



ANNUAL REPORT 2021

FORM

DANCE PROJECTS

FOSTERING DANCE CULTURE
IN WESTERN SYDNEY

form.org.au



FORM DANCE PROJECTS RESPECTFULLY ACKNOWLEDGES THE TRADITIONAL CUSTODIANS OF THE LAND ON WHICH WE WORK AND DANCE: THE BURRAMATTAGAL PEOPLE AND CLANS OF THE DARUG NATION. WE PAY OUR RESPECTS TO DARUG ELDERS PAST, PRESENT AND EMERGING. WE CELEBRATE THE CONTINUING CULTURE OF ABORIGINAL AND TORRES STRAIT ISLANDERS AND EXTEND OUR RESPECT TO ALL FIRST NATIONS PEOPLE.

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TWO, Raghav Handa and Maharsiti Raval
Image: Joseph Mayers

ABOUT US

Emerging 22 years ago through a Create NSW and City of Parramatta community outreach initiative, FORM has grown into a vital arts organisation firmly anchored in Western Sydney. Uniquely placed in the Australian independent dance sector as both presenter and producer, FORM drives an artistic program engaging a community of local, national and international dance artists.

Our purpose is to rigorously support independent Australian dance artists and develop audiences for contemporary dance. FORM exists to provide opportunities for Australian independent dance artists to create, experiment, present new work and connect with audiences. We support artists at all stages of their career, develop their national and international profiles and provide valuable professional development opportunities.

FORM's vision is ambitious. In Parramatta, rapidly transforming into Sydney's central city, we work in an environment reflective of a future Australia. Alongside independent dance artists, we embrace the diversity of young Western Sydney dancers from many cultural communities to challenge the face of Australian contemporary dance. We build on our expertise in the contemporary dance sector and offer something new to artists and audiences.

FORM's program spans four key areas – presentation and producing, education, community engagement and audience development. The interconnectedness of these activities is vital for wider understanding and appreciation of Australian dance culture in a shifting contemporary context. As one of the leading presenters of independent dance in Sydney and Australia, FORM is the place artists come to premiere new dance work and realise their artistic vision. Our signature Dance Bites program is acclaimed for

its 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 placed alongside those of promising newcomers.

FORM takes risks. We commission and produce large innovative new Australian dance works, made in Parramatta, Western Sydney. In collaboration with diverse partner companies and leading Australian independent choreographers and artists, we extend professional development opportunities for mid-career to established artists to create and collaborate in the making of innovative new work.

FORM provides unique opportunities for young people in Western Sydney. We increase their exposure to renowned choreographic practice, contribute to artform appreciation and develop young audiences. We play an important role in fostering the next generation of dance makers. Through our enlivening education program, we provide access and participation in dance culture for early-career artists and performing arts students. Underpinning the artistic program and as a companion to our Dance Bites program, the education program includes skills development, workshops, Q&A sessions and masterclasses. The annual Sharp Short Dance Festival for choreographers and dancers 21 and under offers young artists a unique opportunity to experience a presentation environment supported by industry peers.

FORM's partnerships are vital to our work. We have developed and maintained numerous relationships across industry sectors and across Western Sydney that will continue to help us forge new ground and broaden opportunities for the dance sector. Our many successes over the last

two decades demonstrate FORM is forging an exciting trajectory, based on unique initiatives and responses to the broader arts landscape.

BOARD EXECUTIVE

CHAIR NARELLE LEWIS

TREASURER PAMELA THORNTON

SECRETARY MELISSA McGRATH
(Until Dec 2021)

BOARD MEMBERS

PROF. PETER HUTCHINGS

DR. JULIE-ANNE LONG

BODEN EVANS (Until Jun 2021)

SIMON VINCENT (Until Jun 2021)

SIDDHARTHA KAPOOR

ANDREW DEMETRIOU (Until Jun 2021)

KATHERINE PFAHL

TEAM

DIRECTOR ANNETTE McLERNON
(Jan 1 to Jun 30 2021)

ACTING DIRECTOR AGNES MICHELET
(July 1 to Dec 31 2021)

EXECUTIVE PRODUCER

ANNETTE McLERNON

PROGRAM MANAGER AGNES MICHELET

BUSINESS MANAGER SALLY EBERT

ADMIN AND MARKETING CO-ORDINATOR
NAOMI HIBBERD

BLOGGER IN RESIDENCE VICKI VAN HOUT
SHARP SHORT DANCE ARTISTIC PRODUCER
SALLY DASHWOOD

WE ARE HERE ASSOCIATE ARTIST

EMMA SAUNDERS (Jan 1 – Jun 30 2021)

WE ARE HERE COMPANY CO-ORDINATOR

SARAH-VYNE VASSALLO (Jan 1 – Jun 30 2021)

INTERN JOSHUA SHERWOOD
(From Nov 11 2021)

MESSAGE FROM THE CHAIR

Another year and, it seems, another plan needing to be made to keep Western Sydney dancing. The effects of the global pandemic continue to be felt, and profoundly so by our artists and arts organisations. In the face of ongoing challenges, FORM has again managed to ride the wave, remaining nimble and through the sheer hard work of our indefatigable team, enabling programs to continue across 2021.

Like many companies, FORM's annual program was scheduled with high hopes of rolling out as planned, only to have it thwarted by Lockdown 2.0 in June. However, some works presented early in the year such as *TWO*, by Raghav Handa, were warmly and critically well received by returning audiences. *TWO* has since gone on to be presented at Adelaide's OzAsia Festival, pointing to the key role FORM plays in raising the national profile of independent dance artists.

Our digital capacity and know-how were again - by necessity - sharpened this year. With harsh restrictions still in place, the Sharp Short Dance festival was presented in digital format in October for the second time, and unexpected benefits were found through increased numbers of young artists based outside of Sydney submitting their work. With digital platforms a natural medium for young people to create and communicate ideas, we look forward to

evolving this core program into a hybrid delivery model next year.

At a May 2021 planning day, the board and staff reconfirmed our priority to widen FORM's profile and grow support for the company through 2022-24. Identifying strategies to secure sustainability and viability, we have launched our first major fundraising campaign supported by Creative Partnerships Australia through their Plus1 program. Funds raised will go towards our annual Sharp Short Dance festival for young, emerging dance artists from Western Sydney and beyond, ensuring that the potential of our future creatives can continue being nurtured.

The Board also prioritised resources to ensure continued impacts of COVID-19 could be managed. Director, Annette McLernon, took well-deserved long service leave in the second half of 2021, continuing as Executive Producer on Special Projects and securing RISE funding and our Program Manager, Agnès Michelet, stepped into the Director role. We thank Agnès for her excellent work over this period!

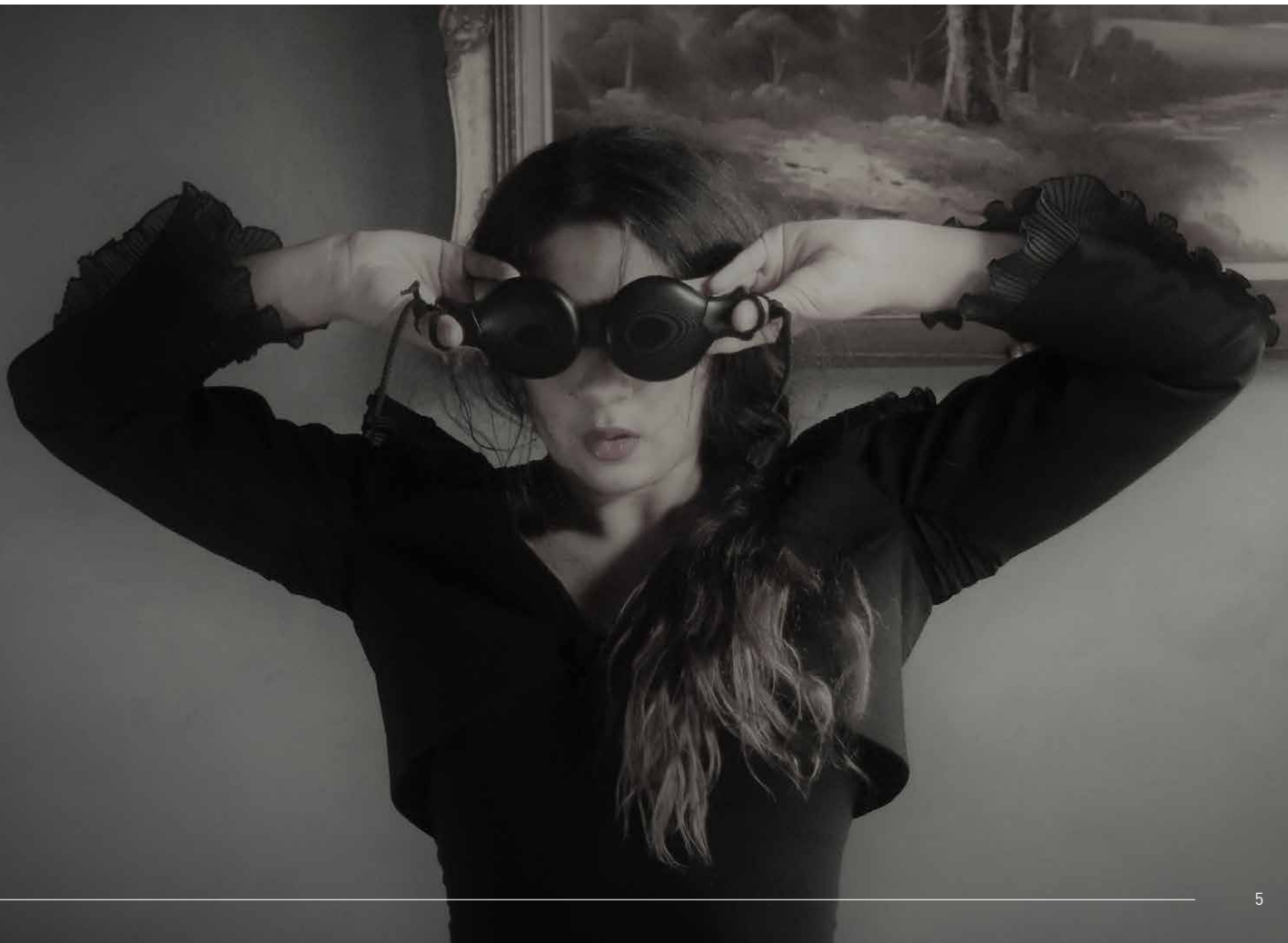
We are very grateful for the financial funding provided to us by our government supporters at Federal, State and local levels, and we thank the ongoing support of Robert Love, Craig McMaster and the team at Riverside Theatres Parramatta throughout

another very challenging year. Federal support through RISE Funding which we've been so fortunate to secure, ensures support and facilitation of presentation opportunities for artists at all points in their career, with a new major work by renowned director and choreographer Meryl Tankard on the horizon in 2022.

My fellow Board members cannot go unmentioned for their continuing hard work and support of FORM, and their contribution to ensuring strong governance and strategic direction will equip us well into the future. I would also like to acknowledge outgoing Board members, who gave time and invaluable professional input to the company from 2019-21: Vice Chair Andrew Demetriou, Boden Evans, Simon Vincent and Melissa McGrath.

The coming year will continue to be challenging for our industry and our artists, as we settle into a new 'COVID-normal'. I'm proud that FORM continues to be a crucial voice in advocating, cheering for and most critically, supporting the work and voices of our independent dancemakers.

Narelle Lewis
Chair



PROGRAM OVERVIEW 2021



Like so many of our colleagues in the dance industry, 2021 has been another year of stop and go on yet another unprecedented scale.

FORM emerged hesitantly into the new year, at Sydney Dance Company studio in January 2021, under the cloud of Delta in the city, for a two-week group residency of *MASKED*, an interdisciplinary choreographic intensive, directed and mentored by the legendary Meryl Tankard AO, commissioned and produced by FORM. Collaborating artists included composer-pianist Elena Kats-Chernin AO, and photographer and visual artist, Régis Lansac OAM, with 8 independent dance makers, selected from 40 artists through an Expression of Interest, including Jana Castillo, Cloé Fournier, Billy Keohavong, Callum Mooney, Thubalethu Ndibali, Katina Olsen, Jeremy Santos, and Reina Takeuchi. *MASKED* provided the opportunity for these dance makers to have paid time to reflect and develop their own dance practice, to meet new artistic collaborators, while creating new dance solos.

There was an extraordinary wind of excitement as we gathered in the courtyard of Riverside Theatres for the opening night

of our first Dance Bites season, *TWO*, in February. Raghav Handa and Maharshi Raval's humorous feast of music and dance interaction was the perfect remedy to celebrate the return to a kind of "norm", albeit wearing masks and learning the art of sitting without drinking. Our call for audiences to return to the theatre with confidence was heard with box office exceeding expectations. In May, Anton and Brianna Kell took up the grand stage of Riverside with an explosion of beats and hypnotic moves in *NARCIFIXION*.

Anton's exceptional chemistry with young people was on full display with sold out Learn the Repertoire, See the Show workshops both live and online. Beforehand, we had welcomed more than a hundred school students to our annual choreographic workshops in partnership with Sydney Dance Company equally thrilled to be back with face-to-face teaching "en masse" and in the studio.

None of this joyful "reopening" had us prepared for what was to follow. In mid-June the bells of cancellation doom rang again and knocked down the two 2020 Dance Bites seasons which we had

feverishly reprogrammed from 2020 to 2021. *The Tap Affect* by the newly formed Australian Tap Dance Company was the first to fall. It was not just cancelled twice, but three, four times before finally re-emerging in mid-December. The co-presenting partnership with Riverside Theatres proved to be critical to support the artists through those difficult months and remain hopeful that their long-rehearsed work could be premiered by the end of the year. And so they did, and what a joy it was! How much we had missed these suspended moments of disbelief as we watched their extraordinary prowess in the liveliest tap shoes. Then in the midst of State border closure chaos, *Double Beat* by Sara Black fell. By that stage, we were deep in lockdown, Parramatta being hit by the harshest regulations enforced by the NSW Government for Western Sydney.

Through Riverside Theatres, Create NSW provided some welcomed relief in supporting FORM to overcome box office loss whilst expenses were still engaged to pay for cancelled seasons. We entered the race for vaccination. COVID safe plans were amended at lightning speed keeping the whole industry busy rewriting rules.



Ausdance NSW played an invaluable role in sharing expertise, sifting through regulations, so we may confidently start reopening our rehearsal studios to artists.

In September, the Federal Government announced FORM Dance Projects was a successful recipient of the much needed, Restart Investment to Sustain and Expand, (RISE) funding. This enables FORM over the next two years to sustain the key commissioning and producing element of our artistic program, and expand and develop our nascent digital platform.

With RISE, FORM secured creative development and presentation funds for our special project, *Kairos*, directed by choreographer, Meryl Tankard AO, and composed by Elena Kats-Chernin AO, with visual artist, Régis Lansac OAM, collaborating with a new generation of dance makers. Leaping from the foundations of *MASKED*, this new work, *Kairos*, speaks to these times, through the history of time. We experience our contemporary 21st century world collapsing and expanding through a concertina of disaster, crisis, chaos and suffering. All seen through the experience of a pandemic that has kept us isolated, and impacted the very essence of dance,

the artform of touch.

The first artists to return in our Northmead studio were the WE ARE HERE Company for their weekly evening rehearsals. Already, we were hitting November!

Meanwhile, we rapidly had to “pivot” again our Sharp Short Dance festival to an even more radical digital format. Riverside Theatres introduced us to the marvels of Streamyard. The term Watch Party stuck and became our lifeline to deliver a festival like no other.

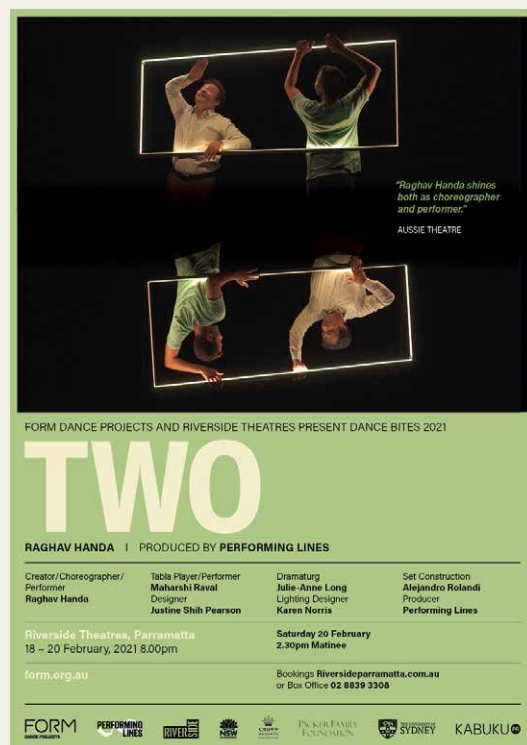
Once again, our young artists overwhelmed us by their talent and resilience. From their strict lockdowns, unable to reach out to their teacher, their friends, class mates and collaborators, they filmed themselves at home, in their deserted streets, seascapes, woods. They spoke poetry, wrote stories, found in their homes boundless inspiration for choreographic ideas. The ensemble works came from “interstate”, the blessing of digital access. Watching their submissions as they trickled through kept our spirits high. The entire FORM team, formidable Artistic Producer, Sally Dashwood, generous and fabulously expert judges, worked from

home throughout the many months of production. Heats were presented on FORM’s website and the Final streamed from our homes. Sharp Short Dance Digital 2021 was a gift by our young generation of dance makers. Dance film alongside live performance is a form in which our young people excel and this will have to be the strongest legacy of those past two years of unimaginable disruption.

Our belief in the younger generation has never been stronger. It is no coincidence that for the first time, we have been successful with receiving support from Creative Partnerships to launch a campaign for Sharp Short Dance in 2022. The campaign will run until May 2022. Every donated dollar will be matched by Creative Partnerships. Young people breathe through our foundations, we honour their spirit, we now ask everyone to donate to ensure their talent keeps thriving on screen and on stage, long live Sharp Short Dance!

Agnès Michelet,
Acting Director (Jul – Dec 2021)

Annette McLernon,
Director (Jan – Jun 2021)
Executive Producer (Jul – Dec 2021)



MARKETING AND 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 and video artists 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 continues to work with Jala Design who created our website design 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 keeps engaging highly regarded publicist company Kabuku PR to gain excellent media exposure for all its presentation programs including Dance Bites and Sharp Short Dance. This ensures that our artists gather valuable reviews and audience interest in their work.



TWO, Raghav Handa - Image: Heidrun Löhr

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.

Since 2013, FORM has ventured into commissioning and producing large scale, genre-defying festival productions. These commissions support artform development, enhance professional development and the dance practices of early career to established dance artists. Through our entire artistic program FORM fosters career pathways, provides employment, and promotes the "Made in Parramatta" reputation and brand.

MASKED – CHOREOGRAPHIC INTENSIVE

MERYL TANKARD AO | ELENA KATS-CHERNIN AO | REGIS LANSAC OAM
COMMISSIONED AND PRODUCED BY FORM DANCE PROJECTS

JANUARY – APRIL 2021



MASKED is a series of solos exploring notions of threat, extinction, social unrest and identity experienced globally right now through climate change and pandemic. Tankard is interested in mentoring the current generation of independent Australian dancemakers to explore their own choreographic and performative practice. These celebrated artists led an immersive residency at Bundanon in December 2020, where they initiated the framework with the dance artists to create a series of individual solos or duets, at their most profound when presented together, in personal response to a painting by modernist painter Sidney Nolan. The natural bush environment on the banks of the Shoalhaven River, post 2020 bushfires, and selected rare and radical spray painted portraits by Sidney Nolan from his little known *Head* series in the 1980's, in the Bundanon collection, were an inspiration for Meryl and the artists.

The group choreographic residency continued at Sydney Dance Company in January 2021 and the individual dance artists developed their solos in studios throughout February-March 2021 with a final intensive at Riverside Theatres in Parramatta in April. This culminated in an intimate and dramatic showing on Riverside Stage for industry peers and presenters revealing *MASKED*, a series of highlights from their solos reflecting the current zeitgeist of humanity, responding to pandemic, social and political unrest and climate change in an uncertain and challenging world.

Thanks to Robert Love and Riverside Theatres, Create NSW Arts Rescue and Restart Stage 2, Packer Family Foundation, Bundanon Trust, City of Parramatta and Australia Council Resilience Create funding.

CHOREOGRAPHIC MENTOR AND DIRECTOR MERYL TANKARD AO
COMPOSER ELENA KATS-CHERNIN AO
VISUAL ARTIST REGIS LANSAC OAM
DANCE MAKERS JANA CASTILLO, CLOE FOURNIER, WILLIAM KEOHAVONG, CALLUM MOONEY, THUBALETHU NDIBALI, KATINA OLSEN, JEREMY SANTOS, REINA TAKEUCHI

EXECUTIVE PRODUCER
ANNETTE McLERNON
PRODUCTION COORDINATOR
NAOMI HIBBERD



MERYL TANKARD AO – DIRECTOR

Meryl Tankard AO, undoubtedly one of Australia's leading contemporary artists, is internationally acclaimed for the "emotional punch packed into her inventive choreography". Having leapt to fame in Europe with Pina Bausch and the radical German Wuppertaler Tanztheater, as one of Bausch's leading performers, Tankard returned to Australia to create a dance aesthetic all her own. As a director and choreographer Tankard is revered for her dynamic intuitive movement, challenging, encouraging and drawing out each performer's own set of movements through improvisation and experimental techniques. Tankard's practice explores a vast lexicon of human experience and human movement from the dark and challenging, ugly and beautiful, to the humorous and joyful. Tankard has had a prolific career as a performer, choreographer and director, with an inspiring canon of work that has been a seminal influence in the development of Australian contemporary dance and dance theatre. In 2019 Tankard was honoured with an Officer of the Order of Australia for her distinguished services to the performing arts.

ELENA KATS-CHERNIN AO – COMPOSER

Elena Kats-Chernin has created works in nearly every genre. Among her many commissions are pieces for Ensemble Modern, Australian Chamber Orchestra, Australian World Orchestra, the Adelaide, Tasmanian, Melbourne and Sydney Symphony Orchestras, the Australian Brandenburg Orchestra, City of London Sinfonia, Swedish Chamber Orchestra and the North Carolina Symphony. Her colourful, energetic, and often propulsive music has been choreographed by dance-makers around the world. In 2000 she collaborated with choreographer Meryl Tankard on *Deep Sea Dreaming* which was broadcast to an audience of millions worldwide as part of the opening ceremonies of the Sydney 2000 Olympic Games. In 2002 Elena collaborated with Meryl Tankard again, composing the score for the ballet, *Wild Swans*, commissioned by the Australian Ballet and Sydney Opera House which premiered at the Sydney Opera House in 2003. In 2019, Elena Kats-Chernin was appointed an Officer of the Order of Australia for Distinguished Service to the Performing Arts, particularly to music, as an orchestral, operatic and chamber music composer.

RÉGIS LANSAC OAM – VISUAL ARTIST

Régis Lansac is a visual artist, photographer, video maker who has been working in collaboration with choreographer/director Meryl Tankard since 1984. His work is represented in the National Gallery of Australia, the Art Gallery of South Australia, the National Library and private collections in Australia and overseas. Between 1981-1989 Régis documented Australian performing arts as a theatre and dance photographer. He worked as a stills photographer for film and TV, including Jane Campion's *Sweetie*. During this time Régis developed an interest in integrating photographic projections into stage performances. He worked with a variety of companies and artists at the time including The Sydney Front, One Extra Company, Entr'acte. His first major collaboration with Meryl Tankard, was in 1988, on her one woman show *Two Feet*. Régis received the Medal of the Order of Australia in 2019 for his service to Photography and Visual Design.



TWO, Maharshi Raval and Raghav Handa
- Image: Heidrun Löhr

TWO

RAGHAV HANDA

WORLD PREMIERE

PRODUCED BY PERFORMING LINES

18 – 20 FEBRUARY

CREATOR/CHOREOGRAPHER/

PERFORMER RAGHAV HANDA

TABLA PLAYER/PERFORMER

MAHARSHI RAVAL

DESIGNER JUSTINE SHIH PEARSON

DRAMATURG JULIE-ANNE LONG

LIGHTING DESIGNER KAREN NORRIS

LED FRAME CONSTRUCTION

ALEJANDRO ROLANDI

PRODUCER PERFORMING LINES

LOCATION RIVERSIDE THEATRES

PARRAMATTA, LENNOX THEATRE

TWO sees Raghav Handa's long awaited return to FORM's Dance Bites seasons following his acclaimed solo *Tukre* presented in 2015. An Australian choreographer and performer of Indian heritage, Raghav has worked with Sydney Dance Company, Force Majeure, Contemporary Asian Australian Performance, as well as First Nations choreographers Vicki Van Hout and Marilyn Miller. In his impressive career Raghav has developed a unique movement style, which weaves together swift circular movement patterns of Kathak dance with robust contemporary vocabulary.

Raghav's work subverts the conventional wisdom underpinning traditional Indian Kathak. Central to the form is the hierarchy between musician and dancer. The former leads and latter follows; a principle as old as Kathak itself. With long-time collaborator and Maestro Tabla player Maharshi Raval, Raghav asks what happens when these roles are reversed? What happens when the musician comes

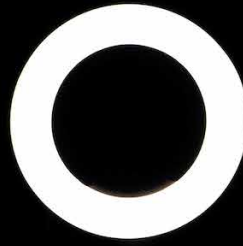
into the dancer's space? What happens if the dancer sets the rhythm; if the dancer takes control? What creative potential lies in respectfully challenging tradition?

In classic Raghav Handa style *TWO* is playful, full of humour, physically demanding, and treats its subject matter with the grace and reverence it deserves.

★ ★ ★ ★ ★

"TWO is as much a celebration of culture as it is a clap back to dogma and Raghav's artistic expression is an aesthetic of possibility of what contemporary Australian dance can be if it embraces its plurality."

Nithya Nagarajan,
AUDREY Journal, 19 February 2021



Anton and Brianna Kell - Image: Jhunry-Boy Borja

NARCIFIXION

ANTON

WORLD PREMIERE

13 - 15 MAY
LIVESTREAM 15 MAY

**DIRECTOR/CHOREOGRAPHER/
PERFORMER** ANTON
CHOREOGRAPHER/ PERFORMER
BRIANNA KELL
COMPOSER JAI PYNE
LIGHTING DESIGNER STEVE HENDY
EDUCATION CONSULTANT
SHANE CARROLL
PRODUCER ANTON
LOCATION RIVERSIDE THEATRES
PARRAMATTA

Led by powerful performers Anton and Brianna Kell, *NARCIFIXION* is a dark and humorous work about narcissism. This pertinent, highly detailed and expansive contemporary dance duet examines identity in the digital age. Inspired by narcissistic behaviour epidemically prevalent across the screen space, *NARCIFIXION* explores physical characters, who are in a constant state of exhibiting and observing themselves. Tapped, scanned and swiped, this enticingly strange world is jam packed with riotous dance, physical characters and over the top theatricality.

Set in tune to the deep synth vibes of Jai Pyne and illuminated by Steve Hendy, the dance of *NARCIFIXION* is dense, superficial, super serious and profoundly absurd.

"This project has been supported through a City of Parramatta Council Creative Economy Grant"

"Incredibly fun, great performances, very exciting to see work like this in Parramatta!"

"Mesmerising, funny, thought provoking, awe inspiring."

"Great fun, Physical, flirty."

– Audience Responses



The Tap Affect, The Australian Tap Dance Company - Image: Dom O'Donnell

THE TAP AFFECT

THE AUSTRALIAN TAP DANCE COMPANY

WORLD PREMIERE

15 - 17 DECEMBER

DIRECTORS/CHOREOGRAPHERS

PETA ANDERSON, BRIANNA TAYLOR,
JACK EGAN, THOMAS J EGAN

PERFORMERS THOMAS J EGAN,
PETA ANDERSON, JACK EGAN,
CHARLES CAMERON, JULIAN BONSER,
MICHAELLA MEAD, REID PERRY

PIANIST ANDY FREEBORN

LOCATION RIVERSIDE THEATRES
PARRAMATTA

*"Listen to my feet and I will tell you the story
of my life."* John Bubbles

Following a cracker performance with the
Tap Pack in 2013, internationally renowned
tap dancers Peta Anderson (*Eireborne*,
Drummer Queens), Jack Egan (*The Tap*
Pack, *Australian Tap Coach*), Brianna Taylor
(*RAW*, *Rythmatic*) and Thomas J Egan (*The*
Tap Pack, *Tap Dogs*) launch their newly
founded company, The Australian Tap
Dance Company.

Joined by four of Australia's most
virtuosic tap dancers and a pianist, *The*
Tap Affect is the company's inaugural
work. Gathered for the first time on stage
they celebrate the great influential tap
legends, sometimes lesser-known, that
have inspired their journey. To famous big
band jazz tunes of the 20s, 40s and current
times, each dancer delves into their deeply
personal bond to tap dancing, showcasing
their unique style and story.

**"A big thank you to you for your
support, endurance and kindness
on *The Tap Affect*. You offer great
opportunities for artists and we
are super grateful for everything
you do."**

Thomas J Egan

MEDIA

TOTAL ANNUAL MEDIA LISTINGS: 120

TV Broadcast Segment Footloose Friday, Studio 10: 31,500

"Ever elegant, Raghav Handa ... can display the vibrancy of a puppy and the friskiness of a colt... TWO's clever framing of the complexities and joys of modern Kathak within an amiable, everyday conversation between artist friends makes for vitally engaging theatre"

Keith Gallash, Realtime, 25 February 2021

★ ★ ★ ★ ★

"(Raghav) shone like the sun".

Nithya Nagarajan, AUDREY Journal, 19 February 2021

★ ★ ★ ★ ★

"This is a delightful encounter between a musician and a dancer, sparked by humour and the friendly power play of two artists whose art forms compete and collaborate ... [Handa's] fast footwork is dazzling and his body has ribbon-like pliancy."

Jill Sykes, Sydney Morning Herald, 19 February 2021



TWO, Footloose Friday Studio10, Raghav Handa and Maharshi Raval - Image: Isabella Feros



"This is a curious offering. The title sets the theme: narcissism and the prospect of a nasty fate awaiting you if you get caught up in your "virtual" identity. The multiple screens of the digital age play the villain, inviting people to focus on the way they look and how they might think others see them."

Jill Sykes, Sydney Morning Herald 13 May 2021

"Anton and co-choreographer Brianna Kell danced admirably as if their narcissists' lives depended on it, in manic survival workouts with locked-in look-at-me smiles demanding infinite reward".

Keith Gallash, Realtime, 17 June 2021

"Driven by the compelling logic of intensifying self-obsession and self-destruction, realised with meticulously executed dance, comic self-aggrandisement and the pathos of failed connection, Narcifixion is cogent and variously funny, acerbic and affecting"

Keith Gallash, Realtime, 17 June 2021

NARCIFIXION, Brianna Kell - Image: Heidrun Löhr

★ ★ ★ ★ ★

"The Tap Affect offers a fast-talking conversation between seven pairs of feet. They rarely draw breath for nearly an hour in an invigorating show from the newly formed Australian Tap Dance Company."

Jill Sykes, Sydney Morning Herald, 20 December 2021

★ ★ ★ ★ ★

"Each number moves swiftly into the next – barely a moment to applaud – and occasionally there is a surprise, like the neatly timed comedy duo."

Jill Sykes, Sydney Morning Herald, 20 December 2021

★ ★ ★ ★ ★

"How is it that the elegant Thomas J Egan and the vigorous Jack Egan can make complex demanding rhythms seem so effortless, so mesmerising?"

Catherine Skipper, The South Sydney Herald, 20 December 2021



The Tap Affect, Peta Anderson, The Australian Tap Dance Company - Image: Dom O'Donnell

PlatFORM – PROFESSIONAL DEVELOPMENT



WE ARE HERE Company
Emma Saunders
Image: Dorn O'Donnell

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 2021, Northmead studio and Riverside studio were offered as studio venues operated by Riverside Theatres, courtesy of the City of Parramatta. FORM was able to support Dance Bites rehearsals, creative developments and dance workshop programs supporting professional artists in all stages of their careers.

WE ARE HERE COMPANY

In 2020, hot off the heels from *ENCOUNTER*, commissioned and produced by FORM Dance Projects and presented by Sydney Festival, FORM co-founded the WE ARE HERE Company with the “formidable” and award winning *ENCOUNTER* Artistic Director Emma Saunders.

It was a major achievement to launch a youth ensemble in the heart of a global pandemic, under strict Covid-19 Safe protocols. We are proud of the outcomes of this new, breakthrough contemporary dance company, including the digital work *All That I Am Right Now* commissioned by Parramatta Lanes and presented as a staged performance as part of Sharp Short Dance Digital 2020.

In April 2021, the WE ARE HERE Company hosted a professional development day with Sarah-Vyne Vassallo and Chris Bunton titled *WE ARE INCLUSIVE*. The development day allowed artists to learn about disability culture and inclusive arts practices, capturing both the language and practice around it.

As a consequence of the impact of COVID on local Western Sydney communities over 2020-21 and FORM made the decision to support the company as an artist-led initiative in the community from July 2021 and offer ongoing studio space and

presentation opportunities in 2021 and beyond.

In July, the Northmead studio had to close due to repeated lockdowns. Yet, Emma Saunders and her company continued rehearsing online, before returning to Northmead studio in November 2021 for the development of a new work *Radical Transparency* aimed for presentation in Dance Bites 2022.

ASSOCIATE ARTIST EMMA SAUNDERS
(JAN 1 - JUN 30 2021)

ARTISTIC DIRECTOR EMMA SAUNDERS
(JUL 1 - DEC 31 2021)

COMPANY COORDINATOR
SARAH-VYNE VASSALLO
(JAN 1 - JUN 30 2021)

CHOREOGRAPHIC ASSISTANT
JOSH O'CONNOR

COMPANY MEMBERS FIORELLA BAMBA, EMILY YALI, TAMARA BOUMAN, CYNTHIA FLOREK, BEDELIA LOWRENCEV, JOSH O'CONNOR, GABRIELA GREEN OLEA

GUEST COMPANY MEMBERS
CLAIRE RODRIGUES, ROMAIN HASSANIN, LIAM BERG

ONLINE MASTERCLASSES

During the 2021 Covid-19 lockdowns FORM Dance Projects launched a series of online Dance Bites Digital Masterclasses for independent dancers. The series included 9 Dance Bites choreographers teaching a 1hour 15min Masterclass via Zoom. It showcased a range of Australian choreographic talent, dancers were able to take classes from these leading dance creators from their own home and "Stay in FORM".

SARA BLACK

WEDNESDAY 4 AUGUST 2021

This masterclass was a look into Sara's practice and included a physical exploration of the thematic material researched in the development of *Double Beat*. As well as a physical movement practice, dancers were introduced to focus exercises employed by the artists during the making and performing of the work.

RAGHAV HANDA

MONDAY 23 AUGUST 2021

Raghav's masterclass shared the techniques he used to create the physical language in *TWO*, premiered in February 2021. The class began with a conditioning workout followed by creative movement exercises used in the creation of his work.

CLOÉ FOURNIER

TUESDAY 24 AUGUST 2021

Confined in small rooms the participants were encouraged to "eat the space" they have so they can revive their sleepy dancing bodies carried by good tunes. Cloé led the

participants through a series of exercises allowing them to let go of all the worries of the time, take a breath, bounce, shake, align, move from the spine and trick the brain just because.

ANTON

WEDNESDAY 25 AUGUST 2021

Anton's masterclass was a joyful contemporary dance class that invigorated the body and spirits. Participants got an insight into Anton's physical and creative process as well as a much needed energetic boost.

PEPA MOLINA

THURSDAY 26 AUGUST 2021

Pepa's masterclass was an introduction to Flamenco Dance with a twist – "Barefoot Flamenco". Participants got to feel the connection to the earth while learning to dance Flamenco.

CRAIG BARY

WEDNESDAY 8 SEPTEMBER 2021

Craig's masterclass class consisted of a gentle contemporary release and yoga inspired movement practice that Craig had been using to keep himself moving during lockdown. It was suited for small spaces so participants were able to do the full class in their homes.

OMER BACKLEY-ASTRACHAN

WEDNESDAY 15 SEPTEMBER 2021

Omer discussed key issues and questions on improvisation and intuition and led participants through his movement practice followed by an open sharing.

LUCKY LARTEY

WEDNESDAY 22 SEPTEMBER 2021

Lucky's class with an Afro – contemporary warm up and moved into exploring his new work in development, *Sankofa Moving Architecture*. Lucky shared images and film relating to investigations of *Sankofa Moving Architecture* and progressed into making movement with the participants investigating bodies and objects in space, and the fine line when these meld into one, where both positive and negative space become the dance.

VICKI VAN HOUT

WEDNESDAY 29 SEPTEMBER 2021

Vicki asked participants to kick up the dirt on the carpet as we navigated the new 'country' of interior topographies. Vicki's practice is based on her 30 plus years as an advocate of Australian indigenous focussed contemporary dance, exploring all the many potential manifestations that spring to mind and body.

"FORM always produces really high quality events and opportunities. I always get so much out of everything I engage with. There is such a sweet community that has accumulated around this organisation and I am so thrilled to be a part of it in many small ways."

Masterclass participant

"A great initiative to have some online content while things are so uncertain."
Amy Wiseman, WA independent artist



Champions 2017, Melanie Palomares and Marnie Palomares - Image: Heidrun Löhr

STUDIO RESIDENCIES

We welcome in the studio our program artists as well as guest artists in creative development. FORM's studio was closed most of this year due to Covid19 NSW public health orders. FORM continued to support artists by opening up a digital studio residency utilising the Pro Zoom account. Artists were able to utilise this account to have uninterrupted meetings, remote rehearsals, classes and research time.

ZOOM RESIDENCIES

KAREN KERKHOVEN

29 JULY – 9 SEPTEMBER

Karen held weekly sessions which initiated her newest adventure Artists Brigade, where artists support artists beyond borders.

ARTISTS Liliana Occhiuto, Lily Gonscak, Melody Rachel

SARAH GOROCH

27 AUGUST

ARTISTS Liam Berg, Ash Veitch, Sabrina Muszynski

IN THE RESIDENCIES

WE ARE HERE COMPANY

25 OCTOBER – 14 DECEMBER

The WE ARE HERE Company is a breakthrough contemporary dance company comprising of 11 powerful performers (aged 20-30 yrs) who are open minded, able to dance with 'heart' and exhibit performative and choreographic potential.

ARTISTS Sarah-Vyne Vassallo, Fiorella Bamba, Emily Yali, Cynthia Florek, Bedelia Lawrence, Josh O'Connor, Claire Rodrigues, Romain Hassanin, Liam Berg, Gabriela Green Olea, Saskia Ellis (Secondment), Rachelle Silsby (Intern)

PEPA MOLINA

1 – 4 DECEMBER

Compañía Pepa Molina (Est. 2004) created Flamenco Ensemble "Las Flamenkas" in 2017 to provide unique performance opportunities to emerging Flamenco artists in NSW. Since their inaugural performance at the Spanish Film Festival Sydney in 2017, the Ensemble has become a popular programming choice across many Festivals and venues in NSW.

AGAL DANCE COMPANY

18 – 19 DECEMBER

Agal Dance Company was established in August 2018. The company explores the style of Bharathanatyam (South Indian Classical Dance) through contemporary and modern world techniques.

ARTISTS Vishnu Arunasalam, Suresh Rajendran, Shobana Suresh, Nikki Sekar, Vishni Ravindran, John Napier

Total days in residency: 121



AUSPICE

INFUSION, NO MOVEMENT, NO SOUND JAMESTOWN COLLECTIVE

1 – 5 JUNE SYDNEY OPERA HOUSE

Celebrating African, Indian and Australian rhythms with a global collective of contemporary and traditional dance and music. Infusion No Movement No Sound weaves together a tapestry of African cultures into a vibrant demonstration of contemporary dance and music from global artists. Jamestown Collective, now situated in Sydney.

ARTISTS Lucky Lartey (Ghana), Girls on Tap's Sally Dashwood (Australia), spoken word Michael St George (Jamaica and Canada), musicians Yacou Mbaye (Senegal), Maharshi Raval (India) on Tabla and Byron Mark (Australia). Produced by Kiri Morcombe.

AWO, Raghav Handa and Maharshi Raval
Image: Joseph Mayers

TransFORM EDUCATION PROGRAM



NARCIFIXION, Anton and Brianna Kell
Image: Heidrun Löhr

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 (Learn the Repertoire, See the Show), auditions and a youth dance festival.

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 the workshop, students experience a matinee performance and post show Q&A with the artistic team.

NARCIFIXION

With the growth of FORM's digital landscape, Anton was able to facilitate three different formats of Learn the Repertoire, See the Show for *NARCIFIXION* in 2021.

The first was a digital package including a workshop via Zoom and the livestream of the show with Q&A. The second was an offsite workshop at Ev&Bow studios and the students attended the live matinee performance and Q&A at Riverside Theatres. The third was the standard Learn the Repertoire, See the Show delivered in the theatre.

PARTICIPANTS 218

TEACHERS 8

PARENT 1

SCHOOLS 7

This project has been supported through a City of Parramatta Creative Economy Grant.

"You have given my students such a sophisticated experience. It reminded me of dance lecturers at university Gary Stewart and Bernadette Walong teaching me... thank you so much."

Brooke Sayal, Kariong Mountains High School Teacher – DIGITAL

"the relaxed atmosphere allowed them to release their nerves and be able to be involved - they all walked away saying it was fun...it was great!"

(Tracey Wright – Granville South CAPA HS Teacher) - LIVE

CHOREOGRAPHIC WORKSHOP



Choreographic Workshop 2021
Images: Agnès Michelet and Naomi Hibberd

FORM DANCE PROJECTS AND SYDNEY DANCE COMPANY

ST PATRICK'S CATHEDRAL PARRAMATTA
27 – 28 APRIL, 2021

FORM Dance Projects welcomed the return of its annual Choreographic Workshop in 2021 in partnership with Sydney Dance Company. This popular program provided HSC Dance students with the unique opportunity to develop their choreographic skills under the guidance of industry professionals. Mentored by Sydney Dance Company teaching artists, the practical workshop shared choreographic tools and techniques used by the company during the creation of Rafael Bonachela's *Impermanence* with Bryce Dessner of iconic American rock band The National.

Students were challenged to think innovatively, disrupt familiar patterns of moving, generate interesting material, and develop their confidence and creativity in composition.

TEACHING ARTISTS

JAMIE WINBANK
BRAD CARTER
ALEXANDRA PANETTA
KATE GRIMA-FARRELL

PARTICIPANTS 122

TEACHERS 8

SCHOOLS 7

"The best part was being able to work in groups because you could make something that was decent into something breathtaking"

Yr 9 student, St Leos' Catholic College

"The activities used to generate movement were great and really assisted the students in understanding how to choreograph in a more interesting way"

Sarah Minol, Wyndhan College Dance Teacher

"The choreographic process and use of compositional tools were wonderful"

Evangeline Doust, Penrith Anglican College Dance Teacher



Al Mal Tiempo, Amari Leiva Urzua, Sharp Short Dance Digital -
Image: Yerko Leiva courtesy of Pepa Molina
Flamenco Dance Academy

SHARP SHORT DANCE

FORM DANCE PROJECTS AND RIVERSIDE PRESENT

SHARP SHORT DANCE DIGITAL 2021

HEATS 14 – 18 OCTOBER

HEAT FINALISTS 21 – 25 OCTOBER

FINAL 30 OCTOBER

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.

This year Sydney's beloved youth dance festival had to launch into 100% digital format once more. The festival provided a rare opportunity for aspiring artists to display their talents and creativity in a supportive environment. Active youth participation was encouraged in all genres and traditions of dance and media.

The festival featured 50 dance films created by young dancers and choreographers 21 years and under. All works were presented on FORM's website where audiences were invited to participate in voting for their favourite work.

Finalists were also eligible for valuable industry secondment with Legs on the Wall, Sydney Dance Company PPY, Catapult Dance, Austinmer Dance Theatre and Academy of Music and Performing Arts.

"As always outstanding dance and now looking new and sharp via a livestream. Enjoying it immensely. So diverse – the dance world and the world through dance before our eyes. Congratulations."

Robert Love AM, Director Riverside Theatres

"Thank you so much, it's such an amazing platform for young artists and I'm so grateful to have been a part of it."

Andrea Marsic, Participant

"Congratulations! You guys smashed it, it was so seamless and wonderful!!!"

Jamie Winbank, Judge

"I had an absolutely wonderful time during my secondment. I felt so welcome and included straight away, and loved gaining an insight into what it would be like studying dance at AMPA. Thank you AMPA and FORM Dance Projects for providing this experience!"

Carlie Shaw, AMPA secondment winner

SHARP SHORT DANCE AWARDS

MOST INNOVATIVE CHOREOGRAPHY

ANDREA MARSIC (PUZZLE)

OUTSTANDING MALE DANCER

TAIGA KITA-LEONG (WITHIN)

OUTSTANDING FEMALE DANCER

AMARI LEIVA URZUA (TEMPUS)

OUTSTANDING SOLO PERFORMANCE

HUGO POULET (THE RETURNING)

OUTSTANDING DUET PERFORMANCE

MAKEDA CALLINICOS-TOMLIN AND LIVINIA CORRIAS (CALLOW)

OUTSTANDING ENSEMBLE PERFORMANCE

SAGE PRICE (COLLISION)

OUTSTANDING DANCE FILM

CANDY PARK (CHEONGCHUN)

REGIONAL AWARD (SPONSORED BY COWRA CIVIC CENTRE)

JEDD SCOTT (IRON FIST)

AUDIENCE CHOICE AWARD

ZANA ROCKWELL (LIFE IN 2021)

LEGS ON THE WALL SECONDMENT

JANAYA LAMB

AUSTINMER DANCE THEATRE

MACKENNA WILSON

CATAPULT DANCE

TAIGA KITA-LEONG

SYDNEY DANCE COMPANY

PRE-PROFESSIONAL YEAR

SECONDMENT ANDREA MARSIC

ACADEMY OF MUSIC AND PERFORMING

ARTS ALANI SISWOYO AND CARLIE SHAW

TOTAL CHOREOGRAPHERS: 58

TOTAL PERFORMERS: 63

TOTAL PARTICIPANTS: 121

TOTAL ONLINE VOTES: 4,761

TOTAL FINAL AUDIENCE: 90

TOTAL WORKS: 50

TOTAL FESTIVAL PARTICIPATION: 188

BLOGGER IN RESIDENCE

VICKI VAN HOUT

form.org.au/blog

In 2021, FORM Dance Projects commissioned Australia Council Dance Award (2019) recipient Vicki Van Hout to be the resident blogger after the ongoing success of her blog residency, initiated in 2013. Throughout the year Van Hout blogged for FORM about all things dance from her unique perspective as an indigenous choreographer. 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.

I RAN AWAY TO THE CIRCUS

BLOG 4 MARCH 2021

For it was Faanana's articulate description of his idea for a new project which would involve flipping quotas of those normally considered 'others', and making that the basis of a different kind of mainstream show, which piqued my interest. When Faanana began to explain why he wanted to make the work, I was sold. Faanana explained he wanted to share insight into the conditions under which those who possess the 'other' perspective, sometimes known as the exotic factor, contribute to works that are not always controlled by the people whose lived experience generate them. This is despite the measures funding bodies have put in place to combat unethical cultural practice, like the guides for working with Indigenous peoples. For many culturally and linguistically diverse artists who are just grateful to be employed, especially post COVID, they know that their value-added currency lies in their alternative aesthetic, and often find themselves in absurdist situations in order to satisfy the latest lead artist's creative whim.

As somebody who has had their fair share of dancing in near naked costumes holding everything from toy guns to a plate of charcoal briquettes when Faanana approached me with Bred I jumped at the chance.

MERYL TANKARD TAKING SYDNEY STAGE

BLOG 20 MAY 2021

The Bundanon residency involved reactive task-based provocations in relation to the works of Sidney Nolan and to site specific stimulus. I am always interested in the mentoring process as it can take so many guises. From brief interactions with several artists afterward I gleaned that Tankard's methodology involves a lead-by-example strategy whereby Meryl demonstrates her generative artistic process and it becomes the responsibility of the recipient to capture the knowledge imparted for further possible mediation. This approach, while not often considered de rigueur in western contexts is actually preferred in an Australian Aboriginal context, whereby active enquiry is often considered vulgar and active, and deep listening, combined with individual reflection or processing, is paramount. Knowledge in an Aboriginal context is a rite of passage, not a right.

AUSTRALIA'S GRASSROOTS DANCE

ADVOCATE KAREN KERKHOVEN

BLOG 2 AUGUST 2021

So... what's up dancers? Like the last blog, we are still stuck in the old-time town of 'Footloose' where a well-coordinated sidestep is a fineable offence, but a duo of body lunging buddies wielding kettle drums in what appears like lycra shrink-wrapping, is still apparently OK. Although readers, you will be pleased to note that dance training does come in handy and can still make the odd appearance. In my case it was as I was waiting in the line at my local supermarket when a rare breed of doofus in the form of a naked faced shopper was standing directly behind me. Yes, a menacing unmasked bandit was inching ever closer, definitely encroaching within my 1.5 metre spherical bubble, when my legs did what they naturally do and started swinging en cloche. Like a bell, it was as if my extremities became my own in-built security app. I finished my short sequence of leg swings with a step ball change in prep for the other side, just in case I had to keep asserting my point, but needless to say social distancing was restored, and the offender backed off. Phew.

SHARP SHORT DANCE IN THE DIGITAL REALM

BLOG 4 NOVEMBER 2021

Remember when the ability to hail a performance as site specific lent a work a certain artistic cachet, when venturing outside the parameters of the flat rectangular floor, encased in an open-ended black oblong cube-like structure, was considered an act of risk? Well not anymore.

In indigenous terms the primary criteria for dancing 'on country' is to feel the earth underfoot on one's ancestral lands. Upon considering the latest enforced digital impact in relationship to the contemporary dance idiom, the Covid epidemic has inadvertently achieved bigger inroads toward the decolonisation of the theatrical space than even the radical acts of the avant-garde although some would argue "Them's fightin' words!"

BACK TO THE LAND OF SHAPESHIFTERS

BLOG 2 SEPTEMBER 2021

Thomas E. S. Kelly's new work is located in a support group setting where the 'affliction' to overcome, or merely cope with, is the ability to shift from human into animal form. It is a premise that has been briefly explored in the ABC network TV show 'Cleverman'. Of course shapeshifting is an intrinsic element of The Dreaming, the underpinning Aboriginal ontology which encompasses the rules, laws and knowledge of Aboriginal being and existence. In this respect the humorous pretext of the show is imbued with a much weightier objective, to cement the visibility of indigenous ways of knowing, doing and being in and with the world, within the psyche of Australia's general populace.

If you removed the Indigenous context, the show operates as an indictment of the oft times seemingly innocuous behavioural patterns associated with, toward, to ward off and against difference. In this respect 'Weredingo' is reflective of the gender zeitgeist and the right to self-represent, to self-determination, to literally come out from the shadows, from the closet, from nowhere- from behind and into the light.

FORMIDABLES PODCAST

FORM DANCE PROJECTS PRESENTS **PODCAST SERIES**

FORMIDABLES – SPEAKING FROM THE HEART OF WESTERN SYDNEY

form.org.au/whats-on/podcast/

FORMidables is a 10-part podcast series commissioned and produced by FORM Dance Projects in partnership with other Parramatta organisations, I.C.E. (Information + Cultural Exchange) and Diversity Arts Australia.

The podcasts present award winning Western Sydney slam poet Pola Fanous in lively duet conversations. **FORMidables** is about life, passion, the universality of dance language, what it means to be a young artist in a cosmopolitan Australia and the lessons we can take from the artists who contribute to the vibrancy of art making in Western Sydney.

HOST POLA FANOUS | **EDITOR** VIR KAULA | **MUSIC THEME** ALI SAGANCI | **PODCAST CURATOR/PRODUCER** AGNES MICHELET



EPISODE 5 6 MAY

VICKI VAN HOUT and RAGHAV HANDA

Two of the most treasured voices of Australian independent contemporary dance disclose with courage and humour the story behind their relationship and common belief in the artist's responsibility to ask the hard questions. Their provocative and generous conversation makes compulsory listening for anyone interrogating the current cultural parameters, indigenous and non-indigenous, framing contemporary art making in a multicultural society. Vicki Van Hout and Raghav Handa open doors to genuine dialogue and remind us that dance is a language for all.

EPISODE 6 10 JUNE

NICK POWER, ALICE TAUV and JACK WARDANA

What is Hip Hop? Australian B-Boy pioneer Nick Power, joined by Jack Wardana aka Poppin'Jack of Stale Biskitz and Booyakasha member Alice Tauv aka Arisse openly share their strong sense of belonging to the Hip Hop community. Leaders in their own right, they take us through the roots of this "universal unifier" and the roads they travelled to find their own distinct artistic voices, from the Tanami Desert to Paris, the Inner West to Western Sydney where Sydney's Hip Hop heart beats the loudest.

EPISODE 7 29 JULY

LIAM COSTELLO, PETA ANDERSON and SABRINA MUSZYNSKI

Enter the worlds of Braveheart and Riverdance! With remarkable honesty and humility in view of their international achievements, two-time Irish dance world champion, Liam Costello, contemporary Highland dancer and emerging choreographer Sabrina Muszynski, with leading Irish and tap dancer, Peta Anderson, share the highs and lows of competitive "sports" that have taken them from the NSW Northern Rivers to Edinburgh, Western Sydney to London and New York.

EPISODE 8 16 SEPTEMBER

ANNA KURODA and RYUICHI FUJIMURA

In this meditative episode, Murasaki Penguin co-founder and multidisciplinary choreographer Anna Kuroda with charismatic dance artist Ryuichi Fujimura share their love of performance and the joy of connecting with an audience. Their distinct paths to becoming a professional dancer tell us that there is no one way of building a career and that it's never too late to give it a go.

APPENDIX ONE

ARTIST LIST 2021

Alana Everett
Alani Siswoyo
Alejandro Rolandi
Alexandra Panetta
Alice Tauv
Amari Leiva Urzua
Amy Baillie
Anabelle Hawthorne
Andie French
Andrea Marsic
Andy Freeborn
Anika Kuba
Anna Kuroda
Anton
Ashleigh Veitch
Avalon Ormiston
Bedelia Lowrencev
Bianca Loffrida
Billy Keohavong
Bob Scott
Brad Carter
Brianna Kell
Brianna Taylor
Bronte Roman
Brooke Cooper-Scott
Byron Mark
Caitlin Lee
Callum Mooney
Candy Park
Carlie Shaw
Carmen Torres-Hernandez
Carmen Yih
Charles Cameron
Charlotte Mattern
Chris Bunton
Christopher Wade
Cinzia Anja Marrocco
Claire Rodrigues
Clara Jouve
Cloé Fournier
Craig Bary
Darcy Kelly
Denis Beaubois
Dom O'Donnell
Dr Julie-Anne Long
Elena Kats-Chernin
Ella Winter
Emilee Faulkner
Emily Yali

Emma Saunders
Esther Gully
Evie Cadman
Fiorella Bamba
Francesco Ventriglia
Gabriela Green Olea
Harrison Elliott
Hayley Crisp
Heidrun Löhr
Holly Jones
Hugo Poulet
Jack Egan
Jack Wardana
Jade Wright
Jamie Winbank
Jana Castillo
Janaya Lamb
Jedd Scott
Jeremy Santos
Jesper Harrison
Jessica Kuit
John Napier
Jordan Freeman
Joseph Meyers
Joshua O'Connor
Joshua Sherwood
Julian Bonser
Julie-Anne Long
Justine Shih Pearson
Karen Kerkhoven
Karen Norris
Kate Grima-Farrell
Katina Olsen
Laura Huynh
Leah Howard
Liam Berg
Liam Costello
Liliana Occhiuto
Lily Gonscak
Livinia Corrias
Lucinda Grima
Lucky Lartey
Mackenna Wilson
Madeline Safar
Madison Rule
Maeve Smith
Maharshi Raval
Mahlia King
Makeda Callinicos-Tomlin
Martin Fox

Matina McAneney
Max Nguyen
Melissa Ho
Melissa Ramos
Melody Rachel
Meryl Tankard
Michael St George
Michaela Mead
Naldo Clarence
Naomi Hibberd
Naomi Reichardt
Natasha Sturgis
Nick Power
Nikki Sekar
Omer Backley-Astrachan
Pepa Molina
Peta Anderson
Pola Fanous
Priyasha Naidoo
Rachelle Silsby
Raghav Handa
Rebecca Morrison
Régis Lansac
Reid Perry
Reina Takeuchi
Romain Hassanin
Rory Warne
Ruby Brazzalotto
Ryuichi Fujimura
Sabrina Muszynski
Saffron McKeown
Sally Dashwood
Sam James
Samuel St Aubyn
Sara Black
Sarah Goroch
Sarah Hurnall
Sarah Kalule
Sarah-Vyne Vassallo
Saskia Ellis
Shane Carroll
Shobana Suresh
Sibel Alca
Siobhan Choi
Sofia Towson
Sophia Eory
Sophia-Lauren Claren
Stephanie Kurlow
Steve Hendy
Suresh Rajendran

Taiga Kita-Leong
Thomas J Egan
Thuba Ndibali
Tori Marland
Vicki Van Hout
Vir Kaula
Vishni Ravindran
Vishnu Arunasalam
Yacou Mbaye
Zana Rockwell

ARTISTS IN THE PROGRAM: 159

LETTERS OF SUPPORT PROVIDED
BY FORM TO ARTISTS: 26

APPENDIX TWO

AUDIENCE ENGAGEMENT 2021

Festival Audience

March Dance Launch	100
Total 1	100

Theatre Audience

The Tap Affect	477
TWO	276
NARCIFIXION	351
Total 2	1,104

Studio Audience

WE ARE HERE Showing	16
MASKED Showing	14
Total 3	30
Total Live Audience	1,234

Online Audience

Sharp Short Dance Final	90
Sharp Short Dance Online Votes	4,761
NARCIFIXION Livestream	41
NARCIFIXION Screening	39
Podcast Download	130
Blog Views	946
Total Online Audience	6,007

Education and Professional Development

Choreographic Workshops	122
WE ARE HERE (We Are Inclusive)	8
Dance Bites Masterclasses	109
WE ARE HERE Company	20
Learn The Repertoire NARCIFIXION offsite	149
Learn The Repertoire NARCIFIXION in theatre	24
Learn the Repertoire NARCIFIXION online	38
Short Sharp Dance Participants	121
Artists in Residence	55
MASKED Development	8
Total	654
All combined	8,066

Media Listings

TWO	24
The Tap Affect	39
NARCIFIXION	32
Sharp Short Dance	25
Total	120

Print Media

Pulse Spring – Sharp Short Dance	97,000
Pulse Winter – The Tap Affect	97,000
Riverside April – June Program	10,000
Riverside July – September Program	10,000
Riverside October – December Program	10,000
Total	224,000

Online Engagement

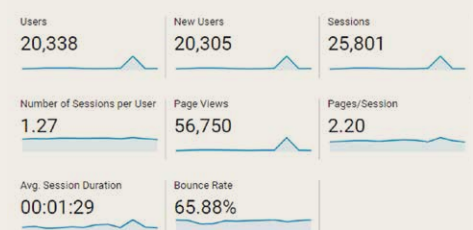
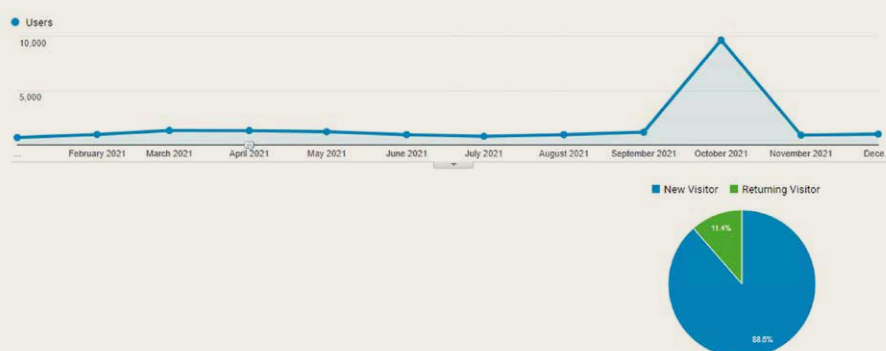
FORM website visits	56,776
FORM facebook likes	2,510
FORM Twitter	551
FORM Enews audience	1,467
FORM Youtube views	3,196
FORM Instagram followers	2,746
Riverside Facebook likes	22,446
Riverside Twitter followers	3,668
Riverside Instagram	4,090
Epulse – Sharp Short Dance	55,000
Epulse – NARCIFIXION	55,000
Epulse – NARCIFIXION LTR	55,000
Epulse – TWO	55,000

Kabuku PR Media engagement

Studio 10 Morning show – TWO	31,500
Total	347,483

APPENDIX THREE

WEBSITE TRAFFIC JAN – DEC 2021



FINANCIAL STATEMENTS

FINANCIAL REPORT 2021

THIS IS AN ABRIDGED VERSION OF FORM DANCE PROJECTS 2021 AUDIT.
FULL VERSION IS AVAILABLE ONLINE AT THE ACNC WEBSITE.

Supplied by Alex Whitehead BCom LLB CPA
Certified Practising Accountant
ABN 74 912 871 902

DETAILED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER, 2021

	2021	2020
	\$	\$
INCOME		
Box office and fees received	70,408	56,933
Grants -government		
Australia Council for the Arts	-	39,950
Cash Flow Boost	-	33,030
Department of Arts, Sports & Recreation	26,545	-
Jobkeeper	7,600	41,400
Create NSW	235,000	185,000
Department of Aging, Disability and Home Care	-	4,855
Department of Communities and Justice	-	18,005
Department of Finance and Small Business	-	13,000
Jobsaver NSW	23,304	-
Parramatta City Council	16,260	15,000
Grants - non-government		
Crown Resorts Foundation	50,000	50,000
Packer Family Foundation	50,000	50,000
Interest	23	232
Other	2,956	536
	482,096	507,941
EXPENSES		
Audit	1,500	7,500
Production expenses	199,078	197,320
Salaries and on-costs	242,350	217,868
Other	33,143	21,578
	476,071	444,266
Profit/(loss) for the year	6,025	63,675

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER, 2021

	2021	2020
	\$	\$
Retained surplus at the beginning of the financial year	111,570	47,895
Profit for the year	6,025	63,675
Retained surplus at the end of the financial year	117,595	111,570

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER, 2021

	2021	2020
	\$	\$
CURRENT ASSETS		
Cash	564,074	337,128
Receivables	8,799	770
Prepaid expenses	341	4,985
TOTAL ASSETS	573,214	342,883
CURRENT LIABILITIES		
Creditors	61,097	32,474
Provision for employee entitlements	22,079	11,785
Grants received in advance	362,793	167,273
TOTAL CURRENT LIABILITIES	445,969	211,532
NON-CURRENT LIABILITIES		
Provision for employee entitlements	9,650	19,781
TOTAL NON-CURRENT LIABILITIES	9,650	19,781
TOTAL LIABILITIES	455,619	231,313
NET ASSETS	117,595	111,570
EQUITY		
Retained surplus	117,595	111,570
TOTAL EQUITY	117,595	111,570

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER. 2021

	2021	2020
	\$	\$
CURRENT ASSETS		
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EQUITY		
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TOTAL EQUITY	117,595	111,570

*The Tap Affect, Thomas J Egan, The Australian
Tap Dance Company - Image: Dom O'Donnell*



The Tap Affect, Jack Egan, The Australian Tap Dance Company - Image: Dom O'Donnell



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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

