



# CHAIR'S REPORT

2012 was a thrilling year for Sydney Dance Company. The company achieved strong financial results, premiered seven new works across 131 performances and delivered an education program designed to reach young audiences and to develop lifelong audiences for contemporary dance.

In late February I had the opportunity to travel to New York, together with our Executive Director, Anne Dunn and the Chairs and CEOs of nine other major performing arts companies on the inaugural 'Philanthropy study tour' initiated by the Australia Council for the Arts.

It proved to be a thought provoking trip, which opened the door for many useful discussions within the Board and Company Management, as well as within the broader arts industry. As Anne and I subsequently joined discussion panels around Australia (designed to share the knowledge gleaned from the trip) it became very apparent how much interest there is nationally in the topic of Board leadership. We also saw first-hand the more intangible elements of social engagement and community buy-in and the role the Arts has to play in our society.

It was a fascinating journey and one that directly led to some structural changes at Sydney Dance Company, including an expansion of the Board and an increased expenditure on staffing levels within our development team. The trip reaffirmed the crucial importance of the role of Boards in the ongoing life and sustainability of every arts company.

2012 saw us say goodbye to Anthony Jones who had served on the Board of Sydney Dance Company since 1997 and had been a long standing vice-chair of the Board. We also farewelled Dean Hawkins, who had served as Chair of the Audit Committee for much of his three year tenure on the Board. Darcey Busell CBE resigned her directorship of Sydney Dance Company due to international commitments. We were delighted to subsequently announce her appointment as Patron of Sydney Dance Company.

We welcomed new directors Pamela Bartlett, Peter Brownie, Judy Crawford, Jane Freudenstein, Karen Moses and Carla Zampatti. Together they have brought new energy, contacts and experience to the Board.

I would like to thank all of the 2012 Directors of Sydney Dance Company. Their commitment of time, passion, expertise and financial support across 2012 has had a huge impact on the Company and it truly is a great pleasure to Chair this Board.

In 2012 we have achieved our three key goals of Artistic Innovation, Audience Growth and Increased Sustainability by building financial reserves. We have established advisory committees in the areas of education and our digital future and undertaken a corporate rebranding following on from brand position research. A particular thank you to Naseema Sparks for the leadership role which she has played in these areas.

We thank the Commonwealth Government and the NSW Government for their ongoing support via the Australia Council for the Arts and Arts NSW. We also thank our corporate sponsors and partners.

A particular thank you also goes to the many people who support Sydney Dance Company philanthropically. Your support makes a very real difference to the projects and performances the company can deliver, to the audiences, students and young people that the Company engages with and to the dancers themselves.

3

# EXECUTIVE DIRECTOR'S REPORT

2012 was a year of growth focusing on new endeavours. As always the company commissioned, produced and presented stunning works. This was achieved against a backdrop of new systems implementation, research and development and wide ranging consultation processes.

Over the course of the year the Company established advisory groups in the areas of education and digital futures. The input of these two groups has helped to shape strategy and operational planning around program development and delivery as well as audience development and engagement.

The Education Advisory Group will continue to work with Sydney Dance Company on finding appropriate pathways for engaging with young audiences. Our education activities include school matinee performances, workshops and master classes. In 2012 we were thrilled to reach 5,577 students aged between 8-19 years of age with targeted and curriculum relevant education performances and activities.

Our Digital Innovation Committee worked with our Board and Marketing team to assess the future possibilities and opportunities afforded by the changing digital environment. In 2012 the impact of their work can be seen in the roll out of the highly produced behind the scenes vision clips that are produced ahead of each new season. The impact of the groups work will continue well into the future and we thank them for their time.

Sydney Dance Company entered into a range of exciting partnerships in 2012. We were very pleased to partner with the Sydney Opera House for the Spring Dance Festival – this allowed us to present an evening of 4 world premieres by outstanding Australian female choreographers as well as conduct a free, outdoor, mass dance class and participate in a banner exhibition within the western foyers of Sydney Opera House.

It was also wonderful to realise an artistic partnership with Australian Chamber Orchestra, something we had long anticipated and planned, with the first time collaboration for *Project Rameau*.

Over the course of the year Sydney Dance Company was the grateful recipient of a number of industry awards for our innovative partnership with The Works. By partnering with this creative agency Sydney Dance Company was able to raise support to give young dancer Thomas Bradley a contract to dance with the Company. This campaign won the Australian Business Arts Foundation Awards: Australia Council Young and Emerging Artists Awards (State & National) as well as two Australian Direct Marketing Association Awards. We were also very proud to be nominated for numerous Australian Dance and Helpmann Awards and we were delighted to see dancer Charmene Yap win the Helpmann Award for Most Outstanding Female Dancer for her performance in 2 One Another.

A sincere thank you must go to the people who have generously given their time and expertise to Sydney Dance Company. Volunteers work with us in many capacities from supporting our administration team, to organising events and functions and supplying valuable expertise and guidance to management and Board.

Our Ambassadors, Dance Noir Committee, our Education Advisory Group and our Digital Innovation Committee have each given time, care and a huge amount of experience and expertise. Together they have enabled the Company to continue to grow and achieve.

Thanks also to the team of talented people at Sydney Dance Company – their unflagging energy, enthusiasm, creativity and hard work contribute enormously to the success of the business and the performances.

I would like to take this opportunity to pay tribute to the Chair, Julian Knights and the entire Board of Sydney Dance Company. Their demonstrated leadership, support and true passion for Sydney Dance Company is inspiring and much appreciated.

Anne Dunn Executive Director



# ARTISTIC DIRECTOR'S REPORT

It is wonderful to take some time to reflect on 2012 – a year that saw us bring to life seven world premieres, perform in two festivals and tour our work to audiences around Australia and across London.

Each year begins the same way at Sydney Dance Company – the dancers gather in the studios, relaxed from their holidays and I and my creative collaborators join them - already taut with energy – our first season in March not far away and a lot of work to do before then. A period of intense creative development for my work *2 One Another* began. I was joined on this journey by Tony Assness (production and costume design), Samuel Webster (text), Nick Wales (original music), Benjamin Cisterne (lighting) and of course our very talented company dancers.

I have now been at Sydney Dance Company for over 4 years, and have worked with some of the dancers for this whole time; we spend a lot of time together and get to know each other quite intimately. I wanted to make a work that largely fed from and was inspired by those relationships and interactions that happen every day. The individual personalities and qualities of each dancer have really shaped the creative process and I believe are present in the final work.

In fact, all the inspiration for the work has come directly from the studio, rather than looking for outside sources of inspiration to guide the process as I have done in the making of previous works. There were a few firsts for us in making *2 One Another*, including the first time I have worked with a writer in the research and development of a new work with Sydney Dance Company. We also broke new ground with the use of a cutting edge LED Light curtain, with content provided by the creative team at Iloura – providing a vast canvas of colour and movement.

Following this season we went straight into rehearsals for the remount of *The Land of Yes and the Land of No* – in preparation for an extensive tour in June and July to Hobart, Launceston, Parramatta, Canberra, Wagga Wagga, Albury, Port Macquarie, Nowra, Casula, Newcastle and the Gold Coast.

While on the tour we also spent time delivering masterclasses and workshops – including a detour to Cootamundra in regional NSW, the home town of our Foxtel scholarship dancer Thomas Bradley. It was incredibly rewarding to see the impact that our dancers had on the young people of Cootamundra as we undertook workshops for kids aged 8 to 16.

Another highlight of the year was helping the Australian Ballet celebrate their 50<sup>th</sup> Anniversary by participating in their *Let's Dance* Program in Melbourne in May. We were delighted to present an excerpt of *2 One Another* and to share the stage with so many of Australia's dancers and dance companies.

We continued to reach out to young audiences with our school matinees in Sydney and our first in Melbourne and Canberra. It was so rewarding to share our ideas and movement with younger audiences, many of whom had not seen contemporary dance before. We also delivered 'in school' and 'in studio' workshops, sneak peeks for our touring audiences and a week long intensive program for tertiary dancers. I was delighted to be invited to be NSW Arts Unit's Dance Program Ambassador and look forward to working with them to increase access and understanding of contemporary dance.

Internationally, it was an honour to perform in the City of London Festival in an innovative series of outdoor performances at 45 sites around London. It was fantastic to see people spontaneously responding to dance in an unexpected context outside of a theatre and we were fortunate to perform alongside the Mercury Prize nominated Gwilym Simcock on the City of London street pianos.



Natalie Allen with the Australian Chamber Orchestra in Project Rameau. Photo by Peter Greig

I was thrilled to commission four outstanding choreographers to make work for *Contemporary Women* as part of the Spring Dance Festival at Sydney Opera House. I saw it as an opportunity to engage with the rich tradition of strong female voices in contemporary choreography. Stephanie Lake (*Dream Lucid*), Lisa Wilson (*Desire*), Larissa McGowan (*Fanatic*) and company dancer Emily Amisano (*yield*) produced a wonderfully diverse program.

We continued to invite audiences to see the creation and development of our works online through our *Sharing Spaces* series, a project that was initiated in 2011 by our Digital Artist in Residence Peter Greig. The six episodes gave audiences a behind the scenes look at the different people that come together to create, promote and produce *2 One Another*. These clips, and the short film *One Way: The Making of The Land of Yes & The Land of No* were also featured in the Vivid Festival as an outdoor projection in the lightwalk at Walsh Bay curated by Peter Greig.

October saw us premiere *Project Rameau*, a first time collaboration with Australian Chamber Orchestra. This Australia Council supported project brought together the Virtuoso performers of the ACO with our dancers on stage at Sydney Theatre. It was exhilarating to let the music drive my choreographic decisions completely and be shaped by the dynamics, textures, formality and nuances of structure. This is music that was made for dancing and I am thrilled that we were able to translate this inventiveness and energy from its 18<sup>th</sup> Century context to today.

We ended the year with performances of 2 One Another in Wollongong and Melbourne and as always, it is gratifying to see new works find their place in different theatres and with audiences around Australia.

I am very proud of the work we have commissioned and presented in 2012. It is a privilege to give life to works like this that will continue to tour and reach people in Australia and internationally over the next year and beyond. Thanks must go to our dancers who have worked incredibly hard and delivered such inspiring performances and all of the team behind the scenes who support us in everything that we do artistically.

RAFAEL BONACHELA ARTISTIC DIRECTOR

# Photo by Ken Butti

2 One Another CHOREOGRAPHY RAFAEL BONACHELA

The Land of Yes & THE LAND OF NO CHOREOGRAPHY RAFAEL BONACHELA



Photo by Wendell Teodoro

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**OUTSIDERS** CHOREOGRAPHY RAFAEL BONACHELA

DREAM LUCID CHOREOGRAPHY STEPHANIE LAKE

Desire

CHOREOGRAPHY LISA WILSON

YIELD. CHOREOGRAPHY **EMILY AMISANO** 



Photo by Jessica Bialek



Photo by Jessica Bialek

**FANATIC** CHOREOGRAPHY Larissa McGowan



Photo by Jessica Bialek



Photo by Jessica Bialek

PROJECT RAMEAU CHOREOGRAPHY RAFAEL BONACHELA



# PERFORMANCE SCHEDULE 2012

13-31 MARCH	Sydney Theatre Sydney, NSW	22 PERFORMANCES	2 One Another
7-16 June	Let's Dance (Australian Ballet 50th Anniversary Arts Centre Melbourne Victoria	11 PERFORMANCES GALA)	2 One Another (excerpt)
8-9 June	Theatre Royal Hobart, Tasmania	2 PERFORMANCES	The Land of Yes & The Land of No
15-16 June	Princess Theatre Launceston, Tasmania	2 PERFORMANCES	The Land of Yes & The Land of No
21-23 JUNE	Riverside Theatre Parramatta, NSW	5 PERFORMANCES	The Land of Yes & The Land of No
21 June	ASTRA Awards Sydney Theatre Sydney, NSW	1 PERFORMANCE	2 One Another (excerpt)
27-29 June	City of London Festival Various venues London, UK	45 PERFORMANCES	Outsiders
28-30 June	Canberra Theatre Centre Canberra, ACT	4 PERFORMANCES	The Land of Yes & The Land of No
4 July	Civic Theatre Wagga Wagga, NSW	2 PERFORMANCE	The Land of Yes & The Land of No
7 July	Albury Entertainment Centre Albury, NSW	1 PERFORMANCE	The Land of Yes & The Land of No
11 July	The Glass House Port Macquarie, NSW	2 PERFORMANCE	The Land of Yes & The Land of No
14 July	Shoalhaven Entertainment Centre Nowra, NSW	1 PERFORMANCE	The Land of Yes & The Land of No
18 July	Casula Powerhouse Casula, NSW	2 PERFORMANCE	The Land of Yes & The Land of No
20-21 JULY	Civic Theatre Newcastle, NSW	3 PERFORMANCES	The Land of Yes & The Land of No
25 July	GOLD COAST ARTS CENTRE GOLD COAST, QLD	1 PERFORMANCE	The Land of Yes & The Land of No
28 August- 1 September	Spring Dance Festival Sydney Opera House Sydney, NSW	5 PERFORMANCES	Contemporary Women
29 October – 3 November	Sydney Theatre Sydney, NSW	10 PERFORMANCES	Project Rameau
9-10 NOVEMBER	Merrigong Theatre Wollongong, NSW	3 PERFORMANCES	2 One Another
21 NOVEMBER - 1 DECEMBER	Arts Centre Melbourne Melbourne, Victoria	10 PERFORMANCES	2 One Another

TOTAL 131 PERFORMANCES

TOTAL 45 OVERSEAS PERFORMANCES TOTAL 86 AUSTRALIAN PERFORMANCES TOTAL 56 NSW PERFORMANCES

# **COLLABORATORS**

#### 2 ONE ANOTHER

CHOREOGRAPHER Rafael Bonachela with the dancers of Sydney Dance Company

PRODUCTION & COSTUME DESIGN Tony Assness

Dance Director Amy Hollingsworth

LIGHTING DESIGN Benjamin Cisterne

Music
Original Music Composition
Nick Wales
Original Music Performed by
Violin - Veronique Serret
Viola, violin, keyboards & Electronics Nick Wales

Percussion, Marimba - Bree van Reyk Drum Kit, Percussion - Jared Underwood Drum Kit - Evan Manell Cello - Julian Thompson Voices - SDC dancers, Justin Shoulder and Jeff Duff

Additional Recording - Jared Underwood

Text Samuel Webster

Sound Design Adam Iuston

COSTUME DESIGN CONSULTANT Peter Simon Phillips

COSTUME REALISATION Fiona Holley

#### THE LAND OF YES & THE LAND OF NO

CHOREOGRAPHY & CONCEPT Rafael Bonachela

Music Composition & Vocals Ezio Bosso

PRODUCTION DESIGN/ LIGHT INSTALLATION Alan Macdonald

Stage Lighting Design Guy Hoare

Costume Design Theo Clinkard Sound Design Adam Iuston

Dance Director Amy Hollingsworth

Costumes Made by Fiona Holley

#### **OUTSIDERS**

CHOREOGRAPHY Rafael Bonachela

MUSIC COMPOSITION AND PERFORMANCE Gwilym Simcock

#### Contemporary Women

Presented in Collaboration with Sydney Opera House

DESIRE CHOREOGRAPHY Lisa Wilson

Music Matt Cornell and Paul Charlier

Music edited by Matt Cornell

FANATIC CONCEPT Sam Haren, Steve Mayhew, Larissa McGowan

CHOREOGRAPHY Larissa McGowan

Dramaturg Sam Haren

Sound Construction Steve Mayhew

YIELD CHOREOGRAPHY Emily Amisano

Music by Fourtet, Seekae, Gold Panda

Music mixed by Grayson James

DREAM LUCID CHOREOGRAPHY Stephanie Lake

Music by Robin Fox Lighting Designer (for all four works) Benjamin Cisterne

Costumes made & realisation Fiona Holley

### PROJECT RAMEAU

Presented in Collaboration with Australian Chamber Orchestra

Australian Chamber Orchestra Artistic Director Richard Tognetti

Sydney Dance Company Artistic Director Rafael Bonachela

Music Jean-Philippe Rameau, Antonio Vivaldi, Johann Sebastian Bach

Choreography Rafael Bonachela

LIGHTING & SET DESIGN Benjamin Cisterne

Costume Design Rafael Bonachela & Fiona Holley

Music Arrangement Graham Sadler, Vi King, Jennifer Powell

Dance Director Amy Hollingsworth

Dancers & Creators Sydney Dance Company

MUSICIANS
Australian Chamber Orchestra

SOUND ENGINEERS Adam Iuston, Hayley Forward, Simon Lear

# THE COMPANY

BOARD OF DIRECTORS
CHAIR Julian Knights
DEPUTY CHAIR Andrew Messenger
DEPUTY CHAIR Naseema Sparks
Pamela Bartlett (appointed 31 Aug 2012)
Peter Brownie (appointed 31 Aug 2012)
Darcey Bussell CBE (resigned 1 July 2012)
Jean-Marc Carriol
Judy Crawford (appointed 15 May 2012)
Jane Freudenstein (appointed 22 Oct 2012)
Tony Jones (resigned 14 May 2012)
Dean Hawkins (resigned 27 Aug 2012)
Karen Moses (appointed 15 May 2012)
Greta Thomas

Carla Zampatti AC (appointed 22 Oct 2012)

Patron Darcey Bussell CBE

Ambassadors Bee Hopkins Jules Maxwell

#### MANAGEMENT

ARTISTIC DIRECTOR Rafael Bonachela

Executive Director Anne Dunn

DEPUTY EXECUTIVE DIRECTOR Sean Radcliffe

ARTISTIC ADMINISTRATOR Dominic Chang

Dance Director Amy Hollingsworth

Marketing Manager Georgia Malone

DEVELOPMENT DIRECTOR Janine Collins

PHILANTHROPY COORDINATOR Michelle Forsyth

SPONSORSHIP COORDINATOR Katherine Spiller (until June 2012)

CORPORATE PARTNERSHIPS MANAGER Elicia Pappalardo (from Oct 2012)

Education Coordinator Katherine Duhigg

Business Consultant Bruce Cutler

PUBLICIST Siobhan Waterhouse (until July 2012) Julie Clark (from August 2012) ACCOUNTS ASSISTANT
Tanya Crook (until October 2012)

ACCOUNTANT

Francesca Hendricks (from October 2012)

EXECUTIVE ASSISTANT Kerry Thompson

RESIDENT MULTIMEDIA ARTIST Peter Greig

2012 COMPANY DANCERS

Natalie Allen Emily Amisano Chris Aubrey Juliette Barton Lachlan Bell Thomas Bradley Chen Wen Richard Cilli Alisha Coon (from August 2012)

Andrew Crawford Janessa Dufty Fiona Jopp Bernard Knauer

Annabel Knight (until May 2012) Cameron McMillan Wayne Parsons (until April 2012) Alana Sargent (from April 2012)

Jesse Scales Todd Sutherland

Jessica Thompson (from May 2012)

Charmene Yap

#### PRODUCTION

TECHNICAL DIRECTOR Adam Iuston STAGE MANAGER Simon Turner

PRODUCTION COORDINATOR WILLIAM JENSEN

CONTRACTORS HEAD MECHANIST John Shedden

HEAD ELECTRICIAN Renae Kenward

DANCE STUDIOS DIRECTOR, DANCE CLASSES Ramon Doringo

Studio Manager Tamara Wheeler

Office Assistant Narelle Howarth

VOLUNTEERS Kimberly Cunningham Carina Martin Davina Norman Jane Wang Byron Yee Natalie Yuen

DANCE NOIR COMMITTEE CHAIR, Pamela Bartlett Jean-Marc Carriol Mark Cavanagh Belinda Darvall Tina Johnson Terry Kaljo

Marita Leuver Jane McCallum Peter Reeve

DIGITAL INNOVATION COMMITTEE

Whitney Komor Verne Smith Neil Varcoe Victoria Wells

EDUCATION ADVISORY COMMITTEE

Helen Cameron Julie Dyson Clare Goetze Lesley Graham Ruth Osborne Susan Rix

DANCERS TREATMENT & CARE

Company Doctor Michael Berger

ORTHOPAEDIC & SPORTS MEDICAL

Specialist Ken Crichton

Physiotherapists Laura Hillenius Olivia Crowley Marko Becejski

COMPANY DANCE TEACHERS

Emily Amisano Anton Juliette Barton Craig Bary Andrea Briody Josh Consandine Lisa Griffiths

Amy Hollingsworth Greg Horsman Stephanie Lake Craig Lord-Sole Gillian Mcleod Larissa McGowan Timothy Ohl Linda Ridgway Darren Spowart Todd Sutherland Paul White

Lisa Wilson

11

# PARTNERS

Robert McMillan OAM Marc Besen AO & Eva Besen AO WE WISH TO THANK ALL OUR & Gae McMillan David Ionas & Desmon Du Plessis PARTNERS Ian Wallace & Kay Freedman anonymous 2 anonymous 1 2012 COMMISSIONS Antoinette Albert Tanya Griffin & Billy Aziz Frances Drummond Project Rameau Sue Hoopmann Heather & Marshall Farrer Peter & Joan Clemenger Francesca Hynes Tina & Mark Johnson John & Ursula Moore Naseema Sparks Robert Albert AO Linda Sharp anonymous 1 & Elizabeth Albert **Jules Maxwell** Ian & Suzie Elliot Nicky & Andrew Bakonyi Gail O'Brien Leigh Small 2 One Another anonymous 1 **EDUCATION PROGRAM** Julian & Lizanne Knights **BEQUESTS** Julian & Lizanne Knights Pam & Doug Bartlett Martin Family in memory of The Estate of C.R. Adamson Judy & Robin Crawford Lloyd Martin AM The Estate of Patricia Cameron-Jules Maxwell Anonymous 1 Stewart anonymous 2 Annual Partner Program Karen Moses Janice Burke Christina & David Studdy David Mathlin anonymous 1 PLATINUM PARTNER Leslie & Philip Stern Annalise Thomas Robert Albert AO & Elizabeth Albert Diane Grady AM Julian and Lizanne Knights anonymous 1 Mike Thompson STAR PARTNER The Hon Peter Collins AM QC & Dr Catherine Brown-Watt & Paul & Ros Espie Jennine Leonarder-Collins Mr Derek Watt Andrew Messenger Sarah Hue-Williams Estate of the Late Leslie N. Walford Charles & Joey Hue-Williams John Prescott AC & Jennifer Prescott John Taberner & Grant Lang anonymous 1 Robert Clark anonymous 1 2012 International Touring Sarah Brasch Dr Elizabeth Pope PRINCIPAL PARTNER Guy Thompson Janice Burke Judy & Robin Crawford anonymous 2 Jean-Marc & Kirsten Carriol Turnbull Foundation Peter Chadwick SPONSOR A DANCER FUND Jonathan Dempsey Rebel Penfold-Russell OAM

Susie Dickson & Martin Dickson AM **Judy Garb-Weiss** 

**Evelyn Hawkins** 

Sarah Whyte

anonymous 1

Graham & Sasha Huxley Tony Jones

Jillian Broadbent AO & Olev Rahn

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Suellen & Ron Enestrom Ezekiel Solomon AM Peter Tonagh

anonymous 1

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Peter Reeve & Jaycen Fletcher Helen O'Neil
Rebel Penfold-Russell OAM Stephen O'Rourke
Naseema Sparks Ernest & Judith Rapee
Ian Wallace & Kay Freedman Edward & Nanette Robson

Carla Zampatti AM Prof Nerida Smith
anonymous 1 David Thomson
Kathryn Warren

Dance Partner Kenneth Watkins
Lenore & Ross Adamson Donna Woodhill
Bazmark.Inq anonymous 7

Anita & Luca Belgiorno-Nettis

Christine Bishop Partner

Mark Buckman Dr Cynthia à Beckett
Christine & Robert Camping Minnie Biggs

Michael Crouch AO Wayne & Helene Burt
Dr Michelle Deaker Dr Brian Carey
Jane Douglass AM Rob Coombe

Keith Findlay Genevieve & Jeff David Dr Thomas & Mrs Ingeborg Suzanne Dwyer

Girgensohn Helen Forrester
Elvana & Trevor Hardie Maebehe Garcia
Ben Harlow Rachael Haggett
Fraser Hopkins Louise Hamshere

Michael Ihlein The Teresa Johnson Ballet School

Gabrielle Iwanow Josephine Key
Natascha & Matthew Milsom Deirdre Kirby
Sean Mungovan Margaret Lederman
Greeba Pritchard Margaret O'Halloran
Stephen Shrimpton Matthew & Penny O'Meara

Leslie & Philip Stern

Howard & Mary Tanner

Glenda Thomas

Greta Thomas

Mike Thompson

Norman R Scott

Mary Shackman

Jillian Segal AM

Nick & Miranda Tobias

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# GOVERNMENT





Sydney Dance Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Sydney Dance Company is assisted by the NSW Government through Arts NSW.



The Australia Government is proud to be associated with Sydney Dance Company the national performing arts touring program Playing Australia, which gives Australians across the country the opportunity to see some of the best performing arts.





# Performance Against Business Plan Goals

The programming and management of Sydney Dance Company across 2012 was geared towards achieving the three key stated goals of the business plan being; Artistic Innovation and Excellence, Audience Growth and Financial Stability. Our Key Performance Indicators were designed to measure our performance in the progression towards these goals.

#### ARTISTIC INNOVATION AND EXCELLENCE

Our goal is to produce dance performances of the highest artistic standard. In doing so we attract audiences nationally, our reputation nationally and internationally grows and we receive national and international presentation invitations.

Under the artistic leadership of the resident choreographer and Artistic Director, Rafael Bonachela, the Company presented three world premiere seasons in 2012 (2 One Another, Contemporary Women, Project Rameau) in addition to a short commission for the City of London Festival - Outsiders. Additionally the company toured existing repertoire of The Land of Yes & The Land of No throughout Tasmania, Canberra, Regional NSW and the Gold Coast.

Over the course of the year the presented seasons were comprised of seven new choreographic works ranging in length and style from short-form outdoor site specific works for the City of London Festival through to a full length piece performed with the full Company of 16 dancers and 23 musicians from The Australian Chamber Orchestra on stage.

Sydney Dance Company commissioned new music for 2 One Another and Dream Lucid (as part of Contemporary Women) and collaborated with artists across the areas of choreography, music, costumes, lighting and staging designs.

Artistic Innovation and Excellence is not determined exclusively in the choreographic style and nature of the works, but also by the quality with which the works are presented and performed. Quality production elements and performance at the highest levels are goals which Sydney Dance Company strives for in all performances. Sydney Dance Company has maintained a full time ensemble of 16 exceptional dancers across the year with additional dancers being brought on for specific projects. Across the year Sydney Dance Company employed 21 dancers.

Sydney Dance Company is the flagship Australian contemporary dance company and adheres to rigorous selection and maintenance procedures for its dancers. Open auditions are held annually and dancer contracts are annual and full time. Maintenance such as technique class, physiotherapy and pilates are provided to all dancers in order to ensure their capabilities are maximised and they are able to perform at their peak. Dancers were provided with training in workshop delivery, as well as being given the opportunity to choreograph short works to be performed as part of our annual Dance Noir fundraising event as a means of developing additional skills within the artform.

In seeking to develop the art-form of contemporary dance, Sydney Dance Company undertakes a range of activities designed to further the skills of dancers, staff and dance industry practitioners. In 2012 the Company hosted 17 student dancers from tertiary institutions around Australia and New Zealand on secondments. In addition, a professional development intensive for 23 dancers was held. The intensive focussed on choreographic tasks as well as giving dancers an opportunity to taste what life as a full time dancer is about. It also provided the opportunity for the company dancers to teach and deliver technique classes thus providing a professional development opportunity for them as well.

Sydney Dance Company is the co-convenor of the annual Dance Managers meeting, which aims to build networks throughout the industry and specifically between the major Performing Arts Companies and the funded small and medium scale companies. This meeting is designed to share information, find collective solutions to common challenges and create a space for industry discussion.

In seeking to gauge our Artistic Vibrancy and ensure relevance to our audiences, post performance surveys were undertaken regularly and the media responses to our performances were analysed. There is an overwhelmingly positive response to the quality of performances which Sydney Dance Company has delivered in 2012. A selection of media reviews can be found on our website and audience surveys demonstrate 95% of survey respondents were satisfied or very satisfied with the performance they attended. Media responses to Sydney Dance Company are universally supportive of the quality of the dancers' performances.

'a landmark and turning-point in the upwardly mobile career of this company and this director.' Lloyd Bradford Skye, Crikey.com, 2012

#### AUDIENCE DEVELOPMENT

2012 saw audience growth for Sydney Dance Company across the areas of education audiences, paid audiences and unpaid audiences.

The Company undertook 131 performances across 15 cities and towns and had total audiences of 49,700. This included two sell out seasons, innovative collaborations and a suite of audience engagement tools designed to enrich our audience's experience of contemporary dance. In addition 67,262 people either took class, participated in a workshop, watched a behind the scenes rehearsal or watched an excerpt performance at a special event.

In seeking to grow audiences there is a need to engage in genuine audience development with strategies which will not only encourage audiences to attend but will also deepen their understanding of the art-form and enrich their experience of dance, be it as an audience member or a class or workshop participant.

Behind the scenes experiences of making a new work were brought to life for our audiences by developing a series of short form digital clips about the making of each of the new works and by inviting audiences to join us for Work in Progress events, studio rehearsal viewings and in theatre show-and-tell performance called Sneak Peeks when we were on tour.

Additional strategies of targeting new audiences are undertaken with a view to growing the audience base of Sydney Dance Company. In 2012 Sydney Dance Company entered into a range of innovative partnerships and presenting arrangements. Each was undertaken with the aim of audience development. Over the course of the year Sydney Dance Company participated in the Australian ballet's *Lets Dance* program in Melbourne, which exposed a ballet audience to Sydney Dance Company's work. 2 One Another, the first production for Sydney Dance Company in 2012 was broadcast on ABC2 as well as catch up on ABC iView and repeated on ABC1. This contributed a digital audience of over 30,000 views.

#### VIVID FESTIVAL

2012 marked the first extension year of Vivid Festival wrapping around the corner from The Rocks and into Walsh Bay. Sydney Dance Company's resident Multi media Artist Peter Greig curated an exhibition of light sculptures and installations including a looped outdoor screening of a film on the making of *The Land of Yes and The Land of No*.

#### Spring Dance Festival

In the middle of the year Sydney Dance Company signed on as the Artistic Partner to Sydney Opera House's Spring Dance Festival. Our participation in that Festival included hosting a large free out door dance class, producing and performing the sold out season *Contemporary Women* and featured in the banner art installation which was installed in the western foyer spaces of the Sydney Opera House.

#### PROJECT RAMEAU

October saw the premiere of *Project Rameau* - a sell out collaboration with the Australian Chamber Orchestra. The season featured 39 performers on stage with the full compliment of both companies performing together. Company schedules allowed only one performance week together but the sell-out season saw 7,085 people attend a performance including 3,042 people who had never been to a Sydney Dance Company performance previously.

The other significant stream of Audience development undertaken by Sydney Dance Company in 2012 was the extension of the Education program which was piloted 2011. A program of school matinee performances, sneak peek performances, in school workshops and studio intensives reached 5,577 students aged between 8 and 19 years of age. Schools matinees were supported by curriculum relevant and age appropriate resource packs which were devised in consultation with the SDC education Advisory Group and sent to teachers prior to attending. For the first time the education program extended beyond Sydney with school matinees also held in Canberra and Melbourne.

In 2012 Sydney Dance Company undertook extensive brand postioning research, which resulted in a rebranding process and development of new communications strategy.

Overall Sydney Dance Company achieved audience growth of 5.8% and had a total reach of 116,962 people for Sydney Dance Company activities taking into account audience members, class and workshop participants and special event attendees. Additionally Sydney Dance Company reached over 30,000 views with broadcast performances.

#### FINANCIAL STABILITY

It was a central goal of Sydney Dance Company's 2012 business plan to achieve increased sustainability through rigorous financial management and growth, resulting in an annual surplus allowing a move to a cash flow and balance sheet positive position and building of reserves.

The 2012 operating result for Sydney Dance Company is a surplus of \$450 632. This result is 185% of the budgeted target. It was generated through better than budgeted results in all income streams, as well as careful cost control and risk management which has enabled a contingency line in the budget to be released.

Sydney Dance Company's Key Performance Indicator matrix has a number of measures built in to ensure that the Company achieves its goals. These indicators include building reserves, increasing profitability and achieving a consistent financial viability ratio of above 1.05. In 2012 we achieved a viability ratio of 1.05. Sydney Dance Company had overall growth of 4.4 % in 2012. The financial result achieved is the 4th consecutive annual surplus for Sydney Dance Company and is evidence of the efficacy of the business approaches used in Company management.

Sydney Dance Company is in a period of ongoing growth and an awareness of the need for systems management and upgrades to support that growth have led to a number of operational changes.

In March 2012 Sydney Dance Company implemented a new digital ticketing system for the Open Dance Classes and Holiday workshops. The system has allowed far greater financial accuracy and reporting as well as creating a current and manageable CRM system for class participant communications. Targeted communications messages and tracking has enabled the company to more accurately manage class programming and deliver a better service to dancers taking class at the studios. The system has built in flexibility to be able to grow with the organisation and tailor into future systems such as online and shop front retail.

Across 2012, two key advisory groups were formed - one being an education advisory group and the second a digital advisory group. These two groups work with management to formulate strategies in these two key areas as well as to ensure that the existing strategic plan can be delivered in the most efficient way.

Across the period of 2012 the Board of Sydney Dance Company expanded from 8 to 11 members and we have also had a small expansion of full time staff from 31 to 33.

#### **Conclusion**

2012 was a successful year for Sydney Dance Company with all key goals of the 2012 business plan being met. In striving to meet each of the key goals of Artistic Innovation and Excellence, Audience Growth and Financial Sustainability all areas of organisation management and planning were considered with their contribution to one or more of these goals. The goals must be considered together as each goal feeds into and is reliant on the other. In balance they demonstrate a dynamic company and position Sydney Dance Company strongly for the future.

# KEY PERFORMANCE INDICATORS

Number of Performances	2012	2011	2010
Sydney	36	34	33
Western Sydney	7	2	-
Canberra	5	3	5
Melbourne	10	-	6
Brisbane	-	5	8
Perth	-	5	-
Darwin	-	2	-
Hobart	2	-	-
New South Wales Regional	12	2	6
Australian Regional excl NSW	3	9	-
International	45	20	4
The Australian Ballet Let's Dance performance	11	-	-
Total	131	73	62
	2012	2011	2010
Number of Seasons presented in Sydney	3	2	2
Number of new dance commissions	7	2	3
Number of new music commissions	2	2	1
Number of different works in repertoire for the year	8	5	6

# **EDUCATION & OUTREACH**

	2012	2011
Number of school Matinees	4	2
Number of 'Sneak Peeks'	4	3
Number of 'Work in Progress' Events	2	2
Number of In-School Workshops and Masterclasses	26	12
Number of in-studio School Workshops	52*	58
Attendance at School Matinees	2,052	1,385
Attendance at 'Sneak Peeks'	366	404
Attendance of 'Work in Progress' Events	863	1,161
Attendance at in-school School Workshops and Masterclasses	421	246
Attendance at in-studio School Workshops	2,738*	2,978
Attendance in Open Dance Classes	64,186	64,458
Attendance at School Holiday Workshops	892	884
Attendance at Studio Hires	2,968	3,692
Sydney Dance Company premises visitation	162,500	150,000

<sup>\*</sup>A combination of workshops hosted by SDC and external education hirers

PAID AUDIENCE	2012	2011	2010
Sydney	14,602	12,712	9,002
Canberra	2,383	2,534	2,717
Melbourne	2472	-	2,388
Brisbane	-	1,463	2,651
Perth	-	2,629	2,651
Darwin	-	1,797	-
Hobart	884	-	-
New South Wales Regional	2,900	-	2,737
Australian Regional excl NSW	1,426	993	-
International	-	8,770	2,958
The Australian Ballet Let's Dance performance	14,968	-	-
<b>Total Paid Audiences</b>	39,635	30,898	22,453
Free Festival Performances	1,525*	7,000	-
Other Unpaid Audiences**	8,540	9,076	7,373
Total Audiences	49,700	46,974	29,826

<sup>\*</sup>Pop Up Performances as part of the City Of London Festival \*\* Inclusive of sponsor events and other complimentary tickets

In addition Sydney Dance Company reached a digital audience in excess of 30,000 through the ABC broadcast of 2 One Another

# FINANCIAL RESULTS

	2012	2011	2010
Income	\$7,703,011	\$7,377,555	\$6,823,661
Expenses	\$7,252,379	\$6,870,943	\$6,675,112
Results	\$450,632	\$506,612	\$148,549



# CORPORATE GOVERNANCE

This statement outlines Sydney Dance Company's corporate governance practices and addresses the Essential Governance Practice Principles published and monitored by the Australia Council for the Arts. These principles are based on the recommendations published by the ASX Corporate Governance Council. As at 31 December 2012 Sydney Dance Company has achieved substantial compliance with the recommendations as outlined below;

#### 1. Lay solid foundations for management and oversight

Over the course of 2012 the Board continued to operate in line with the practises and principles set out in the Governance strategy contained within the business plan. A high level of engagement with company operations was clearly expressed across the 6 board meetings held with attendance rates of 84%. In addition, board sub-committees on audit, development, board nominations, strategy and marketing met regularly with senior management in order to assist in the discharge of board strategic direction. The strategy sub-committee participated in a strategic plan workshop in July 2012 which helped deliver the 5 year strategic plan to the Australia Council and Arts NSW. The plan was very favourably received.

#### 2. STRUCTURE THE BOARD TO ADD VALUE

2012 was a year of change and growth within the SDC board. An analysis of the skills makeup of the board by the Chairman, board members and senior management led to the recruitment of six new board members who commenced serving in 2012. Pam Bartlett, Peter Brownie, Judy Crawford, Jane Freudenstein, Karen Moses and Carla Zampatti became directors during 2012 and brought fundraising skills, financial and corporate governance expertise and strategic management skills. Three members stepped down from the board during the year – Tony Jones, Dean Hawkins and Darcey Bussell CBE, who has accepted the position of Patron of Sydney Dance Company. There is a formal structure of board evaluation carried out on an annual basis between the chair and all board members. A nominations committee comprised of board members and SDC management meets twice a year to discuss skill gaps and propose potential new board members.

#### 3. PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING

Sydney Dance Company's governance model is driven by both our constitution and the code of conduct incorporated within the business plan. It is the policy of the board to ensure that directors and management behave in an ethical and appropriate manner. This requires that people who occupy these positions are people of integrity. The board has approved and implemented a formal written code of conduct.

#### 4. SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

Sydney Dance Company has an active audit committee. The prime responsibility of this committee is to independently verify and safeguard the integrity of the Company's financial reporting. It does this through:

- Reviewing the annual budget and monthly management accounts and forecasts
- Reviewing all financial reports and statements contained in the statutory accounts and recommending acceptance to the board
- Reviewing the Company's financial progress against its strategic plan
- Evaluating the adequacy of the Company's internal control system and procedures
- Reviewing the audit plan and appropriateness of accounting policies
- Ensuring that any recommendations of the external auditors are implemented in a timely and effective manner
- Overseeing and approving programming and touring plans
- Approving any non budgeted expenditure over \$20,000

The audit committee meets monthly, and on an as-needs basis. The committee is comprised of Andrew Messenger (Chair), Karen Moses, Peter Brownie and Julian Knights with the Executive Director and the Finance Manager in attendance. The Board members of the committee have specific financial/accounting experience. Sydney Dance Company is currently working towards financial sustainability. Our 2012 result contributes greatly towards bettering our accumulated financial position and our business plan is geared towards building reserves. In 2012, the company was able to report a positive accumulated position. Financial sustainability is a key driver in our business activities and informs all areas of business.

#### 5. RISK MANAGEMENT

Risk analysis and management, including financial, health and safety and reputational risks, is undertaken by Management and reported to the relevant subcommittees as part of regular board briefings. A detailed risk management plan is included in Sydney Dance Company's 5 year strategic plan identifying the ten most direct and damaging risks to the company's future as well as listing controls and strategies to deal with each risk.

#### 6. ENCOURAGE ENHANCED PERFORMANCE

The Board executive meets regularly with the company management to assess and refine operations around enhancing the company's output in all areas. A structured framework of subcommittees is in place in order to harness board expertise most effectively. Regular cross industry referencing via AMPAG and industry forums is undertaken and audience feedback is sought at regular intervals. Feedback is incorporated into planning and programming activities and schedules. Assistance through structured volunteer programs is undertaken and designed to maximise outputs particularly in the area of development.

#### 7. REMUNERATE FAIRLY AND RESPONSIBLY

The audit committee functions as the remuneration committee on an annual and as needed basis with reference to both performance and industry standards. Responsibility for recruitment and remuneration negotiations with administrative staff is delegated to the Executive Director and reported on within the audit papers. A conscientious effort is made to keep remuneration levels within industry norms. Negotiation for dancers levels of remuneration happen between the union and management. 2012 was the second year in a three year collective agreement with the dancers. Negotiations for a new collective agreement will commence in 2013.

#### 8. Recognise the legitimate interests of stakeholders

The Board recognises the legitimate interests of our funding and other stakeholders and meets them regularly. The company holds an Annual General Meeting every year. Our partners, donors and sponsors are listed and recognised on company marketing material and season programmes. The Board believes that the Directors and management both recognise the legitimate interests of stakeholders and strive to service those interests.

Julian Knights Chairman

# Annual Financial Report for Sydney Dance Company

31 DECEMBER 2012

# DIRECTORS' REPORT

Your directors submit their report for the year ended 31 December 2012.

#### **DIRECTORS**

The names and details of the Company's directors in office during the financial year and until the date of this report are as follows. Directors were in office for this entire period unless otherwise stated.

Julian P Knights

Pamela Bartlett (Appointed: August 2012)
Peter Brownie (Appointed: August 2012)
Darcey Bussell (Resigned: July 2012)

Jean-Marc Carriol

Judy Crawford(Appointed: May 2012)Jane Freudenstein(Appointed: October 2012)Dean Hawkins(Resigned: August 2012)Anthony Jones(Resigned: May 2012)

Andrew Messenger

Karen Moses (Appointed: May 2012)

Naseema Sparks Greta Thomas

Carla Zampatti (Appointed: October 2012)

#### QUALIFICATIONS, EXPERIENCE AND SPECIAL RESPONSIBILITIES

JULIAN P KNIGHTS B.CommLLB HDip Co Law (Appointed Chair 12 May 2008)

Managing Partner, Ironbridge Capital Pty Limited.

Solicitor in South Africa

Appointed to the Board in October 2006

Member - Audit Committee

Expertise: Financial, fundraising, management

#### PAMELA BARTLETT

Founding member of The Marmalade Foundation, operating and funding Lou's Place, a safe place for women. Studied liberal arts and business administration.

Previously Executive Manager, American Express Company with 20 years' experience in Card and Travelers Cheque Operations.

Appointed to board in August 2012.

Chair of SDC's major fundraiser, Dance Noir in 2011 and 2012

Expertise: Operational Management, Customer Service, Quality Assurance, Marketing and Fundraising.

PETER BROWNIE B. Economics
Managing Director, Morgan Stanley Australia
Appointed to the board in August 2012
Member of the Audit Committee

Expertise: Finance, strategy, management, corporate contacts

DARCEY BUSSELL CBE (Resigned from the Board 1 July 2012) Prima Ballerina (retired), Royal Opera House, Covent Garden, London

Appointed to the board on 15 July 2008

Expertise: Artistic, strategic, social contacts, dancers' care and welfare, choreographic development

#### QUALIFICATIONS, EXPERIENCE AND SPECIAL RESPONSIBILITIES (CONT)

JEAN-MARC CARRIOL BA (Intl Relations – Commerce)

Executive Director Trimex-FILATEX

Director of the Board of the French International School, Sydney

Appointed to the Board 24 January 2011

Expertise: Fundraising, strategic management, corporate contacts

**JUDY CRAWFORD** 

President of the Point Piper branch of the Liberal Party

20 years' experience in fundraising for Sydney Symphony, MCA, Lifehouse, University of Sydney, Sydney

Children's Hospital

Appointed to the Board 15 May 2012

Expertise: Fundraising, Event Management

JANE FREUDENSTEIN

Director Sydney Children's Hospital Foundation, Director Wenona Foundation, previous Director Gondwana

Choirs Appointed to the Board in October 2012

Expertise: Advertising, Marketing and strategic brand development, Fundraising

DEAN HAWKINS B.Com ACA (resigned from the Board 27 August 2012)

Chairman - Skins Global Holding AG

Director of Ten Network Holdings Limited, Leighton Contractors Pty Ltd

Appointed to the Board on 24 March 2009

Member - Audit Committee

Expertise: Strategic and Financial management, corporate contacts

Anthony N Jones B.Ec. (resigned from the Board 14 May 2012)

Managing Director - Jones Donald Strategy Partners Pty Ltd

Appointed to the Board in 1997

Member - Marketing Committee (Chair)

Expertise: Strategic, marketing, fundraising, sponsorship

Andrew Messenger B.Com (Melbourne), B.Laws (Melbourne)

Partner - Corrs Chambers Westgarth

Appointed to the board April 2010

Member - Audit Committee (Chair)

Expertise: Legal, governance, corporate contacts

KAREN Moses B.Economics, Dip Education

Executive Director, Finance and Strategy, Origin Energy Limited

Director of Origin Energy Limited and Group companies and member of Risk Committee

Director of Contact Energy Limited, New Zealand and Chair of Risk Committee

Director of Australia Pacific LNG Pty Limited and Group companies and Chair of Audit Committee

Director of SAS Trustee Corporation

Appointed to the Board in May 2012

Member - Audit Committee

Expertise: Financial, strategic management, corporate governance, corporate contacts

Naseema Sparks B.Pharm, MBA (Melbourne)

Non-Executive Director – Various entities

Appointed to the Board on 20 July 2009

Member - Marketing Committee

Expertise: Strategic management, marketing, corporate contacts

GRETA THOMAS MBA, GRADUATE DIPLOMA IN PERFORMING ARTS (DANCE)

Management Consultant

Appointed to the board 24 February 2011

Member - Marketing Committee

Expertise: Strategic management, marketing, sponsorship and fundraising

#### CARLA ZAMPATTI

Trustee of the Sydney Theatre Company Foundation Trust, Board Member of the Australian Multicultural Foundation and Board member of the European Australian Business Council.

Appointed to the Board in October 2012

Expertise: Business, Export Markets, Board Governance, Networks

#### DIVIDENDS

The Company is a non-profit organisation which does not pay dividends.

#### CORPORATE INFORMATION

Sydney Dance Company is a company limited by guarantee that is incorporated and domiciled in Australia.

The registered office and principal place of business of the Company is: The Wharf, Pier 4, Hickson Road, Walsh Bay, NSW 2000.

The Company employed 33 full time employees as at 31 December 2012 (2011: 29 employees).

#### PRINCIPAL ACTIVITIES

The principal activities during the year of the entity were as follows:

- Production and presentation of live dance in Australia and overseas.
- Promotion and the study of dance
- Commercial activities to provide financial support for the above including daily dance classes, school holiday workshops and dance studio hire.

There have been no significant changes in the nature of these activities during the year.

#### OPERATING AND FINANCIAL REVIEW

#### OPERATING RESULTS FOR THE YEAR

The operating surplus of the Company for the year ended 31 December 2012 was \$450,632 (2011: \$506,612).

#### SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

There have been no significant changes in the state of affairs of the Company during the period.

#### SIGNIFICANT EVENTS AFTER THE BALANCE DATE

There have been no significant events occurring after the balance date which may affect either the Company's operations or results of those operations or the Company's state of affairs.

#### **OBJECTIVES**

Following a very successful 2012, the focus for SDC in 2013 will remain on audience growth, artistic excellence and financial sustainability. The Company has developed a 5-year strategic plan geared towards each of these goals. Strategies have been devised to maintain careful financial risk management across all business operations. 2013 is the second year of our triennial tripartite funding agreement, providing a stable base for the next 2 years.

The Company will work to develop its range of commercial activities in order to enhance our sustainability, reserves and self-sufficiency. Audiences will be serviced by programming that emphasises performance at the very highest level with an eye to box office appeal. Our performances will be supported by strategic and targeted marketing; our profile has been significantly enhanced by a recent rebranding process and will benefit further from an upcoming website redevelopment.

#### **PROGRAM**

2013 has begun with a triple bill, including the world-premiere of *Emergence* (choreography by Rafael Bonachela), an Australian premiere of *Cacti* (choreography by Swedish choreographer Alexander Ekman) and *Fanatic* (choreographed by Larissa McGowan) at Sydney Theatre. The company will perform in Kaldor Public Art Project's *13 Rooms* exhibition at Pier 2/3 in Walsh Bay, ahead of a tour of Adelaide, Alice Springs and Darwin performing *2 One Another*.

Further national touring will take place later in the year to Queensland and Canberra with the ACO to perform the highly acclaimed *Project Rameau*. Sydney Dance Company will perform *Les Illuminations* - a collaboration with Katie Noonan celebrating the 100th anniversary of the birth of the composer Benjamin Britten - at the Opera House in Sydney and it is hoped *Les Illuminations* will be featured in the Melbourne Festival in October. Discussions are ongoing with the Arts Centre in Melbourne in relation to finding appropriate and regular season dates for 2014 and beyond.

September and October will see the company embark on an extensive international tour taking in South America, the West Coast of the United States and Moscow.

The Company's education program is being expanded to offer more workshops in schools and in our studios, increased school matinees including a highly successful first Primary School matinee and development of Early Years education performances.

#### DEVELOPMENT AND COMMERCIAL ACTIVITIES

Given the current corporate economic climate, expectations around growth in sponsorship income need to be cautious, however, the Company is reaping the benefit of its investment in its development team and we are targeting further growth in private and philanthropic income. We anticipate further investment into this area, to capitalise on the growing engagement of Sydney Dance Company with its family of supporters.

The Company also anticipates a growth in open Dance Class revenue following the successful implementation of an electronic ticketing system, which has enabled us to collect and utilise client data much more efficiently. Additional resources and time from the Marketing and Publicity department will enable us to capitalise on the information this data provides.

#### BOARD, DANCERS AND STAFF

The board of the Company has been strengthened by the addition of a number of new directors over the past twelve months. The board makes a significant contribution to the strategic and financial development of the Company and their enthusiasm and support is greatly appreciated.

The team of dancers and staff at Sydney Dance, lead by Artistic Director Rafael Bonachela and Executive Director Anne Dunn, have worked incredibly hard over the past year to bring a number of wonderful new works to stages in Australia and across the world. The Company is poised for even greater success and we look forward to 2013 with real excitement.

#### Environmental Regulation and Performance

The Company is not subject to any particular or significant environmental regulation under the laws of the Commonwealth or of a State or Territory.

#### SHARE OPTIONS

No option to acquire shares in the Company has been granted to any person. No shares have been issued during the financial year or since the end thereof by virtue of the exercise of any options. There are no unissued shares under option at the date of this report.

#### IDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

Since the end of the previous financial year, the Company has not indemnified or made a relevant agreement for indemnifying against a liability of any person who is or has been an officer or auditor of the Company.

Since the end of the previous financial year, the Company has paid premiums in respect of directors' and officers' liability and legal expenses insurance contracts. These insurance contracts insure against liability (subject to specific exclusions) for persons who are or have been directors or executive officers of the Company.

The Directors have not included details of the nature of the liabilities covered nor the amount of the premium paid in respect of the directors' and officers' liability and legal expenses' insurance contracts, as such disclosure is prohibited under the terms of the contract.

#### **DIRECTOR'S MEETINGS**

The number of meetings of directors (including meetings of committees of directors) held during the year and the number of meetings attended by each director were as follows:

	Directors' meetings		Audit Committee meetings	
	ATTENDED	ELIGIBLE TO	ATTENDED	ELIGIBLE TO
Number of meetings:				
Julian P Knights	5	6	7	8
Pamela Bartlett	2	3	-	-
Peter Brownie	3	3	1	2
Darcey Bussell CBE	2	3	-	-
Jean-Marc Carriol	3	6	-	-
Judy Crawford	3	4	-	-
Jane Freudenstein	1	1	-	-
Dean Hawkins	4	4	4	5
Anthony Jones	2	3	-	-
Andrew Messenger	6	6	8	8
Karen Moses	4	4	4	4
Naseema Sparks	6	6	-	-
Greta Thomas	5	6	-	-
Carla Zampatti	1	1	-	-

#### MEMBERS' GUARANTEE

The Company is a public company limited by guarantee that is incorporated and domiciled in Australia. If the Company is wound up, it's Constitution states that each member is required to contribute a maximum of \$100 each towards meeting any outstanding obligation of the Company, a total of \$1,700 (a total of \$1,200 as at 31 December 2011).

At 31 December 2012 the number of members was 17 (2011: 12 members).

#### AUDITOR INDEPENDENCE

The directors received an independence declaration from the auditor, Ernst & Young. A copy has been included on page XX of the report.

Signed in accordance with a resolution of the directors.

Julian P Knights Chairman

Sydney, 25 March 2013



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# Auditor's Independence Declaration to the Directors of Sydney Dance Company

In relation to our audit of the financial report of Sydney Dance Company for the financial year ended 31 December 2012, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the *Corporations Act 2001* or any applicable code of professional conduct.

Ernst & Young

Lisa Nijssen-Smith

Partner

Date: 25 March 2013

# STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2012

	Notes	2012	2011
		\$	\$
Revenue	4(a)	7,680,996	7,366,185
	, ,	, ,	, ,
Other income	4(b)	22,015	11,370
Administration and Marketing Expenses including staff costs		(4,282,198)	(3,171,547)
Performance and Production Expenses		(1,876,344)	(2,529,160)
Commercial Activity Related Cost		(781,777)	(828,281)
Philanthropy activity related costs		(275,596)	(280,438)
Sponsorship activity related costs		(36,464)	(61,517)
Operating surplus for the year		450,632	506,612
Other comprehensive income		-	-
Total comprehensive income for the year		450,632	506,612

# STATEMENT OF FINANCIAL POSITION

For the year ended 31 December 2012

	Notes	2012	2011
		\$	\$
Assets			
<b>Current Assets</b>			
Cash and cash equivalents	5	590,834	346,262
Trade and other receivables	6	192,294	262,639
<b>Total Current Assets</b>		783,128	608,901
Non-current Assets			
Property, plant and equipment	7	103,850	107,355
<b>Total Non-current Assets</b>		103,850	107,355
TOTAL ASSETS		886,978	716,256
LIABILITIES			
Current Liabilities			
Trade and other payables	8	453,797	294,427
Provisions	9	135,360	109,083
Goverments grants	10	-	459,100
Total Current Liabilities		589,157	862,610
Non-current Liabilities			
Provisions	9	35,018	41,475
TOTAL NON-CURRENT LIABILITIES		35,018	41,475
TOTAL LIABILITIES		624,175	904,085
NET LIABILITIES		262,803	(187,829)
Equity			
Contributed equity	11	524	524
Accumulated losses		262,279	(188,353)
T D			,
TOTAL DEFICIENCY		262,803	(187,829)

The above statement of financial postition should be read in conjunction with the accompanying notes.

# STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2012

	Contributed Equity \$	Retained earnings /(accumulated losses) \$	Total equity /(deficiency) \$
At 1 January 2011	524	(694,965)	(694,441)
Profit for the year Other comprehensive income	- -	506,612	506,612
Total comprehensive income for the year	_	506,612	506,612
At 31 December 2011 Profit for the year	524	(188,353)	(187,829)
Other comprehensive income	-	450,632	450,632
Total comprehensive income for the year	_	_	_
,	_	450,632	450,632
At 31 December 2011	524	262,279	262,803

# STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2012

	Notes	2012	2011
		\$	\$
Cash flows from operating activities			
Receipts from customers		4,764,530	4,465,828
Payments to suppliers and employees		(7,036,491)	(7,010,696)
Receipt of government grants		2,546,242	2,761,742
Interest received		3,484	2,661
Net cash flows from operating activities		277,765	219,535
Cash flows from investing activities			
Purchase of property, plant and equipment		(33,193)	(96,244)
Net cash flows used in investing activities		(33,193)	(96,244)
Cash flows from financing activities		-	-
Net cash flows from financing activities		-	-
Net increase/(decrease) in cash and			
cash equivalents		244,572	123,291
Cash and cash equivalents at beginning of year		346,262	222,971
Cash and cash equivalents at end of year	5	590,834	346,262

# Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2011

#### 1. Corporate Information

The financial report of Sydney Dance Company (the Company) for the year ended 31 December 2012 was authorised for issue in accordance with a resolution of the directors on 22 April 2013.

Sydney Dance Company is a company limited by guarantee and as such has no authorised capital and is domiciled in Australia.

The Company exists to present live dance in Australia and overseas and to promote the study of dance. The nature of the operations and principal activities of the Company are further described in the directors' report.

#### 2. Summary of Significant Accounting Policies

#### (a) Basis of preparation

The financial report is a general purpose financial report, which has been prepared in accordance with the requirements of the Corporations Act 2001, Australian Accounting Standards - Reduced Disclosure Requirements and other authoritative pronouncements of the Australian Accounting Standards Board. The Company is a for-profit entity for the purpose of preparing the financial statements. The financial report has also been prepared on a historical cost basis.

The financial report is presented in Australian dollars (\$).

#### (b) New accounting standards and interpretations

The accounting policies adopted are consistent with those of the previous financial year.

Certain Australian Accounting Standards and Interpretations have recently been issued or amended but are not yet effective and have not been adopted by the Company for the annual reporting year ended 31 December 2012. The directors have not adopted any of these new or amended standards or interpretations. The directors have not yet fully assessed the impact of these new or amended standards (to the extent relevant to the Company) and interpretations.

#### (c) Going concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal business activities and realisation of assets and settlement of liabilities in the ordinary course of business.

The Company reported an operating surplus of \$450,632 (2011: \$506,612) during the year ended 31 December 2012, and as at that date, the Company's total assets exceeded total liabilities by \$262,803 (2011: total liabilities exceeded total assets by \$187,829).

The Company is set up as a not-for-profit organisation. It is dependent on grants from multiple tiers of government, sponsorship, private philanthropy, box office sales and other commercially self-generated income to provide the funding necessary to meet its objectives. The annual surplus or deficit for each year is affected by all of these elements.

Each year the Directors and management prepare a schedule of performances and a budget for the Company based on assumptions as to the level of income from the various streams. A budget has been prepared for the year ending 31 December 2013 which projects a surplus.

The directors believe that Sydney Dance Company will continue to receive the Major Performing Arts Board (MPAB) and Arts NSW funding as per the Tripartite Agreement - Deed of Variation as

signed on 7 December 2011, and combined with the budgeted performance and education related income, the directors believe that Sydney Dance Company will be able to pay its debts as and when they fall due and can continue on a going concern basis.

#### (d) Foreign currency translation

#### (i) Functional and presentation currency

Both the functional and presentation currency of Sydney Dance Company is Australian dollars (\$).

#### (ii) Transactions and balances

Transactions in foreign currencies are initially recorded in the functional currency by applying the exchange rates ruling at the date of the transaction.

#### (e) Cash and cash equivalents

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand.

For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above.

#### (f) Trade and other receivables

Trade receivables, which generally have 30-90 day terms, are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less an allowance for impairment.

Collectibility of trade receivables is reviewed on an ongoing basis. Individual debts that are known to be uncollectible are written off when identified. An impairment provision is recognised when there is objective evidence that the Company will not be able to collect the receivable.

## (g) PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment is stated at historical cost less accumulated depreciation and any accumulated impairment losses. Such cost includes the cost of replacing parts that are eligible for capitalisation when the cost of replacing the parts is incurred. Similarly, when each major inspection is performed, its cost is recognised in the carrying amount of the plant and equipment as a replacement only if it is eligible for capitalisation. All other repairs and maintenance are recognised in profit or loss as incurred.

Depreciation is calculated on a straight-line basis over the estimated useful life of the assets as follows:

Leasehold improvements - over 10 years Plant and equipment - over 2 to 5 years Furniture and fittings - over 5 years Computer equipment - over 3 years

The assets' residual values, useful lives and amortisation methods are reviewed, and adjusted if appropriate, at each financial year end.

#### Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These are included in the statement of comprehensive income.

#### (g) PROPERTY, PLANT AND EQUIPMENT

Impairment of non-financial assets

Non-financial assets are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. Sydney Dance Company conducts an annual internal review of asset values, which is used as a source of information to assess for any indicators of impairment. External factors, such as changes in expected future processes, technology and economic conditions, are also monitored to assess for indicators of impairment. If any indication of impairment exists, an estimate of the asset's recoverable amount is calculated.

#### (h) LEASES

The determination of whether an arrangement is or contains a lease is based on the substance of the arrangement at inception date, whether fulfilment of the arrangement is dependent on the use of a specific asset or assets or the arrangement conveys a right to use the asset, even if that right is not explicitly specified in an arrangement.

#### Company as a lessee

Operating lease payments are recognised as an operating expense in the statement of comprehensive income on a straight line basis over the lease term. Operating lease incentives are recognised as a liability when received and subsequently reduced by allocating lease payments between rental expense and reduction of the liability.

#### (i) TRADE AND OTHER PAYABLES

Trade and other payables are carried at amortised cost and due to their short-term nature they are not discounted. They represent liabilities for goods and services provided to the Company prior to the end of the financial year that are unpaid and arise when the Company becomes obliged to make future payments in respect of the purchase of these goods and services. The amounts are unsecured and are usually paid within 30 days of recognition.

#### (j) Provisions

General

Provisions are recognised when the Company has a present obligation (legal or constructive) as a result of a past event, it is probable that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation. When the Company expects some or all of a provision to be reimbursed, for example, under an insurance contract, the reimbursement is recognised as a separate asset, but only when the reimbursement is virtually certain. The expense relating to a provision is presented in the income statement net of any reimbursement.

#### (i) Wages, salaries, leave in lieu and annual leave

Liabilities for wages and salaries, including non-monetary benefits and annual leave expected to be settled within 12 months of the reporting date are recognised in respect of employees' services up to the reporting date. They are measured at the amounts expected to be paid when the liabilities are settled.

#### (ii) Long service leave

The liability for long service leave is recognised and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

#### (k) Contributed equity

The membership fees were contributed by the initial members upon establishment of the company. In accordance with the Constitution, members are not entitled to any reimbursement or return of initial membership fees upon ceasing to be a member.

#### (1) REVENUE RECOGNITION

Revenue is recognised and measured at the fair value of the consideration received or receivable to the extent it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

#### Box office

Box office revenue is recognised in the year in which the performance is given.

## Sponsorship and Government Grants

Sponsorship and grants are brought to account over the year to which the sponsorship agreement or grant relates. If the grant or sponsorship is for a specific project then it is brought to account at the time the project occurs.

Any funding not spent on the planned activities agreed by both parties, at the start of the calendar year, is required to be repaid.

## Sponsorship in kind

Sponsorship in kind is brought to account as revenue in the year to which the equal and corresponding expense relates. Consequently, the revenue and expenses are recognised in the same accounting year. Where a depreciable asset is received as sponsorship in kind, revenue is recognised in the period in which the asset is received, and that asset is depreciated over its useful life.

#### Dance Classes

Dance classes are recognised as revenue in the period in which they are provided.

#### Interest Received

Revenue is recognised as interest accrues using the effective interest method.

#### (m) INCOME TAX

The Company has not provided for income tax as it is exempted from income tax by virtue of section 50-5 of the Income Tax Assessment Act. 1997.

#### (n) OTHER TAXES

Revenues, expenses and assets are recognised net of the amount of GST except:

- when the GST incurred on a purchase of goods and services is not recoverable from the taxation
  authority, in which case the GST is recognised as part of the cost of acquisition of the asset or as
  part of the expense item as applicable; and
- receivables and payables, which are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the statement of financial position.

Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

## (o) GOVERNMENT GRANTS

Government grants are recognised when there is reasonable assurance that the grant will be received and all attaching conditions will be complied with.

When the grant relates to an expense item, it is recognised as income over the periods necessary to match the grant on a systematic basis to the costs that it is intended to compensate.

Any funding not spent on the planned activities agreed by both parties, at the start of the calendar year, is required to be repaid.

## 3. SIGNIFICANT ACCOUNTING JUDGEMENTS, ESTIMATES AND ASSUMPTIONS

The preparation of the Company's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the accompanying disclosures, and the disclosure of contingent liabilities. Uncertainty about these assumptions and estimates could result in outcomes that require a material adjustment to the carrying amount of assets or liabilities affected in future periods.

#### ESTIMATES AND ASSUMPTIONS

The key assumptions concerning the future and other key sources of estimation uncertainty at the reporting date, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year, are described below. The Company based its assumptions and estimates on parameters available when the consolidated financial statements were prepared. Existing circumstances and assumptions about future developments, however, may change due to market changes or circumstances arising beyond the control of the Company. Such changes are reflected in the assumptions when they occur.

#### Impairment of non-financial assets

The Company assesses impairment of all assets at each reporting date by evaluating conditions specific to the Company and to the particular asset that may lead to impairment. These include technology and economic environments and future expectations. If an impairment trigger exists the recoverable amount of the asset is determined. Management do not consider that the triggers for impairment testing have been met and as such these assets have not been tested for impairment in this financial year.

#### Long service leave provision

The liability for long service leave is recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at balance date. In determining the present value of the liability, attrition rates and pay increases through promotion and inflation have been taken into account.

4.	REVENUE	AND	<b>EXPENSES</b>

4. REVENUE AND EXPENSES		
	2012	2011
	\$	\$
(a) Revenue		
Box Office, Fees and other Performance related income	1,134,303	1,237,059
Sponsorship - Cash	160,000	177,545
Sponsorship - In Kind	457,622	930,973
Fundraising	684,163	717,771
Commercial Income	1,402,234	1,496,447
Government grants - Cash	3,029,466	2,806,390
Government grants - In Kind	813,208	-
TOTAL REVENUE	7,680,996	7,366,185
(b) Other Income		
Interest received/receivable	3,484	2,661
Other income	18,531	8,709
Total Other Income	22,015	11,370
(c) SALARIES AND EMPLOYEE BENEFITS EXPENSES INCLUDED IN THE		
STATEMENT OF COMPREHENSIVE INCOME		
Wages and salaries	3,589,752	3,591,711
Workers' compensation costs	171,728	141,042
Long service leave provision	•	-
TOTAL EMPLOYEE BENEFITS EXPENSE	15,099	(7,140)
TOTAL EMPLOYEE DENEFTTS EXPENSE	3,776,579	3,725,613
(d) Depreciation expense included in the statement of		
COMPREHENSIVE INCOME		
Depreciation of non-current assets		
Plant and equipment	18,567	11,956
Office equipment	16,813	10,769
Furniture and fittings	1,317	
Total depreciation expense	3 <b>6,69</b> 7	1,052 <b>23,777</b>
(1)	3 . 2,	3,,,,
(e) Other expenses included in the statement of		
COMPREHENSIVE INCOME		
Impairment of debtors	1,249	10,648
TOTAL OTHER EXPENSES	1,249	10,648
(f) GOVERNMENT GRANT INCOME INCLUDED IN THE STATEMENT OF		
COMPREHENSIVE INCOME		
Australia Council Grants:		
- Australia Council general	2,414,414	2,362,440
- Australia Council specific 'Geek in Residence' grant		
- Australia Council Philanthropy Grant	-	12,500
- 1	3,043	_
- Australia Council Dance Managers Meeting Grant	5,000	_
- Australia Council Mentorship Program	3,000	_
- Australia Council RAMEAU Grant	140,000	-
- Australia Council Education Grant	25,000	_
NSW Government MPA Grant	267,218	262,494
NSW Government Theatre Subsidy Grant	79,100	79,100
NSW Government Flooring Grant	_	79,856
NSW Government Education Grant	17,332	-
Arts NSW Music Commission Grant	-	10,000
NSW Government Inkind Rental Assistance	813,208	10,000
Arts on Tour Funds Grant		_
Total Government Grants	75,359	- 0-6
IOIAL GOVERNMENT GRANIS	3,842,674	2,806,390

2012 is the first year that Arts NSW has required a value attached to the inkind rental assistance provided by them for properties rented by SDC.

Various government grants relating to market and infrastructure development have been received during the year. There are no unfulfilled conditions or contingencies attaching to these grants.

## 5. Cash and Cash Equivalents

٦٠	ONOT MAD GROW EQUIVALENTS	2012 \$	2011 \$
	Cash at bank and in hand	590,834	346,262
		590,834	346,262
	Cash at bank earns interest at floating rates based on daily bank deposit rates. The carrying amounts of cash and cash equivalents represent fair value.		
	Reconciliation to statement of cash flows For the purposes of the statement of cash flows, cash and cash equivalents comprise the following:		
	Cash at bank and in hand	590,834	346,262
		590,834	346,262
6.	Trade and Other Receivables		
	Trade receivables Allowance for impairment loss	84,369 (1,249)	154,191 (10,000)
		83,120	144,191
	Sundry debtors Goods and services tax (net) Other receivables	12,474 21,504 75,196	11,513 - 106,935
	Carrying amount of trade and other receivables	192,294	262,639
	Movements in the provision for impairment loss were as follows: At 1 January Charge for the year Provision utilised At 31 December	10,000 1,249 (10,000) 1,249	8,500 10,000 (8,500) 10,000

7.	Property, Plant and Equipment	2012 \$	2011 \$
	Leasehold improvements		·
	At cost	22,259	22,259
	Accumulated depreciation	(22,259)	(22,259)
	NET CARRYING AMOUNT	_	_
	Plant and equipment		
	At cost	254,777	238,039
	Accumulated depreciation	(183,471)	(164,903)
	NET CARRYING AMOUNT	71,306	73,136
	Office equipment		
	At cost	220,531	205,678
	Accumulated depreciation	(190,934)	(174,121)
	NET CARRYING AMOUNT	29,597	31,557
	Furniture and fittings		
	At cost	19,017	17,415
	Accumulated depreciation	(16,070)	(14,753)
	NET CARRYING AMOUNT	2,947	2,662
	Total property, plant and equipment		
	At cost	516,584	483,391
	Accumulated depreciation	(412,734)	(376,036)
	NET CARRYING AMOUNT	103,850	107,355
	AT THE BEGINNING AND END OF THE YEAR  Leasehold improvements  Balance at the beginning of the year		
	At cost	22,259	
	Accumulated depreciation	(22,259)	
	BALANCE AT THE END OF THE YEAR - NET CARRYING AMOUNT	_	
	Plant and equipment		
	Balance at the beginning of the year		
	At cost	238,039	
	Accumulated depreciation	(164,903)	
	Net carrying amount	73,136	
	Additions	16,738	
	Depreciation charge for the year	(18,568)	
	BALANCE AT THE END OF THE YEAR - NET CARRYING AMOUNT	71,306	
	AT COST	7 1,0 00	
	Office equipment Balance at the beginning of the year	222.222	
	At cost	238,039	
	Accumulated depreciation	(164,903)	
	Net carrying amount	73,136	
	Additions	16,738	
	Depreciation charge for the year	(18,568)	
	BALANCE AT THE END OF THE YEAR - NET CARRYING AMOUNT AT COST	71,306	

7.		PROPERTY, PLANT AND EQUIPMENT (cont)	2012	
,		, , , , , , , , , , , , , , , , , , , ,	\$	
	(a)	RECONCILIATION OF CARRYING AMOUNTS AT THE BEGINNING AND END OF THE YEAR (CONT)	Ψ	
		Furniture and fittings		
		Balance at the beginning of the year		
		At cost	17,415	
		Accumulated depreciation	(14,753)	
		Net carrying amount	2,662	
		Additions Depreciation charge for the year	1,602	
		BALANCE AT THE END OF THE YEAR - NET CARRYING AMOUNT	(1,317)	
		AT COST	2,947	
		Total property, plant and equipment Balance at the beginning of the year		
		At cost Accumulated depreciation	483,391	
		Net carrying amount	(376,036)	
		Additions	107,355	
		Depreciation charge for the year	33,193 (36,698)	
		BALANCE AT THE END OF THE YEAR - NET CARRYING AMOUNT AT COST	103,850	
		During the year, the Company has assessed their assets on hand and made write offs relating to assets no longer in use.		
0		The the core Officer Develope (Company)	2012	2011
8.		Trade and Other Payables (Current)	\$	\$
		Trade payables	155,970	89,920
		Other payables	159,527	150,173
		Goods and services tax (net) Other deferred income	-	28,594
		Dance class deferred revenue	46,300	25,740
			92,000	_
			294,427	294,427
	(a)	TRADE PAYABLES		
		Trade payables are non-interest bearing and are normally settled on 30 day terms.		
	(b)	OTHER PAYABLES		
	( <b>b</b> )	Other payables are non-trade, non-interest bearing payables and		
		have an average term of 6 months.		
9.		Provisions		
		Current		
		Annual leave	76,798	65,708
		Long service leave	58,562	37,006
		Time in lieu provision	-	6,369
			135,360	109,083
		Non-Current	,	7,003
		Long service leave	35,018	41,475
		Nature and timing of provisions	35,018	41,475
		Long service leave Refer to note 2(k) for the relevant accounting policy and a discussion of the significant estimations and assumptions applied in the measurement of this provision.		

## 10. GOVERNMENT GRANTS

Current	\$	\$
Australia Council general grant advances	_	240,000
Australia Council specific grant advances	-	140,000
NSW Government general grant advances	_	79,100
TOTAL GOVERNMENT GRANTS DEFERRED	_	459,100

2012

2011

524

The accounting policies adopted and the description of government grants received by the Company, including the conditions attached to the grants, have been disclosed in note 2(o).

#### Movement in government grants

At 1 January	459,100	503,748
Received during the year	3,383,574	(2,851,037)
Released to the statement of comprehensive income	(3,842,674)	2,806,389
At 31 December	_	459,100

## 11. CONTRIBUTED EQUITY

Membership i	tees	524

	524	
The membership fees were contributed by the initial		524

members upon establishment of the company. In accordance with the Constitution, members are not entitled to any reimbursement or return of initial membership fees upon ceasing to be a member.

#### 12. COMMITMENTS AND CONTINGENCIES

### (a) COMMITMENTS

Leasing commitments

Operating lease commitments – Company as lessee The Company has entered into a commercial lease to rent the Company's premises. There are no restrictions placed upon the lessee by entering into this lease.

Future minimum rentals payable under non-cancellable operating leases as at 31 December 2011 are as follows:

operating leases as at 31 December 2011 are as follows.	2012	2011	
	\$	\$	
Within one year		99,422	
TOTAL MINIMUM LEASE PAYMENTS		99,422	

#### CAPITAL MANAGEMENT

This Company is reliant upon funding provided by government funding bodies. The company is not subject to any externally imposed capital requirements.

#### (c) CONTINGENCIES

The directors are not aware of any contingent liabilities as at 31 December 2012 (2011: none).

## 13. RELATED PARTY DISCLOSURES

## Transactions with related parties

#### **Donations:**

The following donations were made by directors during	2012	2011
the year:	\$	\$
Julian Knights	55,500	104,500
Darcey Bussell	1,000	_
Jean-Marc Carriol	_	5,000
Judy Crawford	19,000	_
Anthony Jones	3,000	5,500
Andrew Messenger	20,000	10,000
Karen Moses	2,000	_
Naseema Sparks	3,500	_
Greta Thomas	_	1,500

## 14. KEY MANAGEMENT PERSONNEL

## (a) DETAILS OF KEY MANAGEMENT PERSONNEL

#### **Current Directors**

Julian Knights	Chairman
Pamela Bartlett	Director (non-executive)
Peter Brownie	Director (non-executive)
Jean-Marc Carriol	Director (non-executive)
Judy Crawford	Director (non-executive)
Jane Freudenstein	Director (non-executive)
Andrew Messenger	Audit Committee Chairman
Karen Moses	Director (non-executive)
Naseema Sparks	Deputy Chairman
Greta Thomas	Director (non-executive)
Carla Zampatti	Director (non-executive)

## **Executives**

Anne Dunn Executive Director Sean Radcliffe Company Secretary

Non-executive Directors of Sydney Dance Company do not receive remuneration for serving on the Board of Directors.

(b) Compensation of Key Management Personnel	2012	2011
	\$	\$
Total compensation	359,700	324,780

## (c) Other transactions and balances with Key Management Personnel

Donations from directors are disclosed in Note 13. There are no other transactions or balances with key management personnel.

## 15. Events After the Balance Date

There have been no significant events occurring after the balance date which may affect either the Company's operations or results of those operations or the Company's state of affairs.

#### 16. ECONOMIC DEPENDENCY

The Company is dependent upon funding in the form of government grants, sponsorship, donations and funds received through various fundraising events.

# 17. Information and Declarations to be Furnished Under the Charitable Fundraising Act, 1991

# Details of Aggregate Gross Income and Total Expenses of Fundraising Appeals

	2012 \$	2011 \$
<b>Gross proceeds from fundraising appeals</b> Sydney Dance Partners and Functions	684,163	717,771
<b>Less total cost of fundraising appeals</b> Sydney Dance Partners and Functions	(272,596)	(280,438)
NET SURPLUS FROM FUNDRAISING APPEALS	411,567	437,333

## ACCOUNTING PRINCIPLES AND METHODS ADOPTED IN ACCOUNTS

The accounts have been prepared on the accrual basis, and in accordance with applicable Statements of Accounting Concepts and Accounting Standards. They have also been prepared on the basis of historical cost. The accounting policies have been consistently applied unless otherwise stated.

# STATEMENT SHOWING HOW FUNDS RECIEVED WERE APPLIED TO A CHARITABLE PURPOSE

	2012	2011 \$
(i) Net surplus from fundraising appeals	411,567	437,333
(ii) This was applied to the charitable purpose in the following manner:		
Expenditure on sets and props construction and purchase	411 567	437 333

## Fundraising Appeals Conducted During the Financial Period

- Mail out to partners
- Various fundraising events including dinners and functions

# 17. Information and Declarations to be Furnished Under the Charitable Fundraising Act, 1991 (cont)

#### Comparisons by Monetary Figures and Percentage

	2012	2011	2010
	%	%	%
Total cost of fundraising/gross income from			
fundraising	40	39	41
Net surplus from fundraising/gross income from			
fundraising	60	61	59

## **Declaration by Director in Respect of Funding Appeals**

- I, Julian P Knights, Chairman of the Sydney Dance Company, declare that in my opinion:
- (a) the accounts give a true and fair view of all income and expenditure of the Sydney Dance Company with respect to fundraising appeals; and
- (b) the statement of financial position gives a true and fair view of the state of affairs with respect to fundraising appeals; and
- (c) the provision of the Charitable Fundraising Act 1991 and the regulations under that Act and the conditions attached to the authority have been complied with; and
- (d) the internal controls exercised by the Sydney Dance Company are appropriate and effective in accounting for all fundraising income received.

Julian P Knights Chairman

Sydney, 22 April 2013

## GOVERNANCE STATMENT

FOR THE YEAR ENDED 31 DECEMBER 2012

This statement outlines the main corporate governance practices that were in place throughout the financial year.

#### (a) BOARD OF DIRECTORS

The board is responsible for the overall corporate governance of the Company including its corporate planning, establishing goals for management and monitoring achievement of these goals. The board meets on a bi-monthly basis. To assist in the execution of its responsibilities the board has established five standing committees: the Audit Committee, the Executive Committee, the Marketing Committee, the Development Committee and Nominations Committee.

The board currently has eleven members. Six new directors have been added to the board as from January 2012 while three have resigned in the same period. The names of board members at the date of this statement are set out in the Director's Report on page 2 of these financial statements. Established skills represented on the board include finance, legal, marketing, administration and fundraising.

#### (b) AUDIT COMMITTEE

The Committee includes at least three and not more than five Directors.

The responsibilities of the Audit Committee include:

- Reviewing the annual budget and monthly management accounts and forecasts;
- Reviewing all financial reports and statements contained in the statutory accounts and recommending acceptance to the board;
- Reviewing significant contracts and financial commitments;
- Evaluating the adequacy of the Company's internal control system and procedures;
- Reviewing the risk of various touring plans and their financial impact;x`
- Reviewing the audit plan and the appropriateness of accounting policies; and
- Ensuring that the recommendations of the external auditors are implemented in a timely and
  effective manner.

The Audit Committee meets monthly prior to board meetings, and on an as-needs basis.

Currently it is comprised of the Audit Committee Chairman, the Chairman of the Board of Directors and one other board member, Executive Director and Finance Manager.

## (c) Marketing Committee

The Committee includes at least three and not more than five Directors.

The responsibilities of the Marketing Committee include:

- Reviewing the production marketing budgets
- Reviewing the marketing plans for each production including advertising schedules
- Offering advice regarding the improvement of plans to facilitate the sale of more tickets; and
- Reviewing ticket sales once the season has occurred.

The Marketing Committee meets regularly in the weeks running up to a production, and on an as needs basis.

Currently is comprised of Naseema Sparks, Tony Jones, Greta Thomas, Executive Director and Marketing Manager.

#### (d) Executive Committee

The responsibilities of the Executive Committee are to respond to issues of an urgent nature which arise between board meetings. The Committee is comprised of the Chairperson, Deputy Chair Persons, the Artistic Director and Executive Director.

#### (e) **DEVELOPMENT COMMITTEES**

Sub committees with Board representation are established for specific events (most probably fundraising events). These committees will meet regularly leading up to an event. These sub committees have the responsibility of:

- Reviewing the event targets and budgets
- Providing advice to the philanthropy and sponsorship team to increase philanthropy and sponsorship income
- Together with the development department, arranging the event
- Reviewing results once the season has occurred.

Development is a standing first item on the Board agenda and whilst the entire board sit across it a nominated Board member takes over arching carriage of need.

Currently it is chaired by Board Chair, attended by all Board members, Executive Director, Artistic Director, Finance Manager and Development Manager.

#### (f) Nominations Committee

The nominations committee meets to identify, propose and discuss the skills and suitability of persons for nomination and election to the Sydney Dance Company board of directors. The committee also has the responsibility of identifying skills gaps in the current Sydney Dance Company board and finding suitable replacements thus ensuring an appropriate combination of skills, experience and influence.

Currently it is chaired by the board chair and comprises three other board members and the executive director.

The committee meets twice a year and on an as-needs basis.

# DIRECTOR'S DECLARATION

In accordance with a resolution of the directors of Sydney Dance Company, I state that:

In the opinion of the directors:

- (a) the financial statements and notes of the Company are in accordance with the Corporations Act 2001, including:
  - (i) giving a true and fair view of its financial position as at 31 December 2012 and performance;
  - (ii) complying with Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001;
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.
- (c) the provision of the Charitable Fundraising Act (1991) and its regulations and the conditions attached to the Authority to conduct fundraising have been complied with; and
- (d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied to its fundraising appeals.
- (e) the government funding received has been spent in accordance with funding agreements.

On behalf of the Board

Julian P Knights Chairman

Sydney, 25 March 2013



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## Independent auditor's report to the members of Sydney Dance Company

## Report on the financial report

We have audited the accompanying financial report of Sydney Dance Company, which comprises the statement of financial position as at 31 December 2012, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

## Directors' responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal controls as the directors determine are necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

## Auditor's responsibility

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

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

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

## Independence

In conducting our audit we have complied with the independence requirements of the *Corporations Act 2001*. We have given to the directors of the company a written Auditor's Independence Declaration, a copy of which is included in the financial report.



## Opinion

In our opinion the financial report of Sydney Dance Company is in accordance with the *Corporations Act* 2001, including:

- (a) giving a true and fair view of the financial position of Sydney Dance Company at 31 December 2012 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards Reduced Disclosure Requirements and the Corporations Regulations 2001.

Ernst & Young

Lisa Nijssen-Smith

Partner Sydney

Date: 25 March 2013