



**WESTERN SYDNEY DANCE ACTION**

**2008  
ANNUAL REPORT**

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## > ABOUT US

### • ENGAGING • SUSTAINING • CONNECTING • ENRICHING •

Western Sydney Dance Action (WSDA) is a not-for-profit organisation based in Parramatta dedicated to developing and nurturing the cultural fabric of dance and theatre in Western Sydney and beyond. Our values include engaging, sustaining, connecting and enriching the community through supporting artists and their development. WSDA's mission allows for a variety of outcomes in the four core areas of the organisation's activity which include: Artist Support, Audience Development, Dance Development, and Education.

This philosophy is underpinned by forging new collaborations between professional and emerging artists and communities, and a desire for WSDA to lead, innovate and act as mentor to individuals and organisations in the performing arts throughout the Western Sydney Region and beyond. All areas of WSDA's activity are focused on participation and providing the best possible experiences for all participants. This reflects WSDA's position as a centre for excellence in dance development.

WSDA, partnered by Riverside Theatres Parramatta, is a leading body and service organisation for seeking, cultivating, producing and presenting small to medium dance and movement based theatre works by NSW artists.

### WSDA'S FOUR CORE AREAS ARE:

#### > DANCE DEVELOPMENT

This area focuses on devising and presenting public participation program and projects which are led by dance artist living and working in the region. This core area aims to increase public awareness and participation in dance. WSDA's Dance Bites performance season is one of the main projects WSDA dedicates to its dance development program. This season in 2008 produced contemporary dance works by independent choreographers that enhance appreciation for dance in its many forms.

#### > ARTIST SUPPORT

This program provides employment training opportunities for artists and tertiary dance students. A key focus is establishing mentorship initiatives for emerging artists to access and learn from established artists. Further, WSDA's Artist Support provides artists with additional advice and support for their creative practices in Western Sydney through the organisation's "open door" policy.

#### > EDUCATION

Since its inception WSDA has annually worked to increase the quality and frequency of its education programs. Through this program, WSDA has not only established links with the Department of Education but also with key teachers and facilitators of dance with the primary, secondary and tertiary dance education sectors to assist in developing these programs and increase student involvement. Across the program WSDA use professional dance artists to facilitate the programs. The inaugural season of Fast+Fresh Dance was the most recent addition to WSDA's Education program in 2008.

#### > AUDIENCE DEVELOPMENT

WSDA ensures that a range of activities are built around performances by visiting companies as part of WSDA's and Riverside's annual dance seasons thus maximizing participatory and audience access opportunities. This includes reduced ticket pricing and ticketing schemes linked to supporting activities such as master classes, workshops and forums.

Within the audience development program, WSDA also utilises its relationships with other arts organisations, venues and arts related business throughout both regionally and nationally, to continuously cross-promote and sponsor WSDA's artistic season and other activities. It is through these relationships that WSDA is able to expand its social outreach and networks to increase audience participation for both WSDA initiatives and the cultivation of dance in Western Sydney.



## > CHAIR OF THE BOARD REPORT 2008

I would like to extend my thanks to the Board, Robert Love, Riverside Theatres Parramatta and especially our administrator Susie Wood for their unmitigated support during what was an exceptionally difficult year.

2008 was dominated by the illness of the then director Kathy Baykitch and its impact on the organisation. Kathy was hospitalised several times throughout the year and her ill health resulted in her resignation in October. Kathy and I discussed her devotion to the organisation over several months and agreed that it was in the best interest of both her health and the organisation that she should resign. Kathy left the organisation in an exceptionally healthy position both structurally and financially which allowed WSDA to survive in to 2009.

Kathy's key achievements 2000 – 2008 include:

Overseeing and implementing the development of WSDA from a project based initiative into a registered incorporated association; developing and creating WSDA's constitution; recruiting a Board with a broad skills based made up of respected professionals with a range of expertise; developing WSDA's reputation as a key provider of dance opportunity in Western Sydney and beyond; launching Dance Bites; developed branding for the organisation and Dance Bites; successfully advocating and lobbying to create Connection Studio (a rehearsal complex in the heart of Parramatta) and secure access for dancers in the Parramatta LGA; developing and maintaining partnerships with key arts organisations, Western Sydney LGAs and other organisations and infrastructure such as the Department of Education, DADHC, youth services and disability services; creating employment and professional development opportunities for established and emerging dance artists; facilitating outreach programs in a number of Western Sydney LGAs including: Parramatta, Blacktown, Bankstown, Campbelltown, Penrith, Liverpool, Fairfield, Blue Mountains as well as regional NSW; facilitating programs across a range of target groups including professional dance artists, young people, seniors, people with a disability and diverse cultural and linguistic communities; developing WSDA's reputation as a key provider for dance education, training and professional development in the primary, secondary and tertiary sectors; increasing and developed new audiences for dance and supported a range of dance genres.

Due to Kathy's illness, WSDA was required to submit a Revised Business Plan to ArtsNSW on 4 June 2008 and Progress Reports 31 August, 31 October and 31 December 2008. I cannot express my gratitude to Susie for her tireless efforts during this period and the grant application period. WSDA's 2009 grant application was achieved in due time under the direction and delegation of the director and the Board (special thanks to Alissa). In addition to completing its own application within the required timeframe, WSDA was able to offer a wide range of assistance to artists and organisations throughout the industry including Bernadette Walong, Fiona Malone and Kay Armstrong (Puls8).

In 2008 WSDA again presented a successful Dance Bites Program. *One for Sorrow, Two for Joy* in conjunction with Tasdance and the Riverside Theatres opened in the Lennox Theatre at Riverside Theatres, Parramatta on Wednesday 29 October. The opening night was attended by an audience of over 150 patrons which equates to achieving approximately 90% venue capacity for this performance. Jill Sykes, Sydney Morning Herald wrote "Tasdance is a little company with a lot to offer. Its touring program... is built on character and individuality that are all too rare in a world driven by fashion... Catch this if you can." The schools matinee performance, which followed on Thursday 30 October, continued to highlight the success and growing popularity of this production. This performance was attended by over 100 high school students from around Western Sydney. The audience showed their delighted appreciation for the works throughout the performance with elated applause and, at times, bouts of laughter. This performance was followed by a brief question and answer session where the dancers and artistic director, Annie Greig, shared their own experiences as professional dancers and being in *One For Sorrow, Two For Joy*, as well as advice for safe dance practices, how to treat injuries and tips for getting into the industry. The season was attended by over 450 patrons throughout the season. In September, WSDA assisted Annalouise Paul in staging *Conversations in Rhythm and Dance* in the Lennox through both financial and in kind administrative support.

WSDA promoted the schools only performance to local high schools, with a number of local schools taking up the offer and attended the matinee performance. WSDA designed the performance program in correspondence with Ms Paul, as well as providing assistance with organising and running opening night.

Artists' Development Classes led by local Western Sydney emerging artists, Miranda Wheen commenced in August developing technique and choreographic classes for emerging and professional artists in Western Sydney. WSDA received a great interest from professional and emerging dance artists, such as Fiona Malone, Sarah Jayne-Howard and Marnie Palomares, to facilitate to classes. Despite



these efforts, however, WSDA was unable to continue the classes due to insufficient participant numbers and continuity of attendance.

WSDA furthered its support individual emerging and professional artists, such as local indigenous artist, Bernadette Walong and choreographer/dancer Fiona Malone in September and October, providing these artists with advice and administrative support during the construction of their 2009 grant funding applications for both ArtsNSW and the Australia Council.

2008 marked the initial season of Fast + Fresh Dance as part of WSDA's education program between 25 and 29 November at the Riverside Theatres. Over 20 new and innovative dance works by young choreographers employing over 50 dancers registered to be part of the program. WSDA has also received outstanding support from local and Sydney-based dance artists to assist with the event through offering prizes or volunteering to judge.

In 2008 WSDA continued successful relationships with ConnectEd through the extension of 2006 pilot program, developed key relationships with Puls8 which has since relocated to Western Sydney as YouMove, and continued developing relationships with local Councils and key organisations including Riverside, Casula Powerhouse Arts Centre, Campbelltown Arts Centre, and the Joan Sutherland Performing Arts Centre.

WSDA continued its audience development program alongside the Riverside marketing team to further develop its marketing initiatives.

In January 2009 WSDA welcomed the new director, Olivia Ansell. Olivia's commitment and dynamism since accepting the position has been outstanding. She has wrought generational change in a very short period. To date her achievements include:

The establishment of a solid and supportive relationship with youMove youth dance company led by Kay Armstrong and financing of their rehearsal space for 2009; presentation and production of youMove's first season *This Way Up*-supported completely by WSDA and Riverside Theatres, with no project funding for Kay of her fellow choreographers; confirmed bookings and production of three Dance Bites for 2009. youMove's *This way up*, Dean Walsh and David Clarkson's *MirrorMirror* and fLiNG Physical Theatre's *Sols Way*; implemented the selection process, and casting of two collaborations for the Dance Media Project to be staged this September/October 2009 at two public sites within the Parramatta CBD; established a relationship with Parramatta City Council, secured quick response project funding and presentation of outdoor dance week performances at the Parramatta Outdoor Amphitheatre; raised the WSDA database by 500 members in one four week database drive period via a focused marketing campaign targeting dance industry, and dance students; raised box office sales to our first Dance Bites season by 20%, audience patronage up by 20%; supported Victoria Chiu and film-maker Aaron March and provided admin support and venue hire for their reel-dance project; created and proposed a new audience development project Brief Bites, which will present four short ten minute works in front of each of the four dance bites per year; established new relationships with Campbelltown Arts Centre and Powerhouse Youth Theatre, Fairfield, and pitched and received ConnectEd funding to run programs at both; established a new relationship with Fairfield City Council and received funding to run Westbound workshops; launched a winter Friday night cabaret series titled *What is Jazz* for local western Sydney choreographers of varying dance styles to present short works; networked with the Australian Dance Festival and established a co-sponsor relationship; created a dance workshop model that can be toured to local secondary schools, utilising experienced dance tutors and choreographers Kevin Privett and Fiona Malone; supported Australian Tap Theatre led by Christopher Horsey, and assisted Chris with his 2009 grant applications and project development; supported Wesley College with marketing and administration support for their forthcoming graduation season.

Our current staff, Susie and Olivia, embody an exceptionally bright future for WSDA and I look forward to continuing working in the industry with them.

Paul Tibbles  
*Chair of the Board*







## > 2008 PERFORMANCE PROGRAM



### ONE FOR SORROW, TWO FOR JOY **TASDANCE**

29 October - 1 November

In October/November 2008, Western Sydney Dance Action in association with Riverside Theatres presented *One for Sorrow, Two for Joy* performed by Tasdance, Tasmania's acclaimed contemporary dance company.

*One for Sorrow, Two for Joy* was an exciting new work which featured a series of six physical and inventive works by five renowned choreographers including company members Trisha Dunn and Malcolm McMillan, nationally respected choreographers Anna Smith and Natalie Cursio and internationally renowned New Zealand choreographer Raewyn Hill.

The title came from the old counting rhyme, with each work taking inspiration from one of the six lines:  
One for sorrow  
Two for joy  
Three for a girl  
Four for a boy  
Five for silver  
Six for gold  
Seven for a story never been told

*One for Sorrow* choreographed by Raewyn Hill is Floeur Alder's solo from *Mercy: A Dance for the Forgotten* which was featured as part of *Ten Days on the Island* in 2007. The work explored the universal theme of survival in the face of unimaginable hardship, through Tasmania's convict past to imprisonment under repressive regimes of the present.

Trisha Dunn has been dancing with Tasdance for nearly nine years. She created a duo for two men from the starting point of *Two for Joy*. This piece explored the polarities of joy and grief and the fragility of happiness.

*Three for a Girl* was the choreographic work of Malcolm McMillan who has performed with Tasdance for the past seven years. Malcolm created a beautiful and lyrical work for three women who indulge in Malcolm's luscious and expressive movement style. This section is Malcolm's tribute to Trisha Dunn.

*Four for a Boy* was choreographed by Anna Smith who has a long history with Tasdance, having created several works for the company in recent years. Anna is well known for her detailed and articulate movement style and creates dynamic works which stretch the dancers' abilities.

Anna Smith's *Five for Silver* featured an inventive costume design by Brisbane-based designer Greg Clarke that provided a unique performance environment, as it literally connected the dancers in the one costume. Anna's work is intricate and expressive, and the movement fluid, like mercury: the only metallic element liquid at room temperature.

*Six for Gold* had been developed in a creative development by Natalie Cursio, an independent choreographer from Melbourne. Natalie creates live dance performances from the contexts of public space, film, photography and fashion.

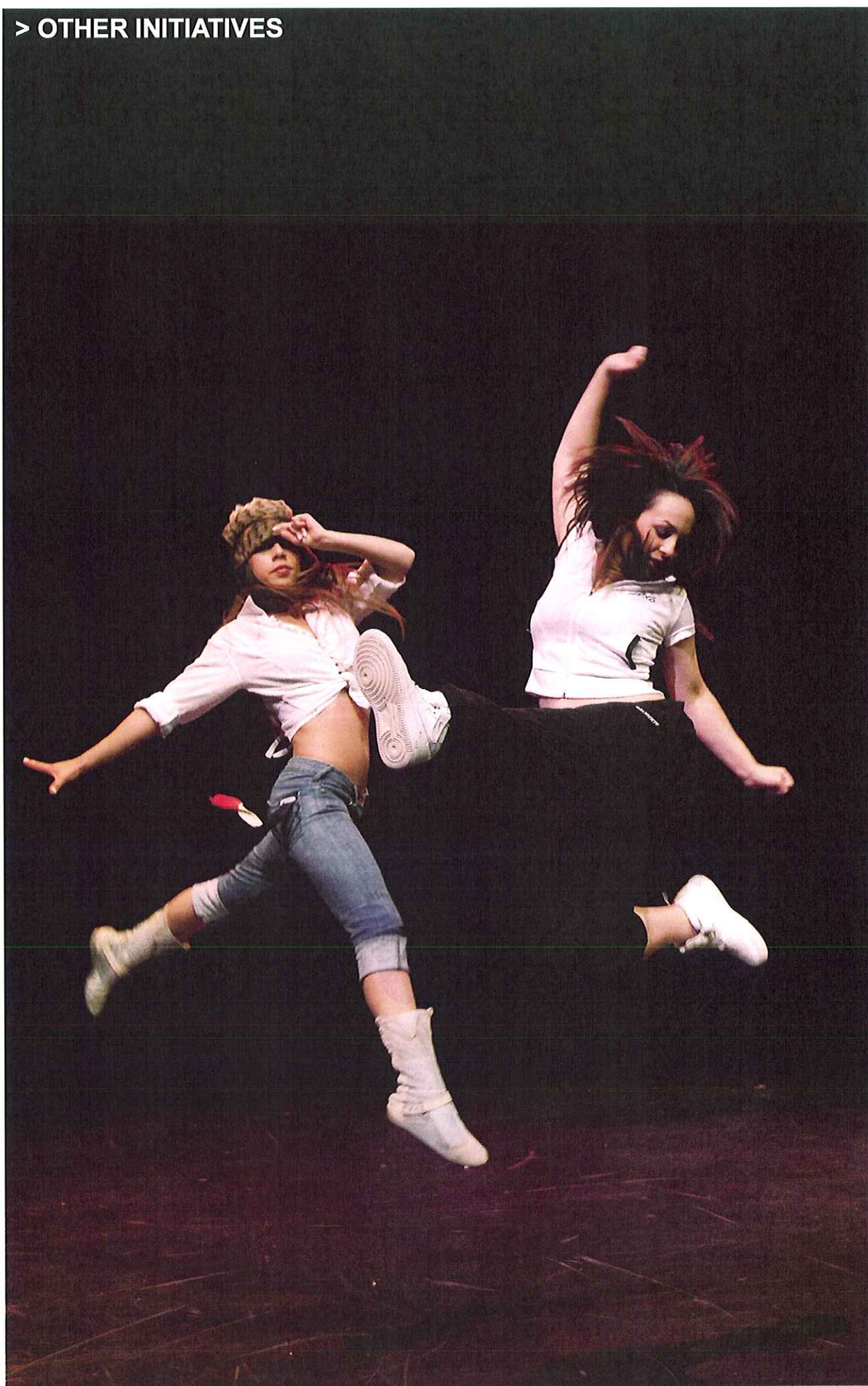
These beautiful pieces were brought to life by dancers: Floeur Alder, Carlie Angel, Laura Levitus, Malcolm McMillan and James Shannon.

*'Raw beauty... this exceptional Tasmanian company is deserving of far greater exposure on the mainland with its fresh and appealing style'* - The Age

The season opened in the Lennox Theatre on Wednesday 29 October. The opening night was attended by an audience of over 150 patrons which equates to achieving approximately 90% venue capacity for this performance. Overall, the season was attended by over 530 patrons.



> OTHER INITIATIVES





## > OTHER INITIATIVES

### > PERFORMANCE PROGRAM

#### CONVERSATIONS IN RHYTHM AND DANCE

##### ANNALOUISE PAUL

17 - 20 September

*Conversations in Rhythm and Dance* stemmed from an enduring fascination with other cultures and explored the nature of identity and intersections between cultures through cross cultural dance/music relationships. The program consisted of two works: *Isabel* and *Are You Game?*

*Isabel* emerged out of Ms Paul's personal research into the history of Flamenco and was loosely based on Queen Isabel of Spain who was known for her prudence, gentleness and particular empathy for American Indians demanding they be given equal rights in the new colonies. Told through voice and flamenco dance, *Isabel* was about the inner workings of the mind of a world leader who so precisely set in motion events that altered history, cultures and religions in the name of righteousness and peace.

*Are You Game?* explored aspects of identity. In the piece the dancers and musicians had to learn new 'languages' from each other, i.e. dance, rhythm, sound, movement, stillness, silence, improvisation, composition, leading, following, recitation, question and answer. The story and structure has come directly from their real life experiences and how they make sense of this information without letting go of that 'thing' that they were to begin with.

*Conversations in Rhythm and Dance* was choreographed by dancer/actor/ choreographer, Annalouisie Paul, featured dancers Melisa Gowen and Western Sydney's Miranda Wheen, and the talents of musicians Robbie Varga, Bobby Singh and Peter Kennard. The production was further supported by a dedicated design team of Stephen Hawker (lighting) and Kiri Morcombe (costume/set design and creation).

While not an official part of 2008 Dance Bites Season, WSDA assisted Ms Paul in staging this production through both financial and in kind administrative support.

*Conversations in Rhythm and Dance* took place at the Riverside Theatres from 17 to 20 September 2008. The season was attended by 448 patrons, including 97 students and 3 teachers the schools matinee marketed by WSDA.

#### THE FARHA TOUR

6 – 9 November 2008

In October/November 2009, WSDA provided some in-kind marketing support to the facilitators of the *Farha Tour*.

*The Farha Tour* was a cultural festival based in the courtyard of the Riverside Theatre. The activities at the festival included *Cairo Nights* concerts (performances by native Egyptian dancers, whirling dervish and musicians), belly dance workshops for beginner to advanced students taught by international and Australian performers, and *Khan El-Khalili Bazaar*, An open-air shopping mecca for Egyptian goods and souvenirs with accompanying performances.

The *Khan El-Khalili Bazaar* was a free event attended by many throughout the festival and the workshop program was just as successful with most of the classes offered reaching capacity. The *Cairo Nights* performances were attended by almost 1,000 patrons across the three performances.

#### NEW WORK

##### DANCE MEDIA PROJECT

July 2008 – December 2009

WSDA received \$20,000 of additional funding from Parramatta City Council for a new *Dance Media Project* in 2008. The aim of this project was to establish and develop collaborations between two local multi-media artists and two choreographers. Through several development stages the multi-media and dance artists would work together to develop two new hybrid works incorporating dance and multi-media art practices.

This project is still in progress and is due to be completed in late August/early September 2009.



## > ARTIST SUPPORT PROGRAM

### ARTIST DEVELOPMENT CLASSES

These classes were developed to provide emerging and professional dance artists based in Western and greater Sydney with the opportunity to further develop their technique and choreographing skills or to simply stay in shape and motivated.

The classes began on 20 August, led by local Western Sydney emerging artists, Miranda Wheen. The classes were due to start on 6 August, however, due to an insufficient turn out of participants, the first two weeks of classes were cancelled.

Efforts continued throughout the following weeks to promote the classes, and WSDA received a great interest from professional and emerging dance artists, such as Fiona Malone, Sarah Jayne-Howard and Marnie Palomares, to facilitate the classes. Despite these efforts, however, WSDA was unable to continue the classes due to insufficient participant numbers and continuity of attendance.

The workshops ran officially from 20 August to 10 September and were facilitated by emerging artist, Miranda Wheen. Ms Wheen provided WSDA with beneficial support during this time and assisted in trying to promote the classes.

Although the workshop series did not turn a profit for the organisation, some benefits did arise from this venture. These include an increase in WSDA memberships, developing a reconnection with other emerging dance artists living in Western Sydney and promoting and demonstrating the use of the new Connect Studios to hopefully have access to a more affordable and permanent rehearsal space in Parramatta in the future.

WSDA is continuing to advance its support for local emerging and professional artist development in 2009.

### INDIVIDUAL ARTIST SUPPORT

Throughout 2009, WSDA continued its provision of support to individual artists across Western and greater Sydney. This support included, but was not limited to, in-kind marketing and administration support and providing mentorship opportunities.

Examples of this support provided in 2008 are as follows:

#### > Dean Walsh and Masterclass

On Saturday 23 August, Australian dance artist and choreographer, Dean Walsh, provided WSDA with a free masterclass. This masterclass was offered by Mr Walsh after WSDA provided him with some financial support earlier this year for his latest project and performance, *Back From Front*.

WSDA offered this masterclass to our associated emerging artists. The class took place at the newly acquired and refurbished Connection Arcade Studios. Six local emerging artists participated in the workshop which was held between 2pm-7pm.

The masterclass received very positive feedback. Resulting from the class, Mr Walsh has expressed further interest in working with WSDA and their associated dancers in the future.

#### > Bernadette Walong

WSDA continued its ongoing support for local indigenous artist, Bernadette Walong, in 2008.

Throughout the year WSDA provided Ms Walong with support and advice for her latest indigenous contemporary dance work, *groundUP! groundUP!* debuted at Carriageworks on 14 August 2008.

#### > Annalouise Paul

As part of WSDA's support for Annalouise Paul, the organisation funded a residency for Ms Paul at the Northern Rivers Performing Arts (NORPA). The residency, which took place 28 April - 2 May, was to assist Ms Paul with her ongoing research and stage 2 development of new work, *Isabel*. During the week long residency, Ms Paul worked alongside Greg Sheehan to further develop the work.

*Isabel* premiere as part of *Conversations of Rhythm and Dance* at the Riverside Theatres, 17 September 2008.



### > Mentorships

In October 2008, WSDA offered four mentorships to emerging artists as part of the ConnectEd professional development workshop program. Through this program Keryn Hogan (Australian College of Physical Education student), Melinda Tyquin (former puls8 member and emerging artist), and Eliza Collings and Nicole Troy (University of Technology education and dance students) worked alongside professional dance artists Emma Saunders, Kay Armstrong, Cecilie Farrar and Tanya Voges to facilitate the workshops. The mentees assisted in the facilitation of the workshops, through helping to demonstrate concepts and encouraging others, providing feedback and their own ideas in achieving syllabus outcomes.

*"It was great to have two capable and focused dancers in the room to gently show the participants how structures and tools we gave them could ultimately work"* Kay Armstrong, lead artist, Penrith workshops

Through these mentorships young emerging dance students and artists were given the opportunity to not only work alongside the lead artists and teachers, but also gained important education, lesson planning and education skills. They further benefited from practical experience and feedback from their mentors through the opportunity to assist in facilitating some of the workshops under the supervision of the lead artists.

*"This has opened my eyes to new ideas to bring into the classroom. We learnt how to incorporate dance into the curriculum and how to link dance activities with various components of dance."*  
Nicole Troy, mentee, Parramatta workshops, UTS Primary School teaching student



### > Liz Lea

In June 2008, WSDA provided choreographer/dance artist, Liz Lea with a small amount of financial assistance to support her attendance at the World Dance Alliance (WDA) Global Summit. The Summit, hosted and directed by Ausdance QLD, in partnership with Queensland Performing Arts Centre and Ausdance National. The WDA Global Summit attracted over 400 participants from 26 countries. Contributing to the richness and vibrancy of the Summit were 191 conference presenters, 12 international master teachers, 2 choreographic mentors and 17 guest Dance Dialogue speakers and provocateurs.

Notes from Ms Lea's experience at the Summit...

*"Being able to attend the conference was an extremely important opportunity for me... I gave a masterclass which was attended by 30 dancers and also gave a Performance Presentation in which I performance a Ruth St Denis solo and gave a showing of my new solo 'Ajanta'... there was a very positive reception to both the presentation and performances... To have WSDA's support to give my first 'academic' presentation at such a conference was great."*

### > In-Kind Admin Support/Advice

WSDA furthered its support for individual emerging and professional artists, such as local indigenous artist, Bernadette Walong, choreographer/dancer Fiona Malone, Kay Armstrong and Dean Walsh.

During 2008, WSDA provided some of these artists with advice and administrative support during the construction of their own subsequent 2009 grant funding applications for ArtsNSW and the Australia Council.

WSDA also provided some of these artists with advice about future planning and the development of new work. Throughout these discussions WSDA has outlined the possibility of continued in-kind admin, marketing and auspicing support and possible financial support for these artists in 2009, if the organisation is successful in receiving appropriate funding.

During these negotiations and the construction of applications, WSDA planned to produce Fiona Malone's newest work, *La La Land*, as part of its 2009 Dance Bites Season. Unfortunately, however, Ms Malone did not receive funding for the work in 2009 and WSDA did not receive adequate 2009 funding to support the work independently.



## > EDUCATION

### SENIORS WEEK CLASSES

On Tuesday 8<sup>th</sup> April and Wednesday 9<sup>th</sup> April, WSDA facilitated a series of 8 dance workshop classes for senior community members as part of Seniors Week 2008. These classes were in part funded by and produced in conjunction with the Department of Aging, Disability and Home Care (DADHC).

In 2007, WSDA hosted similar classes in contemporary and tap dance styles with much success. In 2008, however, the dance program was extended to include classes in ballet, contemporary, tap and ballroom, all at a beginner level. These classes were held in the Lennox Theatre at Riverside Theatres, Parramatta, with moderate success.

The tap classes was taught by local, mature-aged dance artist Carol Tyrell, the ballroom classes by Sydney artist Steven McGrath, and the ballet and contemporary classes by Kathy Baykitch. All three of these teachers received very positive feedback and praise from the participants.

During these two days, WSDA also screened two dance films between the morning and afternoon sessions. These films were "That's Dancing", a documentary highlighting the history of dance on both stage and screen, and "The Band Wagon", a Hollywood musical featuring Fred Astaire and Cyd Charisse. The showing of these films was accompanied by light refreshments for the guests.

### WESTBOUND WORK EXPERIENCE PROGRAM



WSDA presented the WestBound Work Experience program during dance week (5-9 May) at the Campbelltown Arts Centre.

Westbound provided 15 high school students from the Western Sydney region with the opportunity to work in a dance company situation for an entire week. Facilitated by professional dance artists (Jason Liu-Brennan, Miranda Wheen, Jenna Reid and Susie Wood), students participated in technique classes and creative dance and choreography workshops. Participants also received a hands-on approach to practical creative processes in the development of dance works and were involved in discussions with the artists about life in the professional dance industry and identified avenues in which to develop oneself in that industry.

*"I learnt contemporary is anything you want it to be. Also, that dance is about you and your emotions"* Danielle Biddlecombe

The program concluded on Friday afternoon with a short performance of the students self-choreographed contemporary and jazz pieces for family and friends.

### CONNECTED PROFESSIONAL DEVELOPMENT WORKSHOPS FOR PRIMARY SCHOOL TEACHERS

From 20 – 30 October, WSDA, supported by ConnectEd Arts funding program, held a series of professional development dance workshops for primary school teachers in the Parramatta/Granville and Penrith/Blue Mountain regions.

This program was aimed at providing teachers with skills, methodologies and knowledge to assist them in incorporating dance into the classroom and school environment. Although the workshops focused on the content and outcomes as set out in the current K-6 Syllabus, the workshops also included inspiration and activities devised by the individual facilitators. These additional exercises aimed to assist the teachers in achieving the syllabus outcomes as well as introducing young children to dance.

The Level One Introductory workshops, held at the Connect Studios, Parramatta were facilitated by Cecilie Farrar and Tanya Voges. Kay Armstrong and Emma Saunders facilitated the Level Two workshops, held at the Joan Sutherland Performing Arts Centre, Penrith. At each location, four progressive workshops were held covering various aspects of dance education, choreography and performance.



*It was a fun experience so I can use it inspire the children to have a go and show them dance is fun.* Olivia Wolff, Gorse View Public School

*The course was easy to understand and activities simple, easy and obviously transferable to all levels of ability, age groups.* Jennifer Stone, Grose View Public School

Throughout the program, WSDA also initiated mentorships between the professional lead artists and emerging dance artists and educators. Through these mentorships, University of Technology education and dance students, Eliza Collings and Nicole Troy, Australian College of Education student, Keryn Hogan, and puls8 member and emerging artist, Melinda Tyquin, were given the opportunity to not only work alongside the lead artists and teachers, but also gained important education, lesson planning and education skills.

Following the success of the professional development workshops, WSDA was able to provide an additional fifth workshop to some teachers from the Parramatta workshops, and their students.

On Tuesday 25<sup>th</sup> November and Thursday 11<sup>th</sup> December, WSDA provided free in school workshops for approximately 30 primary school students (each workshop) at Dundas and Crestwood Public Schools, respectively. These workshops were facilitated by a mentee from the Parramatta workshops, Nicole Troy and were supervised by Cecilie Farrar (25<sup>th</sup> November, Dundas Public School) and Tanya Voges (11<sup>th</sup> December, Crestwood Public School).

These classes were designed to be an extension of the original workshop series, aiming to not only enhance the teacher's professional development through observing the class, but also give the students involved an opportunity to participate in a dance workshop. Each class went for approximately 45 min and was followed by an informal discussion with the teachers about some of the methodologies used in the class, how they could be used by the teachers, and possibly improved. These discussions were structured by the lead artists.

Each workshop was designed by Nicole and the lead artist for each workshop, taking into consideration the age and ability of the students involved (Dundas, stage 1 Kindergarten students; Crestwood, stage 2 Year Three students). The classes demonstrated ideas presented in the original workshop series, variations of the same, and new exercise ideas. This also gave the mentee and Primary School teaching student, Nicole, the opportunity to develop her skills in lesson planning, leading classes of differing age, ability and number of students, and creating age appropriate exercises and choreography.

Both workshops were well received by those who participated.

*"The teachers commented that they had never seen the children so focused"* Nicole Troy, mentee

Following the outstanding response from the 2008 workshops, WSDA sought further funding in 2009 from ConnectEd Arts to help further develop the program.

## **FAST+FRESH DANCE**

In 2008, WSDA in partnership with Riverside and Short+Sweet, developed and presented the inaugural season of *Fast+Fresh Dance* in association with Short+Sweet. This debut season took place in the Lennox Theatre, between 25 - 29 November (Heats 1 and 2: 25 and 26 November; Finals: 29 November).

*Fast + Fresh Dance* is the latest addition to Short+Sweet family of festivals. This youth-orientated festival follows the same format as the popular, professional dance festival, Short, Sweet+Dance, which makes for a great opportunity to encourage younger choreographers to develop their skills, as well as promote Western Sydney as an area of cultivation for youth in dance.

The program encourages Australia's young choreographers and dancers to develop and present new and innovative dance works to showcase their talents. The program also aims to inspire and educate young performers to strive for their own artistic excellence and encourage active participation by young people in dance at all levels.

All works entered must be five minutes or less in duration and must be choreographed and performed by people who are 21 years of age or younger. Each heat will present an evening showing of ten dance works. The two best works from each heat will be selected to go in to the final showcase of the festival.

The festival showcased 19 new dance works by young choreographers from all over Sydney and the talented performances of almost 50 dancers. The participants exceeded expectations with their ability to perform and choreograph innovative new short dance works up to five minutes in length.



WSDA received outstanding support from local and Sydney-based artists and industry professionals including Kay Armstrong, Sarah Boulter, Tanya Voges, Kevin Privett, Joel Corpuz, Pauline Manley, Virginia Ferris, Miranda Wheen, Robert Love and Kiri Morcombe who volunteered their time to judge the event and give some of the young artists vital feedback on their performances and choreography.

Along with local and dance related businesses, some of these artists also donated industry related prizes to be awarded to the winners of the event. The prizes WSDA received through these kind donations include: secondment with youMove Youth Dance in 2009 (Kay Armstrong), entry into Ev and Bow Summer School in 2009 (Sarah Boulter and Lisa Bowmer), subscriptions to Dance Australia Magazine (Yaffa Publishing), free class passes the Sydney Dance Company classes and Urban Dance Centre classes, rehearsal pack (BLOCH), and entry into *Short Sweet+Dance* in 2009 (Short+Sweet) (see media release attached for list of winners).

The awards were presented as follows:

*Most Outstanding Choreography:*  
Sean Marcs for his work "Sup-port"

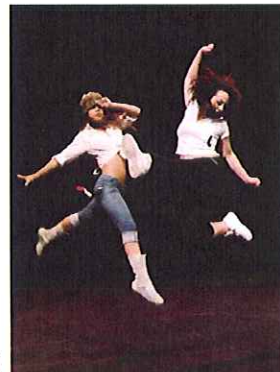
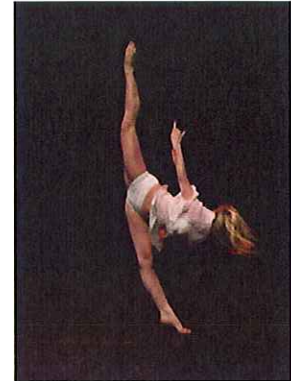
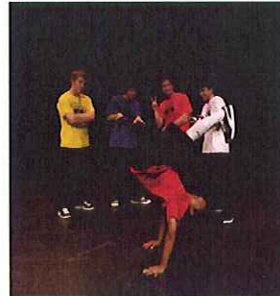
*Best New Talent:*  
Sheridan Mouawad for her work "River Flows In You"

*Most Outstanding Female Dancer:*  
Sam Agnew for her performance in "Tiny Explosions That Are Yours To Keep"

*Most Outstanding Male Dancer:*  
George Sanders for his performance in "The Moment"

*Audience Choice Award:*  
Equal tie for Simone Chivas for her work "Heat Miser" and Sheridan Mouawad for her work "River Flows In You"

*Special Mention:*  
Marie Rizzeri in "The Office" and Samantha Turquin in "Tsunami"



WSDA received some very positive feedback from some of the participants, audience members and some of the professional artists involved. Audience numbers, however, were lower than anticipated and resulting, marketing materials have started to be distributed for F+FD in 2009 to assist in boosting awareness of the festival as well as applicant and audience numbers.

To assist with marketing the event in 2008 and the future, on 8 October, WSDA held a promotional photo shoot with some of the participants. This shoot was directed by Olivia Ansell and shot by dance photographer Terry Cullinane, who volunteered his time and equipment to take part in this shoot. Some of the resulting images have been used in the marketing material for this and next year's festival. WSDA will look to further the marketing opportunities that were used in 2008 for 2009.

The festival was attended by 145 patrons across the three nights.

## PULS8

In 2008, WSDA also continued planning for its education program for 2009 through developing a partnership youth dance company puls8.

In 2009, puls8, under the direction of Kay Armstrong moved to Parramatta (under the new name youMove youth dance company). Through this new partnership WSDA affiliated artists will have the opportunity to participate in activities run by puls8 throughout the year. Western Sydney high school dance students will also be targeted to participate in educational and artist development programs during the year with Kay Armstrong and the company.

This relationship will be beneficial to both nurturing the development of puls8 during 2009 and to assist WSDA in achieving its mission to extend the audience base for dance in Western Sydney and provide professional development and educational opportunities to Western Sydney emerging and professional artists.



## > AUDIENCE DEVELOPMENT

Audience development was a key area of WSDA's program in 2008. During the year, WSDA took many steps to extensively further its Audience Development Program beyond those undertaken in previous years to benefit both the 2008 audience development and artistic programs. The steps taken in 2008 are the foundation for further development in the future.

Some examples of how this was achieved in 2008 include:

### > Audience Forum Participation

An audience question and answer forum was conducted by Annie Greig, artistic director of Tasdance, and the cast of *One for Sorrow, Two for Joy*, as part of the season for the students who attended the matinee performance on 30 November. During this forum, Ms Greig and the cast shared their own experiences as professional dancers and being in *One For Sorrow, Two For Joy*, as well as advice for safe dance practices, how to treat injuries and tips for getting into the industry.

This forum was marketed directly to local high schools and dance schools around the Parramatta district. Over 121 students and teachers attended the forum which, following the attendance of opening night was the largest selling performance of the season with an audience capacity of approximately 40%.

Due to the success of this audience development initiative, WSDA aims to build on its use in the future.

### > New Online Marketing Strategies

WSDA furthered its use of online marketing strategies and use of externally run websites as a way of expanding the reach of its marketing material. These strategies include promotional material on WSDA's and external websites, such as Riverside Theatres, Ausdance NSW, Dance Life, Short+Sweet and Dance NSW, and the use of online marketing material such as e-flyers and e-newsletters.

During the year, WSDA further developed its website to be more user friendly and increased the frequency of updates and new information that was visible on the WSDA website. By increasing this online information and advertising, WSDA aimed to increase the traffic and to attract different audiences onto the website. The success of this audience development strategy is visible through the increase in website figures.

### > Cross-Promotion Relationships

Developing relationships with other arts organisations/venues through which to cross-promote WSDA associated projects was another valuable audience development strategy WSDA utilised in 2008.

The most important of these was WSDA's ongoing marketing relationship with the Riverside Theatres. Throughout the year WSDA's affiliated seasons, *Conversations in Rhythm and Dance* and *One for Sorrow, Two for Joy* seasons and *Fast+Fresh Dance* were advertised on the Riverside website and within the foyer and box office of the theatre.

More importantly, however, was the construction of the Riverside "Dance Brochure" which was distributed to over 5,00 patrons and organisations across Western Sydney.. This brochure featured Annalouise Paul's *Conversations in Rhythm and Dance* and Tasdance's *One for Sorrow, Two for Joy* as well as the Riverside season of Western Australian Ballet's *Red Shoes*.

WSDA also forged a new marketing partnership with Casula Powerhouse in 2008. Through this new relationship, marketing material and special member incentives or discounts were offered to the other's membership database via e-flyers. This relationship was an important addition to WSDA's audience development program as it is not only expanding the WSDA marketing distribution networks to increase patronage for WSDA seasons, but the use of the cross-promotion aided in increasing audiences and the awareness of dance across Western Sydney.

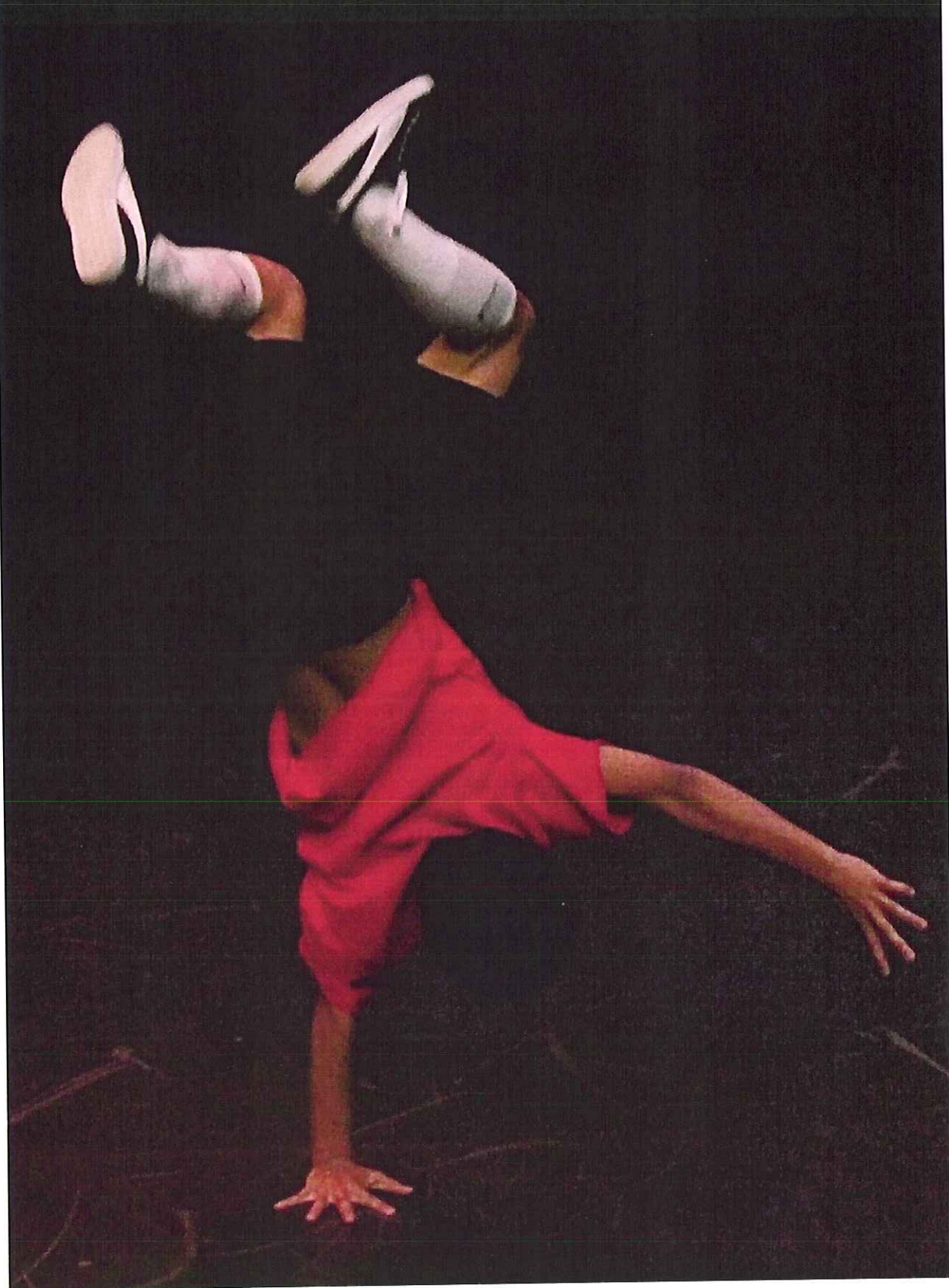
### > Local Businesses/Contacts

One of the most important developments to WSDA's marketing and audience development program was the contacts WSDA made with local and national industry related businesses and arts organisations. Through these new contacts, WSDA received in-kind donations and sponsorship to assist in the development and actualisation of the 2008 artistic program and initiatives, in particular, the *Fast+Fresh Dance* festival. The existence of these relationships broadens the reach of WSDA's marketing material to potentially new audiences affiliated with these companies.

### > WSDA Cross-Promotion

WSDA continued its ongoing audience development strategy of cross-promotion during 2008. Through this strategy, WSDA targeted members of its workshop participants and other associated artists and projects to promote its Dance Bites and other performance seasons.







**WESTERN SYDNEY DANCE**

**ACTION INCORPORATED**

**ABN: 48 296 613 287**

**FINANCIAL ACCOUNTS**

**FOR THE YEAR ENDED 31 DECEMBER 2008**

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



**WESTERN SYDNEY DANCE  
ACTION INCORPORATED**

**ABN: 48 296 613 287**

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WESTERN SYDNEY DANCE

ACTION INCORPORATED

ABN: 48 296 613 287

COMMITTEE REPORT

Your Management Committee submit the financial accounts of the Association for the year ended 31 December 2008.

COMMITTEE MEMBERS

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

Paul Tibbles  
Robert Grieve  
Gary Lester  
Alissa Bruce  
Kiri Morecombe

PRINCIPAL ACTIVITY

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

Develop and nurture the cultural fabric of dance in Western Sydney

No significant change in the nature of this activity occurred during the year.

RESULTS OF OPERATIONS

The net surplus after providing for extraordinary items amounted to \$48,762.23.

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 at Parramatta  
in accordance with a resolution of the Board of Management:

Dated: 17 June, 2009.

 (Committee Member)

 (Committee Member)

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF WESTERN SYDNEY DANCE  
ACTION INCORPORATED**

**Scope**

I have audited the accounts of the Western Sydney Dance Action Incorporated being the Profit and Loss Account, Balance Sheet, Notes to and Forming Part of the Accounts and Statement by the Committee, being a special purpose financial report for the year ended 31 December 2008. The Association's Committee members are responsible for the preparation and presentation of the financial report and the information contained therein. I have conducted an independent audit of these accounts in order to express an opinion on them to the members of the Association on their preparation and presentation. No opinion is expressed as to whether the basis of accounting used, and described in Note 1, is appropriate to the needs of the members.

My audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the accounts are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the accounts, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the accounts are presented fairly in accordance with Australian Accounting Concepts and Standards and statutory requirements so as to present a view of the Association which is consistent with my understanding of its financial position and the results of its operations.

The audit opinion expressed in this report has been formed on the above basis.

**Additional scope pursuant to the Charitable Fundraising Act 1991**

In addition, my audit report has also been prepared for the Association in accordance with Section 24(2) of the Charitable Fundraising Act 1991. Accordingly, I have performed additional work beyond that which is performed in my capacity as auditor pursuant to the Association's constitution. These additional procedures included obtaining an understanding of the internal control structure for fundraising appeal activities and examination, on a test basis, of evidence supporting compliance with the accounting and associated record keeping requirements for fundraising appeal activities pursuant to the Charitable Fundraising Act 1991 and Regulations.

It should be noted that the accounting records and data relied upon for reporting in fundraising appeal activities are not continuously audited and do not necessarily reflect after the event accounting adjustments and the normal year end financial adjustments necessary for year end financial report preparation.

The performance of my audit included a review of internal controls for the purpose of determining the appropriate audit procedures to enable an opinion to be expressed on the accounts. This review is not a comprehensive review of all those systems or of the system taken as a whole and is not designed to uncover all weaknesses in those systems.

My audit opinion pursuant to the Charitable Fundraising Act 1991 has been formed on the above basis.



**Audit Qualification**

It is not always practicable for the Association to establish accounting control over all sources of fundraising appeal activities prior to receipt of these funds by members of the Association and accordingly it is not possible for my examination to include procedures which extend beyond the amounts of such income recorded in the accounting records of the Association. However, based on my review of the internal controls, nothing has come to my attention which would cause me to believe that the internal controls over revenue from fundraising appeal activities by the Association are not appropriate.

**Qualified Audit Opinion pursuant to the Charitable Fundraising Act 1991**

In my opinion, except for the above qualifications:

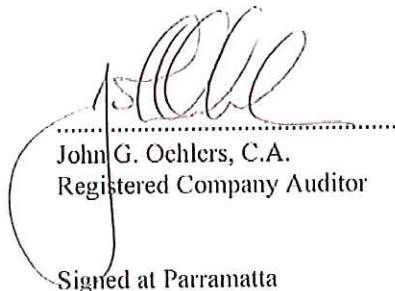
- (a) the accounts give a true and fair view of the financial result of fundraising appeal activities for the financial year ended 31 December 2008;
- (b) the accounts have been properly drawn up, and the associated records have been properly kept for the year ended 31 December 2008, in accordance with the Charitable Fundraising Act 1991 and Regulations;
- (c) money received as a result of fundraising appeal activities conducted during the year ended 31 December 2008 has been properly accounted for and applied in accordance with the Charitable Fundraising Act 1991 and Regulations; and
- (d) there are reasonable grounds to believe that Western Sydney Dance Action Incorporated will be able to pay its debts as and when they fall due.

**Qualified audit opinion on the financial accounts**

In my opinion, except for the potential effects on the financial accounts of the matters referred to in the qualification paragraph, the financial accounts of the Western Sydney Dance Action Incorporated are properly drawn up:

- (a) So as to give a true and fair view of:
  - (i) the state of affairs at the Association as at 31st December 2008 and
  - (ii) The result of the Association's activities for the year ended on that date
- (b) in accordance with the provisions of the Associations Incorporation Act 1984.
- (c) in accordance with applicable Accounting Standards.

**JOHN G. OEHLERS**  
**CHARTERED ACCOUNTANT**



John G. Oehlers, C.A.  
Registered Company Auditor

Signed at Parramatta

Dated: 11<sup>th</sup> June, 2009



**WESTERN SYDNEY DANCE**

**ACTION INCORPORATED**

**ABN: 48 296 613 287**

**COMMITTEE REPORT**

Your Management Committee submit the financial accounts of the Association for the year ended 31 December 2008.

**COMMITTEE MEMBERS**

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

Paul Tibbles  
Robert Grieve  
Gary Lester  
Alissa Bruce  
Kiri Morcombe

**PRINCIPAL ACTIVITY**

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

Develop and nurture the cultural fabric of dance in Western Sydney

No significant change in the nature of this activity occurred during the year.

**RESULTS OF OPERATIONS**

The net surplus after providing for extraordinary items amounted to \$48,762.23.

**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 at Parramatta  
in accordance with a resolution of the Board of Management:

Dated: 17 June, 2009.

 (Committee Member)

 (Committee Member)

WESTERN SYDNEY DANCE ACTION INC.

ABN: 48 296 613 287

PROFIT & LOSS ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2008

	<u>NOTE</u>	2008 \$	2007 \$
OPERATING SURPLUS/(DEFICIT) BEFORE INCOME TAX		35,876.74	13,074.54
Income Tax Expense	1(a)	<u>0.00</u>	<u>0.00</u>
OPERATING SURPLUS/(DEFICIT) AFTER INCOME TAX		35,876.74	13,074.54
Addback: Capital Expenses		4,000.00	0.00
Deduct: Depreciation		<u>(1,100.00)</u>	<u>(449.00)</u>
OPERATING SURPLUS/(DEFICIT) AFTER INCOME TAX AND ADJUSTMENTS		38,776.74	12,625.54
ACCUMULATED SURPLUS/(DEFICIT) AT THE BEGINNING OF THE PERIOD		<u>12,885.49</u> 51,662.23	<u>8,123.72</u> 20,749.26
Aggregate of Amounts Transferred from Reserves		1,100.00	449.00
Aggregate of Amounts Transferred to Reserves		<u>(4,000.00)</u>	<u>(8,312.77)</u>
ACCUMULATED SURPLUS/(DEFICIT) AT THE END OF THE PERIOD		<u>48,762.23</u>	<u>12,885.49</u>

The accompanying notes form part of the financial statements



WESTERN SYDNEY DANCE ACTION INC.

ABN: 48 296 613 287

BALANCE SHEET

AS AT 31 DECEMBER 2008

	NOTE	2008 \$	2007 \$
<b>CURRENT ASSETS</b>			
Cash	2	95,111.42	37,233.66
<b>TOTAL CURRENT ASSETS</b>		<u>95,111.42</u>	<u>37,233.66</u>
<b>NON-CURRENT ASSETS</b>			
Property, Plant & equipment	3	4,198.70	1,298.70
<b>TOTAL NON-CURRENT ASSETS</b>		<u>4,198.70</u>	<u>1,298.70</u>
<b>TOTAL ASSETS</b>		<u>99,310.12</u>	<u>38,532.36</u>
<b>CURRENT LIABILITIES</b>			
Creditors & Borrowings	4	37,850.72	7,627.82
Provisions	5	1,685.70	8,407.58
<b>TOTAL CURRENT LIABILITIES</b>		<u>39,536.42</u>	<u>16,035.40</u>
<b>TOTAL LIABILITIES</b>		<u>39,536.42</u>	<u>16,035.40</u>
<b>NET ASSETS/(LIABILITIES)</b>		<u>59,773.70</u>	<u>22,496.96</u>
<b>REPRESENTED BY:</b>			
RESERVES	6	11,011.47	9,611.47
ACCUMULATED SURPLUS/(DEFICIT)		48,762.23	12,885.49
		<u>59,773.70</u>	<u>22,496.96</u>

The accompanying notes form part of the financial statements

**WESTERN SYDNEY DANCE**

**ACTION INCORPORATED**

**ABN : 48 296 613 287**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2008**

**1. SUMMARY OF ACCOUNTING POLICIES**

These financial statements are a special purpose financial report prepared in order to satisfy the accounts preparation requirements of the Funding Bodies. The Committee Members have determined that the Association is not a reporting entity as defined in Statement of Accounting Concepts 1 "Definition of the Reporting Entity,"

These statements are prepared on an accrual basis from the records of the Association. They are based on historical cost and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

**(a) Income Tax**

The Association is a non-profit organisation and as such does not conduct any activities which will generate a substantial surplus of income over expenditure. Further, it is exempted from paying income tax due to its being a charitable institution in terms of Div 50 of the Income Tax Assessment Act (1997). Accordingly, no provision for income tax is made in the accounts.

**(b) Superannuation Contributions**

Superannuation contributions are made in accordance with the Superannuation Guarantee Levy and the guidelines of the Funding Bodies.

**(c) Plant and Equipment**

All plant and equipment acquired have been expensed in the year of purchase in order to comply with the guidelines of the various Funding Bodies and the conditions of the grants.

To comply with Accounting Standard AASB 1021 "Depreciation of Non-Current Assets", plant and equipment expensed during the period must be added back to the surplus/(deficit) and the depreciation charges are then deducted accordingly.

Plant and equipment are depreciated over their expected useful lives.



WESTERN SYDNEY DANCE ACTION INC.

ABN: 48 296 613 287

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2008

	2008 \$	2007 \$
<b>2 CASH</b>		
Cash at Bank		
Commonwealth Bank	82765.09	26,822.27
ING Bank	10995.84	10,302.44
Petty Cash	0	108.95
Sundry Debtors	1350.49	0.00
	<u>95,111.42</u>	<u>37,233.66</u>
<b>3 PROPERTY, PLANT AND EQUIPMENT</b>		
Office Furniture & Equipment	8953.70	4,953.70
Less: Accumulated Depreciation	<u>(4,755.00)</u>	<u>(3,655.00)</u>
	<u>4,198.70</u>	<u>1,298.70</u>
<b>4 CREDITORS &amp; BORROWINGS</b>		
Trade Creditors	29000.58	762.60
GST Payable	(3,446.04)	(1,336.22)
Sundry Creditors	12296.18	8,201.44
	<u>37,850.72</u>	<u>7,627.82</u>
<b>5 PROVISIONS</b>		
CURRENT		
Provision for Annual Leave	<u>1,685.70</u>	<u>8,407.58</u>
<b>6 RESERVES</b>		
(a) Capital Reserves		
Opening Balance	1,298.70	1,747.70
Transfer In	4,000.00	0.00
Transfer Out	<u>1,100.00</u>	<u>449.00</u>
	<u>4,198.70</u>	<u>1,298.70</u>
(b) Unexpended Grants Reserve		
Opening Balance	8,312.77	119,613.68
Transfer In	0.00	25,000.00
Transfer Out	<u>(1,500.00)</u>	<u>(136,300.91)</u>
	<u>6,812.77</u>	<u>8,312.77</u>
Represented by -		
ArtsNSW (Strategic Initiative)	6,812.77	8,312.77
Core Funding 2007	0.00	0.00
Connected Arts Education Program	<u>0.00</u>	<u>0.00</u>
	<u>6,812.77</u>	<u>8,312.77</u>
<b>TOTAL RESERVES</b>	<u>11,011.47</u>	<u>9,611.47</u>

**7 SEGMENT INFORMATION**

The principal activity of the Association is to develop and nurture the cultural fabric of dance in Western Sydney.

**WESTERN SYDNEY DANCE**

**ACTION INCORPORATED**

**ABN: 48 296 613 287**


**PRIVATE INFORMATION FOR THE MEMBERS  
ON THE 2008 FINANCIAL ACCOUNTS**

**I. INCOME & EXPENDITURE STATEMENT**

**DISCLAIMER**

The additional financial data presented on the following page is in accordance with the books and records of the Western Sydney Dance Action 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 2008. 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, C.A.  
Registered Company Auditor

Parramatta

Dated: 11<sup>th</sup> June, 2009



WESTERN SYDNEY DANCE ACTION INC.  
ABN: 48 296 613 287  
INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2008

	2008 \$	2007 \$
<b>INCOME</b>		
<b>Funding</b>		
<b>State</b>		
ArtsNSW	145,000.00	112,000.00
ArtsNSW - Strategic Initiative	1,500.00	25,000.00
Dept. of Ageing, Disability & Home care	1,831.82	528.00
ArtsNSW ConnectEd Arts	14,114.00	0.00
Dept. Arts, Sport & Recreation	1,324.00	0.00
Total State	163,769.82	137,528.00
<b>Local</b>		
Campbelltown City Council	0.00	0.00
Parramatta City Council	20,000.00	200.00
Department of Education & Training	0.00	0.00
Total Local Government Funding	20,000.00	200.00
<b>Earned Income</b>		
Management/Service Fees	300.00	1,400.00
Box Office Ticket Sales	686.81	973.65
Membership Fees	236.39	136.36
Interest Received	693.40	3,225.41
Miscellaneous Income	1,106.45	0.00
Total Earned Income	3,023.05	5,735.42
<b>TOTAL INCOME</b>	186,792.87	143,463.42
<b>LESS</b>		
<b>TOTAL EXPENDITURE AS PER SCHEDULE</b>	150,916.13	130,388.88
<b>NET SURPLUS/(DEFICIT)</b>	35,876.74	13,074.54

The accompanying notes form part of the financial statements

WESTERN SYDNEY DANCE ACTION INC.  
ABN: 48 296 613 287  
**INCOME AND EXPENDITURE STATEMENT**  
**FOR THE YEAR ENDED 31 DECEMBER 2008**

	2008 \$	2007 \$
<b>DETAILED EXPENDITURE</b>		
<b>Administration Expenses</b>		
Accounting Fees	1,122.00	1,196.50
Audit Fees	900.00	1,130.00
Bank Charges	201.50	137.75
General Administration Costs	2,614.64	0.00
Office Equipment	4,000.00	177.00
Postage, Printing & Stationery	738.98	122.77
Seminars & Conferences	1,889.83	590.91
Staff Amenities	515.88	1,060.09
Subscriptions & Membership Fees	1,600.99	1,126.37
Telephone & Internet	100.00	1,363.64
Travelling, Transport & Accommodation	1,375.21	0.00
<b>Legal &amp; Governance Expenses</b>		
Insurance - Public Liability	1,113.55	1,148.55
Insurance - Director's cover	3,451.06	1,725.53
Management Fees		
<b>Marketing &amp; Promotional Expenses</b>		
Advertising & Graphic design	970.91	4,713.18
Promotional Items & Admin Costs	3,610.00	1,222.93
Marketing/PR	6,900.00	2,250.00
Website	510.91	695.00
<b>Production Expenses</b>		
Hospitality & Catering	1,174.62	322.28
Production & Music Expenses	26,894.82	8,315.00
Venue & Rehearsal space hire	6,183.64	0.00
Stipend/ Allowance	0.00	0.00
<b>Employment Expenses</b>		
Insurance - Worker's Compensation	1,740.75	3,126.40
Provision for Annual Leave	1,685.70	3,993.56
Salary & Wages	66,394.09	88,269.25
Superannuation Contributions	6,296.58	7,602.17
Volunteer & per diem Expenses	735.00	100.00
Tutor Fees	8,195.47	0.00
	<u>150,916.13</u>	<u>130,388.88</u>

The accompanying notes form part of the financial statements



## > 2008 CREDITS

### STAFF

Director	Kathy Baykitch (Until October 2008)
Locum Administrator	Matt Leslie (Until February 2008)
Administrator	Susie Wood (From March 2008)

### MANAGEMENT COMMITTEE

Chair	Robert Grieve (Until October 2008)
Vice Chair/Chair	Paul Tibbles (Vice Chair from July 2008 until October 2008; Chair from October 2008)
	Alissa Bruce
	Garry Lester
	Cheryl Rushan (Until July 2008)
	Kiri Morcombe (From July 2008)

### COMPANY FINANCIALS

Accountant/Book-keeper	TCB Financial Services
Auditor	John G Oehlers Chartered Accountant

### SUPPORTERS



Western Sydney Dance Action is supported by the NSW government through ArtsNSW.



### THANK YOU

WSDA would like to thank the following for their generous support throughout 2008:

The Board of Western Sydney Dance Action for their invaluable support and guidance; Robert Love for his ongoing and vital support for the organisation and the staff at Riverside; Miranda Wheen for her ongoing support for numerous WSDA projects throughout the year and for volunteering her time; and to all those who gave their time to support WSDA in 2008.

### CONTACTS

Western Sydney Dance Action Inc.  
Riverside Theatres, Cnr Church and Market Sts, Parramatta, NSW 2150  
PO Box 3636, Parramatta, NSW 2124  
[www.wsda.org.au](http://www.wsda.org.au)  
P: 02 8839 3309  
F: 02 9683 3267  
E: [wsda\\_riverside@parracity.nsw.gov.au](mailto:wsda_riverside@parracity.nsw.gov.au)

**ABN 48 296 613 287**

**WSDA is an Incorporated Association.**

### IMAGE/PHOTO CREDITS

Cover and pages 8, 14 and 16: *Fast+Fresh Dance 2008*, photographed by Terry Cullinane; image on page 6: Tasdance, *One for Sorrow Two For Joy*, photographed by Rob Burnett; images on page 11: ConnectEd Workshops; images on page 12: Westbound Work Experience Program. The image on page 6 is used with permission from Tasdance. All other images are property of WSDA Inc.