



ANNUAL REPORT 2016

FORM

DANCE PROJECTS
FOSTERING DANCE CULTURE
IN WESTERN SYDNEY

form.org.au



“FORM is the only organisation in Sydney representing and supporting this range of activity, which is inclusive for many independent dance artists. The breadth and depth of FORM’s activities contributes to a vibrant dance ecology across both Western Sydney and Sydney City.”

Dr Julie-Anne Long
Lecturer in Dance and Performance
Macquarie University

“FORM, without a doubt, continues to create content that is at the forefront of the industry.”

David Capra
Independent Artist

CONTENTS

ABOUT US	4
GOVERNANCE AND STAFF	4
MESSAGE FROM THE CHAIR	5
PROGRAM OVERVIEW 2016	6
MARKETING AND PUBLICITY	7
—	
PERFORM - ARTISTIC PROGRAM	8
DANCE BITES 2016	9
RIVERSIDE DANCE	13
MEDIA	14
—	
PLATFORM - PROFESSIONAL DEVELOPMENT	15
STUDIO RESIDENCIES	16
CHAMPIONS	17
BLOGGER IN RESIDENCE	19
—	
TRANSFORM - EDUCATION PROGRAM	20
LEARN THE REPERTOIRE: SEE THE SHOW	21
CHOREOGRAPHIC WORKSHOP	22
SHARP SHORT DANCE	23
SHARP SHORT DANCE ENSEMBLE	25
—	
INFORM - COMMUNITY ENGAGEMENT	26
CULTURAL PERFORMING ARTS NETWORK	26
SENIORS WEEK WORKSHOP	27
—	
APPENDIX ONE - ARTIST LIST	28
APPENDIX TWO - AUDIENCE ATTENDANCE	29
APPENDIX THREE - WEBSITE STATISTICS	29
APPENDIX FOUR - AUDITED FINANCIAL REPORT 2016	30
SUPPORTERS AND PARTNERS	43

Cover Image: Tom Holland, *BUSH BAILANDO*, Pepa Molina

ABOUT US

FORM Dance Projects is a dynamic hub for Australian contemporary dance, based in Parramatta, Western Sydney. Under its current director, Annette McLernon, FORM has grown into one of Australia's leading dance presenters.

FORM's program spans five key areas - presentation, producing, education, community engagement and audience development. Its aim is to support Australian choreographers in all stages of their career; develop artists' national profiles; provide valuable professional development opportunities; engage with the local community, including young people and cultural performers from Western Sydney, in meaningful ways; and connect with audiences.

FORM's signature program is the long-running presentation series Dance Bites. It is acclaimed for its decidedly eclectic curation, showcasing a wide range of choreographers working across diverse styles - from the innovative and experimental to the popular and accessible. The works of experienced, more established artists are frequently placed alongside those of promising newcomers. Presented artists in recent years include Frances Rings, Narelle Benjamin, The Tap Pack, Dance Makers Collective and Raghav Handa.

Another recent successful program initiative is the commissioning of indigenous choreographer

Vick Van Hout as FORM's blogger to contribute reputable, critical discourse around contemporary dance. Van Hout's blog has a large, dedicated and avid on-line following and is part of FORM's innovative digital strategy, commissioning digital dance content.

In recent years, FORM's program has encompassed producing genre-defying large scale productions with the aim to develop audiences for contemporary dance. The first production was *PUNCTURE* - a multi-disciplinary creation straddling contemporary dance, physical theatre and choral music. Initiated by FORM and co-produced with Legs On The Wall and VOX, Sydney Phiharmonia Choirs, this Patrick Nolan-directed piece explored the evolution of social dancing. It premiered in the 2015 Sydney Festival, playing to sold-out houses and receiving significant critical acclaim.

Buoyed by this success, in 2015/2016 FORM commissioned choreographer Martin del Amo - widely considered to be one of the country's most exciting and innovative independent dance artists - to create *CHAMPIONS*, a new cross-sector collaboration, exploring the connections and disconnections between dance and sport for presentation in Sydney Festival 2017 at Carriageworks.

GOVERNANCE

PATRON *Chris Bath*

2016 BOARD MEMBERS

CHAIR *Pamela Thornton*

DEPUTY CHAIR

Andrew Wreford (until June 2016)

Narelle Lewis (from June 2016)

TREASURER

Maria Kovacic (until June 2016)

Alissa Bruce (from June 2016)

SECRETARY

Alissa Bruce (until June 2016)

Narelle Lewis (from June 2016)

BOARD MEMBERS

Dr Garry Lester

Prof. Peter Hutchings

Jess Madden

Miranda Wheen

Amanda Rose

STAFF

DIRECTOR *Annette McLernon*

BUSINESS MANAGER *Sally Ebert*

TOURING PRODUCER *Jen Leys*

ADMINISTRATION AND

MARKETING COORDINATOR

Vanessa Varghese

PRODUCTION AND EDUCATION

COORDINATOR *Sally Hare*

PRODUCER - SHARP SHORT DANCE

Carl Sciberras

MESSAGE FROM THE CHAIR

Our 2016 artistic program exceeded expectations in many ways - employing more artists and successfully securing a Sydney Festival presentation for *CHAMPIONS* which led to leveraging funding from Catalyst - Australian Arts & Culture Fund to continue creating and producing the work throughout 2016. This increased the organisation's productivity and capacity, developing FORM's profile within the arts sector and garnering positive publicity for the independent dance artists participating in our programs, developing their individual and collective career trajectories.

FORM was also in a position to respond to unique, one-off opportunities such as an invitation to facilitate a Sharp Short Dance Ensemble of young dancers to attend the World Festival of Children's Performing Arts in Toyama, Japan. This small ensemble, representing Australia, presented a short contemporary dance work on July 23, 2016 in a festival venue, watched by 600 people from 27 countries. The ensemble performed alongside the Vietnam National Dance Theatre and the Toneelkring Sint-Rembert from Belgium. Accompanied by Sally Hare, FORM's Education Coordinator, our Sharp Short Dance Ensemble participated in cultural activities, performed, attended workshops and networked with performing arts companies from around the world.

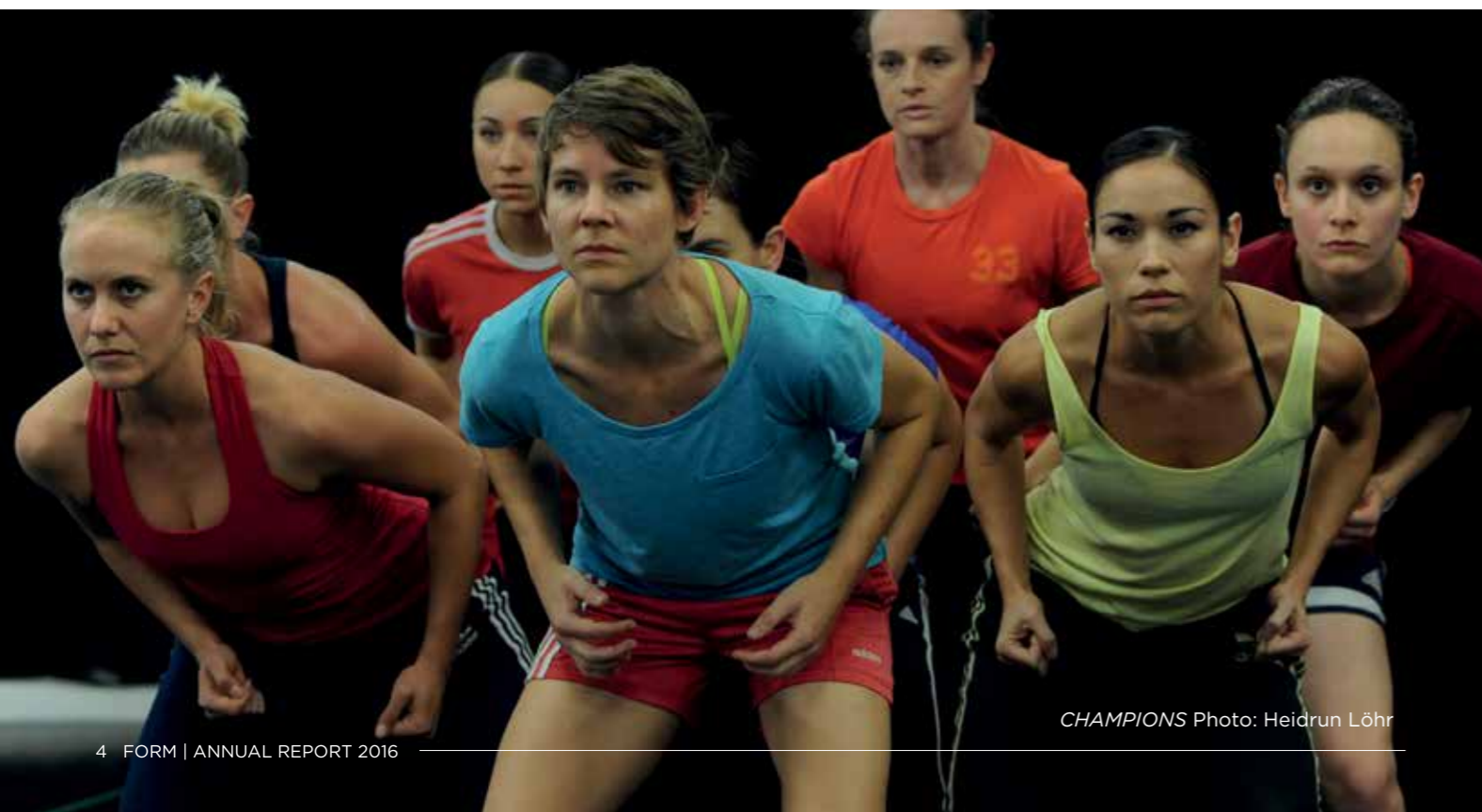
FORM is strategically creative in engaging with communities in Western Sydney and NSW as creators, participants and audiences in our programs. Partnerships with cross-sector organisations are vital in strengthening community relationships and reaching out to new participants and audiences. The creative project concept for *CHAMPIONS* was to create a genre-defying sports/dance festival production which would resonate and engage with our local Western Sydney Wanderers footballers, coaches and fans. *CHAMPIONS* successfully bridged the divide between sports and arts camps and the artists, directed by Martin del Amo, created an exciting new Australian dance work, made in Parramatta.

FORM's mission is to foster dance culture, particularly for young people in Western Sydney, providing unique education, networking and performance opportunities for them. In 2016 FORM facilitated secondments for young aspiring choreographers and dancers with Sydney Dance Company, Bangarra Dance Theatre and the Dream Dance Company.

To meet the challenge of seeking private sector support David Borger, Western Sydney Director of the Sydney Business Chamber, and our patron, Chris Bath, hosted a business chamber luncheon introducing FORM Dance Projects to the Western Sydney business community on August 25, 2016.

Thanks to all of the 2016 funding supporters including Arts NSW, City Of Parramatta and Riverside Theatres, Catalyst - Australian Arts & Culture Fund, Sydney Festival and the Crown Resorts Foundation and Packer Family Foundation. Also many thanks to our passionate contributors, Patron Chris Bath and my fellow FORM Board Members. Special thanks to our hard working, innovative and dedicated staff, Director, Annette McLernon, and Business Manager, Sally Ebert, who were ably assisted in 2016 by Carl Sciberras, Sally Hare and Vanessa Varghese.

Pamela Thornton
Chair



CHAMPIONS Photo: Heidrun Löhrr



DADS Photo: Heidrun Löhrr

The year 2016 was a lean year for the arts in Australia, particularly for small-medium arts organisations. However, FORM managed to navigate our way through difficult times in a nimble and flexible response to the circumstances. FORM was successful in diversifying income streams and successfully expanded production; commissioning and producing two creative developments of *CHAMPIONS*, a genre-defying new Australian dance work, directed by Martin del Amo and featuring a stellar cast of Australian female independent dancers. This kept our new studio in Parramatta humming throughout the year amongst other creative developments for independents in our Dance Bites program.

The artistic program continues to grow year by year. This year FORM increased the number of artists participating in the program to 1129 and increased employment of artists by 30 per cent. The highlight successes of the Dance Bites 2016 program included *DADS*, directed by Miranda Wheen and choreographed/performed by Dance Makers Collective, and the *Flamenco Double Bill*, featuring Pepa Molina in *Bush Bailando* and Annalouise Paul in *Forge*. These three new Australian dance productions appealed to enthusiastic and diverse audiences. De Quincey Co's *Metadata* was a huge critical success and gained substantial publicity, particularly with the curated post-show Q & A discussions with invited scientists, physicists and cosmologists. It was a delight to present the Irish Liz Roche Company on tour, supported by the Australia Council for the Arts, in *Time Over Distance Over Time* - a poignant work about Irish-Australian migration and communicating over distance.

It is a testament to the value of the Dance Bites program that each year independent dance artists are recognised for the creation and development of new dance works, presented by FORM Dance Projects - works which artists and producers would find difficult to present if not provided with the opportunity by FORM in the curated Dance Bites platform. This year, *DADS* by DMC and Pepa Molina's *Bush Bailando* were both nominated in the Australian Dance Awards for Outstanding Achievement in Independent Dance and in addition, Pepa Molina was nominated for Outstanding Performance by a Female Dancer.

The commissioning and producing of *CHAMPIONS* throughout 2016 enabled a number of key artists in the independent dance sector to develop their arts practice and skills, including Martin del Amo, who was commissioned to develop and explore his directorial skills alongside his choreographic skills on a large festival ensemble production.

Western Sydney dance artist, Miranda Wheen, was given the opportunity to act as Associate Artist on *CHAMPIONS* as well as being a dancer in the cast and Gail Priest (composer) was commissioned to compose an innovative original score which became one of the driving forces in the production and was much loved by artists and audiences. All 12 independent dancers cast in the *CHAMPIONS* "dream team" were given a great opportunity to collaborate with Martin del Amo and the ensemble of artists, including early career dance artist Taree Sansbury who was given a significant career opportunity to be an understudy for the cast of dancers. Over 25 artists were employed by FORM on *CHAMPIONS* throughout 2016 and the creative team proved to be a cohesive, strong company of independents working seamlessly. *CHAMPIONS* reflects the adventurous, risk-taking and open-minded approach to collaboration that characterises the independent dance sector in Australia today.

In 2016 FORM collaborated with many other small-medium arts organisations to deliver dance programs in partnership and to develop a collegiate, supportive environment for these companies and their artists. FORM partnered with Shaun Parker & Company (*Choreographic Workshop*), Force Majeure (*INCITE*), Critical Path (*Body As Material: Solo Practice*), Dance Integrated Australia (*DADS* regional creative development) and Dirtyfeet (*Out Of The Studio*). FORM plays a vital role in fostering strong partnerships and offering in-kind resources for these projects. FORM facilitates these companies' reach and exchange with Western Sydney students, artists and audiences, strengthening the dance sector in NSW.

It is a pleasure to work with the artists in our program and our key supporters: our patron, Chris Bath, FORM's board, led by Pamela Thornton, our dedicated and hard working staff and our partners, in particular Riverside Theatres, Alphabet Studio and Kubuku PR - all contributing and experiencing the highs and lows of a small-medium arts organisation in Western Sydney that continues to grow against the odds. These are our champions!

Annette McLernon
Director

In 2016 FORM invested in the development of a new FORM Dance Projects mobile compatible website in time for the launch of Sydney Festival and *CHAMPIONS* in September, 2016, and to leverage the opportunity to reach new online audiences through the festival cross-promotion and partnership with FORM Dance Projects. The Director worked with Jala Design to create and implement the new website in time for the launch. Our website is a key marketing tool for FORM and promotes our brand and mission to local, national and international audiences. Our partnership with Sydney Festival significantly extended our online audience and included 200,000 printed programs distributed nationally, as well as 10,000 Avant Card postcards printed and distributed across Sydney.

Publicity is a major tool for FORM to reach out to new audiences and introduce our professional independent dance artists to local, regional and national audiences via radio, television and press interviews. Kubuku PR work closely with FORM and the artists in our curated program to strategically target potential audiences and new angles on our presentations. Community Q&As such as the post-show discussion panel with scientists and cosmologists were a great hook for new science audiences unfamiliar with contemporary dance in the presentation and publicity of De Quincey Co's *Metadata* in Dance Bites 2016. The post-show Latin Fiesta featuring local flamenco dancers and musicians for the Flamenco double bill was a great success in engaging with local Spanish communities in Western Sydney and promoting the production. *DADS* was an accessible and popular Dance Bites to introduce Western Sydney senior audiences to contemporary dance through a participatory dance workshop held with Dance Makers Collective artists in Seniors Week in the lead up to the presentation.

FORM Dance Projects' artistic program is gaining recognition and respect from artists, audiences, critics and media from year to year. Publicity of FORM presentations has grown significantly in 2016, with a 100 percent increase since 2014. Three of our Dance Bites productions were featured on ABC Radio National through the year, reaching wider audiences for the artists in our program. It is wonderful to listen to choreographers and dancers speaking about contemporary dance on Australian national broadcast. ABC Radio National Books and Arts interviewed Liz and Jenny

Roche (14 September, 2016) and Tess de Quincey and a panel of scientists (24 June, 2016). Miranda Wheen, the director of *DADS*, was interviewed with her dad on ABC Radio National (2 November, 2016).

Jill Sykes gave *Metadata* a 5 star review in the Sydney Morning Herald on September 16, 2016 saying, "What a fascinating piece of dance theatre - unique and thought-provoking. The main thrust of this review is compliments!" Jill Sykes, one of Australia's leading dance critics, also applauded the *Flamenco Double Bill* earlier in the year, "Pepa Molina's *Bush Bailando* has the more distinctive flamenco content with her vivacious talking footwork, speedy travelling steps, dazzling turns and a cracking castanet item." In Realtime Magazine, November 2016, *DADS* was positively received, "Rather than being a light-hearted surface skate across embarrassing dad anecdotes, *DADS* ventures a subtle enquiry into male frailties. It challenges stereotypes of paternity and masculinity, exposing a charming vulnerability in older men."

FORM contributes significantly to developing new audiences for contemporary dance in Australia.

The *Blogger in Residence* project was launched in 2012 with the intention of contributing reputable critical discourse on contemporary dance. Since then the FORM blog has become a landmark feature of FORM's digital strategy, commissioning Vicki Van Hout, the respected indigenous choreographer, in 2013-2016.

FORM takes pride in collaborating with artists in the dance community to present contemporary dance to this ever growing audience.



Dance Makers Collective - Photo: Heidrun Löhr

FORGE & BUSH BAILANDO



Photo: Heidrun Löhr

FORM Dance Projects works with Australia's leading choreographers and dancers and a diverse range of partners, from Riverside to independent producers and companies, arts organisations, education institutes, council and community service providers, to support dance as an artform.

DANCE BITES 2016

Dance Bites is a curated, signature program of contemporary dance works presented by FORM Dance Projects and Riverside Theatres. The annual *Dance Bites* season features some of Australia's most innovative and exciting choreographers and performers.

The *Dance Bites* season provides enormous opportunity for early-career to established independent choreographers to present their works with support from FORM Dance Projects in venue hire, technical production, marketing and administration of the production.

5 - 7 MAY 2016

Two of the leading exponents of contemporary flamenco dance in Australia share this exciting double bill of original solo performances accompanied by live musicians.

FORGE is a striking new dance-music collaboration between award-winning choreographer Annalouise Paul and piano-sound designer Marianthe Loucataris and vocalist Helen Rivero. Evoking a blacksmith's iron furnace, *FORGE* casts flamenco anew through contemporary dance and the percussive power of the piano and Sephardi song - out of the fires of invention, life forges on.

Internationally acclaimed Pepa Molina explores the displacement of her Andalusian heritage within the Australian landscape in *BUSH BAILANDO*. Inspired by the natural environment surrounding her home in Western Sydney, Pepa reinterprets traditional flamenco choreography through the sounds and rhythms of the Australian bush, composed in an original score by Hector González Sánchez and Marco van Doornum.

"Credit must be given to Annalouise Paul. Such forward thinkers are needed to push doors open and to discover new pathways."

INDUS AGE

"You can see brushstrokes of contemporary dance in Pepa Molina's work, that far from disturbing the flamenco dance, enrich it with new dimensions."

J. FERNÁNDEZ BUSTOS, GRANADA HOY

DOUBLE BILL PRODUCER
ANNE-LOUISE RENTELL

DOUBLE BILL LIGHTING DESIGNER AND PRODUCTION MANAGER
RODERICK VAN GELDER

FORGE CHOREOGRAPHER & DANCER
ANNALOUISE PAUL

PIANIST-SOUND DESIGNER
MARIANTHE KOUCATARIS

VOCALIST HELEN RIVERO

COSTUME DESIGNER TOBHIIYAH FELLER

COSTUME MAKER SALLY HILLIER

BUSH BAILANDO CHOREOGRAPHER & DANCER PEPA MOLINA

COMPOSER & SOUND EFFECTS
HECTOR GONZALEZ SANCHEZ

COMPOSER & FLAMENCO GUITARIST
MARCO VAN DOORNUM

MULTI-INSTRUMENTALIST
STUART VANDEGRAAFF

COSTUME DESIGN YAIZA PINILLOS

COSTUME MAKER GABRIEL BESA

PROP DESIGN AND CONSTRUCTION
MANUEL BARCO

TIME OVER DISTANCE OVER TIME



Photo: Luca Truffarelli

DANCE BITES 22 - 25 JUNE 2016

TIME OVER DISTANCE OVER TIME sees a cast of six performers wrestle with the physical and emotional distance they encounter while living at opposite ends of the planet. Digital technology is the lifeline but ultimately a poor substitute for the full presence of a person. A person standing beside you, understanding you not just from what you say but from the myriad of physical information that enhances our experience of each other.

Working with an exceptional creative team, the performers explore their constantly fragmenting and suspended physicality, while preserving their relationship to each other over distance and time.

“Liz Roche has been an integral part of Ireland’s dance community for many years. She is a restless artist, continually pushing herself into new places.”

BALLET TANZ INTERNATIONAL

PRODUCER

LIZ ROCHE COMPANY and QUEENSLAND UNIVERSITY OF TECHNOLOGY

CHOREOGRAPHER

LIZ ROCHE IN COLLABORATION WITH PERFORMERS

PERFORMERS

SIMONE LITCHFIELD, GRANT McLAY, HENRY MONTES, JENNY ROCHE, LIZ ROCHE, RAHEL VONMOOS

INTERACTIVE DIGITAL MEDIA

JARED DONOVAN

FILM LUCA TRUFFARELLI

SET CONSULTANT PAUL O’MAHONY

METADATA



Photo: Samuel James

DANCE BITES 15 - 17 SEPTEMBER 2016

METADATA is an immersive performance work comprising two connected pieces, *PURE LIGHT* and *MOTHS & MATHEMATICS*. Probing the latest developments in physics and cosmology, the artists explore a universe of colour, reverberation, particles and impermanence. *METADATA* invites you to delve into an intimate yet epic world, revealing microscopic realms that catapult into a monumental universe.

Post-show *ARTS-SCIENCE EXCHANGE*: join in the conversation after each performance with the artists and invited scientists. A guest physicist, cosmologist or astronomer will elucidate some of the latest developments within the science field in the context of the performance. Facilitated by Associate Professor Ian Maxwell, Department of Theatre and Performance Studies, The University of Sydney.

“Nothing less than the essence of life.”

DEBORAH JONES, THE AUSTRALIAN

CHOREOGRAPHER & PERFORMERS

TESS DE QUINCEY, PETER FRASER

SOUND PIMMON & WARREN BURT

ANIMATION BORIS MORRIS BAGATTINI

VIDEO MARTIN FOX

LIGHTING DESIGN

SIAN JAMES-HOLLAND

ARTS-SCIENCE EXCHANGE SPEAKERS (THE UNIVERSITY OF SYDNEY)

PROF. GERAINT F LEWIS, PROFESSOR OF ASTROPHYSICS, SYDNEY INSTITUTE FOR ASTRONOMY

ASSOCIATE PROFESSOR MARYANNE LARGE, SCHOOL OF PHYSICS, THE UNIVERSITY OF SYDNEY

DADS



Photo: Dom O'Donnell

DANCE BITES 2 - 5 NOVEMBER 2016

For their latest production, Dance Makers Collective are seeking advice from their dads, on how to make dance. 'Dad dancing' is much derided but ask a dancer's father, "when is it ok to dance?" or "why bother dancing?" and the answers are not what you'd expect. Enter a world of secret solo dance practice, gender bending, philosophising and joyful experimentation. As contemporary dancers take their artform for a walk back through their family history, they investigate the cultural relevance of dance and its timeless ability to nurture collective experience.

About Dance Makers Collective

Dance Makers Collective is a group of Sydney based dancers and choreographers. With a fluid, collective structure, DMC aims to support the development of new dance work by its members, from research stages right through to production, building vibrant and highly collaborative working relationships.

"Dance Makers Collective has imagination, thoughtfulness, individuality, performing ability and commitment. Even a sense of humour."

JILL SYKES, SYDNEY MORNING HERALD

DEVISORS AND PERFORMERS

MATT CORNELL
 ANYA MCKEE
 SOPHIA NDABA
 KATINA OLSEN
 MARNIE PALOMARES
 MELANIE PALOMARES
 CARL SCIBERRAS
 MIRANDA WHEEN
 ROSSLYN WYTHES

LIGHTING DESIGNER GUY HARDING

TERRAIN
BANGARRA DANCE THEATRE

RIVERSIDE DANCE 4 - 5 MARCH 2016

Award winning artists Frances Rings, David Page and Jacob Nash create a powerful and provocative production inspired by the timeless beauty of Lake Eyre.

CHOREOGRAPHER FRANCES RINGS

MUSIC DAVID PAGE

SET DESIGN JACOB NASH

COSTUME DESIGN KAREN NORRIS



Photo: Greg Barrett

FALLING IN LOVE
WITH FRIDA

RIVERSIDE DANCE 4 - 5 MARCH 2016

An intimate performance exploring the life, loves and legacy of painter Frida Kahlo. The performance is a reclaiming of a disabled artist, a love like obsession, and an enquiry into how we shape how we are remembered.

ARTISTIC DIRECTOR
 CAROLINE BOWDITCH

PERFORMERS
 CAROLINE BOWDITCH
 WELLY O'BRIEN
 YVONNE STRAIN
 MARTA MASEIRIO

SET & COSTUME DESIGN
 KATHERINA RADEVA

MUSIC DANBEATS

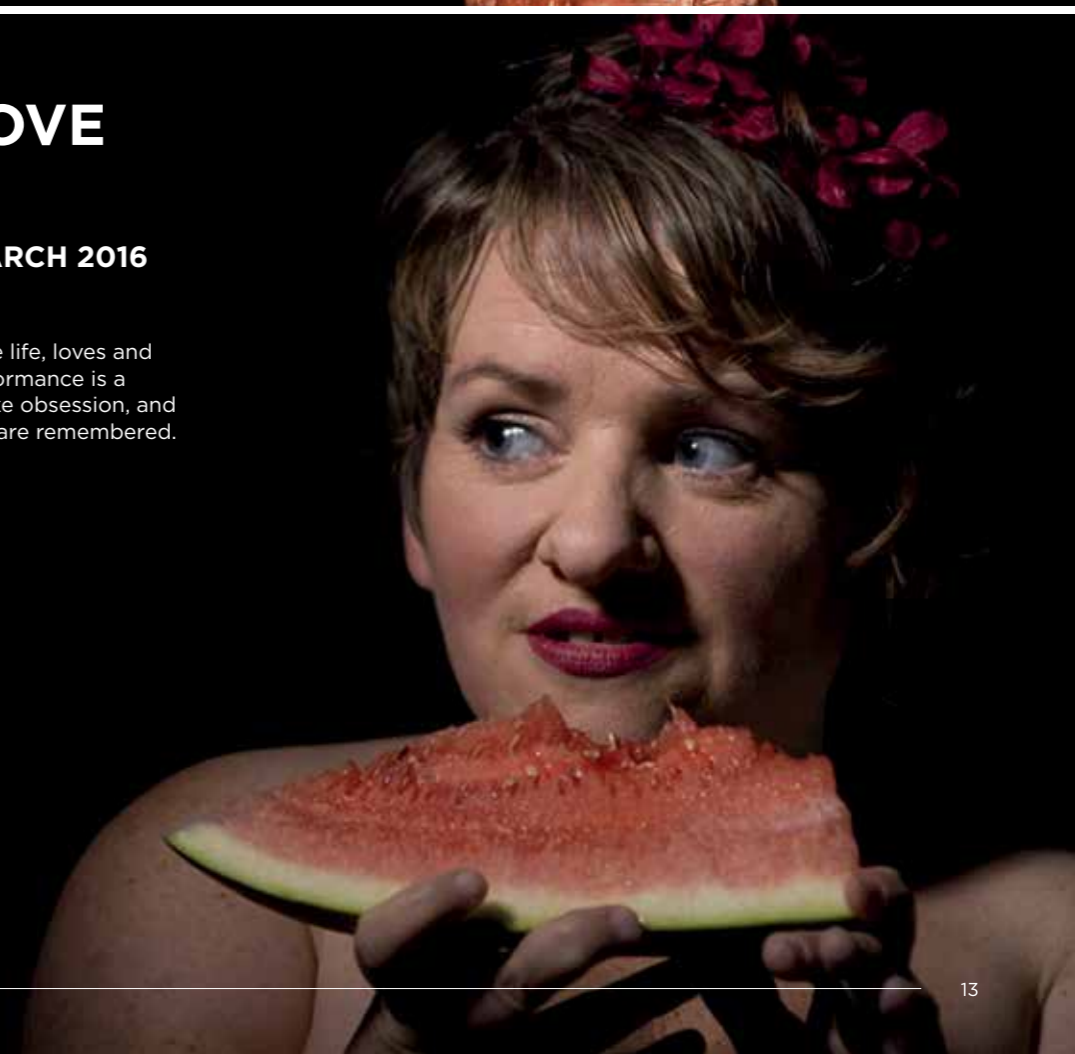


Photo courtesy of the artist

**FLAMENCO DOUBLE BILL
FORGE & BUSH BAILANDO**

“Pepa Molina’s Bush Bailando has the more distinctive flamenco content with her vivacious ‘talking’ footwork, speedy travelling steps, dazzling turns and a cracking castanet item. She is a powerful dancer, skilled in punctuating her moves with the strong accents of flamenco.”

JILL SYKES, SYDNEY MORNING HERALD, 36 MAY 2016

“Paul is fiery, proud and strong. With regal bearing, the work is stark, dramatic, moody and reflective.”

LYNNE LANCASTER, ARTSHUB, 9 MAY 2016

TIME OVER DISTANCE OVER TIME

“It’s a breath of fresh air for the maturity and thoughtfulness of its performers. The opening sequence says it all: a circle of people, at first eyes closed and hands finding other hands to be held, then breaking and reforming the pattern in physical connections (body to body) that appear to ache for continuity but are pulled apart by forces beyond their control.

It’s a credit to choreographer Liz Roche, whose company bears her name, and to her dancers, that so little can say so much.”

JILL SYKES, SYDNEY MORNING HERALD, 23 JUNE 2016

METADATA

“What a fascinating piece of dance theatre – unique and thought-provoking.”

JILL SYKES, SYDNEY MORNING HERALD, 16 SEPTEMBER 2016

“Metadata is a striking, hypnotic performance work ...Microscopic realms become a starry galaxy – a universe of shifting patterns, where the performers and audience are transported into an intimate, yet epic, parallel world where the intangible becomes substantial and real.”

LYNNE LANCASTER, DANCE INFORMA, 16 SEPTEMBER 2016

DADS

“There’s a surfeit of inventive and jaw-dropping moments throughout the work and, to the ensemble’s considerable credit, they each flow seamlessly into one another and operate beyond the level of pure choreography. Lighting, sound, narrative and theme are employed with as much sophistication as any of the dancers’ physical vocabularies.”

MATT O’NIELL, AUSTRALIAN STAGE, 5 NOVEMBER 2016

“Rather than being a light-hearted surface-skate across embarrassing dad anecdotes, DADS ventures a subtle enquiry into male frailties. It challenges stereotypes of paternity and masculinity and exposes a charming vulnerability in older men. It also uncovers seams of Sydney’s social history and multicultural character, audible in the many accents and historical expositions evident in the soundtrack texts...DADS, as Dance Makers Collective’s tribute to their fathers, manages to link contemporary and social dance via a touching exploration of the parent-offspring relationship.”

TONY OSBORNE, REALTIME ISSUE #135 OCT-NOV 2016

CHAMPIONS

“Bolstered by increased arts funding in Western Sydney and aware of arts/sport disparity, Champions’ producer, FORM Dance Projects, is keen to participate in an outreach type program to cross-fertilise between different groups, such as a highly visible football club and a burgeoning dance community. FORM approached del Amo in 2015 with the hybrid concept for Champions already in the incubation stage. What followed was the assembling of an unbeatable crack squad of fellow artists, designers and consultants.”

NIKKI HEYWOOD, REALTIME ISSUE #136 DEC 2016

TOTAL ANNUAL MEDIA LISTINGS 372

PlatFORM PROFESSIONAL DEVELOPMENT



Photo: Heidrun Löhr

FORM Dance Projects auspices and co-produces projects with creative development residencies and performance opportunities for professional artists. FORM also provides mentoring opportunities and the development of professional skills for dance artists throughout their careers.

In 2016, Studio 404 was established on Church Street in Parramatta, managed by Riverside Theatres. With the formation of the National Theatre of Parramatta, these new studios became the new hub for the creative development of performance works in Parramatta. Alongside the National Theatre of Parramatta, FORM was able to access the studios to support creative developments and workshop programs supporting professional artists in all stages of their careers.

Throughout the year there were 15 creative developments in the studio which included three partnerships with DirtyFeet, Critical Path and Force Majeure. It also gave the artists in FORM’s *Dance Bites* program the space and time to further develop and rehearse their works for presentation.

STUDIO RESIDENCIES



Images: Alison Plevey, Ghenoa Gela, Joshua Pether and WeiZen Ho, *Body as Material*. Photo credits: Claire Hicks & Julie Vulcan

CHAMPIONS



In 2016, FORM partnered with three organisations to provide professional and creative development opportunities for artists at FORM's dedicated studio space, Studio 404.

FORCE MAJEURE *INCITE*

INCITE is Force Majeure's professional Dance Theatre Intensive, providing invaluable training in the Company's devising process.

The Intensive explores three major components of dance theatre; physical contact, voice/body connection and devising movement. The program is designed for skilled actors, dancers and/or performers. In February 2016, FORM Dance Projects hosted Force Majeure for its first iteration of this series.

DIRTYFEET *OUT OF THE STUDIO*

Out of the Studio provides two choreographers an opportunity to further develop ideas they have explored with DirtyFeet and to present a raw, first draft of their work to audiences at Shopfront Arts Co-Op. In 2016, FORM Dance projects continued its partnership on this program by providing studio space for the development of one of these two works.

CHOREOGRAPHER Brianna Kell
PERFORMERS/COLLABORATORS Geraldine Balcazar, Mikaela Carr, Alana Everett and Claire Leske
MENTOR/OUTSIDE EYE Brooke Stamp

Observation seeks to explore expanding landscapes and the hidden places of time.

When we enter an action do we lose consciousness or distill the conversation of ourselves?

CRITICAL PATH *BODY AS MATERIAL: SOLO PRACTICE*

Body As Material was a four-week development project taking place across 2016 in Bathurst, Bundanon and at FORM's Studio 404 in Parramatta. Facilitated by Julie Vulcan, four artists, Ghenoa Gela (NSW), Joshua Pether (WA), Alison Plevey (ACT) and WeiZen Ho (NSW), had the opportunity to spend time reflecting on and developing their own work while supporting each other through exchange, feedback and dialogue.

Alongside these partnerships, FORM provided creative development space for artists and companies presenting in *Dance Bites*, as well as independent dance artists such as Ghenoa Gela, Margie Medlin, Kate Champion, Rachael Maza, Lucky Lartey, Vicki Van Hout and dance/art collective Flatline.

"Dancers are the cleverest with their feet, next are footballers."

JOHAN CRUYFF - SOCCER LEGEND

Photo: Heidrun Löhner

CHAMPIONS

COMMISSIONED PRODUCED BY
FORM Dance Projects

DIRECTOR AND CHOREOGRAPHER
Martin del Amo

ASSOCIATE ARTIST Miranda Wheen

CHAMPIONS, a new Australian dance work, will feature a stellar all female cast of 11 contemporary dancers, including Kristina Chan (Best Female Dancer – Australian Dance Awards) and Sara Black (Best Female Dancer – Helpmann Awards), directed and choreographed by Martin del Amo (*Anatomy of An Afternoon*, Sydney Festival 2012 and Southbank London, 2014, Sidney Myer Creative Fellow, 2016-2017).

CHAMPIONS will showcase the talents of elite performers and harness the energy and enthusiasm of sports fans. Drawing surprising parallels between football and contemporary dance, the unusual collaboration will reveal unexpected insights into the fundamentals of athletic and artistic performance. Themes to be explored include the nature of competition, the impact of pre and post-game commentary and the role of fandom in football culture.

The creation of this new large-scale dance work, *CHAMPIONS*, is a testament to the adventurous, risk-taking and open-minded approach to collaboration that characterises the independent dance sector making work in Australia today.

CREATIVE TEAM

Martin del Amo has assembled a diverse cast featuring some of Australia's most highly regarded female dancers, including Sara Black, Kristina Chan, Cloé Fournier, Carlee Mellow, Sophia Ndaba, Rhiannon Newton, Katina Olsen, Marnie Palomares, Melanie Palomares, Kathryn Puie, Miranda Wheen and Taree Sansbury. (Previous developments: Marlo Benjamin, Brooke Stamp & Ivey Wawn.)

DEVELOPMENT

The first creative development period of the work took place at Connect Studios in Parramatta across four weeks in September 2015. Its aim was to take inspiration from the highly physical football culture, replete with its blood-sweat-and-tears mentality, and mine it for choreographic intent. Regular training sessions were held by footballer/performer Ahilan Ratnamohan to fuel a strongly football-inspired movement vocabulary which was then used to develop a series of choreographic game structures and mini-narratives of extreme physical intensity. Choreographic inspiration was also derived from pre-game warm up rituals, on-field victory dances and the body language expressing triumph and defeat.

FORM facilitated access for the choreographer and the dancers to training sessions of The Western Sydney Wanderers W-League at Penrith and Liverpool. They met with head coach Norm Boardman, sports physiotherapists and female athletes (aged 16 – 34) and observed training sessions. FORM also facilitated three of the striking Matildas, Kyah Simon, Alanna Kennedy and Nicola Bolger, from the national soccer team to come to Connect Studios during the development and share their experience of being Australian elite athletes.

SECOND CREATIVE DEVELOPMENT MAY/JUNE 2016

Del Amo and the dancers continued to generate choreographic dance/sports material through the choreographer's self-devised method of 'parameter work' – set frameworks within which the dancers independently conducted their own creative explorations. Del Amo worked with dramaturg Julie-Anne Long to establish the dramaturgical framework for the piece, with the goal to create the dance equivalent of a stadium football game that pitches players against each other in an epic adrenaline-fuelled choreographic match. FORM engaged Mel McLaughlin, Channel Seven sports presenter, as *CHAMPIONS* commentator.

Key collaborators during this phase were composer Gail Priest and video artist Sam James. Priest's richly textured soundscape captured the sonically charged stadium experience through field recordings. James's video animations are a nod to the screen images prevalent during the TV coverage of major sports events – statistics, analytical charts and sponsor logos.

FORM facilitated community engagement with The Western Sydney Wanderers W-League during the first creative development. Coaches, physiotherapists and athletes were invited into the studio as consultants to ensure the choreography and performances were firmly anchored in professional sports reality.

FINAL DEVELOPMENT AND PRESENTATION DECEMBER 2016

In close collaboration with FORM, del Amo worked with the creative team to put the finishing touches on the piece and make it performance-ready. Design concepts were finalised and integrated, with Set and Costume Designer Clare Britton and Lighting Designer Karen Norris, aimed at conjuring a stadium-like atmosphere. Lights, costumes, video and soundtrack captured the stadium experience – raucous, dangerous, multi-layered, chant-laden and floodlit.

CHAMPIONS celebrates the contributions and achievements of female athletes and dancers in Australian society. FORM worked with our patron, media identity Chris Bath, and Kabuku PR to implement a wide-ranging publicity campaign from the launch of Sydney Festival in September 2016.

BLOGGER IN RESIDENCE

VICKI VAN HOUT

FORM Dance Projects commissioned Vicki Van Hout in 2016 to be the resident blogger after the ongoing success of her blog residency, initiated in 2012. Throughout the year Van Hout blogged for FORM about all things dance from her unique perspective as an indigenous choreographer. Van Hout has a dedicated and large following in her fourth year of the blog. Van Hout's blog contributes valuable reputable discourse within the dance community and is a perceptive, entertaining and articulate window to the dance world for a larger audience.

"While the digital imagery and the dance both unfolded methodically, subtly shifting from one dynamic to another, it was the expression on de Quincey's face, her very humanity, which induced me to think of free radicals and then to free associate. Contemplating the impetus for the big bang and suspecting that life is created through the slightly deviant mischief I thought I spied in de Quincey's facial malleability and in the commitment to physical delivery by both Fraser and de Quincey."

THE ART OF MAKING DANCES, 11 OCT 2016

"I think I have come to the conclusion that specificity as an artistic imperative is akin to a fashion statement, which comes and goes in waves, and right now we are riding a definite interdisciplinary tide.."

DOES ANYONE REALLY CALL THEMSELVES A CHOREOGRAPHER ANYMORE?, 13 JUL 2016

"The music literally spoke to my muscles, neurons firing. It was conversational, dictating a whole set of scenarios, at once curious and playful, then faster, chasing, until caught in a swaying embrace. Immersed in yet another piece I felt the giddiness of a party in full swing, could imagine hearing laughter erupt after the punch line of a joke, from the far side of a ballroom. I pictured myself retreating to the shadows for a slow dance when slow dancing might've suggested a prelude to something more."

HARNESSING SPONTANEITY, 1 MAR 2016

"Ultimately the strength of this work was Liz's ability to lend a gentle poignancy to the incremental commonplace (non)events that are fast becoming an imperative, in the maintenance of interpersonal relationships over great lengths of time and distance. Through the design of an interdisciplinary experience, Roche created choreography that complemented, rather than single-handedly drove the work. To utilise technology and not have it dominate the experience is no mean feat either."

TIME OVER DISTANCE OVER TIME, 24 JUN 2016

BIOGRAPHY

Vicki Van Hout is a Wiradjuri descendant. She took part as an actor in the first Aboriginal playwrights' conference in Canberra before becoming a graduate of NAISDA Dance College and the Martha Graham School of Contemporary Dance NYC (graduated 1993). She returned to Australia to perform with Bangarra Dance Theatre the groundbreaking ballet, *Ochres* and *The Edge Of The Sacred*, in collaboration with the Sydney Symphony and The Aboriginal/Islander Dance Theatre. Vicki danced in Marilyn Miller's *Dear Carrie* (One Extra), joining Miller's Fresh Dancers, a highlight of which was a residency in Innsbruck, Austria, and at the Adelaide Fringe in Marilyn's *Quinkin* (2004). *Wirad'journi* was Vicki's first full-length work, inspired by Wiradjuri kinship laws. She has choreographed for ATYP, Pulse8, NAISDA, WAAPA, the Helpmann Awards, and Quantum Leap. In 2015, Vicki premiered *Long Grass* in the Sydney Festival which later toured to Melbourne for Dance Massive 2015. Her most unforgettable performance was as dancer/choreographer for the historic opening of Parliament in the lead up to the Apology.

TransFORM EDUCATION PROGRAM



Choreographic Workshop - Photos: Heidrun Löhner

DADS Workshop - Dance Makers Collective

EDUCATION

FORM Dance Projects provides access and participation in dance culture for performing arts students and emerging artists in a vibrant education program. This aspirational education program underpins the artistic program and includes skills development workshops and masterclasses, matinee performances with Q&A sessions, auditions and a youth dance competition.

The students have the opportunity to interact with respected choreographers and dancers, investigate career pathways and develop artform appreciation.

"It was cool to experience a new expressive artform that I hadn't explored before."

"It changed the way I thought of dance and the beat of the music"

"I had no idea of anything about Flamenco, but now I have some basic knowledge and experience. Particularly in rhythm as I had never properly experienced the 5/12 beat."

STUDENT COMMENTS FROM PENRITH ANGLICAN COLLEGE WHO ATTENDED FORGE & BUSH BAILANDO

LEARN THE REPERTOIRE: SEE THE SHOW

Learn the Repertoire: See the Show is a unique program for dance students to learn repertoire from each of the Dance Bites performances in a workshop led by the presenting company. Following this, students experience a matinee performance and post show Q&A with the artistic team.

FORGE & BUSH BAILANDO

WORKSHOP FACILITATORS
Annalouise Paul and Pepa Molina

PARTICIPANTS: 37

SCHOOLS: JJ Cahill Memorial High School and Penrith Anglican College

TIME OVER DISTANCE OVER TIME

WORKSHOP FACILITATOR: Liz Roche

WORKSHOP PARTICIPANTS: 28

STUDENTS ATTENDING MATINEE: 74

SCHOOLS: Orara High School, Catherine McAuley and Bethany College

DADS

WORKSHOP FACILITATORS
Marnie Palomares and Melanie Palomares

WORKSHOP PARTICIPANTS: 12

STUDENTS ATTENDING MATINEE: 84

SCHOOLS
Nagle College
Westfield Sports High
The Australian College of Physical Education

CHOREOGRAPHIC WORKSHOP



Choreographic Workshop - Photo: Heidrun Löhr

SHARP SHORT DANCE



Sharp Short Dance 2016 Finalists - Photo: Dom O'Donnell

24 - 25 MAY 2016

FORM Dance Projects formed a new partnership with Shaun Parker and Company in 2016 to present the *Choreographic Workshop*. This popular program provides secondary school dance students with the unique opportunity to develop their choreographic skills under the guidance of industry professionals. Led by Shaun Parker and Company, the practical workshop introduces choreographic tools and tasks taken from the Company's most recent productions. Students experience new ways to generate interesting movement material for solos, duos and groups and develop their confidence and creativity in composition.

This immersive workshop is accompanied by a short performance by the company and gives students the chance to discuss composition and the choreographic practice of Artistic Director, Shaun Parker. The *Choreographic Workshop* is particularly valuable for dance students who would like to develop individual projects, study HSC Dance or participate later in the year in *Sharp Short Dance*.

"I really enjoyed learning how to tut with the facilitators and exploring creative ways of making movement with Shaun Parker."

"The Choreographic Workshop extended my boundaries past just making movement up to a piece of music."

WORKSHOP FACILITATORS

LOCATION

Parramatta Town Hall and Studio 404

PRICE \$25 per student

PARTICIPANTS 128

SCHOOLS

Fairfield High School
Bonnyrigg High School
The Pittwater House School
Strathfield Girls High School
Redlands
Rosebank College
Catherine McAuley
GyMEA Technology High School
Australian Performing Arts Grammar School
Kindlehall School
Northmead Performing Arts High School

HEATS 15 - 17 NOVEMBER FINAL 19 NOVEMBER 2016

Sharp Short Dance cultivates talent and performance by choreographers and dancers aged 21 and under. The festival inspires and educates young performers to strive for their own artistic excellence and encourages active participation in dance at all levels and styles including contemporary dance, ballet, jazz, hip hop, tap, krumping and cultural dance.

Now in its ninth year, *Sharp Short Dance* presents short, new and innovative dance works, up to five minutes in length, by the dance industry's upcoming talent. Each performance went through one of three rounds of heats which were judged nightly by a panel of industry professionals. The heat winners presented their works as part of the final on Saturday 19 November.

"Sharp Short Dance gave me the opportunity to perform outside my local rural area, learn a variety of staging and performing considerations and meet new, engaged dancers."

"Sharp Short Dance allowed me to put something out there that represents me as dancer. It pushed me to work under a time limit and also to work in a professional environment. My whole group loved the experience."

HEAT JUDGES

Tiana Canterbury
Lucky Lartey
Miranda Wheen
Jason Winters
Talia Fowler
Nigel Turner-Carroll
Veronica George

FINAL JUDGES:

Annette McLernon
Neale Whittaker
Shane Carroll

SHARP SHORT DANCE WINNERS



Sharp Short Dance 2016 Finalists - Photos: Dom O'Donnell

2016 WINNERS OF SHARP SHORT DANCE

MOST INNOVATIVE CHOREOGRAPHY
Sophie Carter for her duet *Jewellery Box*

OUTSTANDING MALE DANCER
Benjamin Wilson

OUTSTANDING FEMALE DANCER
Hannah Reimer

OUTSTANDING SOLO PERFORMANCE
Naomi Lum

OUTSTANDING DUET PERFORMANCE
Jazlyn Richards and Brett Hartnett

OUTSTANDING ENSEMBLE PERFORMANCE
Down the Rabbit Hole, choreographed by Emily Perry

SYDNEY DANCE COMPANY, PRE PROFESSIONAL PROGRAM SECONDMENT
Pia Hagberg

BANGARRA DANCE THEATRE SECONDMENT
Jordan Hodges

PHLY CREW SECONDMENT
Nicco Olegario

DREAM DANCE COMPANY SECONDMENT
Emily Perry

FLATLINE SECONDMENTS
Naomi Lum and Benjamin Wilson

AUDIENCE CHOICE AWARD
The Waiting Game, choreographed by Alyssa Milanovic

EXCELLENCE IN DANCE EDUCATION
Isabella Mistry from Our Lady of Mercy College, Parramatta

TOTAL CHOREOGRAPHERS: 45
TOTAL PERFORMERS: 114

SHARP SHORT DANCE ENSEMBLE



Sally Hare with Sharp Short Dance Ensemble



THE WORLD FESTIVAL OF CHILDREN'S PERFORMING ARTS, TOYAMA 2016

FORM DANCE PROJECTS | SHARP SHORT DANCE ENSEMBLE
29 JULY - 5 AUGUST 2016

In July/August this year FORM Dance Projects, upon request from Patrick Russell Associate Member of AITA/ IATA, facilitated an excursion to Toyama, Japan to attend The World Festival of Children's Performing Arts. Accompanied by FORM's education and production coordinator Sally Hare, our Sharp Short Dance Ensemble participated in cultural activities, performed a short contemporary dance piece, attended workshops and networked with performing arts companies from around the world. The trip was an immersive cultural experience and provided a broad look at youth performing arts and amateur performing arts that the attendees may not have otherwise had the chance to

experience. Over 27 countries were represented in the festival. The day to day interaction with people from all over the world was a fulfilling cultural experience for the three young dancers, Kai Taberner, Bronte Cunio-Scarborough and Aysha Abed as well as an opportunity to develop their professional performance skills.

The Sharp Short Dance Ensemble performance was on Sunday, 31 July to an audience of about 600 people. The ensemble presented three originally devised works which included *Long Way From Home*, *Trajectory Of Line* and *Postcards From Far Away*. Our Australian ensemble performed alongside the Viet Nam National Dance Theatre and the

Toneelkring Sint-Rembert from Belgium. They also attended performances by groups from Sri Lanka, Ecuador, Japan and the U.S.A.

The young ensemble of emerging dancers have performed together and participated in the Sharp Short Dance festival since 2012 under the guidance of their dance teacher Alexander Ku. As a teacher Alexander has fostered the creative choreography and dance skills of this young ensemble.



CPAN Members *Amanecer*, John Paul Lopez Taberdo

CPAN

In 2016 the Cultural Performing Arts Network reached out to cultural performers in Western Sydney, expanding the network to more than 900 members.

Information sharing is an important part of CPAN's work. CPAN aims to promote culturally diverse arts and its legitimate place within broader contemporary Australian arts practice. The network represents cultural performers from across Western and Greater Sydney from diverse cultural backgrounds including Aboriginal and Torres Strait Islanders, Maori, Indian, Cambodian, Vietnamese, Iraqi, Chinese, Lebanese, Sudanese, Burundian, Rwandan, Peruvian, Colombian, Chilean, Argentinian, Armenian and Polish.

FORM has continued to promote the CPAN performers to presenters and producers looking to engage artists in presentation programs, cast or recruit or offer casual employment to cultural performers on their productions.

In 2016 FORM facilitated SBS TV and Sydney Festival to cast performers and recruit event personnel from the CPAN membership network. In this capacity, CPAN is developing as a potential agency representing cultural performers in Western Sydney in addition to providing services in professional development and networking opportunities to our CPAN member base.

TOTAL MEMBERS 903
FACEBOOK FOLLOWERS 465



Anya Mckee with workshop participants

DANCE MAKERS COLLECTIVE - SOCIAL DANCING WORKSHOP

2 APRIL 2016

Where 'old time' meets 'grooving' to hit music from Johnny Cash to Michael Jackson, this dance hall is suited to anyone looking for a great time - mums, dads, grandparents and friends!

During Seniors Week 2016, Dance Makers Collective offered a workshop for seniors to learn and explore social dance, with a contemporary twist, in a fun and supportive environment. This workshop was linked to their show *DADS*, which featured in Dance Bites 2016, and considered contemporary dance through the lens of fathers whose ideas about dancing are not always what you'd expect.

To involve the community and share this work with them, FORM and Dance Makers Collective invited seniors to dance at Riverside Theatres, where members of Dance Makers Collective led them through dances to have fun and express themselves. The workshop included a light lunch where participants could discuss the work with the workshop facilitators.

WORKSHOP LEADERS
Matt Cornell and Anya Mckee

APPENDIX ONE

ARTIST LIST 2016

Adrian Detar	Daniela Zambrano	Jazlyn Richards	Matt Cornell	Samantha Bing
Ahilan Ratnamohan	Danielle Micich	Jemimah Perry	Matthew Smith	Samuel James
Alana Cox	Danni Cook	Jenny Roche	Maya Gavish	Sara Black
Alana Everett	Darryl Bernal	Jericho Lopez	Meg Biddle	Sara Bonaccorso
Aleanna Tchetchenian	David Green	Joanna Cook	Mel McLaughlin	Sasha Lian
Alessandra Rigoli	David Mavisa	Joel Swanson	Melanie Palomares	Saskia Reisin
Alexander Ku	Diane Busuttill	Jordan Hodges	Michaela Mead	Shane Carroll
Alison Plevy	Dom O'Donnell	Jordy Williams	Mikaela Carr	Sharon Lee
Alycia Trainor	Dominique Mossman	Joshua Pether	Mila Seidler	Shaun Parker
Alysha Rodrigues	Eliza Clark	Joshua Thomson	Miranda Wheen	Sian James-Holland
Anchal Sachdeva	Ella Hetherington	Julia Portelli	Mitchell Bennett	Simon Corfield
Anja Mujic	Ellen Durbidge	Julie Vulcan	Naomi Lum	Simone Litchfield
Anna Kuroda	Ellie Hayes	Julie-Anne Long	Natalie Herrera	Smiran Kumari
Anna McCulla	Emily Brown	Kai Taberner	Nataly Fellew	Sophia Ndaba
Annalouise Paul	Emily Murphy	Kaitlin Dowie	Neale Whittaker	Sophie Carter
Anyia Mckee	Emma Sandall	Karen Norris	Nicco Olegario	Stef Furnari
Ashley Caguan	Emma Ure	Kate Champion	Nicole Zammit	Stuart Vanderaaff
Aysha Abed	Esther Perry	Kate Grima-Farrell	Nigel Turner-Carroll	Talia Fowler
Benjamin Turland	Gabriel Besa	Kathryn Puie	Olana Lal	Tara Wall
Benjamin Wilson	Gail Priest	Katrina Olsen	Olivia Kingston	Taree Sansbury
Beryl La	Geoffrey O'Neill	Kim Gosper	Patrick 'Lucky' Lartey	Tayla Harding
Bianca Caruana	Georgia Austin	Kirsten Tsoltoudis	Paul O'Mahony	Tegan Rushton
Boris Morris Bagattini	Georgia Gatti	Kristina Chan	Pepa Molina	Tess de Quincey
Bradley Crockford	Georgie Fabien	Libby Montilla	Peter Fraser	Talisa Miller
Bree De Carli	Geraldina Hnitko	Lillian U	Phil Walford	Tiana Canterbury
Brett Hartnett	Geraldine Balcazar	Liz Roche	Pia Hagberg	Timothy Ohl
Brianna Dasey	Ghenoa Gela	Louis Valente	Pimmon Burt	Tobhiyah Feller
Brianna Kell	Grant McLay	Luca Truffarelli	Poojha Saianand	Todd Fuller
Brianna Taylor	Guy Harding	Lucie Dewar	Portia England	Tom Fullwood
Britney Wilcox	Hannah Platt	Lucy Angel	Priscila Mutsonziwa	Tsehay Hawkins
Bronte Cunio-Scarborough	Hannah Reimer	Mabel Zekan	Priyanka Sargar	Tylah Paterson
Brooke Lane	Harrison Elliot	Mackenzie Schilling	Rachael Maza	Veronica George
Brooke Stamp	Hector Gonzalez Sanchez	Maddie Price	Rachael McKew	Vicki Van Hout
Cameron Doherty	Heidrun Lohr	Maddison Humphries	Rahel Vonmoos	Victoria Lewis
Candice Mejias	Helen Rivero	Madeleine Tratt	Raynen O'Keefe	Viola Iida
Carl Sciberras	Henry Montes	Makayla Locke	Remy Rochester	Warren Burt
Carlee Mellow	Hiroi Migita	Mana Ogawa	Renee Scheffer	WeiZen Ho
Cassandra Spilling	Issac Clark	Manuel Barco	Renee Wilson	Yaiza Pinillos
Chantelle Landayan	Ivey Wawn	Marco Van Doornum	Rhiannon Newton	Zoe Panagiotopoulos
Charlotte Morando	Jacinta Pluss	Margie Medlin	Robert Mejica	Zohra Bednarz
Claire Leske	Jade Mai	Marianthe Koiucataris	Rosslyn Wythes	CPAN Artists: 903
Clare Britton	Jake Edwards	Mark Haslam	Ryuichi Fujimura	ACADEMICS
Cloe Fournier	Jan Manasan	Marlo Benjamin	Sally Hillier	Assoc. Prof. Ian Maxwell
Coby Njoroge	Jared Donovan	Marnie Palomares	Sam Heaton	Prof. Geraint F. Lewis
Craig Bary	Jason Reyes	Martin del Amo	Sam Trumper	Assoc. Prof. Maryanne Large
Daniel Bernal	Jason Winters	Martin Fox		

Total Artists: 1,129

APPENDIX TWO

AUDIENCE ENGAGEMENT

THEATRE AUDIENCE	
Flamenco Double Bill	430
Time Over Distance Over Time	297
Metadata	237
DADS	511
Sharp Short Dance	371
Falling In Love With Frida	329
Terrain	1203
SSD Ensemble (Toyama, Japan)	600
Dance on Screen	219
Out Of The Studio	126
Sydney Festival Launch	1800
Total Audience	6,123

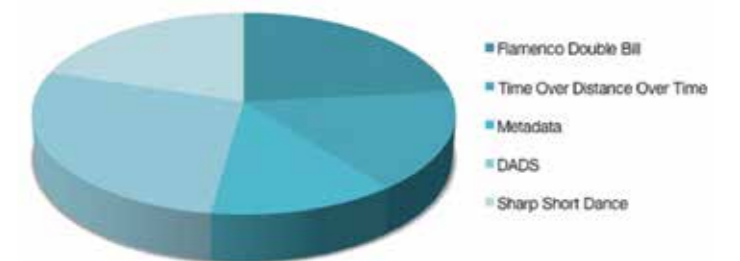
ONLINE ENGAGEMENT	
FORM Website Vists	8,492
FORM Website Page Views	16,470
FORM Facebook Likes	1,465
FORM Twitter Followers	441
FORM E-News Audience	19,519
FORM Youtube Views	8,734
FORM Instagram Followers	480
CPAN Facebook Likes	465
CPAN E-News Audience	1,811
CHAMPIONS Twitter Reach	177,400
CHAMPIONS Sydney Festival Reach	16,249
Total Online Audience	235,056

EDUCATION & PROFESSIONAL DEVELOPMENT

PARTICIPATION	
Learn the Repertoire	119
INCITE	52
Choreographic Workshop	128
Seniors Week Workshop	22
Sharp Short Dance	117
DirtyFeet OOTS	6
Body As Material: Solo Practice	4
Studio Residency Participants	53
Total Participation	501

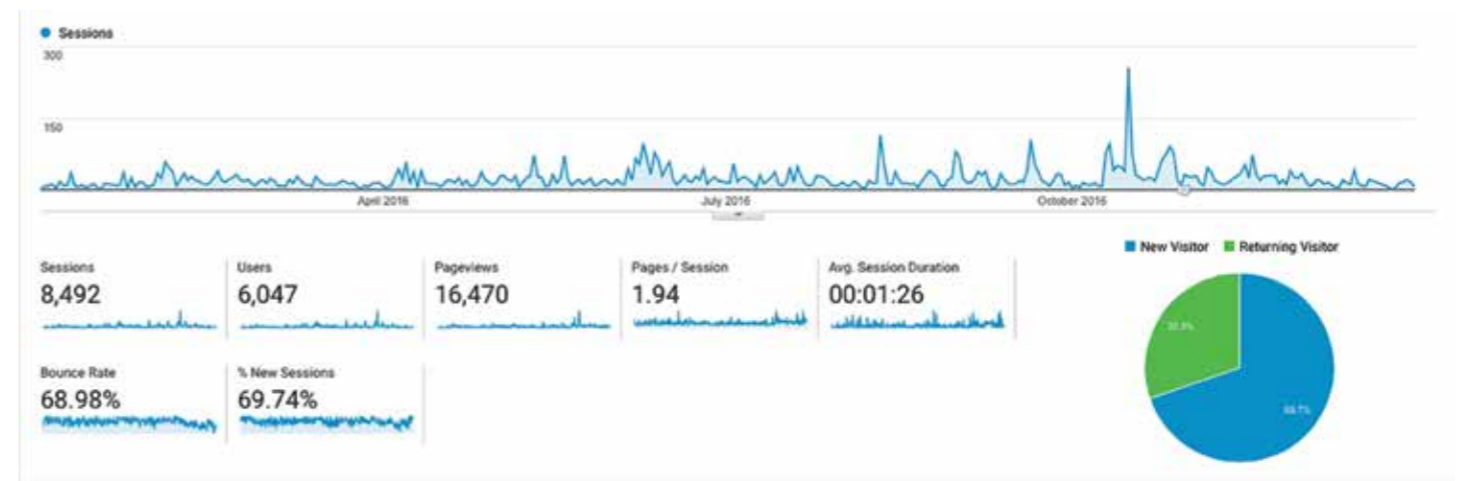
TOTAL ENGAGEMENT: 241,680

AUDIENCE ATTENDANCE



APPENDIX THREE

WEBSITE STATISTICS WEBSITE TRAFFIC JAN - DEC 2016



FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 DECEMBER 2016

JOHN G. OEHLERS
CHARTERED ACCOUNTANT
3/83 GEORGE STREET
PARRAMATTA NSW 2150
TEL.: (02) 9891 9311; FAX: (02) 9891 5165

CONTENTS

Committee report
Auditor's report
Statement by members of the Committee
Income and expenditure statement
Assets and liabilities statement
Notes to and forming part of the accounts
Disclaimer
Income & expenditure statement (detailed)

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

COMMITTEE REPORT

Your Management Committee submits the financial accounts of the Association for the year ended 31 December 2016.

COMMITTEE MEMBERS

The names of the committee members in office at the date of this report are:

Pam Thornton (Chair)
Narelle Lewis (Secretary & Deputy Chair)
Alissa Bruce (Treasurer)
Prof. Peter Hutchings Dr Garry Lester Jess Madden
Amanda Rose Miranda Wheen

PRINCIPAL ACTIVITY

The principal activity of the Association during the financial year was:

as a hub for contemporary dance based in Parramatta, Western Sydney, FORM Dance Projects Inc. presents, produces and supports the development of Australian independent dance.

SIGNIFICANT CHANGES

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

RESULTS OF OPERATIONS

The net surplus amounted to \$21,575.05.

COMMITTEE MEMBERS' BENEFITS

No committee member has received or become entitled to receive, during or since the end of the financial period, a benefit because of a contract made by the Association or a related body corporate with the committee member, a firm of which the committee member is a member or a company in which the committee member has a substantial financial interest. This statement excludes a benefit included in the aggregate amount of emoluments received or due and receivable by committee members shown in the Association's accounts, or the fixed salary of a full time employee of the Association or related body corporate.

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

Dated this 30th day of May 2017.

 (Committee Member)

 (Committee Member)

John G. Oehlers Chartered Accountant

ABN 23 165 393 137



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF FORM DANCE PROJECTS INCORPORATED

Scope

I have audited the accompanying financial report, being a special purpose financial report, of Form Dance Projects Incorporated, which comprises the committee's report, the assets and liabilities statement as at 31 December 2016, the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

Committee's Responsibility for the Financial Report.

The Committee of Form Dance Projects Incorporated is responsible for the preparation and fair presentation of the financial report and has determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Associations Incorporation Act NSW, 2009 and is appropriate to meet the needs of members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility.

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

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

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have complied with the independence requirements of Australian professional ethical pronouncements.

.../2

Liability limited by a scheme approved under Professional Standards Legislation

Unit 3, 83 George Street, Parramatta NSW 2150
PO Box 1288 Parramatta NSW 2124 email: accountant@oehlers.com.au Phone: (02) 9891 9311 Fax: (02) 9891 5165

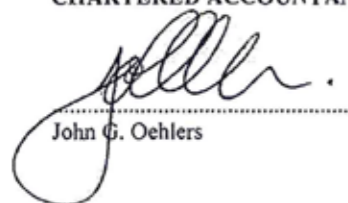
Auditor's Opinion

In my opinion, the financial report represents fairly, in all material respects, the financial position of Form Dance Projects Incorporated as at 31 December 2016 and its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the Associations Incorporation Act NSW, 2009.

Basis of Accounting and Restriction on Distribution.

Without modifying my opinion, I draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist Form Dance Projects Inc. to meet the requirements of the Associations Incorporation Act NSW, 2009 and the needs of members. As a result, the financial report may not be suitable for another purpose.

JOHN G. OEHLERS
CHARTERED ACCOUNTANT



John G. Oehlers

Signed at Parramatta.

Dated this 30th day of May 2017.

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

STATEMENT BY MEMBERS OF THE COMMITTEE

The Committee has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with those accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Committee Members of the Association:

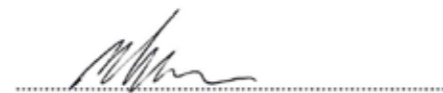
1. The accompanying statement of assets and liabilities, statement of income & expenditure and notes thereto present a true and fair view of the financial position of Form Dance Projects Incorporated as at 31 December 2016 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the Associations Incorporation Act NSW, 2009.
2. At the date of this statement, there are reasonable grounds to believe that Form Dance Projects Incorporated will be able to pay its debts as and when they fall due.

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

COMMITTEE MEMBER



COMMITTEE MEMBER



Dated this 30th day of May 2016.

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTE	2016 \$	2015 \$
OPERATING SURPLUS/(DEFICIT) BEFORE INCOME TAX		21,575.05	6,288.76
Income Tax Expense	1(a)	0.00	0.00
OPERATING SURPLUS/(DEFICIT) AFTER INCOME TAX		21,575.05	6,288.76
ACCUMULATED SURPLUS/(DEFICIT) AT THE BEGINNING OF THE YEAR		41,295.64	35,006.88
		62,870.69	41,295.64
Aggregate of amounts transferred from reserves		0.00	0.00
ACCUMULATED SURPLUS/(DEFICIT) AT THE END OF THE YEAR		62,870.69	41,295.64

The accompanying notes form part of the financial statements

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

ASSETS AND LIABILITIES STATEMENT

AS AT 31 DECEMBER 2016

	NOTE	2016 \$	2015 \$
CURRENT ASSETS			
Cash	2	297,893.86	59,363.07
Receivables	3	14,487.35	9,085.12
TOTAL CURRENT ASSETS		<u>312,381.21</u>	<u>68,448.19</u>
NON-CURRENT ASSETS			
Property, Plant & equipment	4	0.00	300.43
TOTAL NON-CURRENT ASSETS		<u>0.00</u>	<u>300.43</u>
TOTAL ASSETS		<u>312,381.21</u>	<u>68,748.62</u>
CURRENT LIABILITIES			
Creditors & Borrowings	5	249,510.52	27,452.98
TOTAL CURRENT LIABILITIES		<u>249,510.52</u>	<u>27,452.98</u>
TOTAL LIABILITIES		<u>249,510.52</u>	<u>27,452.98</u>
NET ASSETS/(LIABILITIES)		<u>62,870.69</u>	<u>41,295.64</u>
REPRESENTED BY:			
ACCUMULATED SURPLUS/(DEFICIT)		<u>62,870.69</u>	<u>41,295.64</u>

The accompanying notes form part of the financial statements

FORM DANCE PROJECTS INCORPORATED

ABN : 48 296 613 287

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

1. SUMMARY OF ACCOUNTING POLICIES

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act NSW, 2009 and the Funding Bodies. The Committee Members have determined that the Association is not a reporting entity.

The financial statements are prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

- (a) **Revenue and Other Income**
Grant and donations income is recognised when the entity obtains control over the funds which is generally at the time of receipt.
Interest revenue is recognised as revenue when received.
If conditions are attached to a grant that must be satisfied before the association is eligible to receive the contribution, recognition of the grant as revenue will be deferred until those conditions are satisfied.
All revenue is stated net of the amount of Goods and Services Tax (GST).
- (b) **Cash & Cash Equivalents**
Cash and cash equivalents includes cash on hand, deposits held at-call with banks and other short term highly liquid investments with original maturities of three months or less..
- (c) **Goods and Services Tax (GST)**
The Association is registered for GST. Revenues, expenses and assets are exclusive of the amount of GST.
- (d) **Income Tax**
No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the Income Tax Assessment Act (1997).
- (e) **Employee Benefits**
Provision is made for the liability for employee benefits arising from services rendered by employees to balance date. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.
- (f) **Plant and Equipment (PPE)**
Office equipment is carried at cost less, where applicable, any accumulated depreciation.
The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

FORM DANCE PROJECTS INCORPORATED

ABN : 48 296 613 287

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

1. SUMMARY OF ACCOUNTING POLICIES (continued)

(g) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

(h) Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received during the reporting period which remain unpaid. The balance is recognized as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(i) Provisions

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

(j) Economic Dependence

The Association is dependent on grants from various Federal, State and Local Government bodies, interest income and charitable donations for the majority of its revenue used for its operations. At the date of this report the Committee has no reason to believe these bodies will not continue to support the operations of the Association.

(k) Comparative Figures

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

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016 \$	2015 \$
2 CASH AND CASH EQUIVALENTS		
Cash at Bank		
Commonwealth Bank Ltd - No 1	114,769.26	8,533.29
ANZ Bank Ltd	7,370.55	6,594.55
Petty Cash	400.00	400.00
Commonwealth Bank Ltd - Business Saver	175,354.05	43,835.23
	<u>297,893.86</u>	<u>59,363.07</u>
3 TRADE AND OTHER RECEIVABLES		
Trade Receivables		
Prepayments	0.00	7,329.57
Trade Debtors	14,487.35	1,755.55
	<u>14,487.35</u>	<u>9,085.12</u>
4 PROPERTY, PLANT AND EQUIPMENT		
Office Furniture & Equipment	11,014.61	11,014.61
Less: Accumulated Depreciation	(11,014.61)	(10,714.18)
	<u>0.00</u>	<u>300.43</u>
5 CREDITORS & BORROWINGS		
Trade Creditors	10,370.78	10,482.25
Funds in advance	200,000.00	0.00
Sundry Creditors	61.56	2,267.06
ATO liabilities	39,078.18	14,703.67
	<u>249,510.52</u>	<u>27,452.98</u>
6 SEGMENT INFORMATION		
The principal activity of the Association is to develop and nurture the cultural fabric of dance in Western Sydney.		

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287


**PRIVATE INFORMATION FOR THE MEMBERS
ON THE 2016 FINANCIAL ACCOUNTS**

INCOME & EXPENDITURE STATEMENT

DISCLAIMER

The additional financial data presented on the following page is in accordance with the books and records of Form Dance Projects Incorporated (my client) which have been prepared on an income tax basis of accounting and subjected to the auditing procedures applied in my statutory audit of the Association for the year ended 31 December 2016. It will be appreciated that my statutory audit did not cover all details of the additional financial data. Accordingly, I do not express an opinion on such financial data and no warranty of accuracy or reliability is given. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than my client) in respect of such data, including any errors or omissions therein however caused.

JOHN G. OEHLERS
CHARTERED ACCOUNTANT



John G. Oehlers
Parramatta.

Dated this 30th day of May 2017.

Liability limited by a scheme approved under Professional Standards Legislation

FORM DANCE PROJECTS INCORPORATED
ABN: 48 296 613 287
INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016 \$	2015 \$
INCOME		
Funding		
Federal		
Australia Council for the Arts	800.00	50,000.00
Ministry for the Arts	70,000.00	0.00
	<u>70,800.00</u>	<u>50,000.00</u>
State		
ArtsNSW	185,000.00	162,880.00
ArtsNSW - Strategic initiative	0.00	100,000.00
ArtsNSW - VOX	0.00	0.00
Crown Resorts Foundation	100,000.00	70,000.00
Dept Ageing, Disability and Home Care	500.00	0.00
Total State	<u>285,500.00</u>	<u>332,880.00</u>
Local		
Fairfield City Council	0.00	1,500.00
Parramatta City Council	20,000.00	0.00
Auspice Project Grants	88,080.00	0.00
Total Local Government Funding	<u>108,080.00</u>	<u>1,500.00</u>
Earned Income		
Artist Classes Fees		2,395.45
Box Office Ticket Sales	16,068.88	35,457.53
Donations and Gifts	1,874.00	2,190.00
Membership Fees	175.00	235.00
Interest Received	2,586.82	2,929.45
Miscellaneous Income	2,134.16	1,550.00
Performance and Workshop Fees		
Sponsorship revenue		
Total Earned Income	<u>22,838.86</u>	<u>44,757.43</u>
TOTAL INCOME	487,218.86	429,137.43
LESS		
TOTAL EXPENDITURE AS PER SCHEDULE	<u>465,643.81</u>	<u>422,848.67</u>
NET SURPLUS/(DEFICIT)	<u>21,575.05</u>	<u>6,288.76</u>

The accompanying notes form part of the financial statements

FORM DANCE PROJECTS INCORPORATED
ABN: 48 296 613 287
INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016

	2016 \$	2015 \$
DETAILED EXPENDITURE		
Administration Expenses		
Audit Fees	4,000.00	4,000.00
Bank Fees & Merchant Charges	1,370.07	2,040.69
Depreciation	300.43	603.00
General Administration Costs	2,347.18	553.00
Postage, Printing & Stationery	579.04	969.90
Seminars & Conferences	139.00	475.00
Staff Amenities, Recruitment & Development	0.00	1,900.00
Subscriptions & Membership Fees	716.37	450.00
Telephone & internet	1,200.00	1,080.00
Travelling, Transport & Accommodation	5,916.88	7,705.83
Legal & Governance Expenses		
Insurance - Public Liability	635.54	635.53
Insurance - Director's cover	2,512.10	1,737.30
Marketing & Promotional Expenses		
Advertising & Graphic design	37,459.11	38,795.17
Promotional Items & Admin Costs	1,508.72	1,415.03
Website	12,213.67	3,266.49
Production Expenses		
Hospitality & Catering	1,653.91	5,430.95
Production & Music Expenses	213,254.93	183,064.32
Venue & Rehearsal space hire	4,117.34	1,870.44
Employment Expenses		
Insurance - Worker's Compensation	3,045.09	2,342.38
Salary & Wages	151,493.73	143,901.38
Superannuation Contributions	21,180.70	20,612.26
	465,643.81	422,848.67

The accompanying notes form part of the financial statements

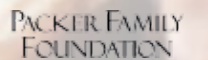
"FORM is a vital agency that brings vibrancy and a professional edge and rigour to dance practice in Western Sydney."

Dean Walsh
Independent Artist

"FORM brings the joy of contemporary dance to the heart of Western Sydney."

Chris Bath
Patron

SUPPORTERS, SPONSORS & PARTNERS



DESIGN PARTNER

alphabet.

PR AGENCY

KABUKU®

WEBSITE DESIGNER



SPONSORS

Ausdance NSW	Dance Australia
Bangarra Dance Theatre	Dirtyfeet
BLOCH	The Dream Dance Company
Brent Street	Phly Crew
Capezio	Sydney Dance Company
Centre Stage Dancewear	

FORM DANCE PROJECTS WORKS WITH

Annalouise Paul - Theatre of Rhythm and Dance
 Ausdance NSW
 Australia Council for the Arts
 Australian College of Physical Education
 Bathurst Memorial Centre
 Bundanon Trust
 Captivate
 Catholic Education Diocese of Parramatta
 Casula Powerhouse Arts Centre
 Critical Path
 Cultural Performing Arts Network

Dance Australia
 Dance Integrated Australia
 Dancehouse
 Dance Makers Collective
 De Quincey Co
 DirtyFeet
 Fairfield City Council
 Force Majeure
 Information & Cultural Exchange
 The Joan
 Liverpool City Council
 Liz Roche Company

NAISDA Dance College
 NSW Institute of Sport
 Parramatta Artists Studios
 Pepa Molina Company
 Performing Lines
 Pirtek Stadium
 Shaun Parker & Company
 Sydney Dance Company
 Sydney Festival
 Toyama World Festival of Youth Performing Arts
 The University of Sydney
 Western Sydney Business Chamber
 Western Sydney Wanderers

FORM DANCE PROJECTS INCORPORATED

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DANCE PROJECTS