

ANNUAL REPORT 2018

FORM

DANCE PROJECTS

FOSTERING DANCE CULTURE
IN WESTERN SYDNEY

form.org.au



“This double bill by Israeli-born, NSW-based choreographer Omer Backley-Astrachan leaves you with something to think about...he inspires and moves human bodies to communicate.”
Jill Sykes
Sydney Morning Herald
19 Feb, 2018

CONTENTS

ABOUT US	4
GOVERNANCE AND STAFF	4
MESSAGE FROM THE CHAIR	5
PROGRAM OVERVIEW 2018	6
MARKETING AND PUBLICITY	8
<hr/>	
PERFORM – ARTISTIC PROGRAM	9
DANCE BITES 2018	10
RED – DANSCIENCE MOVING WELL FESTIVAL	15
MEDIA	16
<hr/>	
PLATFORM – PROFESSIONAL DEVELOPMENT	17
STUDIO RESIDENCIES	18
ENCOUNTER	20
<hr/>	
TRANSFORM – EDUCATION PROGRAM	22
LEARN THE REPERTOIRE SEE THE SHOW	23
CHOREOGRAPHIC WORKSHOP	24
SHARP SHORT DANCE	25
SHARP SHORT DANCE AWARDS	26
<hr/>	
INFORM – COMMUNITY ENGAGEMENT	27
DANSCIENCE MOVING WELL FESTIVAL	28
BLOGGER IN RESIDENCE	29
CULTURAL PERFORMING ARTS NETWORK	30
GET MOVING SENIOR CLASSES	31
DANCE FOR PARKINSONS WORKSHOP	31
THE GOLDS SCREENING AND Q&A	31
BIG DANCE	32
<hr/>	
APPENDIX ONE – ARTIST LIST	33
APPENDIX TWO – AUDIENCE ATTENDANCE	34
APPENDIX THREE – WEBSITE STATISTICS	34
APPENDIX FOUR – AUDITED FINANCIAL REPORT 2018 (ABRIDGED VERSION)	35
<hr/>	
SUPPORTERS AND PARTNERS	39

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 Craig Bary, Dance Makers Collective, Tess de Quincey, Pepa Molina, Annalouise Paul, Joshua Thomson and Rakini Devi.

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 online 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 Philharmonic 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*, a new cross-sector collaboration exploring 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

2018 BOARD MEMBERS

Chair Pamela Thornton (Until June 2018)

Narelle Lewis

Vice Chair Narelle Lewis (Until June 2018)

Dr Garry Lester

Treasurer Michelle Irwin (Until Oct 2018)

Pamela Thornton

Secretary Alissa Bruce

BOARD MEMBERS

Prof Peter Hutchings

Dr Julie-Anne Long

Jessica Madden (Until June 2018)

Amanda Rose (Until June 2018)

Miranda Wheen (Until Oct 2018)

STAFF

Director Annette McLernon

Business Manager Sally Ebert

Admin And Marketing Co-Ord

Diane Busuttil (Until July 2018)

Maya Gavish (From October 2018)

Program Manager Agnès Michelet

Sharp Short Dance Artistic Producer

Jamie Winbank

Sharp Short Dance Assistant Producer

Sally Hare

MESSAGE FROM THE CHAIR

I write as the incoming Chair of FORM Dance Projects – a new role for me with a company that I have been associated with for over 6 years. I'm thrilled to be playing a greater role in its strategic and artistic endeavors into the coming year.

I'd like to thank outgoing Chair, Pamela Thornton, who has gallantly flown the FORM flag for 5 years. Pam will remain on the Board – and I thank her and my fellow Board members for their work and continuing support of this vital organisation.

I would also like to acknowledge outgoing Board members, Amanda Rose and Jessica Madden, who gave their time and invaluable professional input to FORM from 2015-18.

In 2018, FORM continued developing and supporting the careers of independent dance artists through our artistic and education programs. These have led to some innovative strategic partnership and program initiatives over the year.

We are excited to be creating an ensemble of young Western Sydney dancers, selected from our Sharp Short Dance festival alumni, in our new major project this year, *ENCOUNTER*, directed by choreographer, Emma Saunders. Commissioned and produced by FORM in partnership with Western Sydney

Youth Orchestra; fLiNG Physical Theatre, Bega, NSW; Four Winds Festival, Bermagui, NSW and Bundanon Trust, we are delighted to see *ENCOUNTER* move towards a 2020 premiere, providing unique professional development opportunities and employment for leading independent artists and young Western Sydney performers.

This year FORM also tested new waters in the areas of ageing and health. Our Festival, *DANscienCE Moving Well*, directed by Liz Lea, in partnership with Western Sydney Local Health District and Dance for Parkinson's Australia was a great success and was the springboard for a pilot of dance classes for Seniors. With interest, and vitally, support in the arts and health realm growing, we are confident that FORM has both the skills and mettle to drive this work in Western Sydney.

In spite of these great artistic outcomes, FORM continues to struggle with securing a permanent home. We sincerely thank Riverside and City of Parramatta for helping us to secure Studio 404 for 2018, but unprecedented development in Western Sydney will see us continuing to grapple with challenges around temporary studio space, despite Parramatta being our base for over 18 years.

FORM constantly surprises and impresses with both its nimbleness and ability to punch well above its weight, and it is in no small part due to its incredible team, led by Director Annette McLernon and supported by Business Manager, Sally Ebert – we cannot thank them enough for their vision and dedication to FORM. Our Program Manager, Agnès Michelet, was ably supported by Miranda Wheen to curate the annual *Dance Bites* seasons which showcased both established and emerging dancers and choreographers. Thanks also to Diane Busuttil and Maya Gavish for their contribution to administration, marketing co-ordination and education outreach programs.

Lastly, we acknowledge the ongoing support of Create NSW for both core and Western Sydney Initiative funds; Crown Resorts and Packer Family Foundation, and the City of Parramatta – these funds allow FORM to continue achieving the amazing things it has done for many years. I look forward to continuing on its journey into 2019 and beyond.

Narelle Lewis

Chair (From June 2018)

Image: Heidrun Löhr, *Valley*,
Omer Backley-Astrachan

Image: Heidrun Löhr, *Wildebeest*,
Omer Backley-Astrachan



Image: Heidrun Löhr, *Cat's Cradle*,
Joshua Thomson, *Legs On The Wall*

FORM Dance Projects program continued to grow in 2018 with 352 artists and 13 academics (total 365) participating in projects across the year. This encompassed 62 dance artists who were in residence in creative developments, and 700 participants in FORM's education and professional development program, including 155 young dancers aged 21 and under participating in our annual *Sharp Short Dance* festival. The breadth and depth of FORM's artistic programs is leading our small-medium Western Sydney arts organisation into new strategic areas of development and fostering exciting partnerships to navigate FORM into the future.

Dance Bites 2018 was a diverse program highlighting the distinctiveness of artists' movement vocabularies, some featuring deeply personal stories by female soloists (Liz Lea, *RED*, and Vicki Van Hout, *plenty serious TALK TALK*), and others exploring our contemporary gaze on the human body (Omer Backley-Astrachan *Wilbeest* and *Valley*; *Cat's Cradle* by Joshua Thomson, *Legs On the Wall*; *Soft Prosthetics* and *Metal Gods* by Kathryn Puie and Lux Eterna).

In June 2018 FORM presented *DANscienCE Moving Well*, directed by the indefatigable dance artist Liz Lea (Outstanding Achievement in Community Dance – Australian Dance Awards 2017). This festival event at Riverside Theatres, Parramatta, featured festival patron Dr Graham Farquhar AO (Senior Australian of the Year 2018, Scientist of the Year 2016) and over 90 artists in performances, films and a forum with guest artists and health specialists moderated by arts journalist, Caroline Baum.

DANscienCE Moving Well explored the nexus between dance and science in the fields of health, well-being and longevity. *Moving Well* promoted creativity in all ages and investigated the way in which current research and practice in the areas of dance and health bring value to our bodies and minds at varying stages of life.

Of particular interest in the forum, were the health professionals discussing dance and movement in the treatment of trauma. Dr Shakeh Momartin, Senior Researcher and Clinical Psychologist, NSW STARTTS, presented *Counselling in Motion*, while Dr James Oldham, Clinical Associate Professor at the University of Wollongong, Senior Staff Specialist Psychiatrist, CAMHS Adolescent Inpatient Service & Adolescent Day Unit, charmed the audience with his presentation and profound professional experience in *Movement as an effective therapy for trauma and depression*. FORM hopes to develop programming in this area of dance and health, and build the connections with dance artists, nationally and internationally, interested in developing their practice in this area, and the health professionals who also share an interest in integrating dance into the health system.

FORM successfully embarked on a new festival project commission in 2018. *ENCOUNTER* is a series of moments about the everyday lives of young people in Parramatta, Western Sydney and the Bega Valley, in regional NSW. Through this commission FORM is providing the opportunity for a group of outstanding NSW and Western Sydney independent artists from various art forms to collaborate, experiment and develop their areas of practice. Key artists include Emma Saunders (Director), Rob McCredie (Associate Artist), Felicity Castagna (Writer), Amanda Brown and Jodi Phillis (Composers), James Pensini (Western Sydney Youth Orchestra Conductor) and David Capra (Visual Artist). *ENCOUNTER* provides young Western Sydney performers, musicians and dancers, with the opportunity for mentorship, professional and performance skills development with leading Australian artists. FORM looks forward to seeing this project develop in 2019 for presentation in 2020.

The year ended with two wonderful winning nominations for artists Martin del Amo and Vicki Van Hout. *CHAMPIONS*, directed by Martin del Amo, commissioned and produced by FORM Dance Projects, and presented in Sydney Festival 2017 at Carriageworks, received the Australian Dance Award 2018 for Outstanding Achievement in Independent Dance. It's great to see the inimitable dance artist Martin del Amo and the *CHAMPIONS* dream team of dancers and creatives receive due recognition for this epic, adrenaline-fuelled choreographic celebration of women in Australian arts and sports made in Parramatta, Western Sydney.

We wrapped up 2018 with a peer-led nomination by Blakdance to the Australia Council Awards 2019 for independent dance artist Vicki Van Hout and her significant contribution to the dance sector, culminating in her recent solo production, presented by FORM Dance Projects, *Dance Bites* 2018, *plenty serious TALK TALK*. Vicki has also been FORM's blogger in residence since 2013 contributing to significant critical discourse around dance in Australia. A brilliant artist with formidable courage, virtuosic commitment to artistic excellence, a unique First Nations female voice and a searing sense of humour.

As always, it is a pleasure and a privilege for FORM Dance Projects to collaborate with these diverse independent artists and a delight to see their creative work recognised and acknowledged by peers and audiences.

Annette McLernon
Director

MARKETING & PUBLICITY

FORM Dance Projects strategically aims to promote contemporary dance to wide audiences both in the theatre and online. FORM collaborates with designers at Alphabet Studio and photographers such as Heidrun Löhr and video artists, 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 audience attention for contemporary dance. FORM continues to work with Jaladesign who created our new website launched in 2017.

Since 2013 FORM has commissioned the successful and widely respected, Blogger in Residence program, with Indigenous choreographer Vicki Van Hout, reaching online audiences both in Australia and internationally, creating much-needed critical discourse around contemporary dance.

FORM engages highly regarded publicist company Kabuku PR to gain excellent media exposure for all its presentation programs including *Dance Bites*, *DANscienCE* and *Sharp Short Dance*. This ensures that our artists gather valuable reviews and audience interest in their work.

FORM DANCE PROJECTS & RIVERSIDE THEATRES PRESENT
DANCE BITES 2018

A DOUBLE BILL

WILDEBEEST + VALLEY

OMER BACKLEY-ASTRACHAN

WE INVITE YOU AND A GUEST TO THE OPENING NIGHT, THU 15 FEB, 2018 AT 8PM

RIVERSIDE THEATRES PARRAMATTA
15 - 17 FEBRUARY 8PM

RSVP

BOOKINGS
riversideparramatta.com.au
or BOX OFFICE 02 8839 3399
form.org.au

FORM, Riverside Theatres Parramatta, CERN, DUT, KABUKU, CHER CHURCH & MARKET STS PARRAMATTA, RIVERSIDE

FORM DANCE PROJECTS & RIVERSIDE THEATRES PRESENT
DANCE BITES 2018

SOFT PROSTHETICS AND METAL GODS

JOSHUA THOMPSON

RIVERSIDE THEATRES PARRAMATTA
21 - 23 JUNE 8PM

LEARN THE REPERTOIRE
SEE THE SHOW
FRIDAY 22 JUNE
10AM WORKSHOP
12:30PM MATINEE with GAA

BOOKINGS
riversideparramatta.com.au
or BOX OFFICE 02 8839 3399
form.org.au

PRESENTED BY FORM DANCE PROJECTS & RIVERSIDE THEATRES
PATRICK DE GRAHAM FARQUHAR AO
SENIOR AUSTRALIAN OF THE YEAR 2008

DANSCIENCE MOVING WELL

DIRECTED BY LIZ LEA

TALKS | PERFORMANCES | FILMS

Exploring the nexus between dance and science
in the fields of health, well-being and longevity

RIVERSIDE THEATRES PARRAMATTA
SATURDAY JUNE 2 2018

Adult package \$65* + \$20*
Senior/Concession package \$35* + \$15*

BOOKINGS
riversideparramatta.com.au
or Box Office 02 8839 3399
form.org.au

FORM DANCE PROJECTS & RIVERSIDE THEATRES PRESENT
DANCE BITES 2018

TALK TALK

VICKI VAN HOUT

RIVERSIDE THEATRES PARRAMATTA
30 AUG - 1 SEPT 2018

LEARN THE REPERTOIRE
SEE THE SHOW
FRIDAY 31 AUGUST
10AM WORKSHOP
12:30PM MATINEE with GAA

BOOKINGS
riversideparramatta.com.au
or BOX OFFICE 02 8839 3399
form.org.au

Images: Heidrun Löhr, Nino Tamburri

PerFORM ARTISTIC PROGRAM

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

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.

Image: Heidrun Löhr, *Valley*, Omer Backley-Astrachan



Image: Heidrun Löhr, *Valley*,
Omer Backley-Astrachan

DANCE BITES 2018

Young Israeli choreographer Omer Backley-Astrachan's new works *Wildebbeest* and *Valley* launch the 2018 *Dance Bites* season after *Valley* premiered at the 2017 Summer Dance Festival in Tel Aviv.

**FORM DANCE PROJECTS AND
RIVERSIDE PRESENT DANCE BITES 2018**

WILDEBEEST AND VALLEY

OMER BACKLEY-ASTRACHAN

"FORM Dance Projects has kicked off its 2018 season with two very striking works featuring sinuous, demanding choreography terrifically danced, both choreographed by Israeli choreographer Omer Backley-Astrachan... This is a most intriguing double bill."

Lynne Lancaster
Dance Informa

RIVERSIDE THEATRES 15-17 FEBRUARY, 2018

WILDEBEEST/ The Venus Flytrap

A world premiere, *Wildebbeest* examines the artifice of social and gender behaviour through a distillation of human interactions.

"Although my works always come from a very personal place, I feel that *Wildebbeest* gives me room to explore my place within the social construct. I'm trying to peel off layers of social conventions to reveal some truths about feminism and western thinking." Omer Backley-Astrachan

CHOREOGRAPHER

OMER BACKLEY-ASTRACHAN

PERFORMERS

CHIMENE STEELE-PRIOR, NAOMI HIBBERD, ALLIE GRAHAM, MASON PERONCHIK, SHARON BACKLEY-ASTRACHAN

LIGHTING DESIGNER

FRANKIE CLARKE

MUSIC

KIERAN WARNER-HUNT

VALLEY

First created as a solo in 2016 *Valley* has developed into an ensemble work featuring performers Omer and his Australian wife, Sharon Backley-Astrachan, Allie Graham and Matthew Mizyed. *Valley* is set on a frozen and desolate Arctic island where a small society of four co-exist. Solitude, vulnerability and sensuality are touchingly drawn through Omer's choreography in this exquisite Sisyphian cycle.

"It seems to me that at some point in the process *Valley* started breathing and living and thinking on its own and is now withholding secrets from us that we so eagerly discover every time we perform." Omer Backley-Astrachan

"The embodiment of geographical collapse and rebirth through the human body is extraordinarily effective."

Ana Harmon, 2018

CHOREOGRAPHER

OMER BACKLEY-ASTRACHAN

PERFORMERS

SHARON BACKLEY-ASTRACHAN, ALLIE GRAHAM, MATHEW MIZYED, OMER BACKLEY-ASTRACHAN

LIGHTING DESIGNER

FRANKIE CLARKE

MUSIC

TIMOTHY CONSTABLE, BREE VAN REYK

Special thanks to Kay Armstrong and Melanie Berson

Image: Heidrun Löhr, *Wildebbeest & Valley*,
Omer Backley-Astrachan

FORM DANCE PROJECTS AND
RIVERSIDE PRESENT DANCE BITES 2018

ABOVE GROUND

FEATURING LEGS ON THE WALL, KATHRYN PUIE & LUX ETERNA

“A thought-provoking
visually striking double
bill of contemporary dance”
Lynne Lancaster
ArtsHub

RIVERSIDE THEATRES 21–23 JUNE, 2018

CAT’S CRADLE LEGS ON THE WALL

In *Cat’s Cradle*, Australia’s celebrated physical theatre company Legs On The Wall explores the depths of what is private and what is public. How do we navigate between what we desire to do and how we are expected to act?

“We play with what is real and what is staged through these two women, their different desires, hopes and expectations....We worked together to explore limits, to question appropriate behaviours, to find tenderness where it may not obviously sit, and to celebrate being yourself in defiance of how you may be perceived by the outside world.”
Joshua Thomson, Director

The performers expertly utilise a commanding apparatus (a cradle) that looms over and around the space, like a curtain of tentacles, revealing the underbelly of the story. *Cat’s Cradle* tantalises as it coerces the audience to look at their own desires, where reality and fantasy collide.

This work delves into and exposes the true reality of intimacy between a couple who each crave more and push each other’s limits. *Cat’s Cradle* hums with an underlying tension, sometimes playful sometimes painful, and a little bit sexy.

DIRECTOR
JOSHUA THOMSON
PERFORMERS/COLLABORATORS
ANGIE DIAZ, MACARENA BREVI
SOUND DESIGN & COMPOSITION
ZACKARI WATT
RIGGER/DESIGNER
DAVID JACKSON
LIGHTING DESIGNER
BENJAMIN BROCKMAN
CREATIVE PRODUCER
CECILY HARDY

Image: Heidrun Löhr, Above Ground, Cat’s Cradle

SOFT PROSTHETICS AND METAL GODS KATHRYN PUIE AND LUX ETERNA

In a new variation of her career-long foray into dance for stilts, choreographer and dancer Kathryn Puie, collaborates with visual artist, Lux Eterna. Together they explore what is prosthetic to what? How repressed is the body? As a species dependent on external devices/prosthetics to enhance, extend and expand our human experience, is it possible to breathe life and extend consciousness into these inanimate objects? Who is moving what, and what is moving who?

“We researched how my stilts and Lux’s camera inform how we move through space and are able to deepen, extend and shift our perceptions around body, space and movement...We share similar aesthetics and curiosities when it comes to the body and how we experience the world and make art through our chosen prosthesis.”
Kathryn Puie

DIRECTION/ CHOREOGRAPHY
KATHRYN PUIE
PERFORMERS/CO-CREATORS
KATHRYN PUIE & LUX ETERNA
VIDEOGRAPHER/VISUAL CONTENT
LUX ETERNA
SOUND DESIGN
ASHLEY SCOTT
VISION MIXER
JACQUELINE WECHSLER
LIGHTING DESIGNER
BENJAMIN BROCKMAN
HAIR
ISOBEL ALLAN
COSTUME DESIGN
PAMELA BERBIGIER
OUTSIDE EYE
NICOLA HEYWOOD
TECH CONSULTANTS
PETER TEYS, SEAN BACON

Image: Heidrun Löhr, Above Ground, Soft Prosthetics and Metal Gods

FORM DANCE PROJECTS AND
RIVERSIDE PRESENT DANCE BITES 2018

plenty serious TALK TALK

VICKI VAN HOUT

RIVERSIDE THEATRES 30 August – 1 September, 2018

An explorative work delving into the community consultative process involved in Indigenous art making, *plenty serious TALK TALK* lays bare the full complexity of negotiating culture across disciplines, genres and eras.

Choreographer Vicki Van Hout is the winner of Australia Council Award for Dance (2019) and NSW Dance Fellowship (2014) for established and mid-career artists – the first Indigenous recipient of the Fellowship. She is recognised for creating humorous narratives blended with an idiosyncratic Indigenous movement language that celebrates and illuminates the sophistication of the world's oldest living culture.

“While Australians from all cultural backgrounds create within the framework of cultural arts and community development...there is a particular obligation placed on Indigenous performers. I work in a contemporary practice where a fusion of styles is ubiquitous, and is the continuation of a drive to incorporate a multiplicity of influences that has been common throughout the history of artistic practice.”

Vicki Van Hout on *plenty serious TALK TALK* by Connor Pearce, Backyard Opera

“Vicki Van Hout’s new dance theatre work, *plenty serious TALK TALK*, is wickedly funny, existentially intimate, culturally complex, bitingly political and superbly danced. In the persona of Ms Light Tan, Van Hout is trapped between black skin and white, between heavily marketed Indigenous culture and an ambivalent relationship with her ‘appropriation’ of traditional Indigenous dance.”

Vicki Van Hout, Dancing on a Cultural Knife-Edge by Keith Gallasch

DIRECTOR/ PERFORMER

VICKI VAN HOUT

DRAMATURG

MARTIN DEL AMO

VIDEOGRAPHERS

MARIAN ABOUD, DOMINIC O'DONNELL

PERFORMERS (featured in film)

CLOE FOURNIER, GLEN THOMAS

SOUND DESIGNER

PHIL DOWNING

LIGHTING DESIGNER

FRANKIE CLARKE

STAGE MANAGER

GUNDEGA LAPSA

Image: Heidrun Löhr, *plenty serious TALK TALK*,
Vicki Van Hout

**“A remarkable dance work with
emotional power”**

Michelle Potter
The Canberra Times

FORM DANCE PROJECTS AND
RIVERSIDE PRESENT

RED

LIZ LEA

RIVERSIDE THEATRES 1–2 June, 2018

RED is fearless, *RED* is fierce, *RED* is powerful. *RED* is fraught and is broken, and is still running.

Hitch a ride on a race with time that speaks in another tongue. The language of body, movement, words and film. *RED* is an elusive, fractious and fabulous interdisciplinary performance. Bringing on the bawdy and banishing the banal. *RED* challenges laughter, relief and tenacity. It's a fast ride and you want to get on board before it's too late.

A tale told by one woman with a particular take on how time passes for us all. Liz Lea gets you in touch with your mischievous self in this captivating work about the temporal workings of your own body.

“For 20 years I had an illness I was not aware of and for those 20 years I travelled and toured, performed and created. That illness did not define me or my life, however, it has defined my future and if this work sees one person sit back and reflect on the need for all round self-care then we have achieved a small victory.”

Liz Lea

Image: Nino Tamburri, *RED*

DIRECTOR AND PERFORMER

LIZ LEA

GUEST CHOREOGRAPHERS

VICKI VAN HOUT, MARTIN DEL AMO,
VIRGINIA FERRIS

DRAMATURG

BRIAN LUCAS

CINEMATOGRAPHER

NINO TAMBURRI

LIGHTING DESIGNER

KAREN NORRIS

COMPOSER OF ORIGINAL SCORE

ALEXANDER HUNTER

FILM EDITOR

ARIANNA BOSI

SCRIPT WRITERS

LIZ LEA, BRIAN LUCAS, VICTORIA LEA

REHEARSAL DIRECTOR & DRAMATURGY

NATALIE AYTON

TECHNICAL MANAGER

CRAIG DEAR

COSTUMES DESIGN

LIZ LEA, BRIAN LUCAS, BRUCE SCOTT,
BROOK GILES

COSTUME CONSULTANT

CATE CLELLAND

WILDEBEEST AND VALLEY

“At the same time, Backley-Astrachan and his dancers – in this piece he also performs with Allie Graham, Mathew Mizyed and Sharon Backley-Astrachan – do come up with some interesting and unusual ways of partnering and grouping. And while these offer visual stimulation, enhanced by Frankie Clarke’s elegant lighting, they also spark intellectual possibilities. This is all too rare in dance – let’s hope it can be nurtured.”
Jill Sykes, Sydney Morning Herald, 19 February 2018

“Every movement in this human artwork is carefully considered and sensitively performed. Whether in tiny gestures or the complicated interlacing of bodies, this work implies a compassionate understanding of the convolutions of relationships.”
Carol Wimmer, Stage Whispers, 15 February 2018

ABOVE GROUND

“The ambitiousness and experimental nature of *Soft Prosthetics and Metal Gods* is admirable. The lofty ideas of playing with a tripod, wheel mount, stilts and a videographer and performer Lux Eterna’s camera by the performers was both abstract and interesting.”
Christina Donoghue, Theatre Now, 30 June 2018

“*Cat’s Cradle* (Legs On The Wall) is a captivating big work that in breaking convention takes us on a contemplative yet futuristic journey outside the boundaries of the technology that it uses. If you get a chance to see another performance *Soft Prosthetics and Metal Gods* or any other collaboration by this duo (Kathryn Puie and Lux Eterna) make sure you arrive, are present, and engage. A perfectly executed 5 stars will transport you to inner questioning.”
Rebecca Varidel, Sydney Scoop, 30 June 2018

PLENTY SERIOUS TALK TALK

“As its title – *plenty serious TALK TALK* – suggests, the piece is as much about the spoken word as movement, propelling Van Hout through an hour of sketches that are both personal and more generally applicable. The opening sequence is outstanding, combining classical ballet and Indigenous styles of dance in a mad mash-up of movement elevated by her very funny descriptions of what she is doing. I would have been happy to see it again, immediately, it’s so good. Its content also sets out Van Hout’s background, with its important Indigenous inheritance, as well as her wry humor that shapes and points up whatever she creates.”
Jill Sykes, Sydney Morning Herald, 3 September 2018

“Van Hout gives a magnificent performance, but the massive tension and anger that drives the performance bubbles just below the surface throughout. In her latest challenging, thought-provoking work, Van Hout seeks to make the audience appreciate the full difficulty and complexity of navigating and negotiating culture across disciplines, genres and eras.”
Lynne Lancaster, Dance Informa, 7 September 2018

RED

“Lea communicates patently and with a quick and delicate wit about human sensibilities of illness, whilst all along, never stopping to entertain. With a twirl of her tongue, she turns the audience’s discomfort firstly into tittering, then into giggling and finally into lurid laughter. When her heart leaps, Lea’s audience again follows her with all of their endorphins, leaving their stress hormones at the box office.”
James Carp, Sydney Arts Guide, 12 June 2018

“Now, given the fact that this is a one-woman solo dance show, and the connotations of the lustrous title, *RED*, one may automatically assume that it’s a certain kind of, ahem, dance show. This piece, however, true to the fierce form that her fans admire her for, touches on a far more visceral subject - the very real, honest portrayal of her personal experience suffering through endometriosis.”
Cherry Brearley, Sydney Scoop, 5 June 2018

TOTAL ANNUAL MEDIA LISTINGS 374

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 2018, Studio 404 (established in 2016) remained as the space 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 dance workshop programs supporting professional artists in all stages of their careers.

FORM facilitated the rehearsal of *ENCOUNTER* late in the year in Studio 404, ready for presentation in 2020 in Parramatta and regional NSW. 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, *Wildebeest*

STUDIO RESIDENCIES



In 2018, FORM fostered several opportunities to provide professional and creative development for artists at FORM's studio space, Studio 404.

THE FRAME IS DARK

MARGIE MEDLIN
8–18 January 2018

An exploration of dance and the cinematic frame.

Margie Medlin collaborated with Vicki Van Hout and Patrick Lucky Lartey on this project linking incidental spectators and digital projections that explored opportunities to choreograph across multiple screens.

The Frame Is Dark will be presented by the Substation while Margie Medlin is in residence as part of Dance Massive 2019.

Funded by the Emerging and Experimental fund of the Australia Council for the Arts.

DIRECTOR
MARGIE MEDLIN
COLLABORATORS
PATRICK LUCKY LARTEY
VICKI VAN HOUT

MEA CULPA

CLOÉ FOURNIER
19 February – 10 March 2018

Choreographed by French-born Australian multi-disciplinary artist Cloé Fournier, *Mea Culpa* is a projection into a future not so distant. Fournier explores the human experience and our connection to mechanical cognisance through a narrative drawing from science fiction tropes and themes.

During this development, Fournier will work with seven female dancers to continue investigating the mechanics of the body through her unique practice fusing contemporary and French folk dance vocabulary.

MENTOR
VICKI VAN HOUT
DRAMATURG
TRAVIS DE VRIES
SOUND DESIGN
ALISTAIR HILL
VIDEO ARTIST
LAURA TURNER

Image: Alex Opt, *Mea Culpa*,
by Cloé Fournier



DOVE LAKE

ANNA KURODA & DAVID KIRKPATRICK –
MURASAKI PENGUIN
9–27 April 2018

Dove Lake is our current work in development. Movement vocabulary and choreography are born from observations of the lake in Cradle Mountain, Tasmania. Inspiration is drawn from foam passing over water; exploring relationships between skin and floor, reflected light and frequencies carved from sound.

CHOREOGRAPHY, DANCE AND COSTUME
ANNA KURODA
LIVE SOUND, INSTRUMENT DESIGN AND VISUALS
DAVID KIRKPATRICK
DOCUMENTATION PHOTOGRAPHY
DAVID KIRKPATRICK

ALEXANDRA KNOX

23 July – 3 August 2018

Alexandra is a choreographer/dancer who has relocated to Sydney from Adelaide and has worked between the independent sector and companies such as Leigh Warren Dance Hub and Australian Dance Theatre. This residency is Alexandra's first development towards creating a solo.

“Recently I have had the rare pleasure of working with my mother Jennifer Barry (who worked with American choreographer Eleo Pomare and became one of the signature dancers of Australian Dance Theatre and Sydney Dance Company). I recently completed a production entitled ‘Dancers with Dirty Feet’ which explores original repertoire of Eleo Pomare and Australian Dance Theatre, supported by the Australian Dance Theatre Foundation, the Lincoln Centre Institute and the Eleo Pomare Foundation (New York City). Since this time I have reflected on my own voice creatively and what it means to me personally.” Alexandra Knox

OUT OF THE STUDIO

DIRTYFEET
3–21 September 2018

Out of the studio is an opportunity for emerging choreographers to develop new ideas and a platform to present new dance works to audiences in a theatre context at Shopfront Co.Op. FORM Dance Projects continues its partnership on this program by providing studio space for the development of these new dance works.

TOTAL NUMBER OF ARTISTS INVOLVED IN STUDIO RESIDENCIES 2018 62

NUMBER OF SHOWINGS 4

Image: Margie Medlin, *The Frame is Dark*,
Featuring Lucky Lartey & Vicki Van Hout



Image: Heidrun Löhr, *ENCOUNTER*,
First Creative Development, December 2018

COMMISSIONED AND PRODUCED BY FORM DANCE PROJECTS

ENCOUNTER is a series of moments about the everyday lives of young people in Parramatta, Western Sydney and the Bega Valley, in regional NSW.

Through this commission FORM is providing the opportunity for a group of outstanding NSW and Western Sydney independent artists from various art forms to collaborate, experiment and develop their areas of practice.

The project provides young Western Sydney performers, musicians and dancers with the opportunity for mentorship, professional and performance skills development with leading Australian artists.

DIRECTION

Referred to as a “formidable” Australian dance artist, Emma Saunders, Director and Choreographer, is interested in the simplicity of dance and the complexity of choreography. Utilising a visceral, instinctive attack, her work is immediate, often playing with humour, everyday movement, text, repetition, deconstruction, duration and abstraction.

Movement content for *ENCOUNTER* includes a range of modes spanning the pedestrian to abstract. The choreography holds a specific individual body, as well as a communal body. The movement language ranges from post-modern release based approach from breath, gravity, bones through to more dance theatre and at times referencing the more well-known refined shapes of ballet.

The choreography is set to open scores used as frames to move within to allow maximum participation and agency of the young dancers, their stories, their movement. Throughout the creative development the collaborators and art forms reference a working process akin to Cunningham/Cage where each form can be free and independent through to direct matches and synchronicity across music, bodies, space, time, dynamics, sound and text.

The young dancers in the ensemble collaborate with the artistic creation of the work both through their own stories and in the process of creating movement with Emma Saunders. The dancers interact with the audiences through sharing, encounter, teaching, and moving with them. At times, audience members respond to the dancers as participants. *ENCOUNTER* references both urban and natural worlds, from natural movement of kangaroos to the hanging about of young people in concrete carparks and shopping malls, in Parramatta and the Bega valley.



Image: Heidrun Löhr, *ENCOUNTER*,
First Creative Development, December 2018

The dancers arrive at the site, and disappear at the end, spilling out of pimped up cars you might see driving up Church Street, Parramatta, on a Saturday evening or P-plater utes that tear up Carp St, Bega or sit parked in a local beach carpark, like Short Point, in Merimbula.

The work is site-responsive to the Four Winds manicured crescent set in the natural bush amphitheatre and to an urban park in Parramatta. The audience will experience an encounter with the dancers at times touching on the unknown, the other, a bit dangerous, reckless; and at other times curious, joyful, timid, awkward and playful.

TEXT

Multi-award-winning novelist, Felicity Castagna, (Finalist, Miles Franklin Award 2018) has always been interested in writing with a focus on place. The stories in *ENCOUNTER* are drawn from discussions and workshops that Felicity Castagna undertook with dancers from Western Sydney and Bega region. They focus on the ordinary but defining moments of growing from youth to adulthood. The narrative structure is a fragmentary one, as all the pieces are self-contained vignettes of moments in time.

COMPOSERS

Amanda Brown (The Go-Betweens) and Jodi Phillis (The Clouds) are collaborating to create an orchestral score for the Western Sydney Youth Orchestra that is original, vibrant and contemporary. The two composers draw on their experiences from the worlds of popular and screen music

to write a series of musical vignettes to accompany and support the choreography and narrative arc of *ENCOUNTER*.

The composers utilise a full classical orchestra and write in ways that flip between established classical styles, (with some initial references being the powerful, grandiose shades of film composers Michael Nyman and Ennio Morricone) and a more experimental, contemporary approach, to bring out the rebellious, almost punk attitude which is an exciting element of this production.

The musical score celebrates the indomitable spirit of young people and the world they find themselves in. At times the orchestra provides a monumental soundscape for the dancers; at other times it reflects the wild spirit and rhythms of young people in urban and natural landscapes.

PRESENTATIONS AND AUDIENCES

FORM will have a world premiere in Parramatta in 2020, followed by a presentation at the Four Winds Festival in April, 2020. This metropolitan-regional presentation will encapsulate the Parramatta-Bega inspiration of *ENCOUNTER* for both the participating artists in the production and the audiences. Presenting *ENCOUNTER* in Parramatta is a great experience for Western Sydney audiences from various communities to see a performance that reflects the families and communities they live in. The Four Winds Festival presentation in 2020 is a wonderful opportunity to engage with a regional audience and introduce

them to the potential of their home-based performing arts company fLiNG Physical Theatre Company collaborating with Western Sydney artists. Both presentation platforms have the opportunity to introduce these local artists to national and international audiences.

ENCOUNTER is a gateway providing long-lasting impact for young Western Sydney emerging artists' careers.

DIRECTOR

EMMA SAUNDERS

ASSOCIATE ARTIST

ROB MCCREDIE

WRITER

FELICITY CASTAGNA

COMPOSERS

AMANDA BROWN, JODI PHILLIS

WSYO CONDUCTOR

JAMES PENSINI

VISUAL ARTIST

DAVID CAPRA

DANCERS

SARAH KALULE, LAWRENCEA MATEARIKI, SABRINA MUSZYNSKI, JOSHUA O'CONNOR, NAOMI REICHARDT, FERAS SHAHEEN, CAYLAN SPENDLOVE, XARA ZAINEDDINE AND FLING PHYSICAL THEATRE ENSEMBLE

CONDUCTOR

JAMES PENSINI

MUSICIANS

WESTERN SYDNEY YOUTH ORCHESTRA

ENCOUNTER AUDITIONS 40
ENCOUNTER BEGA RESIDENCY 20

TransFORM EDUCATION PROGRAM

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

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



Image: Dom O'Donnell, *Sharp Short Dance Final*, Eliza Cooper



LEARN THE REPERTOIRE SEE THE SHOW

Learn the Repertoire: See the Show is a unique program for dance students to learn the 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.

VALLEY AND WILDEBEEST

16 FEBRUARY, 2018

PARTICIPANTS 15

TEACHERS 1

SCHOOL Wollongong High School of Performing Arts

"I enjoyed finding softness and joy in the choreography and applying it throughout the sequence." (Yr12)

"It helped to broaden my knowledge of dance and its different styles/techniques and opened my mind to different experiences." (Yr10 student, Wollongong High School of Performing Arts)

"It taught me a new way of thinking about dance." (Yr11 student, Wollongong High School of Performing Arts)

PLENTY SERIOUS TALK TALK

31 AUGUST, 2018

PARTICIPANTS 34

TEACHERS 2

SCHOOLS Campbelltown Performing Arts High School & Wyndham College

"The workshop was particularly enjoyable learning about Vicki (Van Hout)'s choreographic style and experiencing her movement language." Sarah Minol, Dance teacher, Wyndham College

"I've learnt the differences between specific styles and how unique (contemporary dance) is to the Aboriginal culture." (Yr11 student, Wyndham College)

"It deepened my understanding of Indigenous performing arts." (Yr8 student, Campbelltown Performing Arts High School).

DANCENORTH MASTERCLASS

28 JUNE, 2018

PARTICIPANTS 13

TEACHERS 2

SCHOOLS Campbelltown Performing Arts High School & Wyndham College

"The workshop encompassed technique, space flow and quality. The teachers' communication was very clear." Laura Vlasic, participant.

As one of Australia's most dynamic contemporary dance companies, Dancenorth invites passionate dance practitioners and tertiary dance students to experience a unique opportunity in this one-off masterclass. This session provides an insight into the rich artistic culture of the company, while experiencing first-hand the choreographic processes devised by Artistic Director Kyle Page and Associate Artistic Director Amber Haines.

Image: Ashley de Prazer, featuring Ghenoa Gela



CHOREOGRAPHIC WORKSHOP

13–14 March 2018

FORM Dance Projects was delighted to present its annual *Choreographic Workshop* in 2018 in partnership with Force Majeure dance theatre company. This popular program provided HSC Dance students with the unique opportunity to develop their choreographic skills under the guidance of industry professionals.

Force Majeure Artistic Director, Danielle Micich, and the four artists shared choreographic tools and techniques gleaned from the company’s methodology and productions.

In the immersive one-day workshop, students learnt new ways to generate interesting material and movements, and developed their confidence and creativity in composition. The workshop program also included insights into the artistic process through viewing and discussing video of Force Majeure work with the artists.

“It taught the students a new way to choreograph.” HSC Dance Teacher

“All students showed growth in their confidence in choreography.” Ashley Jones, Dance teacher, Plumpton High School

“Amazing- Different-Helpful.” (Yr11 student, Mitchell High School)

“I understood everything and went for it.” (Yr10 student, Castle Hill High School)

LOCATION
STUDIO 404, PARRAMATTA
DURATION
4 HOURS
FACILITATORS
DANIELLE MICICH (lead facilitator),
GHENOA GELA, RAGHAV HANDA, DAVID JACKSON, LIA REUTENS
PARTICIPANTS 62
TEACHERS 5
SCHOOLS
CASTLE HILL HIGH SCHOOL, MAITLAND CHRISTIAN SCHOOL, MITCHELL HIGH SCHOOL, PLUMPTON HIGH SCHOOL

Image: Ashley de Prazer

FORM DANCE PROJECTS AND RIVERSIDE PRESENTS

SHARP SHORT DANCE

HEATS 13–15 NOVEMBER
FINAL 17 NOVEMBER 2018

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 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.

A record number of 155 dancers competed in this year’s event. From a total of 50 dance works, 17 were selected to continue to the final.

The winners of the 11th annual *Sharp Short Dance* festival, presented by FORM Dance Projects, were announced on Saturday 17th November following an impressive final event held at Riverside Theatres.

The Final judging panel included members of the dance industry including Katina Olsen (former Bangarra Dance Theatre dancer), Cadi McCarthy (Catapult Dance), James Barry (Phly Crew), Omer Backley-Astrachan (coordinator of Sydney Dance Company’s Pre-Professional Year) and Emma Saunders (Independent Artist). Awards were presented by City of Parramatta Councillor Lorraine Wearne and the host of the event, dance artist Kay Armstrong.

Sophie Carathanassis, winner of Outstanding Female Dancer and the Sydney Dance Company Pre-Professional Year Secondment said, “A moment like this is a dream I thought would never come true. Sharp Short Dance has allowed me to see a new future for myself as a dancer.”

“It was a pleasure to be involved and the night I judged there were so many outstanding pieces.” Claire Gammon, Projects & Programs Manager, Ausdance NSW, Judging panel member

Guest companies SEET DANCE, CATAPULT DANCE (The Flipside Project)
Media listing 101



Image: Dom O’Donnell
Jasmene Arokapiti

SHARP SHORT DANCE



Isaac Clark

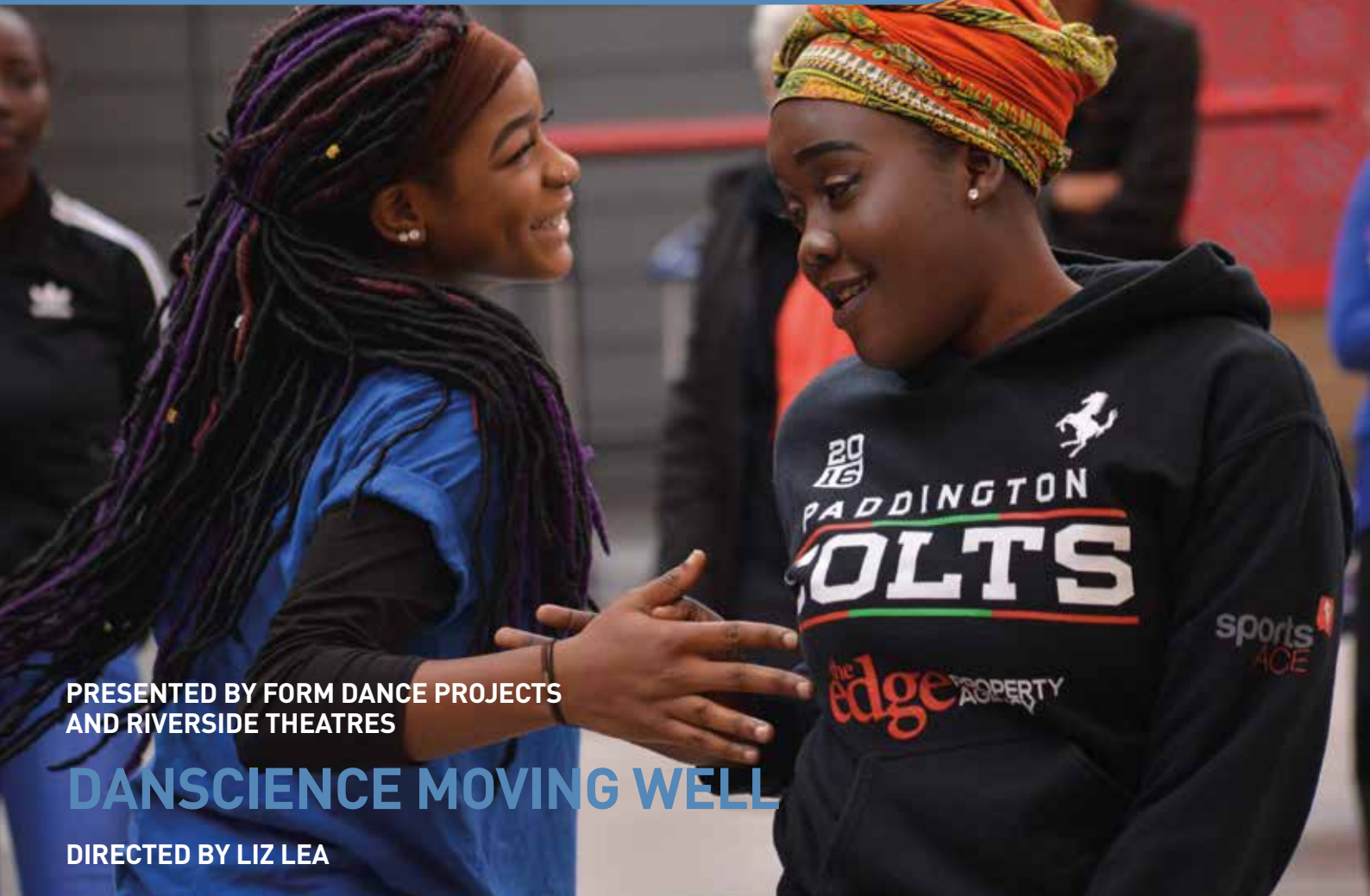


Sophie Carathanassis



Karlia Cook

InFORM COMMUNITY ENGAGEMENT



PRESENTED BY FORM DANCE PROJECTS
AND RIVERSIDE THEATRES

DANSCIENCE MOVING WELL

DIRECTED BY LIZ LEA

SHARP SHORT DANCE AWARDS

Most Innovative Choreography

Opal Russell (*A Sigh*)

Outstanding Male Dancer

Isaac Clark (*Introvert Fractum*)

Outstanding Female Dancer

Sophie Carathanassis (*Dark Matter*)

Outstanding Solo Performance

Karlia Cook (*Tools of the Soul*)

Outstanding Duet Performance

Myra Maree Tauai and Jasmene Arokapiti (*Island for Edge*)

Outstanding Ensemble Performance

Alex Mencinsky, Airu Matsuda, Lillian Grant, Brielle De Thomasis, Eliza Cooper, Katya Gray, Emalyn Knight, Mikayla Nangle, Jemima Smith, Georgia Adelt, and Joanne Hwang (*Lazer Beams*).

Audience Choice Award

Choreographer Brittney Webb and performers Amelie Pritchard, Brooke Cutler, Jade Mai, Nataly Fellow and Samya Kerde (*Afterglow*)

Sydney Dance Company, Pre-Professional Year Secondment

Sophie Carathanassis (*Dark Matter*), Zane Carr and Amber Jade Smith (*Instead*), and Annalise Malachowski (*Opulence*)

Catapult Dance Secondment

Opal Russell (*A Sigh*)

Catapult Dance Space Residency

Eliza Cooper (*Lazer Beams*)

Stalker Theatre Secondment

Karlia Cook (*Tools of the Soul*)

Phly Crew Secondment

Brittney Webb (*Afterglow*)

Dance Makers Collective Secondment

Nicola Ford and Sarah Goroch (*Primation*), and Alex Mencinsky (*Opulence*)

Teacher's Recognition Award

Katie Duynhoven, The Ponds High School

TOTAL CHOREOGRAPHERS 70

TOTAL PERFORMERS 155

TOTAL PARTICIPANTS 225

TOTAL THEATRE AUDIENCE 339

TOTAL FESTIVAL PARTICIPATION 592

SHARP SHORT DANCE DONORS

Prof Peter Hutchings
Narelle Lewis
Dr Julie-Anne Long
Miranda Wheen

RIVERSIDE THEATRES 2 June, 2018

This one-day event at Riverside Theatres, Parramatta, curated by award winning dance artist Liz Lea (*Outstanding Achievement in Community Dance* – Australian Dance Awards 2017), featured performances, films and a forum with guest artists and health specialists moderated by arts journalist, Caroline Baum.

DANscienCE Moving Well explored the nexus between dance and science in the fields of health, well-being and longevity. *Moving Well* promotes creativity in all ages and the way in which current research and practice in the areas of dance and health bring value to our bodies and minds at varying stages of life.

Many people were moved and inspired, particularly by the performances, including Offbeat Dance Group– Dance for People with Parkinson's (ACT) and workshop leaders, Philip Piggini and Jane Ingall; *The GOLDS* (Growing Old Disgracefully) *Grand Finale* choreographed by Martin del Amo (NSW/AUS) and the Capoeira performance by young Western Sydney dancers from the Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) Capoeira Project Bantu; Angola led by Mestre Roxinho. The day closed with a beautiful guest performance by dance legend Eileen Kramer in Sue Healey's *ON VIEW*.

“This is a timely event. Dancers are experiencing longer careers, dance is scientifically proven to benefit health, older people are beginning dance careers at 60. Artists and companies with expert professional legacies are developing new programs for wellness, and wellness is building a new platform of awareness for dance. *DANscienCE Moving Well* investigates the growth of practice at the crossroads of these shifts.”

Liz Lea

“It was such a brilliant event and generated a buzz of connections and stimulating discussions among participants. I was so delighted to be part of it.”

Jane Ingall

Offbeat! Parkinson's company

‘Congratulations on another very extraordinary gathering of amazing people to share, exchange, learn, celebrate and dance. It was an absolute privilege and honour to be part of it all.’

Philip Piggini
Creative Program Officer, Belconnen Arts Centre, Canberra

“It opened my eyes to new areas of importance and research.”

Shakeh Momartin, PhD M.Clin.Psych,
Senior Research Officer, STARTTS

Patron: Dr Graham Farquhar AO
Senior Australian of the Year 2018

Image: Dom O'Donnell, STARTTS capoeira group

The forum featured 15 speakers hailing from across Australia, the US and UK and covered areas including mental health, connection to country, technique, mixed abilities and recovery from illness. We had presentations ranging from movement in babies to a performance by the living dance legend Eileen Kramer, 103 years of age.

Professor Gene Moyle (QLD/AUS)

Head of School, School of Creative Practice, QUT, Creative Industries Faculty

Opening Address
The Psychology of Moving Well

Professor Kate Stevens (NSW/AUS)

Director, MARCS Institute for Brain, Behavior & Development
Western Sydney University

Keynote
The Body Knows: Distributed and Embodied Cognition in Contemporary Dance

Performance: Offbeat Dance Group– Dance for People with Parkinson’s (ACT/ AUS)

I Used to Run Marathons
Choreographed by Philip Piggin & Jane Ingall (ACT/AUS)

Parkinson’s Workshop leaders and performers
Erica Rose Jeffrey (QLD/USA/AUS)
Philip Piggin (ACT/AUS)
Jane Ingall (ACT/AUS)
Jacqui Simmonds (ACT/AUS)
Gretel Burgess (ACT/AUS)

Presentation by

Erica Rose Jeffrey (QLD/AUS)
Director and lead teacher, Dance for Parkinson’s Australia

Nadeesha Kalyani (QLD/AUS)

PhD research student at QUT and physiotherapist

Effects of Dance for Parkinson’s on gait, dual-tasking and quality of life in Parkinson’s disease

Dr James Oldham (NSW/AUS)

Clinical Associate Professor at the University of Wollongong.
Senior Staff Specialist Psychiatrist | CAMHS Adolescent Inpatient Service & Adolescent Day Unit

Keynote
Movement as an effective therapy for trauma and depression

Dr Luke Hopper (WA/AUS)

Post-Doctoral Research Fellow, Western Australian Academy of Performing Arts, Edith Cowan University Perth

Keynote
The biomechanical irony of dance expertise

Performance: The GOLDS (ACT/AUS)

Grand Finale
Choreographed by Martin del Amo (NSW/ AUS). Sydney-based choreographer and dancer, Helpmann Award-winner.

LUNCH BREAK PERFORMANCE

A short showcase by young performers in the STARTTS Capoeira Angola Project Bantu led by Mestre Roxinho.

Dr Jeff Meiners (EdD) (SA/AUS)

Lecturer, School of Education, University of South Australia.

Exploring the effects of dance on mental wealth across generations

Vicky Malin (UK)

Independent Dance Artist

A presentation detailing creative practice in relation to encounters with professionals working in neurological and rehabilitation research to explore the movement and connections of her hands.

Dr Christopher Knowlton (USA)

Manager of the Motion Analysis Laboratory at Rush University Medical Center, Chicago

A professional dancer, motion analysis scientist and cancer-survivor, Christopher Knowlton traces the path that dance and science has carved through his winding career, a myriad of current projects and unexpected turns of health.

Gwen Korebrits (NSW/AUS)

CEO & Co-founder Dance Health Alliance

Inviting people to find Freedom Through Movement

Rachel O’Loughlin (NSW/AUS)

Pediatric Physiotherapist
Eurobodalla Community Health Service

Dance of the Newborn; The Origins of Intentional Movement

Jo Clancy (NSW/AUS)

Director of the Wagana Aboriginal Dancers

Sum of our Ancestors

Janet Karin OAM (VIC/AUS)

Professional Associate, University of Canberra

Developing ballet students’ creativity through implicit learning and sensori-kinetic feedback.

Dr Shakeh Momartin (NSW/AUS)

Senior Researcher and Clinical Psychologist, NSW Service for the Treatment and rehabilitation of Torture and Trauma Survivors (STARTTS).

STARTTS Capoeira Angola Project Bantu; Counselling in Motion

PANEL DISCUSSION moderated by Caroline Baum

with Professor Gene Moyle, Professor Graham Farquhar (Patron), Vicky Malin and Dr Christopher Knowlton

FILM SCREENINGS AND Q&A

ON VIEW by Sue Healey (NSW/AUS (featuring guest performance by living dance legend, Eileen Kramer)
Q & A with Sue Healey facilitated by Dr Amanda Card

MICHELLE’S STORY by Meryl Tankard (NSW/AUS)

RED - A new solo performance by Liz Lea

A tale told by one woman with a particular take on how time passes for us all. Let Liz Lea get you in touch with your mischievous self in this new and captivating work about the temporal workings of your own body.

RED AUDIENCE 179
MOVING WELL AUDIENCES 144

BLOGGER IN RESIDENCE

VICKI VAN HOUT

In 2018, FORM Dance Projects commissioned Australia Council Award recipient Vicki Van Hout 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 sixth 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). *Wirad’journi* was Vicki’s first full-length work, inspired by Wiradjuri kinship laws. She has choreographed for ATYP, Pulse8, NAISDA, WAAPA, the Helpmann Awards, and Quantum Leap. In 2015, Vicki premiered *Long Grass* in the Sydney Festival which later toured to Melbourne for Dance Massive 2015. 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.

THE SERPENT’S PROJECT

18 December 2018 Blog Post

“Anandavalli stipulated from the beginning that our choreographic languages were to be separate and discrete from one another. I didn’t realise how important this was at the time, nor how complicated it would become. I never realised how prized our dance is, how expensive, until both Vali and I each defended our dance with every vestige of passion we possessed.

It soon became clear that our dance wasn’t to be about a serpent narrative at all. *The Serpent’s project* saw us brokering our cultures in order to have them successfully lie side by side within a work of art. *The Serpent’s project* was as much about our extended communities and our obligation to represent our cultures in a way that would be deemed appropriate. With each outward choice a tacit pledge was made to uphold integrity. This was of paramount importance.”

VALE DOUGLAS WRIGHT AND THANK YOU BRIAN CARBEE

26 November 2018 Blog Post

“If ever there were a moment when I could literally eat my words it was the weekend after the passing of New Zealand-born choreographer Douglas Wright.

Last Saturday I left the house in the nick of time as per usual, jumping on my bike to peddle like the clappers to Sydney Dance Company to do Brian Carbee’s release-based contemporary class. I have always stated that Brian’s class feels like body medicine as he guides us through a gentle series of dynamic sequences aimed to increase range of motion almost on the sly. I have been attending this class for twenty years now and I attribute my ability to be able to move at all to this weekly ritual.

I don’t know when it dawned on me, but I soon surmised this dance was Brian’s elegy for his close friend and peer, Wright. The dance began with an arm gently encircling a body that was not there. This motif was repeated and was followed by an expansive reaching with the arms outwards, beyond ourselves and upward. Then, in contrast, the arms came together to be at the solar plexis, the back of the neck and then the thighs in turn, in lament.”

MOUNTAIN – KRISTINA CHAN

1 May 2018 Blog Post

“So here, in *Mountain*, I immediately saw the three bodies moving (Chan along with the Palomares sisters, Melanie and Marnie) as one entity in a constant state of geological flux. I felt time expand and millennia sprawl before me as winds which would have shaped much of an escarpment. This was followed by cataclysmic action accompanied with loud explosive sounds which prompted me to think of a meteorite impact followed by something more sinister, the repetitious crack of explosives excavating a mine site.

Chan was steadfast in the execution of her vision. In this work she has eschewed the virtuosic physicality I have usually seen her demonstrate, which has been honed through her long association with Narelle Benjamin, to use the body as an equal ingredient in the final product along with the other technical aspects of lighting and set design. This more holistic approach is indicative of her working relationship with both Martin del Amo and Victoria Hunt (who is dramaturg on this project) and their respective BodyWeather histories/ practices.”

CULTURAL PERFORMING ARTS NETWORK



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

FORM 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 represents cultural performers in Western Sydney and provides professional development and networking opportunities.

FULL CIRCLE DANCE LAB WITH LUCKY LARTEY

Tuesday 17— Saturday 21 July
Studio 404, 404 Church Street, Parramatta
Ages 15 - 25
Total participants 19

Hip Hop/B Boys, African and contemporary dancers have joined Lucky Lartey in a one-off Winter school holidays Dance Lab.

Participants explored the ways in which storytelling, rap, theatre, spoken word and poetry can inform the creative development of movement and performance ideas in Lucky Lartey's new work *Full Circle*.

Lucky is a Sydney-based dancer and choreographer, originally from Ghana, West Africa. Lucky's work draws on his traditional culture of rhythm and dance as well as his understanding of contemporary movement practices

TWO Q&A SESSIONS AS PART OF PARRAMASALA

10 March
Riverside Theatres

FORM facilitated two Q&A sessions as part of Parramasala 2018 on the 10th of March at Riverside Theatres. Independent dance artist, Diane Busuttil, interviewed choreographer Linda Luke and video artist, Martin Fox, following the screening of their Dance Diaries films *Sydney* and *Home*.

During 2016-17, Linda Luke teamed up with filmmaker, Martin Fox and sound designer, Michael Toisuta, to work with a group of six dancers to develop and explore the participants' dance practice and collaborate to make a film, called *'Dance Diaries'*, that explores notions of home. *Dance Diaries* became a series of dance and filmmaking projects engaging with people who are marginalised in Australian society. *Sydney* celebrates the senior Chinese Australian community living in Sydney. *Home* was made as part of Fairfield-based Powerhouse Youth Theatre's accessible program featuring local participants living with disability.

Image: Rachell Dade

MOVING WELL SENIOR CLASSES



GET MOVING/MOVING WELL SENIOR CLASSES

10 April-11 December (Tuesdays)
Studio 404, 404 Church Street, Parramatta
Total participants 187

During 2018, Diane Busuttil led a series of lunch time dance classes specifically designed for seniors. The class included soft stretches, moving to great tunes and interacting with other participants in a playful setting.

"Thoroughly enjoyed moving the body to music! Wonderful teacher. Achievable combinations of steps." (Participant)

"Loving the variety of movement and the challenges. Great for balance. Look forward to attending each week." (Participant)

DANCE FOR PARKINSON'S WORKSHOP

1 June
Studio 404, 404 Church Street, Parramatta
75 minutes class followed by Q & A and socialising until 4pm
Participants 50

Parkinson's Disease is the second most common neurological disease, after dementia. Research suggests that dance may be an appropriate and effective strategy for improving both physical and mental symptoms of Parkinson's disease. "Beyond the benefits of exercise, dance offers social and emotional interactions which may increase the quality of life, access to movement, and participation for the members of the PD community". (Westheimer 2008; Houston 2012).

The one-off workshop in Parramatta was offered as part of the *DANscienCE Moving Well* Festival. It was led by Dance for Parkinson's Australian Program Co-ordinator, Erica Rose Jeffrey and prominent community dance artist, Philip Piggan, and their team. The Canberra based Dance for Parkinson's performance group Offbeat joined local participants, in a cheerful and creative gathering.

"It was a joy to contribute to the teaching of the Dance for PD class, and to be part of Offbeat's first interstate tour and the performance of Marathons. Many thanks to FORM for offering these opportunities for Offbeat, and also the opportunity to GOLD to work again with Martin and perform Grand Finale."

Jacqui Simmonds, Artistic Coordinator, Canberra Dance Theatre

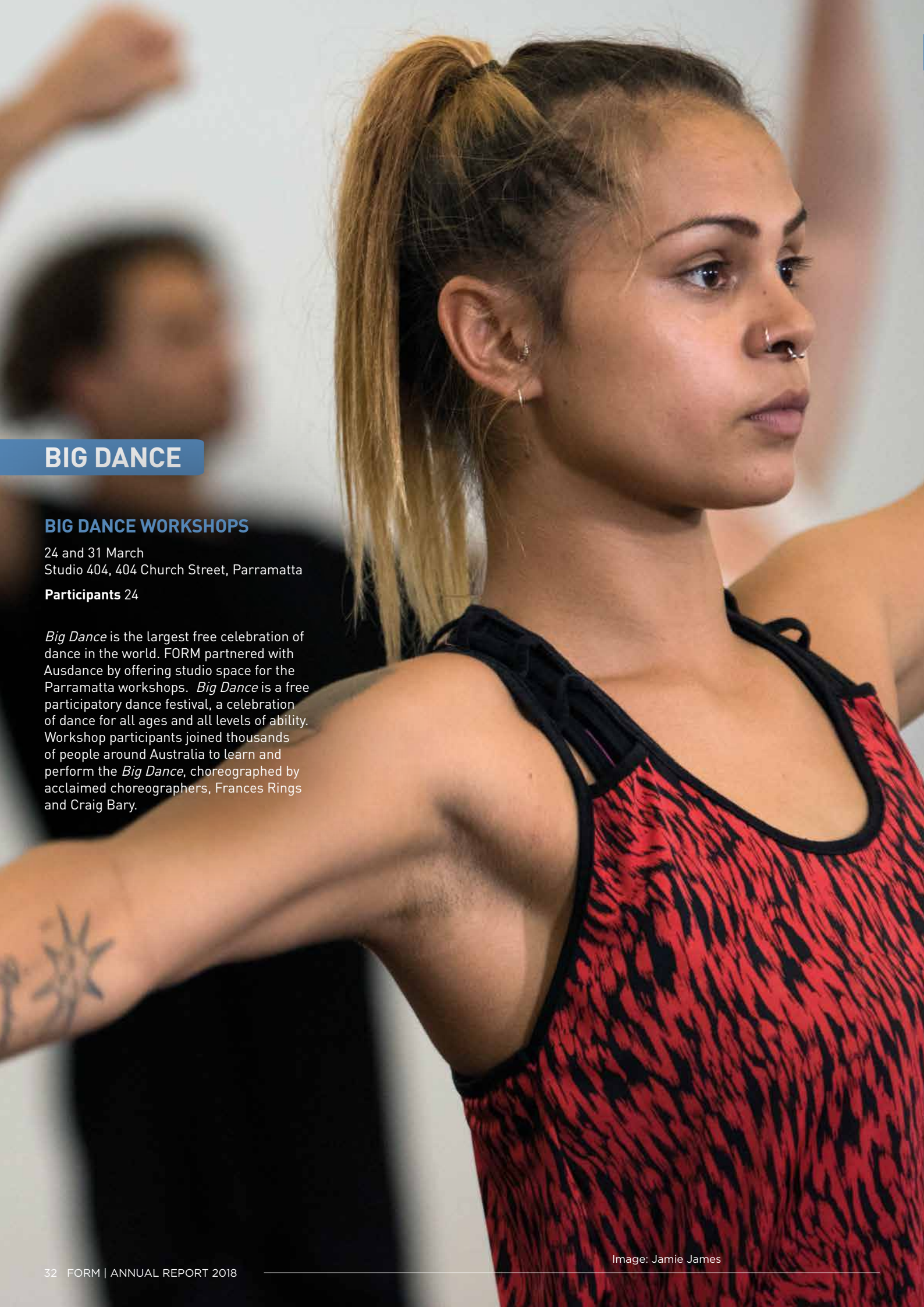
THE GOLDS SCREENING AND Q&A

SUE HEALEY
4 April
Rafferty's Theatre, Riverside Theatres, Parramatta
Participants 22

The Golds (*Growing Old Disgracefully*) are a group of Canberrans aged 60-90 years, who after retiring from a diversity of careers, now live to dance. A dance company of idiosyncratic individuals, defy the preconception that creativity is only for the young. Breaking stereotypes, *The Golds* brings into the spotlight the intelligence and insight that age can bring.

The short documentary film screened at midday as part of 2018 NSW Seniors Festival. A Q & A session with the renown Australian filmmaker and choreographer, Sue Healey, followed the screening.

Image: Dom O'Donnell



BIG DANCE

BIG DANCE WORKSHOPS

24 and 31 March
Studio 404, 404 Church Street, Parramatta

Participants 24

Big Dance is the largest free celebration of dance in the world. FORM partnered with Ausdance by offering studio space for the Parramatta workshops. *Big Dance* is a free participatory dance festival, a celebration of dance for all ages and all levels of ability. Workshop participants joined thousands of people around Australia to learn and perform the *Big Dance*, choreographed by acclaimed choreographers, Frances Rings and Craig Bary.

Image: Jamie James

APPENDIX ONE

ARTIST LIST 2018

Abbey-Jane Bergan
Abi Durant
Abi Workman
Abigail Ng
Adam Blanch
Aimee Lean
Airu Matsuda
Alanah Pendlebury
Alex Frost
Alex Mencinsky
Alexander Hunter
Alexandra Knox
Alia Ardon
Alisa Millar
Aliya Newall
Allie Graham
Alyx Dennison
Amalia Tawa
Amanda Brown
Amari Urzua
Amber Keech
Amber-Jade Smith
Amelia Smith
Amelie Pritchard
Amy Cozens
Anastasia
Zimonopoulos
Andrew Eagles
Andrew Searle
Angel Johns
Angie Diaz
Anna Kuroda
Anna Leman
Anna Stenning
Annabel Scully
Annalise
Malachowski
Anne Catherine
Linzer
Annika Mandel
Anya Sreesha
Ariana Bosi
Ashleigh Simpson
Ashley de Prazer
Ashley Scott
Audrey Jagle
Audrey Kentish
Bella Fairbrother
Bella Hampson
Benjamin
Brockman
Bethany Long
Billie Sharratt
Brady Kitchingham
Bree Hudson
Bree Kelly
Bree van Reyk
Brian Lucas
Brianna Kell
Brielle De Thomasis
Brittney Webb

Bronte Hattingh
Brooke Baxter
Brooke Cutler
Brooke Giles
Bruce scott
Bryan Loader
Cadi McCarthy
Caitlin Unwin
Camryn Long
Carisse Velez
Carl Sciberras
Carmen Yih
Carol Mackay
Cassandra Merwood
Cate Clelland
Catherine Goss
Caylan Spendlove
Cecily Hardy
Charemaine Seet
Chimene Steele-
Prior
Chloe Herder
Chloe Johnson
Chloe Millen
Christopher
Knowlton
Claire Males
Clara Smith
Cloe Fournier
Cody Lavery
Craig Bary
Cyrus Henry
Danielle Micich
Danni Cook
Darci O'Rouke
David Barber
David Jackson
David Kirkpatrick
David Turbayne
Dawn Summers
Denis Beaubois
Denise Druitt
Diana Sandeman
Diana Sandeman
Diane Busuttil
Dominic O'Donnell
Dominique Barbara
Eadie Mazzucchelli
Edna Dundas
Eileen Kramer
Elaine Hollings
Eleni Andrews
Eliza Cooper
Eliza Dongey
Elke Black
Ella Martin
Ellyn Gwillim
Emalyn Knight
Emma Boertje
Emma Gobby
Emma Owen
Emma Ross
Emma Saunders

Emma Simpson
Erica Rose Jeffrey
Erika Sullivan
Erin Bryant
Esther Perry
Eugenie English
Eva Lin
Evie McGarry
Fausto Brusamolino
Felicity Castagna
Feras Shaheen
Fiona Larkin
Frances Rings
Frankie Clarke
Freya Broderick
Gabriela Green Olea
Gabrielle Rose
Gabrielle Santos
Georgia Adelt
Georgia Allen
Ghenoa Gela
Glen Thomas
Glennys Steer
Glenys Harris
Grace Baird
Grace Gil
Grace McAndrew
Greg Barratt
Greg Hollings
Gretel Burgess
Gundega Lapsa
Hannah O'Neill
Heidrun Lohr
Helen Johnstone
Imogen Cranna
Indi Harris
Isaac Clark
Isabella Boland
Isabella Hampson
Isobel Allan
Ivey Wawn
Jacqueline Wechsler
Jacqui Simmonds
Jade Gaul
Jade Mai
Jade Norman
James Barry
James Brown
Jamie Winbank
Jan Robbins
Jane Ingall
Janet Karin OAM
Jasmene Arokapiti
Jasmin Lancaster
Jasmine Congdon
Jazzy Constantinidis
Jean Bennett
Jemima Smith
Jemima Sullivan
Jemimah Perry
Jemma Malik
Jenni Large
Jenny Jensen

Jenny Loader
Jensen Blum
Jera Wynyard-
Byrnes
Jessica Weatherall
Joanne Hwang
Jodi Phillis
Joshua O'Connor
Joshua Thomson
Judy Bishell
Julie-Anne Long
JW Murray
Kaleisha Brown
Karen Norris
Karen Okuda
Karin Adriansdatter
Karlita Cook
Kassidy Georgia
Waters
Kate Lienert
Kathryn Puie
Katina Olsen
Katya Gray
Kay Armstrong
Kieran Warner-Hunt
Laetitia Opei
Laura Duan
Laura Kirwan
Lauren Brereton
Lawrence Meteariki
LeeAnne Litton
Lettie Staples
Lexy Panetta
Lia Reutens
Lilli Seebacher
Lillian Grant
Lily McKendry
Linda Luke
Liyana Santos
Liz Lea
Lola Stratigos
Lou Ardon
Lou Lou Mitsis
Lucky Larter
Lukah Everleigh
Lux Eterna
Lydia Hevey
Macarena Brevi
Maddie
Maddyson Bonner
Mahlia King
Margaret Healey
Margaret Vincent
Marian Abboud
Martin del Amo
Martin Fox
Mason Kelly
Mason Peronchik
Mathew Mizyed
Maureen Gillespie
Maya Gavish
Megan Flynn
Megann Burton

Merilyn Jenkins
Meryl Tankard
Meshkut Darabi
Mestre Roxinho
Michael Robbins
Michelle Ryan
Mikayla Nangle
Miranda Wheen
Morgan Anderson
Mr McAndrew
Mrs Barber
Myra Maree Tauei
Naomi Hebbard
Naomi Reichardt
Narelle Benjamin
Natalie Ayton
Natalie Pelarek
Nataly Fellow
Natasha Crane
Neil Simpson
Neve Hobbs
Neve Simms
Nicola Carter
Nicola Ford
Nicola Heywood
Nicole Vitkovsky
Nina Muehlich
Nino Tamburri
Olivia Scott
Omer Backley
Astrachan
Opal Russell
Ophelia Andrews
Paige Carr
Pamela Berbigier
Paskalia Obell
Peter Jensen
Peter Maple
Phil Downing
Philip Piggini
Phoenix Briscoe
Polly-Anna
Robinson
Priyasha Naidoo
Rachael Ryan
Rachell Dade
Raghav Handa
Rhiannon Newton
Richard Newman
Riley Menard
Rob McCredie
Rosalie Brice
Sabrina Muszynski
Sahana Neville Smith
Sally Hare
Sam James
Samantha Cantor
Samantha Smith
Samya Kerde
Sara Black
Sarah Goroch
Sarah Kalule
Saskia Ellis

Scarlett Fitzpatrick-
Lubowitz
Scarletterose Hobby
Sharon Backley-
Astrachan
Sophia Stratigos
Sophia Wiggins
Sophie
Carathanassis
Sue Andrews
Sue Healey
Tahlia Raper
Tahnnya Randall
Tatiana
Tatjana Reid
Tia Sujarwo
Timothy Constable
Tori Fisher
Tyler Moodley
Tyra Riley
Vanessa You
Vicki Van Hout
Vicky Malin
Victoria Lea
Vilaisan Campbell
Virginia Ferris
Xara Xaineddine
Yashleen Dhot
Zackari Watt
Zainab Kadhim
Zane Carr
Zelda Cianchi
Zsuzsi Soboslay

Academics
Prof Graham
Farquhar
Prof Gene Moyle
Prof Kate Stevens
Nadeesha Kalyani
James Oldham
Dr Luke Hopper
Dr Jeff Meiners
Gwen Korebrits
Rachel O'Loughlin
Dr Shakeh Momartin
Caroline Baum
Dr Amanda Card
Dr Garry Lester

**Artists in the
program 334**
fLiNG ensemble 12
Capoeira dancers 6
Academics 13
CPAN 903

TOTAL 1268

APPENDIX TWO

AUDIENCE ENGAGEMENT

THEATRE AUDIENCE		ONLINE ENGAGEMENT	
Wildebeest and Valley	241	FORM website visits	10431
Watch the Film See the Show	10	FORM website pageviews	21510
Parramasala Films	30	FORM facebook likes	1900
The Golds	22	FORM Twitter	535
RED	179	FORM Enews audience	21600
Moving Well (all events)	144	FORM Youtube views	18130
Above Ground	263	FORM Instagram followers	966
Plenty serious Talk Talk	203	CPAN Enews audience	468
Rainbow Vomit (Riverside)	872	CPAN Facebook likes	470
Sharp Short Dance	339	CPAN Facebook followers	558
Studio Audience	138	Riverside Facebook likes	17808
Total	2441	Riverside Twitter followers	3624
		Riverside Instagram	2075
		Kabuku PR Media engagement	374
		WSLHD Pulse story	570
		WSLHD Email audience	30000
		WSLHD Twitter followers	2000
		Total	133019
EDUCATION AND PROFESSIONAL ENGAGEMENT PARTICIPATION		TOTAL AUDIENCE ENGAGEMENT	
Get Moving	187		114650
Dancenorth Masterclass	13		
Choreographic Workshops	67		
Big Dance workshops	24		
CPAN workshops	19		
Learn the Repertoire	52		
Sharp Short Dance participants	155		
Artists in Residence	39		
DirtyFeet OOTS	3		
Encounter Bega Residency	20		
Encounter Auditions	40		
Encounter	31		
Dance for Parkinson's workshop	50		
Total	700		

APPENDIX THREE

WEB STATISTICS
WEBSITE TRAFFIC JAN-DEC 2018



APPENDIX FOUR

FINANCIALS

THIS IS AN ABRIDGED VERSION OF FORM DANCE PROJECTS 2018 AUDIT.
FULL VERSION IS AVAILABLE ON-LINE AT THE ACNC WEBSITE.

Statement of Surplus or Deficit and Other Comprehensive Income

For the year ended 31 December 2018
Form Dance Projects Incorporated

	Note	2018 \$	2017 \$
Revenue	4	338,401	449,099
Other income	4	12,737	260
Administration expenses		(14,802)	(12,390)
Legal & Governance expenses		(636)	(2,044)
Marketing expenses		(20,232)	(43,217)
Employee benefits expense	10	(204,855)	(189,002)
Production expenses		(122,334)	(197,320)
Surplus/(deficit) before income tax		(11,721)	5,386
Income tax expense	3.6	-	-
Surplus/(deficit) for the year		(11,721)	5,386
Other comprehensive income for the year, net of income tax		-	-
Total comprehensive income/(loss) for the year		(11,721)	5,386

This statement should be read in conjunction with the notes to the financial statements.

Statement of Financial Position

For the year ended 31 December 2018
Form Dance Projects Incorporated

	Note	2018 \$	2017 \$
Assets			
Current			
Cash and cash equivalents	5	264,018	220,625
Trade and other receivables	6	7,737	3,462
Other assets	7	2,084	9,125
Current assets		273,839	233,212
Non-current			
Property, plant and equipment	8	-	-
Non-current assets		-	-
Total assets		273,839	233,212
Liabilities			
Current			
Trade and other payables	9	66,697	59,116
Employee provisions	10.2	6,908	6,698
Current liabilities		73,605	65,814
Non-current			
Employee provisions	10.2	7,827	5,881
Grants liabilities	11	143,000	100,000
Non-current liabilities		150,827	105,881
Total liabilities		224,432	171,695
Net Assets		49,407	61,517
Equity			
Retained earnings		49,407	61,517
Total equity		49,407	61,517

This statement should be read in conjunction with the notes to the financial statements.

Statement of Cash Flows

For the year ended 31 December 2018
Form Dance Projects Incorporated

	Note	2018 \$	2017 \$
Operating activities			
Receipts from:			
• Customers		47,362	74,664
• Donors		675	600
• Government grants		394,460	330,000
• Interest income		1,275	1,728
Payments to clients, suppliers and employees		(400,379)	(484,261)
Net cash provided by/(used in) operating activities		43,393	(77,269)
Net change in cash and cash equivalents		43,393	(77,269)
Cash and cash equivalents, beginning of year		220,625	297,894
Cash and cash equivalents, end of year	5	264,018	220,625

This statement should be read in conjunction with the notes to the financial statements.

Statement of Changes in Equity

For the year ended 31 December 2018
Form Dance Projects Incorporated

	General Funds	Total Equity
	\$	\$
Balance at 1 January 2017	56,131	56,131
Surplus for the year	5,386	5,386
Other comprehensive income	-	-
Total comprehensive income for the year	5,386	5,386
Balance at 31 December 2017	61,517	61,517
Balance at 1 January 2018	61,517	61,517
Adjustment to retained earnings	(389)	(389)
Amended opening balance 1 January 2018	61,128	61,128
Deficit for the year	(11,721)	(11,721)
Other comprehensive income	-	-
Total comprehensive loss for the year	(11,721)	(11,721)
Balance at 31 December 2018	49,407	49,407

This statement should be read in conjunction with the notes to the financial statements.



Image: Nino Tamburri, RED



PR AGENCY

KABUKU[®]

WEBSITE DESIGNER

FORM DANCE PROJECTS WORKS WITH

ACT Government
Ausdance NSW
Australia Council for the Arts
Belconnen Arts Centre
Blacktown Arts
Bundanon Trust
Campbelltown Arts Centre
Critical Path
Cultural Performing Arts Network
Dance Development Centre
Dance for Parkinson's Australia
Dance Makers Collective
Dancehouse
Dancenorth
DirtyFeet
DUTI
fLiNG Physical Theatre

Force Majeure
Information & Cultural Exchange
Legs On The Wall
Liz Lea Productions
NAISDA Dance College
Parramasala
ReadyMade Works
STARTTS
Sydney Dance Company
Sydney Youth Orchestra
The Joan
University of Wollongong
University of New South Wales
Western Sydney Business Chamber
Western Sydney University
Western Sydney Youth Orchestra
Youth Connections

SPONSORS

Ausdance NSW
Bloch
Brent Street
Capezio
Catapult Dance
Dance Australia
Dance Central
Dance Makers Collective
DirtyFeet
Energetiks
Performance Platforms
Phly Crew
Seet Dance
Stalker Theatre
Sydney Dance Company
Village Nation

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

