of dance sector opportunities, advice, and news. We are active across Facebook, Instagram and X. We actively support and promote both our own activities and those of our dance community with a particular focus on the activities of our members.

Ausdance ACT has a strong social media presence on Facebook with a total of 4,689 followers across our primary page, our Workshop Series page and our Youth Dance Festival page, an Instagram profile of 2,281 followers and is active on X with 636 followers. In terms of growth, we saw our largest growth on Instagram with an 11% increase.

Media Relations and Publicity

Media relations are a major focus of our overall marketing strategy and a particular strength and experience of our Marketing Manager Emma Dykes. With limited budgets for paid advertising media coverage is essential to increase public awareness of our programs and advocacy. We ran several successful publicity campaigns and hosted well attended media calls for our major projects. Maintaining media relationships is an integral part of the Marketing Manager's role and fundamental to the success of receiving media coverage. Ausdance ACT is continually active and successful in this space and generates both media coverage for our programs and projects but also for advocacy and issues that affect the dance sector. For a look at media coverage received in 2024 visit [here](#).

Email Marketing

Over the period we further developed and updated contacts on our Mailchimp marketing platform and sent a total of seventy targeted campaign emails. These emails included our e news, regular updates for both the independent sector and dance studios, promotional emails for surveys, programs, workshops, classes, and networking events as well as project targeted emails to schools specifically Australian Dance Week, Youth Dance Festival and Dance Artists in Schools. Email marketing enables us to create personalised content, customise our campaigns and create targeted content.

Major Campaigns

Comprehensive marketing campaigns were undertaken for our major projects Australian Dance Week and Youth Dance Festival. These are the two projects that we design and produce printed collateral for. For Dance Week we produce a full calendar of events, which can be viewed [here](#). For Youth Dance Festival we produce postcards and posters which are used in targeted distribution to participating schools.

The Australian Dance Week campaign focuses on a combination of social media, direct email marketing, targeted calendar distribution and a full publicity campaign. We also actively encourage all participating in Australian Dance Week to actively promote their inclusion.

The Youth Dance Festival marketing campaign focuses on media sponsorship resulting in advertising we normally would not be able to afford across radio, print and online. Marketing is also focused on sharing information with participating schools and parents of participating students. See the Youth Dance Festival report for more information.

Marketing & Communications Advice and Assistance

The Marketing Manager provides regular and ongoing advice to our stakeholders and members in relation to all elements of marketing and communications. This is an area in which there is a high level of demand for support and assistance across the dance sector.

Board of Management

The 2024 Board was established at the Annual General Meeting in June 2024 and comprises seven members:

President Natalie Pearse

Vice President Cheryl Diggins

Treasurer Luke Delaney/Divyusha Polepalli

Secretary Cheryl Diggins/Isabelle Lee

Ordinary Members: Jacqueline Dimmock

Bexsa Ainslie Cairncross

Shekiralea Healy

Core Staff

Dr Cathy Adamek – Executive Director (full time)

Emma Dykes - Marketing Manager (casual)

Debora Di Centa - Project Manager (part-time)

Chris Dragisic - Yuin Business Services Pty Ltd Bookkeeping & Accounting Services (casual)

Alana Stenning – Administration Officer (casual)

Natsuko Yonezawa - Graphic Design (casual)



Executive Director Cathy Adamek, Ausdance ACT Board Member
Jacqueline Dimmock and Canberra Theatre Centre
Director Alex Budd

Appendix 1

Ausdance National Report

The Ausdance National (AN) board continued its work in 2024 as a voluntary organisation, working closely with the Ausdance Network of State/Territory organisations on a range of issues. The following AN board members were confirmed and/or elected at the 2024 AGM: Jacob Williams (President) Cathy Adamek (Vice President) Charl van der Walt (Treasurer) Julie Dyson AM, Isla Gibson, Natalie Allen, Jane Pamenter was reappointed Public Officer.

Following an extensive review in 2023 by arts consultant Tony Grybowski, and legal advice, Ausdance National and the Ausdance Network agreed on shared goals and more transparent administrative arrangements that would bring State/Territory Ausdance organisations back to the AN board as active participants in decision making. The Ausdance National board and Ausdance network organisations met in Adelaide in the first face-to-face meeting since Covid lockdowns. The meeting was chaired by AN President Jacob Williams and consultant Tony Grybowski.

Submissions were made in response to three major events affecting dance and the arts: 2025 Pre-Budget submission, 2024 National Office for Child Safety Framework. Clarification about status of Award pay rates for dance teachers, the 'pausing' of the Queensland University of Technology Dance course was also the subject of an Ausdance Qld submission and meetings with QUT management.

Dance insurance: Ausdance reviewed its commitment to recommending affordable and relevant dance insurance for the sector, and made the decision to partner with new brokers, Austbrokers Countrywide, a company that will review available options and launch a new suite of competitive policies for the independent, studio and company dance sectors.

Tertiary Dance Council of Australia (TDCA): members prioritised advocating for the role of dance education across all sectors of the dance community, including creating a literature review of research that identifies various 'pipelines' to their courses. Issues of concern also included racism, gender, diversity, inclusion, community attitudes to dance, barriers to dance participation, and the relevance of these issue to dance education. The Australian Ballet School shared its discussion paper Researching Participation Pathways for Australian Dancers which documents gaps in the pathways from private studies to professional training at the ABS and the wider tertiary dance sector and this resource was distributed by the network. Current priorities are ensuring that all five art forms remain represented in the Australian Curriculum: The Arts; the poor resourcing of arts teacher education in the tertiary sector; and particular concern about the 'pausing' of arts courses at the Queensland University of Technology, If the course were to close, it would significantly impact the arts/dance industry and the education field, as it would eliminate the only bespoke undergraduate degree in Dance in Queensland, leaving no pathway for students to become secondary dance teachers. NAAE also made a major submission to the Federal Government about the closure of creative arts courses across the country, and noted that: Over the past ten years (comparing 2013 to 2023), each arts subject enrolment data has reduced significantly: • Dance -68.5 decline • Drama -47% decline • Film, Television & New Media -16% decline • Music -16% decline • Visual Art -25.9% decline.

Consortium of Peaks (formerly ArtsPeak): AN is a contributing member. Priorities for the group included implementation of Revive and ongoing advocacy for the Federal policy's next iteration. This group was also invited to meet with Treasury & A New Approach, an ANU-based think tank collecting data to advocate for a GDP rise in Australia's arts funding to align with the Brisbane Olympics.

There was advice on how best to pitch a budget submission, and advice on advocating for tax breaks. Live Performance Australia is advocating for tax breaks for the making of live performance/productions similar to the film industry, which could benefit dance makers and dancers. World Dance Alliance Asia-Pacific AN acts as the Australian chapter of WDA-AP. In 2024 AN provided two chapter reports for its biannual journal Asia-Pacific Channels, AN managed the Australian application process for the International Young Choreographer Project funded by WDA Taiwan, from which eight regional choreographers are chosen to participate. Callum Mooney from Victoria was selected in 2023 to participate in July 2024. WDA-AP is directly linked to the Dance Committee of the ITI through UNESCO, and provides the annual International Dance Day Message, in 2024 given by Argentinian dancer Marianela NÚÑEZ. Emerging Australian dance scholars were invited to contribute to the WDA publication Journal of Emerging Dance Scholarship (JEDS). Ausdance's membership of World Dance Alliance also makes it a core member of the World Alliance for Arts Education (WAAE). WAAE (including WDA) has partnered with UNESCO in developing and critiquing the new UNESCO arts education policy: A Framework for Culture and Arts Education. All Ausdance network members are automatically members of WDA-AP through AN's membership of WDA-AP.

NONDO meetings run by Creative Australia, the Network of National Dance Organisations holds meetings quarterly at which Ausdance National and network directors attended on-line. Standing Agenda items are upcoming opportunities in funding and industry development, research, First Nations. TNA/Ausdance/Blakdance/APAM updates. Other Creative Australia engagement included network consultation with the new Creative Workplaces and how our Safe Dance and other national resources might be updated with funding from this initiative. The network also promoted new resources such as free mental health support to all the arts industry.

Australian Dance Council Ausdance (ACT) Incorporated

ABN 36 761 984 224

Financial Statements - 31 December 2024

Australian Dance Council Ausdance (ACT) Incorporated

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Board members' report
31 December 2024

The Board members present their report, together with the financial statements, on the association for the year ended 31 December 2024.

Board members

The following persons were Board members of the association during the whole of the financial year and up to the date of this report, unless otherwise stated:

Names	Position	Appointed/Resigned
Natalie Pearse	President	
Cheryl Diggins	Vice President	
Lee Isabelle	Secretary	Appointed 19 June 2024
Divyusha Polepalli	Treasurer	Appointed 19 June 2024
Jacqueline Dimmock	Board member	Appointed 19 June 2024
Bexsa Cairncross	Board member	Appointed 19 June 2024
Shekiralea Healy	Board member	Appointed 19 June 2024
Luke Delaney	Treasurer	Resigned 19 June 2024
Annabelle Davis	Board member	Resigned 19 June 2024
Kym Degenhart	Board member	Resigned 19 June 2024

Principal activities

During the financial year the principal continuing activities of the association 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.

No significant changes in the nature of the association's activities occurred during the financial year.

Operating results and review of operations for the year

The surplus of the association for the financial year amounted to \$4,746 (2023: Deficit \$23,381).

On behalf of the Board members



Natalie Pearse
President
23 May 2025



Divyusha polepalli
Treasurer

**LBW & Partners**

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George P Rochios

Mark W Willock

Australian Dance Council Ausdance (ACT) Incorporated

Auditor's Independence Declaration to the Members of Australian Dance Council Ausdance (ACT) Incorporated

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2024, there have been:

- (i) no contraventions of the auditor independence requirements as set out in Division 60 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.

Rupaninga Dharmasiri
Partner

LBW & Partners
Chartered Accountants
Level 3, 845 Pacific Highway
CHATSWOOD NSW 2067

Date: 23 May 2025

Australian Dance Council Ausdance (ACT) Incorporated

Statement of profit or loss and other comprehensive income
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
Revenue	3	269,366	247,652
Total revenue		<u>269,366</u>	<u>247,652</u>
Expenses			
Accounting and audit expense		(13,356)	(20,912)
Advertising and marketing		(4,840)	(11,321)
Artist payments		(23,096)	(10,830)
Depreciation expense		-	(470)
Employee benefits expense	4	(145,192)	(149,165)
Rent expenses	4	(8,921)	(9,582)
Telephone and internet expense		(4,855)	(4,131)
Youth dance festival expenses		(45,164)	(40,018)
Other expenses		<u>(19,196)</u>	<u>(24,604)</u>
Total expenses		<u>(264,620)</u>	<u>(271,033)</u>
Surplus/(deficit) for the year		4,746	(23,381)
Other comprehensive income for the year		<u>-</u>	<u>-</u>
Total comprehensive income for the year		<u><u>4,746</u></u>	<u><u>(23,381)</u></u>

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes

Australian Dance Council Ausdance (ACT) Incorporated

Statement of financial position
As at 31 December 2024

	Note	2024 \$	2023 \$
Assets			
Current assets			
Cash and cash equivalents	5	67,443	29,574
Trade and other receivables	6	8,597	4,121
Prepayments		<u>3,181</u>	<u>495</u>
Total current assets		<u>79,221</u>	<u>34,190</u>
Total assets		<u>79,221</u>	<u>34,190</u>
Liabilities			
Current liabilities			
Trade and other payables	7	24,338	20,822
Contract liabilities	8	31,309	-
Employee benefits	9	<u>4,233</u>	<u>4,835</u>
Total current liabilities		<u>59,880</u>	<u>25,657</u>
Non-current liabilities			
Employee benefits	10	<u>6,062</u>	<u>-</u>
Total non-current liabilities		<u>6,062</u>	<u>-</u>
Total liabilities		<u>65,942</u>	<u>25,657</u>
Net assets		<u>13,279</u>	<u>8,533</u>
Equity			
Reserves	11	53,364	53,364
Accumulated deficit		<u>(40,085)</u>	<u>(44,831)</u>
Total equity		<u>13,279</u>	<u>8,533</u>

The above statement of financial position should be read in conjunction with the accompanying notes

Australian Dance Council Ausdance (ACT) Incorporated

Statement of changes in equity
For the year ended 31 December 2024

	Reserves \$	Accumulated deficit \$	Total equity \$
Balance at 1 January 2023	53,364	(21,450)	31,914
Deficit for the year	-	(23,381)	(23,381)
Other comprehensive income for the year	-	-	-
Total comprehensive income for the year	-	(23,381)	(23,381)
Balance at 31 December 2023	53,364	(44,831)	8,533
	Reserves \$	Accumulated deficit \$	Total equity \$
Balance at 1 January 2024	53,364	(44,831)	8,533
Surplus for the year	-	4,746	4,746
Other comprehensive income for the year	-	-	-
Total comprehensive income for the year	-	4,746	4,746
Balance at 31 December 2024	53,364	(40,085)	13,279

The above statement of changes in equity should be read in conjunction with the accompanying notes

Australian Dance Council Ausdance (ACT) Incorporated
Statement of cash flows
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
Cash flows from operating activities			
Receipts from customers (inclusive of GST)		112,747	94,942
Receipts of government grants (inclusive of GST)		207,265	172,500
Payments to suppliers and employees (inclusive of GST)		<u>(283,123)</u>	<u>(299,260)</u>
		36,889	(31,818)
Interest received		<u>980</u>	<u>901</u>
Net cash from/(used in) operating activities		<u>37,869</u>	<u>(30,917)</u>
Net increase/(decrease) in cash and cash equivalents		37,869	(30,917)
Cash and cash equivalents at the beginning of the financial year		<u>29,574</u>	<u>60,491</u>
Cash and cash equivalents at the end of the financial year	5	<u>67,443</u>	<u>29,574</u>

The above statement of cash flows should be read in conjunction with the accompanying notes

Note 1. General information

The financial statements cover Australian Dance Council Ausdance (ACT) Incorporated as an individual entity. The financial statements are presented in Australian dollars, which is Australian Dance Council Ausdance (ACT) Incorporated's functional and presentation currency.

Australian Dance Council Ausdance (ACT) Incorporated is a not-for-profit association, incorporated under the *Associations Incorporation Act 1991* (Australian Capital Territory) and domiciled in Australia. The association is registered as a charity with the Australian Charities and Not-for-profits Commission.

Its registered office and principal place of business is:

Australian Dance Council Ausdance (ACT) Incorporated
Gorman Arts Centre
E Block, 55 Ainslie Ave
Braddon ACT 2612

A description of the nature of the association's operations and its principal activities are included in the Board members' report, which is not part of the financial statements.

The financial statements were authorised for issue on 23 May 2025.

Note 2. Material accounting policy information

The accounting policies that are material to the association are set out either in the respective notes or below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

New or amended Accounting Standards and Interpretations adopted

The association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the association.

Going concern

The association has reported a surplus for the year ended 31 December 2024 of \$4,746 (2023: Deficit \$23,381). As at 31 December 2024, the association had net assets of \$13,279 which is considered to be low in comparison to the level of operations.

However, the financial statements have been prepared on a going concern basis due to the following reasons:

- Conservative budgetary measures, and cost reduction strategy, for the 2025 financial year including streamlining and more effective use of resources and bi-annual review of financial performance and budgetary position
- The Board members believe that the association will generate adequate surpluses and be able to pay its debts as and when they become due and payable
- The grant funding agreement with ArtsACT from 2023 to 2026, to support and develop dance across the Territory

Basis of preparation

These general purpose financial statements have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosures issued by the Australian Accounting Standards Board ('AASB') as appropriate for not-for profit oriented entities, the *Australian Charities and Not-for-profits Commission Act 2012* and associated regulations.

Historical cost convention

The financial statements have been prepared under the historical cost convention.

Note 2. Material accounting policy information (continued)

Critical accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal to related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year have been described in relevant notes.

Income tax

As the association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

Leases

The association has elected to apply the exceptions to lease accounting for both short-term leases (i.e. leases with a term of less than or equal to 12 months) and leases of low-value assets. The association recognises the payments associated with these leases as an expense on a straight-line basis over the lease term.

The association has chosen not to apply AASB 16 to leases of intangible assets.

Note 3. Revenue

	2024 \$	2023 \$
<i>Revenue from contracts with customers</i>		
Activity income	104,704	93,788
Grant income	157,114	150,000
Member subscriptions	<u>2,536</u>	<u>2,963</u>
	<u>264,354</u>	<u>246,751</u>
<i>Other revenue</i>		
Interest income	980	901
Other revenue	<u>4,032</u>	<u>-</u>
	<u>5,012</u>	<u>901</u>
Revenue	<u>269,366</u>	<u>247,652</u>

Grant income represents funding received from one government source at State level (ACT) - artsACT Department.

Disaggregation of revenue

The disaggregation of revenue from contracts with customers is as follows:

	2024 \$	2023 \$
<i>Timing of revenue recognition</i>		
Services transferred at a point in time	104,704	93,788
Services transferred over time	<u>159,650</u>	<u>152,963</u>
	<u>264,354</u>	<u>246,751</u>

Note 3. Revenue (continued)

Accounting policy for revenue recognition

The association recognises revenue as follows:

Grants

When the association receives grants, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance to AASB 15.

When both these conditions are satisfied, the association:

- identifies each performance obligation relating to the grant;
- recognises a contract liability for its obligations under the agreement; and
- recognises revenue as it satisfies its performance obligations.

Grant income without sufficiently specific performance obligations is recognised under AASB 1058.

Within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract. Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

If a contract liability is recognised as a related amount above, the association recognises income in profit or loss when or as it satisfies its obligations under the contract.

Activity income

The majority of activity income represents sale of tickets to general public, and entry fees collected from school and students for participation in the Youth Dance Festival. Income is recognised in the period in which the show takes place.

Critical accounting judgements, estimates and assumptions applied in recognition of grant income

For the grants received by the association, the determination of whether the contracts include sufficiently specific performance obligations was a significant judgement involving discussions with a number of parties at the association, review of the proposal documents prepared during the grant application phase and consideration of the terms and conditions. Grants received by the association have been accounted for under AASB 15 based on the terms and conditions and decisions made. If this determination was changed then the revenue recognition pattern would be different from that recognised in these financial statements.

Grants income is recognised based on satisfaction of performance obligation linked to the extent of expenses incurred. Significant judgements are made in allocating the expenses incurred to a particular grant.

Note 4. Expenses

	2024 \$	2023 \$
Surplus/(deficit) includes the following specific expenses:		
<i>Leases</i>		
Short-term and low-value assets lease payments	<u>8,921</u>	<u>9,582</u>
<i>Superannuation expense</i>		
Defined contribution superannuation expense	14,380	14,864
<i>Employee benefits expense excluding superannuation</i>		
Employee benefits expense excluding superannuation	<u>128,368</u>	<u>134,301</u>

Australian Dance Council Ausdance (ACT) Incorporated
Notes to the financial statements
31 December 2024

Note 5. Current assets - cash and cash equivalents

	2024 \$	2023 \$
Cash at bank	67,443	29,574

Accounting policy for cash and cash equivalents

Cash and cash equivalents include cash on hand and deposits held at call with financial institutions.

Note 6. Current assets - trade and other receivables

	2024 \$	2023 \$
Trade receivables	6,211	1,974
Deposits	2,147	2,147
GST receivable	239	-
	8,597	4,121

Note 7. Current liabilities - trade and other payables

	2024 \$	2023 \$
Trade payables	6,475	6,536
Accrued expenses	14,234	8,160
GST payable	-	5,917
Other payables	3,629	209
	24,338	20,822

Accounting policy for trade and other payables

These amounts represent liabilities for goods and services provided to the association prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

Note 8. Current liabilities - contract liabilities

	2024 \$	2023 \$
Contract liabilities - =Unspent grants	31,309	-

Note 9. Current liabilities - employee benefits

	2024 \$	2023 \$
Annual leave	4,233	4,835

Accounting policy for employee benefits

Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits and annual leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

Australian Dance Council Ausdance (ACT) Incorporated
Notes to the financial statements
31 December 2024

Note 10. Non-current liabilities - employee benefits

	2024 \$	2023 \$
Long service leave	<u>6,062</u>	<u>-</u>

Accounting policy for other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

Note 11. Equity - reserves

Reserves

The reserve represent a general reserve which records funds set aside for future expansion of the association.

Note 12. Financial instruments

	2024 \$	2023 \$
Financial assets		
<i>Held at amortised cost</i>		
Cash and cash equivalents	67,443	29,574
Trade and other receivables	<u>8,597</u>	<u>4,121</u>
	<u>76,040</u>	<u>33,695</u>
Financial liabilities		
<i>Financial liabilities at amortised cost</i>		
Trade and other payables	<u>24,338</u>	<u>20,822</u>

Note 12. Financial instruments (continued)

Accounting policy for financial instruments

Financial instruments are recognised initially 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.

Financial assets

Classification

On initial recognition, the association classifies its financial assets as measured at amortised cost.

The association's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents. Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis.

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.

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 and other payables.

Note 13. Remuneration of auditors

During the financial year the following fees were paid or payable for services provided by the auditors of the association:

	2024 \$	2023 \$
Audit services - LBW & Partners		
Audit of the financial statements	<u>5,000</u>	<u>6,250</u>

Note 14. Key management personnel disclosures

Compensation

The aggregate compensation made to key management personnel of the association is set out below:

	2024 \$	2023 \$
Aggregate compensation	<u>89,715</u>	<u>89,315</u>

Note 15. Related party transactions

Key management personnel

Disclosures relating to key management personnel are set out in note 14.

Transactions with related parties

There were no transactions with related parties during the current and previous financial year.

Note 15. Related party transactions (continued)

Receivable from and payable to related parties

There were no trade receivables from or trade payables to related parties at the current and previous reporting date.

Loans to/from related parties

There were no loans to or from related parties at the current and previous reporting date.

Note 16. Economic dependency

A significant portion of the revenue is dependent on the funding from the ACT State Government. The current funding agreement expires on 31 December 2026. At the date of this report the Board members have no reason to believe the ACT Government will not continue to support the association.

Note 17. Commitments

The association had no commitments as at 31 December 2024 and 31 December 2023.

Note 18. Contingent liabilities

The association had no contingent liabilities as at 31 December 2024 and 31 December 2023.

Note 19. Events after the reporting period

No matter or circumstance has arisen since 31 December 2024 that has significantly affected, or may significantly affect the association's operations, the results of those operations, or the association's state of affairs in future financial years.

Australian Dance Council Ausdance (ACT) Incorporated

Board members' declaration

31 December 2024

In the Board members' opinion:

- the attached financial statements and notes comply with the Australian Accounting Standards - Simplified Disclosures, the *Australian Charities and Not-for-profits Commission Act 2012* associated regulations;
- the attached financial statements and notes give a true and fair view of the association's financial position as at 31 December 2024 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the association will be able to pay its debts as and when they become due and payable.

On behalf of the Board members



Natalie Pearce
President
23 May 2025



Divyusha polepalli
Treasurer

**LBW & Partners**

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Australian Dance Council Ausdance (ACT) Incorporated

Independent Auditor's Report to the Members of Australian Dance Council Ausdance (ACT) Incorporated

Opinion

We have audited the accompanying financial report of Australian Dance Council Ausdance (ACT) Incorporated (the association), which comprises the statement of financial position as at 31 December 2024, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the Board members' declaration.

In our opinion, the accompanying financial report of the association is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (the "ACNC Act"), including:

- (i) giving a true and fair view of the association's financial position as at 31 December 2024 and of its financial performance for the year then ended; and
- (ii) complying with *Australian Accounting Standards – Simplified Disclosures* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

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 association in accordance with the auditor independence requirements of the ACNC Act and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants (including independence standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical 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 Board members for the Financial Report

The Board members of the association are responsible for the preparation of the financial report that gives a true and fair view in accordance with *Australian Accounting Standards – Simplified Disclosures* and the ACNC Act.

The Board members' responsibility also includes for such internal control as the Board members determine necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board members are responsible for assessing the association'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 the Board members either intend to liquidate the association or to cease operations, or have no realistic alternative but to do so.



Australian Dance Council Ausdance (ACT) Incorporated

Independent Auditor's Report to the Members of Australian Dance Council Ausdance (ACT) Incorporated

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 the 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 association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board members.
- Conclude on the appropriateness of the Board members' 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 association'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 association 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 the Board members 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.

Rupaninga Dharmasiri
Partner

LBW & Partners
Chartered Accountants
Level 3, 845 Pacific Highway
CHATSWOOD NSW 2067

Date: 26 May 2025

ausDANCE
ACT



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Ausdance ACT is supported by the
ACT Government through artsACT