

ANNUAL REPORT 2017

FORM

DANCE PROJECTS

FOSTERING DANCE CULTURE
IN WESTERN SYDNEY

form.org.au

“Goosebumps watching it !!!!”
Norm Boardman
Western Sydney Wanderers
W-League Coach 2014-2015

“Del Amo describes himself as an avid sports fan but he’s also a witty man who can see the comic potential in blending the worlds of soccer and contemporary dance.”
Deborah Jones, The Australian, 20 Jan 2017

“It’s like a ‘friendly’ between sides that share a common language but speak with a different accent.”
Deborah Jone, The Australian, 20 Jan 2017
“Convincing win from a team with a lot of heart “
The Australian, 20 Jan 2017

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Front and back cover, inside cover image: Heidrun Löhr, CHAMPIONS, Martin del Amo

ABOUT US

FORM Dance Projects is a dynamic hub for Australian contemporary dance, based in Parramatta, Western Sydney. Since 2011, 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 and international profiles and provide artists with valuable professional development opportunities. FORM also engages with Western Sydney communities, including young people and cultural performers, in meaningful ways to connect with local artists and 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, Pepa Molina, Thomas E. Kelly and Raghav Handa.

Another recent successful program initiative is the commissioning of indigenous choreographer Vicki 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 Piharmonia Choirs, this piece explored the evolution of social dancing. *PUNCTURE* premiered in the 2015 Sydney Festival, playing to sold-out houses and receiving significant critical acclaim.

Buoyed by this success, FORM commissioned in 2015 choreographer Martin del Amo – widely considered to be one of the country's most exciting and innovative independent dance artists – to create *CHAMPIONS*. This new cross-sector collaboration explored the similarities and differences between athletic and artist performance, presented as part of Sydney Festival 2017 at Carriageworks.

Since its inception in 2001, as Western Sydney Dance Action, the organisation has established strong networks with local and state government, education and community based sectors, and philanthropists and foundations. The Board is comprised of representatives from government, business and the

arts. FORM partners with leading arts and cross-sector organisations such as Riverside Theatres, Sydney Festival, the Western Sydney Wanderers and national and international independent producers. As a small-medium, not-for-profit, arts organisation FORM makes a significant contribution to the cultural vibrancy of the local Parramatta LGA and the Australian dance sector.

GOVERNANCE

Patron Chris Bath

2017 BOARD MEMBERS

Chair Pamela Thornton

Deputy Chair Narelle Lewis

Treasurer Alissa Bruce (Until June 2017)

Michelle Irwin (From June 2017)

Secretary Narelle Lewis

BOARD MEMBERS

Alissa Bruce

Prof. Peter Hutchings

Dr Garry Lester

Dr. Julie-Anne Long (From June 2017)

Jess Madden

Amanda Rose

Miranda Wheen

Andrew Wreford (Until May 2017)

STAFF

Director Annette McLernon

Business Manager Sally Ebert

Admin And Marketing Co-Ord

Jane Grimley

Program Co-Ordinator (Acting)

Miranda Wheen

Program Manager Agnès Michelet

Sharp Short Dance Producer

Carl Sciberras

MESSAGE FROM THE CHAIR

FORM Dance Projects celebrated the new year in 2017 with the launch of the world premiere of a new Australian dance work, *CHAMPIONS* – directed by Martin del Amo. Commissioned and produced by FORM, *CHAMPIONS* was presented by Sydney Festival at Carriageworks.

This spectacular festival production featured a stellar team of independent dancers and realised many positive creative outcomes in terms of independent artist professional development, artist employment and partnership development for our small-medium not-for-profit arts organisation.

It is a testament to FORM's nimbleness and tenacity that it successfully mounted two successive full-scale festival productions since 2015, promoting the mission of the company to support independent dance artists in all stages of their careers and develop audiences for contemporary dance. With successful project funding FORM was able to commission and offer employment to a large ensemble of dancers, creatives and production staff to create an outstanding new Australian independent dance work of scale.

The production also consolidated arts partnerships with Riverside Theatres, Sydney Festival and Carriageworks and created new cross-sector relationships with The Western Sydney Wanderers W-League. This new relationship leveraged in-kind resources, widened our community profile in Western Sydney and reached new audiences in the sporting world.

After 18 years in Western Sydney, FORM Dance Projects works in a less than stable arts environment. We are indebted to Riverside Theatres and Director, Robert Love, for continued support. With the current and foreseeable massive infrastructure development in Parramatta the long awaited and highly advocated, sometimes glimpsed, "dance hub" to activate studios all year round has not materialised. We are still challenged by limited studio and office space and resources to grow our artistic and education programs.

The achievements of 2017 could not have been a reality without the dedication of the FORM staff. In particular our gratitude and thanks must go to our intrepid leader of this very small team, Annette McLernon, Director. Also thank you to Sally Ebert, General Manager, who continued to be the greatest support and a warmest welcome in 2017 to Agnès Michelet, Program Manager. With limited

resources, this terrific team provides a training ground for new support staff to acquire business, administration and marketing skills.

Thank you to our FORM board members who are all busy in a diverse range of careers, artistic and business endeavours. In 2017 we said goodbye to Andrew Wreford who passed away after a short illness. In Andrew's brief time as a member of the board he was instrumental in a change in strategic thought which set in place an emphasis on economic drivers to support our artistic endeavours. We look forward to the new places this may lead in the future as we continue to build FORM as the home of dance in Parramatta.

Pamela Thornton
CHAIR, FORM BOARD

PROGRAM OVERVIEW 2016



Two key objectives of FORM Dance Projects include providing creative development opportunities for independent dance artists and developing audiences for contemporary dance. Both of these strategic objectives were achieved with outstanding outcomes in 2017. FORM commissioned the creation of a new large scale Australian dance work, *CHAMPIONS*, directed by one of Australia's most innovative independent choreographers, Martin del Amo, with a stellar ensemble of 12 independent dancers and seven key creatives. Drawing surprising parallels between football and contemporary dance, this unusual collaboration revealed unexpected insights into the fundamentals of athletic and artistic performance.

This large-scale production, employing 21 independent artists, developed in consultation with coaches and athletes from the Western Sydney Wanderers W-League and the striking Matildas women's soccer team, culminated in a premiere presentation of *CHAMPIONS* at Carriageworks from 17-22 January in Sydney Festival 2017. In an epic adrenaline-fuelled choreographic match, a dream team of 11 female dancers made the moves of the football field their own, from the training drills to the victory dances. The creation of *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.

FORM commissions and presents new Australian works that are accessible and popular, yet challenging and relevant for audiences, often reflecting current debates and contemporary social issues. *CHAMPIONS* is a dance piece presented as if it is a sporting event. This gave Martin del Amo and the creative team the opportunity to playfully challenge what dance is and at the same time reach out to audiences who would normally pay a visit to the stadium rather than the theatre. The powerful all-female cast allowed *CHAMPIONS* to question notions of who qualifies as dance/sports "champions" in a culture that generally underappreciates the achievements of female performers, both in sports and the in the arts.

The presentation of the signature Dance Bites series continues to have long lasting benefits for early to established dancemakers in NSW and Australia more

widely. A presentation in this curated program offers the artists the opportunity to finally realise their works, often years in the making, on a respected presentation platform. This comes with the support of FORM investing in the presentation costs and providing valuable production, marketing, publicity and audience development to the independent dance sector. A Dance Bites presentation can provide invaluable peer, industry and media attention, enhancing the artists' practice and profile, often leading to future opportunities.

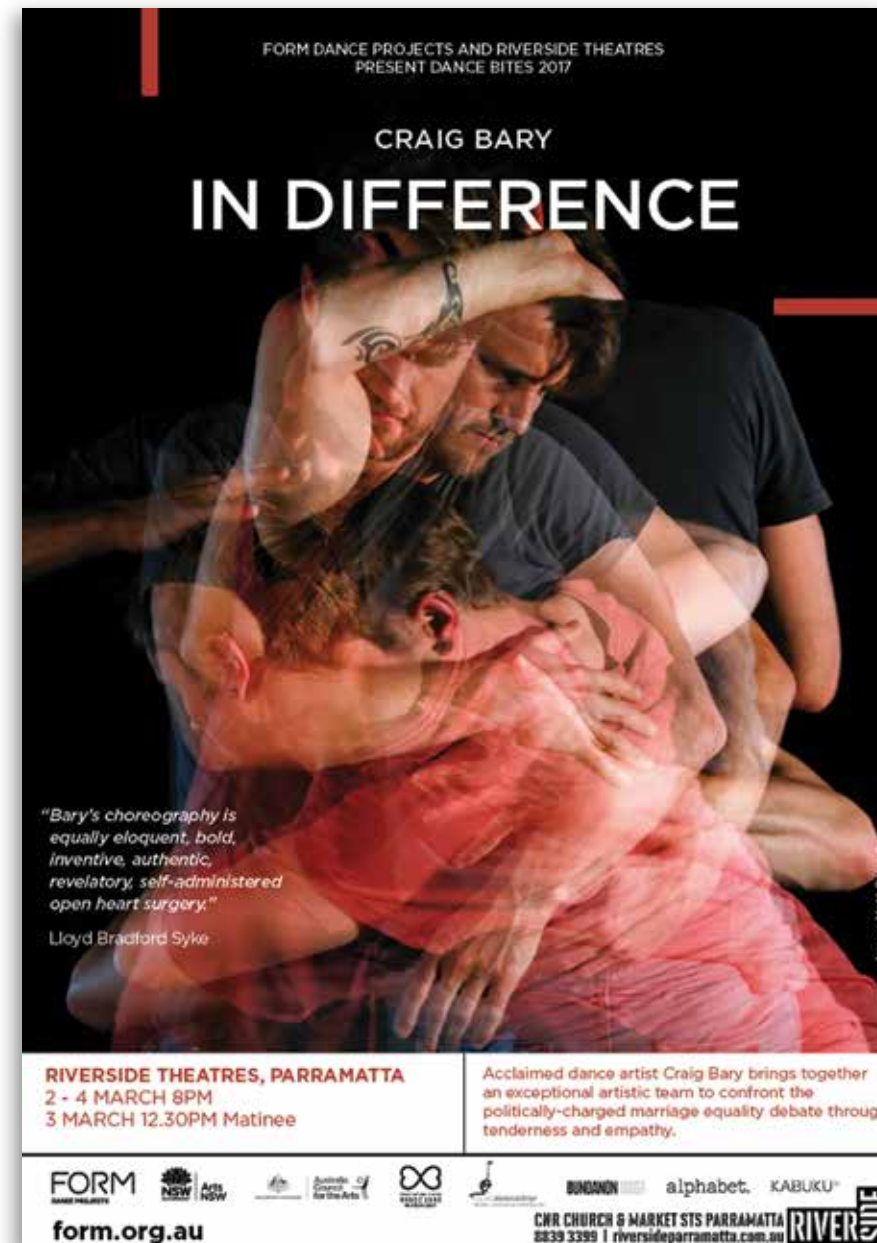
Diversity was a major thread in the programming of Dance Bites 2017. Craig Bary's dance theatre piece, *In Difference*, was a deeply personal investigation into sexuality, identity and inequality confronting the politically-charged marriage equality debate. Rakini Devi's solo, *Urban Kali*, was a protest against the injustices of renewed racial tension and the rise of misogynist atrocities in India and reclaiming Kali iconography from Western cultural appropriation. *Common Anomalies*, was a triple bill of solo dances from three cosmopolitan young artists, Bhenji Ra, Imanuel Dado and Carl Sciberras, exploring their diverse ancestries, experiences and communities. Vastly different in style, the three solos combined contemporary dance, vogue, breakdance, visual art and folkloric dance in playful and challenging vignettes.

FORM continues to make things happen in independent dance in Australia under challenging circumstances in the arts sector. Thanks to the many artists who collaborate with us, the behind-the-scenes team especially Sally Ebert, our steadfast Business Manager, and Agnès Michelet, our delightful new Program Manager. Also to Alphabet Studio for their inimitable design and Kaubku PR for their dedication to broad coverage in publicity. Many thanks also to our funding bodies and our supporters, Robert Love at Riverside Theatres, Create NSW, The Packer Family Foundation and the Crown Resorts Foundation, our dearly missed Andrew Wreford, and the FORM board members, who advocate and champion our not-for-profit organisation and our contribution to the independent dance sector.

Annette McLernon

Image: Heidrun Löhr, COMMON ANOMALIES

MARKETING & PUBLICITY

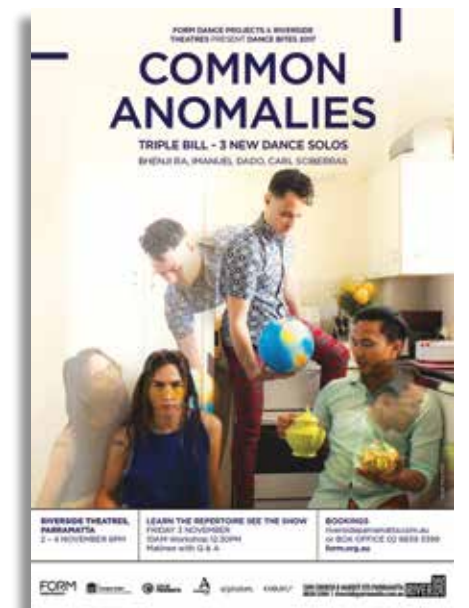


FORM Dance Projects strategically aims to promote contemporary dance to wide audiences both in the theatre and on-line. FORM collaborates with designers at Alphabet Studio and photographers such as Heidrun Löhr and video artists such as Samuel James and Martin Fox to develop a unique brand, which promotes and presents artists' productions to the highest standards possible. Images are a powerful way to communicate with audiences and our creative team work hard to convey evocative and powerful marketing collateral to capture people's attention and elevate contemporary dance.

FORM worked with Jaladesign to create a new website which is a platform for our

visual design and presentation of works, which we launched in tandem with the Sydney Festival launch of *CHAMPIONS* in September, 2016 for the Sydney Festival presentation in January, 2017. FORM continues to commission the successful and widely respected, Blogger in Residence program, with indigenous choreographer Vicki Van Hout, reaching on-line audiences both in Australia and internationally, creating much needed critical discourse around contemporary dance.

Over 1745 people attended *CHAMPIONS* in Sydney Festival at Carriageworks in January, 2017. FORM received unprecedented media coverage:



101 appearances in print, radio and television, due to the novel nature of the sports/dance collaboration between FORM Dance Projects, the creative team of artists, Western Sydney Wanderers and the striking Matildas. The inclusion of high profile Channel Seven sports presenter, Mel McLaughlin, as commentator was a welcome addition to the cast of *CHAMPIONS* and highlighted FORM's audience development strategy for contemporary dance. New audiences, critics and media received the production enthusiastically.

Poster images: Matt Cornell, Dane Ropa, Karl Ockelford

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

A 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, administration, marketing and publicity of the production.



FORM DANCE PROJECTS AND
RIVERSIDE PRESENT DANCE BITES 2017

IN DIFFERENCE

CRAIG BARY

RIVERSIDE THEATRES 2 – 4 MARCH, 2017

In Difference is a deeply personal, physical investigation into sexuality, identity and inequality. Acclaimed dance artist Craig Bary brings together an exceptional artistic team to confront the politically-charged marriage equality debate through tenderness and empathy. Using a delicate blend of breathtaking choreography and intricate narrative, the work travels through the heartaches and triumphs that are intrinsic in the human pursuit for connection. For every human.

What is actually different about same sex relationships? Are we conditioned to view sexuality in particular ways? Is this a question of fundamental human rights? Bary, alongside co-creators and performers Kristina Chan, Timothy Ohl and Joshua Thomson, will represent two real life couples, one of homosexual and one of heterosexual orientation. Through a series of ordinary and extraordinary everyday life moments, the work will explore how we interact and express ourselves no matter what our sexual orientation.

In Difference will transport audiences through true and powerful moments of love, life, partnership, heartache, drama and joy. It is a vital and timely work, augmenting the idea that dance can communicate important issues and make an impact socially and politically.

"Marriage equality is a real issue for real people so we are making this work for them, and hope to make a significant contribution to the debate in the most creative and inspiring way. We will also bring the real life of the performers on stage to create a compelling, vulnerable and open environment for the audiences to connect with." Craig Bary

CONCEPT, DIRECTION AND PERFORMANCE

CRAIG BARY

CO-CREATORS AND PERFORMERS

KRISTINA CHAN

TIMOTHY OHL

JOSHUA THOMSON

MUSIC

EDEN MULHOLLAND

LIGHTING DESIGN

KAREN NORRIS

PRODUCER

KATY GREEN LOUGHREY

FORM DANCE PROJECTS AND
RIVERSIDE PRESENT DANCE BITES 2017

URBAN KALI

RAKINI DEVI



RIVERSIDE THEATRES 22 – 23 SEPTEMBER, 2017

Urban Kali, a contemporary multidisciplinary performance created and performed by Rakini Devi integrates dance, installation and film. Born in Kolkata and based in Sydney, Rakini Devi is renowned for her work that challenges notions of race, culture, social issues and new technologies. *Urban Kali* explores themes of female 'shame', a concept prevalent throughout Indian society and many other cultures. In her performance Rakini Devi transforms the Hindu Goddess Kali's iconography to create a mythic, contemporary female identity. Drawing on her Kolkata origins, classical Indian dance forms and visual arts practice, Devi showcases the female form as both ritual and artefact.

"My new work seeks to retain the beauty and mystery inherent in sacred Hindu culture, while also 'un-picking' traditional frameworks so as to relish, explore and stretch the tensions between sacred and secular intercultural performance," explains Devi. "*Urban Kali* celebrates the divine feminine in the context of contemporary intercultural dance by transforming Kali iconography to create new, mythic, contemporary paradigms of female identity."

This research is supported by an Australian Government Research Training Program (RTP) Scholarship

Rakini Devi opens her process to professional dancers and dance students to explore cross cultural dance vocabulary. This masterclass is ideal for early to mid-career contemporary dancers looking for new choreographic tools. Traditional repertoire will not be taught. Dancers will extend and improvise upon sequences drawn from two forms of Indian classical dance; Bharatanatyam and Odissi.

CREATOR PERFORMER
RAKINI DEVI
SOUND AND FILM ARTIST
KARL OCKELFORD

**MASTERCLASS AND
PERFORMANCE EXCLUSIVE**
SATURDAY 16 SEPTEMBER
Studio 404, Church St Parramatta
11am – 1pm

Image: Karl Ockelford, URBAN KALI

FORM DANCE PROJECTS AND
RIVERSIDE PRESENT DANCE BITES 2017

COMMON ANOMALIES

BHENJI RA, IMANUEL DADO and CARL SCIBERRAS

Common Anomalies is a triple bill of solo dances by young artists, vastly different in style, exploring their cultural identities. Solos interconnect breakdance, contemporary techniques, vogue, modern dance and folklore in dynamic and challenging vignettes. These works are cross-cultural, personal endeavours that capture a unique snapshot of a world of diverse and interconnected people, multi-ethnic and globalised.

Each work explores a personal history. Each performer has a unique approach, however the common thread between the pieces is the particularities of the artist – the fusing of things rarely seen together, creating something personal.

"Myself, Imanuel and Bhengi all hail from families with diverse Asian and European backgrounds. Our ancestry, our experiences and our communities directly impact our decisions, our views and our approaches to making. Although we are very different artists working in different ways, these solos are all personal expressions."

Carl Sciberras



Photo: Samuel James

RIVERSIDE THEATRES 2 – 4 NOVEMBER, 2017

APPROACHING GONE (#ytfingers)

This solo explores the consumption of cultural practice and is part of a larger body of work that looks into the possibilities of resistance against the commodification of the 'cultural' body/identity.

CHOREOGRAPHER/PERFORMER
BHENJI RA
COMPOSER NEGROMA
VISUAL ARTIST TRISTAN JALLAH
COSTUME MATTHEW STEGH
LIGHTING DESIGN MITCHELL KROLL

Image: Heidrun Löhr, COMMON ANOMALIES

WHAT WE DON'T SEE

We consciously and subconsciously create thousands of decisions daily. From small to large the effects stay and ripple through. How do you create choices? Do you always stick to your decisions? Or ever wonder how they influence the choices of others around you?

In my observation of my own methods of decision making I found the stages I would go through to make a choice in everyday life were simple. My natural instinct is to be impulsive and take the first option. In my creative process however, I soon realised my methods were different as I am more balanced yet always second guessing. I took a dive into remembering and listing the people that influenced my way of thinking but also the people that I most likely have influenced, be it positive or negative. What imprint do I have on them and them on me? How much of myself did they influence and vice versa?

CHOREOGRAPHER/PERFORMER
IMANUEL DADO
COMPOSER ORI LICHTIC, OLAFUR ARNALDS & NILS FRAHM.
LIGHTING DESIGN MITCHELL KROLL

GBEJNIET

All I have is this soup, made with Maltese cheese (Gbejna - plural Gbejniyet), the colour of my skin and a surname that I don't even pronounce correctly. Is that enough? How does ethnicity and culture collide and when is it lost? This dance is a coming to terms with my mixed race heritage. I am some parts Maltese, Italian and colonial English Australian (that I know of); these are intersections that collide in my genetic make-up, yet I'm a quintessentially Australian man, a mixed-race Western Sydney man. In making this work I travelled to Malta expecting to discover something about myself, to find answers; I didn't. Instead this work asks more questions than it gives answers.

CHOREOGRAPHER/PERFORMER
CARL SCIBERRAS
COMPOSER MITCHELL MOLLISON
VISUAL ARTIST TODD FULLER
SET AND COSTUME
CARL SCIBERRAS, TRICIA COONEY & ARNALDO GIORDANO
LIGHTING DESIGN MITCHELL KROLL

IN DIFFERENCE

This tender duet develops through a series of counter-balances and lifts where each supports the other’s vulnerability and helplessness. These duets are powerful reflections of intimate human relationships and the gender of the couples becomes irrelevant as they navigate the complexities of being “a couple”.

The dancers are so at home with the choreography that it seems their natural way of moving. Whether it is the interweaving of arms and bodies, the delicate hand gestures or the more vigorous leaps, falls and fluid floor work, it has a seamless flow.

Jill Sykes, Sydney Morning Herald, 4 March 2017

It is the interaction between them, the collaboration of limbs and muscles that elicit a response that is almost overwhelming. The desire to ease their anguish, to quell their sorrow and support their joy is strongly felt.

Emily Shaddick, Australian Stage, 3 March 2017

URBAN KALI

This is Kali as mutable and mysterious and, ever so briefly, literally urban. Garbed in black, she stands against a building as passing cars blur ephemerally. The accompanying music too is contemporary urban, not faux Indian; it breathes like an agitated monster, signalling this is our Kali, now, but irrevocably ancient, as the ritualistic stage framing suggests.

Urban and atheist as I am, I might not believe in Kali, but I welcome the emotionally complex connotations that swirl about her and acknowledge that for a secular society she has the power to evoke the sheer scale of the epic recurrency, individual and social, of the glory and the trauma that constitute life and death. Rakini Devi has given me a Kali to keep and reflect on.

Keith Gallasch, Realtime, 26 September 2017

COMMON ANOMALIES

The standout is Imanuel Dado’s What We Don’t See. Born in Indonesia and educated in Perth, Dado is a beautiful mover: fluid, earthy, expressive. It is tempting to think his centredness comes from his cultural background. Whatever, his focus is acute and his actions spring from it.

Jill Sykes, Sydney Morning Herald, 5 November 2017

Gbejniet examines Sciberras’ own struggles with identity, and questions whether using dance forms from Malta and Italy, where his grandparents migrated from, is a form of cultural appropriation.

Sciberras’ performance is fluid and princely, rippling and sculptural.

Lynne Lancaster, Dance Informa, 3 November 2017

A simple yet so surprisingly effective performance, Bhenji used very subtle floor movements and constant repetition of basic 5-word sentences to create a piece where nothing really happened, yet I was completely entertained. The way she captivated the entire audience using her voice, her vocal expression and her focused yet insanely quirky presence worked, and it worked well!

As Imanuel moved so gracefully under a simple spotlight, I felt so much empathy for this individual who flawlessly portrayed the process of decision making and the impact it makes on our daily lives.

Katrina Ortolan, Dance Life, 3 November 2017

CHAMPIONS SYDNEY FESTIVAL 2017

It celebrates with equal fervour the extraordinary physical and technical skill of top-notch dancers and footballers, and I loved that simply by putting the dancers’ names on the back of their shirts in football style, CHAMPIONS pays them an honour they don’t often get: recognition.

Deborah Jones, The Australian, 20 Jan 2017

How refreshing to be invited to laugh at a dance performance.

Jill Sykes, Sydney Morning Herald, 20 Jan 2017

There is victory and defeat, there are biomechanics and optimal physiology, but most importantly there are women. In one stunning sequence we hear them pant and puff with exertion as they move close enough for us to smell the sweat. In the stunning finale, the superb lighting allows them to watch us for entertainment. Exciting ideas abound in every movement.

Judith Greenaway, Sydney Arts Guide, 21 Jan 2017

CHAMPIONS mines sport for its raw dance ore. CHAMPIONS extrapolates sport into the dance domain as it interpolates dance back into the sporting domain. Any football addict with an aesthetic disposition is going to be in cognitive rapture.

Nick Keys – dramaturg

As commentator, Mel McLaughlin played a pivotal role in making this production as humorous and accessible as it was.

Dance Australia, 27 Jan 2017

But, as if resisting a too obvious impulse, Del Amo takes us onto a field of dreams, slower, contemplative, beautiful, as if extracting and compacting an essence of elegant vigour. The music continues to pulse but with delightful Baroque invention, transcending any sense of mimicry or parody and, on the screens, notations of strategic moves become lyrical abstract artworks.

Keith Gallasch, Dance is the Game, Realtime 137 Feb-March 2017

Walking into Bay 17, the atmosphere of a grand final match is palpable. It is in everything from the balloon-arched entrance to the delightfully comical mascot, following through to the tension in the dancers’ movements. It’s so real at times that the audience yell out whoops of encouragement from the ‘stands’....The resulting performance is warm, cheeky and captivating.

Nerida Ross, FBI Radio

“The show unfolded like a uniformly moving kaleidoscope, slowly revealing different facets of the game.

Vicki Van Hout, BLOGGER

TOTAL ANNUAL MEDIA LISTINGS: 316

PlatFORM PROFESSIONAL DEVELOPMENT

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 2017, the new Studio 404 continued as a 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 (limited to FORM’s artistic program), supporting professional artists in all stages of their careers.

FORM facilitated the rehearsal of *CHAMPIONS* early in the year in Studio 404, ready for presentation at Carriageworks for a Sydney Festival season. We also gave the artists in the Dance Bites program the space and time to further develop and rehearse their works for presentation throughout the year.



Image: Heidrun Löhr, CHAMPIONS, Martin del Amo

STUDIO RESIDENCIES



In 2017, FORM fostered several opportunities to provide professional and creative development for artists at FORM's studio space, Studio 404.

CHAMPIONS 2 – 14 JANUARY

Continuing the rehearsal run before the Carriageworks presentation of *CHAMPIONS* in Sydney Festival in January 2017.

DIRTYFEET OUT OF THE STUDIO 12 – 30 JUNE

The artists spent three weeks in the Parramatta studio creating a first draft work presented in three performances at Shopfront Arts Co-op June 30 – July 1. This residency experience was vital to the creation of the work and gave the artists the time and space to experiment and forge new connections.

CHOREOGRAPHER

MATT CORNELL

DANCERS

MIKAELA CARR
TIYAN BAKER
VANESSA MARIAN
KASSIDY WATERS
LIBBY MONTILLA
JOSHUA THOMSON
THOMAS E. S KELLY
ELLE EVANGELISTA
IVEY WAWN
LAUREN EIKO

CYPHER – NICK POWER 6 – 9 MAY

Rehearsals leading up to Sydney Opera House season of Nick Power's hip hop production of CYPHER.

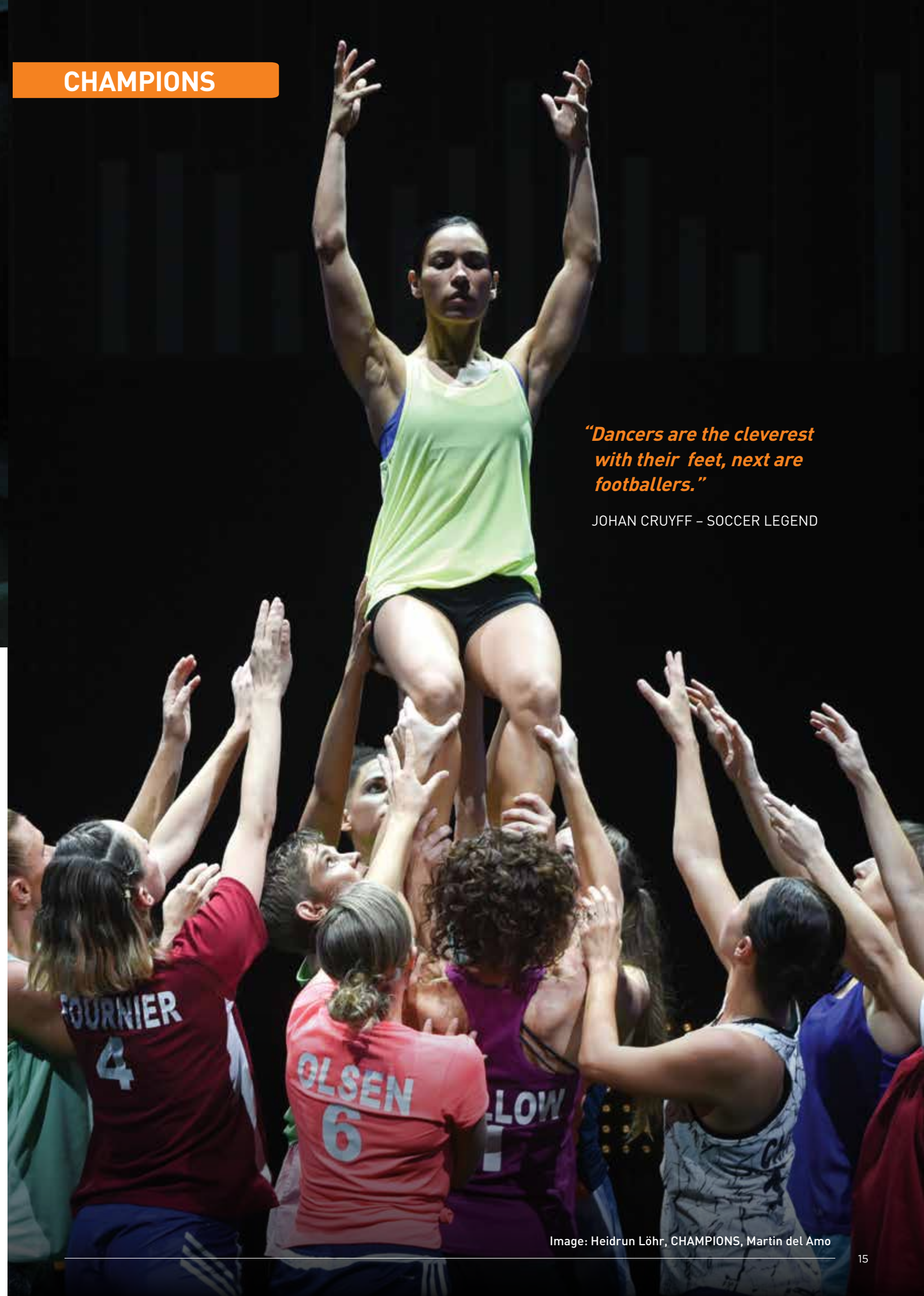
CHOREOGRAPHER

NICK POWER

DANCERS

ARON MAHUIKA
STEPHEN GOW
CHUNGKI KIM
ANASTASIOS REPOISIS

CHAMPIONS



“Dancers are the cleverest with their feet, next are footballers.”

JOHAN CRUYFF – SOCCER LEGEND

CHAMPIONS

CARRIAGEWORKS
17 – 22 JANUARY, 2017

Hot on the heels of their 2015 Sydney Festival hit *PUNCTURE*, FORM Dance Projects and Sydney Festival present the world-premiere of *CHAMPIONS*, a genre-defying new Australian dance work, directed by choreographer Martin del Amo. commissioned and produced by FORM Dance Projects.

CHAMPIONS features an all-female dream team of 11 contemporary dancers in an epic, adrenaline-fuelled choreographic match. Drawing surprising parallels between football and contemporary dance, the piece reveals unexpected insights into the fundamentals of athletic and artistic performance.

Choreographic inspiration for *CHAMPIONS* has been derived from a highly physical set of soccer drills, tactics studies, pre-game warm up rituals, on-field victory dances and the performative experience of triumph and defeat.

Under the direction of Martin del Amo, one of Australia's most innovative independent choreographers, *CHAMPIONS* celebrates the talents of elite performers and harnesses the energy and enthusiasm of sport fans. Developed in consultation with coaches and athletes from the Western Sydney Wanderers' W-League and the striking Matildas, the production also combines pre-show analysis, backstage interviews and running commentary from Channel Seven sports presenter, Mel McLaughlin.

The powerful all-female cast of *CHAMPIONS* challenges long-held expectations of who qualifies as dance/sports 'champions' in a culture that underpays and generally underappreciates the achievements of female performers both in sports and in the arts.

As part of their research for the work, del Amo and the dancers attended a series of training sessions with The Western Sydney Wanderers W-League and consulted with coaches, physiotherapists and athletes. Regular training sessions were held by footballer and performer, Ahilan Ratnamohan, to fuel a strongly football-inspired movement vocabulary.

Del Amo and the dancers are joined in the creation of this dance work by an impressive team of artistic collaborators, all of whom are acclaimed in their respective fields. The creation of this new large-scale dance work 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.

I've always been surprised about the rift that seems to exist between the football camp on one side and the dance camp on the other. Do the similarities between the two not outweigh their differences? After all, both strongly rely on physical skills, rigorous training, a sense of rhythm and an understanding of performance, strategy and team spirit.
Martin del Amo, Director

We see CHAMPIONS as a great opportunity to playfully challenge audience expectations of what dance is and how it can be presented.
Annette McLernon, Executive Producer

DIRECTOR MARTIN DEL AMO
ASSOCIATE ARTIST MIRANDA WHEEN
DANCERS SARA BLACK, KRISTINA CHAN, CLOÉ FOURNIER, CARLEE MELLOW, SOPHIA NDABA, RHIANNON NEWTON, KATINA OLSEN, MARNIE PALOMARES, MELANIE PALOMARES, KATHRYN PUIE, MIRANDA WHEEN
UNDERSTUDY TAREE SANBURY
COMMENTATOR MEL McLAUGHLIN

DRAMATURG JULIE-ANNE LONG
COMPOSER GAIL PRIEST
VIDEO DESIGN SAMUEL JAMES
LIGHTING DESIGN KAREN NORRIS
SET & COSTUME DESIGN CLARE BRITTON
TRAINING CONSULTANT AHILAN RATNAMOHAN
PRODUCTION MANAGER MARK HASLAM

EXECUTIVE PRODUCER ANNETTE McLERNON
PRODUCER FORM DANCE PROJECTS
BUSINESS MANAGER SALLY EBERT

AUDIENCE ATTENDANCE 1745

BLOGGER IN RESIDENCE

VICKI VAN HOUT

FORM Dance Projects commissioned Vicki Van Hout in 2017 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 fifth year of the blog residency. 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.

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). Vicki returned to Australia to perform with Bangarra Dance Theatre the ground-breaking ballet, *Ochres* and *The Edge of The Sacred*, in collaboration with 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). Wiradjuri 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. In 2016 Vicki directed *STOLEN* by Jane Harrison, produced and presented by the National Theatre of Parramatta, touring in 2018. Vicki's most unforgettable performance was as a dancer/choreographer for the historic opening of Parliament in the lead up to the Apology.

IN DIFFERENCE
CRAIG BARY – DANCE BITES
3 MARCH 2017

These guys are some of the best dancers Australia has to offer right now. They are in that place where they are able to make every move an addiction to observe, with the perfect blend of mature artistry to match. My eyes ate up the longer traditional partner duos, starting with Ohl and Kristina Chan, who initiates the coupling by placing a calming hand on an agitated Ohl, only to 'catch it' in contagion before both bodies move in waves, as alternate receptors morphing into one organism. It was satisfying to watch Chan's body acquiesce, sinking from the chest out through the middle of her back before rippling

and spiralling, twisting and weaving. In comparison Thomson and Bary held each other in successive suspension. The metaphoric interpretation clear here, their shared experience lived closer to the edge.

BLAKOUT FULL OF SHAPE SHIFTERS
13 DECEMBER, 2017

This season it was all about shape shifting. Not just the inevitable shift one makes when entering the staged arena but the magical ability to fluidly transform from one entity to another, hailing from the Dreamtime when landmarks were created from an amorphous primordial sludge shifting shape until resting to form the special features of the topography and the subsequent animal and plant life residing in those places.

If it sounds like I know what I'm talking about it's because I gave it a go myself last year in choreography about the birth of the Dreamtime for NAISDA's fortieth anniversary. One could say that learning how to shape shift is a rite of passage for Aboriginal dancers. Right from the get go, over 30 years ago as an auditionee for the College (NAISDA) I was taught a Yolngu Mookuy or devil dance and remember my tutors Janet Munyarryun and Larry Gurruwiwi demonstrating the stealthy stepping of a spirit, combined with a gaze of mesmerising and eerily frightening intensity. Such was the power of their otherworldly presence.

2ND LIVES
10 OCTOBER 2017

Why is it that second runs in contemporary dance remain so relatively rare? We bust our humps to make a work in some cases and it might see the light of day for a season that lasts barely four days. Surely this can't be the new norm!

I had been meditating on the uber ephemeral nature of dance performance / product for a while before catching the last two shows which were indeed remounts. I am talking about Shaun Parker's *Blue Love* and Australian Dance Theatre's *Be Yourself Redux* choreographed by Garry Stewart.

I remember a dancer once asking me when I was going to be finished with a work I was making on her group and I replied, 'Never.' A creative entity is a living thing which beckons attention and communication whenever it presents itself.

AN EPILOGUE TO NAIDOC PART TWO
4 AUGUST 2017

Thong Dance was inspired by the re-introduction of indigenous 'welcome to country' ceremonies as part of official western functions. At the time of making the work I felt I was heading into dangerous uncharted territory. Through this work I was questioning the validity of this growing practice, from within the community. I was debating whether it was a gimmick, or a manoeuvre by the state to appease long term civil injustice, or a truly meaningful act acknowledging the original inhabitants and their extensive knowledge as custodians responsible for the ongoing maintenance of the land. There was also a drive or impulse to question physical parameters, in regards to gender, within the contemporary indigenous dance medium. I felt that women's roles were relegated to the peripheries, as props for the more virtuosic language performed by the men. The women just simply weren't as fierce as the men.

ONE IS THE ONLY NUMBER. THIS BLOG IS ALL ABOUT THE SOLO. ONE BODY.
22 NOV 2017

Lucky Lartey's *Full Circle* promised to take us on a dancing journey from African tradition to hip hop America. There was one particular sequence in which Lartey repeatedly rose and fell into and from an effortless high back arch while walking on his hands and reciting a mantra, "I am proud. I'm black and I'm proud. We shall overcome," whereby the effort of the action accurately exemplified an ongoing sentiment of struggle and subsequent triumph, making me suppress the urge to fist pump the air in solidarity. I kid you not.



TransFORM EDUCATION PROGRAM

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 dance festival for young performers.

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

“It’s about expressing your feelings and it is very fluent. I learnt about improvisation and movement through space. I learnt some new dance moves that I have never seen, and me doing it was amazing because I didn’t think I would be able to do it.”

“I learnt new ways to choreograph differently, how to move my body on the floor more.”

Image: Dom O’Donnell, SHARP SHORT DANCE



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.

IN DIFFERENCE

FRIDAY 3 MARCH

PARTICIPANTS 10

TEACHERS 1

“Learning from professional independent artists is so valuable.... The fact that the workshop was so affordable it makes opportunities like this so accessible.”

“I believe these opportunities are valuable for professional dance artists to gain insights into the choreographer’s work and their process, ideas, techniques used to create the work.”

COMMON ANOMALIES

FRIDAY 3 NOVEMBER

PARTICIPANTS 15

TEACHERS 2

SCHOOL Lurnea High School

“Challenging and fun, learning some of the choreography, being able to express our movement through first instinct, the dance movements, the warm up exercises. In one word – everything.”

AUSTRALIAN DANCE THEATRE MASTERCLASS

FRIDAY 1 SEPTEMBER

LOCATION Studio 404, Parramatta
PARTICIPANTS 13

In addition to presenting their work *Be Your Self* at Parramatta Riverside Theatre, Australian Dance Theatre are also welcoming advanced students, pre-professional and professional dancers into their practice and process through a one off masterclass.

Image: Dom O’Donnell

CHOREOGRAPHIC WORKSHOP



4 – 5 APRIL 2017

FORM Dance Projects was delighted to present its annual Choreographic Workshop in 2017 in partnership with Dance Makers Collective. This popular program provides HSC Dance students with the unique opportunity to develop their choreographic skills under the guidance of industry professionals. Led by Dance Makers Collective, the practical workshop introduced choreographic tools and tasks taken from the company’s most recent productions. Students experienced new ways to generate interesting movement material and developed their confidence and creativity in composition.

The immersive one day workshop included a short demonstration performance by the dancers and the chance to discuss composition and the choreographic practice of Dance Makers Collective. The Choreographic Workshop is particularly valuable for HSC dance students and young dancers who would like to participate in Sharp Short Dance later in the year.

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 by its members, from research stages right through to production, building vibrant and highly collaborative working relationships.

“The process of generating movement was a huge factor of the workshop, which greatly assisted me in approaching my current study of dance with a new perspective.” Hayley, Year 12

“Letting the body naturally come up with movement without overthinking before choosing music and concept.” Mara, Year 11

“Being able to do your own thing without judgement.” Jenna, Year 9

LOCATION Parramatta Studio 404
DURATION 4.5 hours
PRICE \$28 per student
(supervising teacher free)
PARTICIPANTS 196

SCHOOLS
FREEMAN CATHOLIC COLLEGE
PLUMPTON HIGH SCHOOL
ROUSE HILL ANGLICAN COLLEGE
SCEGGS REDLANDS
WINMALEE HIGH SCHOOL
BLAXLAND HIGH SCHOOL
CATHERINE MCAULEY
STRATHFIELD GIRLS HIGH SCHOOL
ST MARYS SENIOR HIGH SCHOOL
WADE HIGH SCHOOL

Image: Dom O’Donnell, DADS, DMC

SHARP SHORT DANCE

HEATS 14 – 16 NOVEMBER
FINAL 18 NOVEMBER 2017

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.

Since its launch, the festival has hosted hundreds of young performers, with many returning each year, to strive for artistic excellence, develop their choreographic and performance skills, meet like-minded young artists, and network with peer and industry professionals. Unlike other performance environments such as eisteddfods and local festivals, Sharp Short Dance encourages young people to take control of their creative visions under the guidance and mentorship of professionals.

Sharp Short Dance presents short, new and innovative dance works, up to five minutes in length, by the dance industry’s upcoming talent. This year the judging panels included Thomas Egan (*The Boy from Oz* in 1995, *Fame the Musical* in 2010 and *Tap Dogs*), Catherine Goss (Academy of Music and Performing Arts, prev. Assoc. Artistic Director for West Australian Ballet, Rehearsal Director for Sydney Dance Company and Bangarra Dance Theatre) and Lee-Anne Litton (Co-Artistic Director for Legs On The Wall). Hosting the festival was renowned professional contemporary dance artist, Kay Armstrong.

After three heats, the tenth annual Sharp Short Dance festival declared its 2017 award winners, including the rare and highly valued secondments with leading dance companies, at an exciting final event held at Riverside Theatres on the evening of Saturday 18th November 2017. This year, Councillor Bill Tyrrell from the City of Parramatta, attended the final and assisted with the awards ceremony.



Image: Dom O’Donnell, Sharp Short Dance 2017



Alexander Borg

Olivia Callaghan & Mikayla Bayliss

Rore Rutane & Eden Zerk

Trish Daliwan

SHARP SHORT DANCE AWARDS

Most Innovative Choreography

Jessica Hewett - *To Which We Are Blind*

Outstanding Male Dancer

Alexander Borg - *Hatching*

Outstanding Female Dancer

Karlia Cook - *Resistance*

Outstanding Solo Performance

Caylan Spendlove - *Worth It*

Outstanding Duet Performance

Eden Zerk and Rore Rutene - *Freedom*

Outstanding Ensemble Performance

Choreographers Litia Matilla and Shonei Aloese

Performers Nataly Fellow, Natalija Mihailovic, Emma Nguyen, Karen Nguyen and Jenny Huynh, *Silent Disruption*

Audience Choice Award

An Expression of the Classics - Paul and Frank Barbara (aka DoubleDigits)

Sydney Dance Company, Pre-Professional Year Secondment

Olivia Callaghan and Mikayla Bayliss, *Listen Carefully*

Legs On The Wall Secondment

Karlia Cook, *Resistance*

Phly Crew Secondment

Paul and Frank Barbara (aka DoubleDigits), *An Expression of the Classics*

Dream Dance Company Secondment

Rore Rutene, *Freedom*

Dance Makers Collective Secondment

Sabrina Muszynski, *Unknown Identity*

Excellence in Dance Education

Amy Ciocca

TOTAL CHOREOGRAPHERS 39

TOTAL PERFORMERS 83

TOTAL PARTICIPANTS 126

TOTAL THEATRE AUDIENCE 214

TOTAL FESTIVAL PARTICIPATION 340

Images: Dom O'Donnell, Sharp Short Dance 2017 Finalists

InFORM COMMUNITY ENGAGEMENT



CULTURAL PERFORMING ARTS NETWORK

CPAN aims to promote culturally diverse arts and their legitimate place within the broader contemporary Australian arts practice. The network represents 903 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 continues to promote CPAN performers to festival presenters and television producers looking to engage artists in presentation programs, cast or recruit and offer casual employment to performers on their productions. 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.

In 2017 FORM commenced the development of a dedicated CPAN platform on our organisation's website with the aim to showcase CPAN members and performance groups using the digital content that has been produced in previous years (images and showreels) in our free CPAN marketing events. This is an ongoing digital project over 2018-2019.

Image: Matt Cornell, CHAMPIONS COMMUNITY WORKSHOP



13 MAY 2017

After a highly successful season of *CHAMPIONS* at this year's Sydney Festival, FORM Dance Projects presented *CHAMPIONS – SOCCER AND DANCE WORKSHOPS FOR YOUNG WOMEN*. FORM Dance Projects invited young women in Western Sydney between the ages of 14 and 21 to participate.

Participants received a behind-the-scenes look at the development of *CHAMPIONS* and developed a deeper understanding of the professional skills used in the process of creating these performances, skills used for the field or the stage. This workshop was an opportunity for young women to develop their skills in soccer and dance alongside each other, and enjoy a rare chance to meet and work with some of Australia's most outstanding

professional independent dancers, Kathryn Puie and Marnie Palomares, and soccer players, Kyah Simon, the first Indigenous Australian player to score a goal in a FIFA World Cup, and Gabe Marzano, Sydney FC and Australian W-League. This aspirational sports/arts program provided insight into the integral part that women play in sport and the arts in Australia and celebrated their achievements.

"It was so great for my students to meet and work with industry professionals who shared their successes in their chosen fields. But what I loved most was the opportunity for my students to step outside their comfort zone in both workshops. Such a great day. Thank you so much!"

Amy Ciocca, Dance/PDHPE Teacher, Colyton High School Trade School

LOCATION STUDIO 404, PARRAMATTA
PARTICIPANTS 45
SCHOOLS
CATHERINE MCAULEY
COLYTON HIGH SCHOOL
NAGLE COLLEGE
LIVERPOOL GIRLS HIGH

Image: Matt Cornell, CHAMPIONS COMMUNITY WORKSHOP

APPENDIX ONE

ARTIST LIST 2017

- Kay Armstrong

Tiyan Baker

Craig Bary

Sara Black

Clare Britton

Mikaela Carr

Kristina Chan

Frankie Clarke

Tricia Cooney

Matt Cornell

Immanuel Dado

Martin del Amo

Rakini Devi

Thomas Egan

Lauren Eiko

Thomas E.S Kelly

Elle Evangelista

Cloe Fournier

Martin Fox

Todd Fuller

Claire Gammon

Arnaldo Giordano

Catherine Goss

Stephen Gow

Amber Haines

Tristan Jallah

Samuel James

Chungki Kim

Mitchell Kroll

Sascha Lian

Heidrun Lohr

Patrick Lucky Lartey

Lee-Anne Litton

Julie-Anne Long

Aron Mahuika

Vanessa Marian

Anya Mckee

Carlee Mellow

Pepa Molina

Mitchell Mollison

Libby Montilla

Eden Mulholland

Rhiannon Newton

Sophia Ndaba
- Karen Norris

Karl Ockelford

Dominic O'Donnell

Timothy Ohl

Katina Olsen

Kyle Page

Marnie Palomares

Melanie Palomares

Annalouise Paul

Nick Power

Gail Priest

Kathryn Puie

Bhenji Ra

Ahilan Ratnamohan

Amy Regan

Anastasios Repoisis

Tyrone Robinson

Taree Sansbury

Carl Sciberras

Joshua Thomson

Vicki Van Hout

Kassidy Waters

Ivey Wawn

Miranda Wheen
- SPORTS

Nicola Borger

Norm Boardman

Alanna Kennedy

Gabe Marzano

Mel McLaughlin

Kyah Simon
- PARTICIPANTS: 95

SHARP SHORT DANCE: 113

CPAN: 903

TOTAL: 1,111

APPENDIX TWO

AUDIENCE ENGAGEMENT

THEATRE AUDIENCE	
Champions Sydney Festival	1745
DANCE BITES	
In Difference	275
Urban Kali	172
Common Anomalies	245
Sharp Short Dance	214
SDC Frame of Mind	481
Giselle	1,134
Be Yourself Redux	384
Dance On Screen	235
Out of the Studio	126

TOTAL: 5,011

EDUCATION AND PROFESSIONAL ENGAGEMENT PARTICIPATION	
Sharp Short Dance	126
Learn the repertoire	28
Choreographic Workshop	196
ADT Workshop	13
Soccer/Dance Workshop	45
Out of the Studio	11
Studio 404 residencies	7

TOTAL: 426

ONLINE ENGAGEMENT	
FORM Website Visits	6,724
[68% new, 78% Australia, 32% International]	
FORM Website Page Views	15,481
FORM Facebook Likes	1,551
FORM Twitter	524
FORM E-News Audience	12,612
FORM YOUTUBE Views	8,734
FORM Instagram Followers	709
CPAN Facebook Likes	465
CHAMPIONS Twitter Reach	177,400
CHAMPIONS Sydney Festival	16,249
RIVERSIDE Facebook Likes	14,696
RIVERSIDE Twitter	1,103
RIVERSIDE INSTAGRAM	1,475

TOTAL: 258,825

TOTAL AUDIENCE ENGAGEMENT: 264,262

APPENDIX THREE

WEBSITE STATISTICS WEBSITE TRAFFIC JAN - DEC 2017



FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 DECEMBER 2017

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

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

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Committee report
Auditor's report
Statement by members of the Committee
Statement of Profit and Loss
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 2017.

COMMITTEE MEMBERS

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

Pam Thornton (Chair)
Narelle Lewis (Vice Chair)
Alissa Bruce (Secretary)
Michelle Irwin (Treasurer)
Prof. Peter Hutchings Dr Garry Lester Dr Julie-Anne Long
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 Incorporated 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 \$11,656.70 (2016 \$21,687.24).

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 17th day of April 2018.

 (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 2017, the Profit and Loss 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

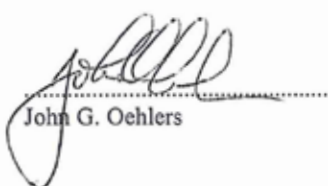
Auditor's Opinion

In my opinion, the financial report represents fairly, in all material respects, the financial position of Form Dance Projects Incorporated as at 31 December 2017 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 Incorporated 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



Signed at Parramatta.

Dated this 17th day of April 2018.

STATEMENT BY MEMBERS OF THE COMMITTEE

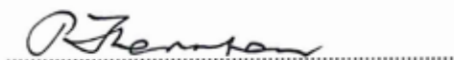
The Committee has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with those accounting policies outlined in Note 1 to the financial statements.

In the opinion of the Committee Members of the Association:

1. The accompanying Assets and Liabilities Statement, Profit and Loss Statement and notes thereto present a true and fair view of the financial position of Form Dance Projects Incorporated as at 31 December 2017 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



Dated this 17th day of April 2017.

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

STATEMENT OF PROFIT AND LOSS

FOR THE YEAR ENDED 31 DECEMBER 2017

	NOTE	2017 \$	2016 \$
OPERATING SURPLUS/(DEFICIT) BEFORE INCOME TAX		11,656.70	21,687.24
Income Tax Expense	1(a)	0.00	0.00
OPERATING SURPLUS/(DEFICIT) AFTER INCOME TAX		11,656.70	21,687.24
ACCUMULATED SURPLUS/(DEFICIT) AT THE BEGINNING OF THE YEAR		62,982.88	41,295.64
		74,639.58	62,982.88
Aggregate of amounts transferred from reserves		0.00	0.00
ACCUMULATED SURPLUS/(DEFICIT) AT THE END OF THE YEAR		74,639.58	62,982.88

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 2017

	NOTE	2017 \$	2016 \$
CURRENT ASSETS			
Cash	2	216,158.47	293,878.95
Receivables	3	14,995.55	18,627.35
TOTAL CURRENT ASSETS		<u>231,154.02</u>	<u>312,506.30</u>
NON-CURRENT ASSETS			
Property, Plant & equipment	4	0.00	0.00
TOTAL NON-CURRENT ASSETS		<u>0.00</u>	<u>0.00</u>
TOTAL ASSETS		<u>231,154.02</u>	<u>312,506.30</u>
CURRENT LIABILITIES			
Creditors & Borrowings	5	156,514.44	249,523.42
TOTAL CURRENT LIABILITIES		<u>156,514.44</u>	<u>249,523.42</u>
TOTAL LIABILITIES		<u>156,514.44</u>	<u>249,523.42</u>
NET ASSETS/(LIABILITIES)		<u>74,639.58</u>	<u>62,982.88</u>
REPRESENTED BY:			
ACCUMULATED SURPLUS/(DEFICIT)		<u>74,639.58</u>	<u>62,982.88</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 2017

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 2017

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 2017

	2017 \$	2016 \$
2 CASH AND CASH EQUIVALENTS		
Cash at Bank		
Commonwealth Bank Ltd - No 1	39,577.99	110,754.35
ANZ Bank Ltd	7,851.55	7,370.55
Petty Cash	400.00	400.00
Commonwealth Bank Ltd - Business Saver	168,328.93	175,354.05
	<u>216,158.47</u>	<u>293,878.95</u>
3 TRADE AND OTHER RECEIVABLES		
Trade Receivables		
Prepayments	13,265.00	4,140.00
Trade Debtors	1,730.55	14,487.35
	<u>14,995.55</u>	<u>18,627.35</u>
4 PROPERTY, PLANT AND EQUIPMENT		
Office Furniture & Equipment	11,014.61	11,014.61
Less: Accumulated Depreciation	(11,014.61)	(11,014.61)
	<u>0.00</u>	<u>0.00</u>
5 CREDITORS & BORROWINGS		
Trade Creditors	10,325.77	10,368.97
Funds in advance	100,000.00	200,000.00
Sundry Creditors	0.00	61.56
Superannuation payable	2,375.06	2,123.48
ATO liabilities	43,813.61	36,969.41
	<u>156,514.44</u>	<u>249,523.42</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

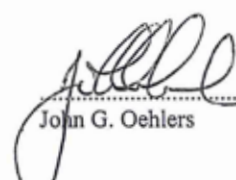
**PRIVATE INFORMATION FOR THE MEMBERS
ON THE 2017 FINANCIAL ACCOUNTS**

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 2017. 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 17th day of April 2018.

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

FORM DANCE PROJECTS INCORPORATED

ABN: 48 296 613 287

INCOME AND EXPENDITURE STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2017

	2017 \$	2016 \$
INCOME		
Funding		
Federal		
Australia Council for the Arts	0.00	800.00
Ministry for the Arts	80,000.00	70,000.00
	<u>80,000.00</u>	<u>70,800.00</u>
State		
ArtsNSW (Core)	185,000.00	185,000.00
ArtsNSW - Strategic initiative	0.00	0.00
ArtsNSW - VOX	0.00	0.00
Crown Resorts Foundation	100,000.00	100,000.00
Dept Ageing, Disability and Home Care		500.00
Total State	<u>285,000.00</u>	<u>285,500.00</u>
Local		
Parramatta City Council	15,000.00	20,000.00
Auspice Project Grants	0.00	88,080.00
Total Local Government Funding	<u>15,000.00</u>	<u>108,080.00</u>
Earned Income		
Sydney Festival	20,000.00	0.00
Box Office Ticket Sales	44,924.95	16,068.88
Donations and Gifts	600.00	1,874.00
Membership Fees	113.65	150.00
Interest Received	1,597.08	2,586.82
Miscellaneous Income	260.00	2,134.16
Total Earned Income	<u>67,495.68</u>	<u>22,813.86</u>
TOTAL INCOME	447,495.68	487,193.86
LESS		
TOTAL EXPENDITURE AS PER SCHEDULE	<u>435,838.98</u>	<u>465,506.62</u>
NET SURPLUS/(DEFICIT)	<u>11,656.70</u>	<u>21,687.24</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 2017

	2017 \$	2016 \$
DETAILED EXPENDITURE		
Administration Expenses		
Audit Fees	4,000.00	4,000.00
Bank Fees & Merchant Charges	809.33	1,361.87
Depreciation	0.00	300.43
General Administration Costs	1,454.73	2,347.18
Postage, Printing & Stationery	213.45	579.04
Seminars & Conferences	117.73	139.00
Staff Amenities, Recruitment & Development	309.09	0.00
Subscriptions & Membership Fees	1,220.48	716.37
Telephone & internet	1,090.90	1,200.00
Travelling, Transport & Accommodation	3,171.51	5,916.88
Legal & Governance Expenses		
Insurance - Public Liability	635.54	635.54
Insurance - Director's cover	1,407.49	2,512.10
Marketing & Promotional Expenses		
Advertising & Graphic design	36,242.46	37,459.11
Promotional Items & Admin Costs	571.45	1,508.72
Website	6,403.41	12,084.68
Production Expenses		
Hospitality & Catering	4,850.69	1,653.91
Production & Music Expenses	191,283.27	213,254.93
Venue & Rehearsal space hire	1,619.22	4,117.34
Employment Expenses		
Insurance - Worker's Compensation	4,930.29	3,045.09
Salary & Wages	149,324.47	151,493.73
Superannuation Contributions	26,183.47	21,180.70
	435,838.98	465,506.62

The accompanying notes form part of the financial statements



SUPPORTERS, SPONSORS & PARTNERS



Create NSW
Arts, Screen & Culture
FORM Dance Projects
Incorporated is supported by
the NSW Government through
Create NSW



CITY OF
PARRAMATTA



PACKER FAMILY
FOUNDATION

PARTNERS



DESIGN PARTNER

alphabet.

PR AGENCY

KABUKU®

WEBSITE DESIGNER



FORM DANCE PROJECTS WORKS WITH

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 Integrated Australia
Dancehouse
Dance Makers Collective
DirtyFeet
Fairfield City Council

Force Majeure
Information & Cultural Exchange
The Joan
Liverpool City Council
NAISDA Dance College
NSW Institute of Sport
Parramatta Artists Studios
Performing Lines
Pirtek Stadium
Sydney Dance Company
Sydney Festival
The University of Sydney
University of Wollongong
Western Sydney Business Chamber
Western Sydney University

SPONSORS

Ausdance NSW
Anything Dance
BLOCH
Brent Street
Dance Australia
Dance Central Sydney
Dance Makers Collective
DirtyFeet
Legs On The Wall
Phly Crew
Sydney Dance Company
The Dream Dance Company

Image: Heidrun Löhr, COMMON ANOMALIES

FORM DANCE PROJECTS INCORPORATED

PARRAMATTA HERITAGE AND INFORMATION CENTRE
346A CHURCH STREET PARRAMATTA NSW 2150

PO BOX 3636
PARRAMATTA NSW 2124

PHONE: 02 9806 5609
FORM.ORG.AU | ADMIN@FORM.ORG.AU

"Walking into Bay 17, the atmosphere of a grand final match is palpable. It is in everything from the balloon-arched entrance to the delightfully comical mascot, following through to the tension in the dancers' movements. It's so real at times that the audience yell out whoops of encouragement from the 'stands'... The resulting performance is warm, cheeky and captivating".

Nerida Ross, FBI Radio 19 Jan 2017

