

tasdance

ANNUAL REPORT
2020



ACKNOWLEDGEMENT

We acknowledge the palawa people who have danced across lutruwita for more than 60,000 years and whose land was never ceded.

We pay tribute to their elders past and present, and to other elders of First Nations people.

lutruwita, also known as Tasmania, is made up of nine palawa nations and it is estimated that approximately sixteen different languages were spoken on this land. Across this island-state all nations shared kanaplila, the palawa kani word for dance.

Tasdance is fortunate to make, perform and share kanaplila. It is a privilege that we are able to bring the community together on this beautiful country.

CONTENTS

Acknowledgment	2.
Contents	3.
Our 2020 Partners	4.
Our People	5.
Tasdance Overview	6.
President's Report	7.
Artistic Director Report	8.
COVID Response	9.
Nurture The Artist	10.
Regional Pride	15.
Stronger Together	18.
All Bodies Moving	21.
Organisational Integrity	25.
Activity Statement	27.

OUR PARTNERS

MAJOR FUNDING PARTNERS

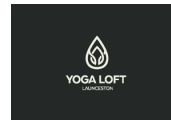


Tasdance is assisted through Arts Tasmania by the Minister for the Arts and by the Australian Government through the Australia Council, its arts funding and advisory body.

FUNDING + PHILANTHROPIC PARTNERS



SPONSOR PARTNERS



COLLABORATING PARTNERS



PRESENTING PARTNER



OUR PEOPLE

BOARD OF DIRECTORS

PRESIDENT: Emeritus Prof. Peter Matthews

DEPUTY PRESIDENTS:

Ron Layne and Trish Dixon (Dunn)

SECRETARY: Kai Beyerle

TREASURER: Pat Chilvers

DIRECTORS:

Alison Jales

Emma Porteus (until July 2020)

Simon McKenzie

Ben Lovitt

Denise Robinson (since September 2020)

ARTISTIC ADVISORY PANEL

Trish Dixon (Dunn)

Emma Porteus

Sinsa Mansell

Israel Aloni

EXECUTIVE

ARTISTIC DIRECTOR: Adam Wheeler

GENERAL MANAGER: Alison Copley (until July 7th)

STAFF

PUBLIC PROGRAM OFFICER: Shannon Douglas

FINANCE MANAGER: Martin Tunley

EXECUTIVE PRODUCER, SITUATE: Emma Porteus

TASDANCE ENSEMBLE

Amber McCartney

Kyall Shanks

Jenni Large

Gabriel Comerford

PUBLIC PROGRAM TEACHERS

Rikki Mace

Alison Winn

Benge Allen

Indea Quinn

Hannah Torrents

Joel Fenton

Kirsty Mangelsdorf

2020 COLLABORATING ARTISTS

CHOREOGRAPHERS + PERFORMERS

Caitlin Comerford

Olivia McPherson

Damian Meredith

Stompin

Sinsa Mansell

Thomas E.S. Kelly

Jamie Graham

Harley Mansell

Taree Sansbury

Kiara Malcom-Wilson

Keia McGrady

Bec Jones

Emily Sanzaro

Yyan Ng

Spike Mason

Samuel Dundas

PRODUCTION + LIGHTING DESIGN:

Chris Jackson (IO Performance)

Grace Roberts (IO Performance)

MUSIC & SOUND:

Anna Whitaker

Deweyane Everettsmith

James Mangohig

COSTUMES: Ingrid Reynolds

COLLISION SCULPTURE: Pete Mattila

AUGMENTED REALITY ARTISTS:

Darryl Rogers

Troy Merritt

VIDEOGRAPHY:

Gabriel Comerford

Bruce Moyle

LIFE MEMBER

Maggie Bartkevicius-James (deceased 2019)

TASDANCE OVERVIEW

Located on the edge of the world, Tasdance is grounded in Tasmania's rugged landscape, a beacon for contemporary arts practice away from the clutter of the metropolitan.

MISSION

To CREATE, EXPOSE and TRANSFORM through dance.

TADANCE PURPOSE

CREATE innovative, engaging, professionally rigorous, and intrinsically Tasmanian dance from our regional base.

EXPOSE artists and audiences to courageous, large-scale dance projects, intertwining professional practice and community engagement.

TRANSFORM the understanding that Tasmanians have of themselves, their communities, their culture, and their individual and collective potential.

VALUES

RESPECT - We value all people.

DYNAMIC - We are a creative force enriching regional and national audiences and communities.

ACCOUNTABLE - We are transparent and ethical in everything we do.

SUPPORTIVE - We show empathy, care and trust in each other to achieve the best outcomes.

DRIVEN - We are energetic enablers of dance development, a principled employer

of dance artists, and a leader of community participation in dance, especially in Tasmania.

STRATEGIC PILLARS

NURTURE THE ARTIST - We wholeheartedly support the development of dance artists through our projects and our venue at 197 Wellington Street, Launceston.

REGIONAL PRIDE - From the island, to the desert, to the tropics Tasdance makes art that is distinctly regional. We will champion regional Australia and the artists that call it home.

STRONGER TOGETHER - We value First Nations artists and communities, and we dedicate time, space and resources to their dance work. We collaborate and partner with both arts and non-arts organisations locally, regionally, nationally and internationally to create and present dance.

ALL BODIES MOVING - We believe dance is for all to experience and cherish regardless of age, gender, skill, culture, ability and geography.

ORGANISATIONAL INTEGRITY

We will act with integrity in all that we do.

PRESIDENT'S REPORT

Like most of the world, Tasdance was affected by the COVID pandemic in 2020.

Tasdance effectively suspended operations in March, although we were the first dance company to offer online classes. We began a phased reopening from July.

Tasdance would not be suppressed: in partnership with Junction, we produced the highly successful *Muster*, a celebratory counterpunch to the oppressions of COVID, and we launched our 40th Anniversary program in December. We maintained constant contact with our artists and staff, and the vast majority will continue with Tasdance in 2021.

Tasdance, like many other small to medium arts organisations, received disappointing funding news from the Australia Council in early April when our four-year funding arrangement was revoked. Tasdance has bridging funding for 2021 and remains in constant contact with the Australia Council.

The board, Artistic Director Adam Wheeler and staff responded positively to the combined impact of COVID and Australia Council decisions. Tasdance Annual Statements record an excellent performance and a solid position: we will post a modest operating surplus of \$33,525 for the twelve months to 31 Dec 2020, and we will have retained equity of \$261,007 at 31 Dec 2020.

The most significant step was an amalgamation with Situate, the pre-eminent artists development program in Tasmania, which joined forces with Tasdance in December.

Tasdance also welcomed Denise Robertson to the board in September, to fill a vacancy created by the resignation of Emma Porteus in July. I thank my colleagues on the board for their calm, purposeful response to a tumultuous year.

General Manager, Ali Copley departed Tasdance mid-year. We thank Ali for her contribution to Tasdance over three years.

Tasdance enters 2021 full of running, anticipating we will make significant contributions to the State's major festivals – Mona Foma, Ten Days on the Island, and The Unconformity – as well exciting developments from Situate, and Artery (a strengthened program for young people).

I thank all those who supported Tasdance throughout a challenging year for Tasdance, the arts, and society generally.

Yours sincerely,



Emeritus Professor Peter Matthews
President, Tasdance
30 March 2021

ARTISTIC DIRECTOR'S REPORT

LISTEN - RESPOND - REMAIN FLUID

No surprises that our 2020 program was marred by the global pandemic. Tasdance was poised for a courageous year of making new works, reaching out to the community and getting in schools to inspire young Tasmanians.

Although hindered by lockdowns, closing of state borders and our festival partners postponing, Tasdance stayed true to its mission - To CREATE, EXPOSE and TRANSFORM through dance. In 2020 we had to adapt, be fluid in our approach and do it a little differently than planned.

The year began with a first-time collaboration between Tasdance and Stompin, a significant moment for Tasmania, and as a Stompin Alumnus, a poetic beginning to a new chapter at Tasdance.

Tasdance got through one week of development of its much-anticipated *Kanaplila Ngari* project before all artists were sent home and the country went into lockdown. We were quick to respond and postponed two months of professional programming resulting in *Kanaplila Ngari* and Jo Lloyd and Peter Mattila's *Collision* being pushed into our 2021 program.

Our attention focused locally, and as we closed our studio doors, we launched *Tasdance Television*. A first in the country by offering free online classes in Contemporary, Hip Hop and Ballet. Four hundred dancers found whatever space they could to join us via zoom, leading to our 2021 Public Program having the highest number of participants since my inception.

The lockdown led to new forms of connection for the Tasdance Ensemble as we met weekly to share our thoughts, challenges, small wins and often to share our fears. The weekly sessions led to a one-week part virtual, part studio development of a new work and the beginning of our Ten Days on the Island project, *Where Do We Start?*

Tasmania's recovery from COVID has been swift and while other states remained in lockdown, our buildings reopened. Tasdance and Junction Arts Festival capitalised on this fortunate situation. Four local choreographers worked with myself and harpist Emily Sanzaro to collaborate with 80 members of the community to present *MUSTER*. A revitalised version of Johnny Cash's *Ring of Fire* echoed across Prince's Square as we revelled and danced in the sun and the rain.

General Manager Ali Copley left Tasdance in July 2020, and I thank her for her continual dedication and rigor she brought to the role, which led to many exciting projects at Tasdance.

The pandemic, loss of funding and inability to be in the studio making work made us sit back, reflect and listen. Listen to ourselves, the community and the world around us. We had to be patient and reimagine what may be possible. This time led to Emma Porteus and Sitate moving north, embedding itself at Tasdance and forging an exciting new future. We look forward to sharing it with you all soon.



Adam Wheeler
Tasdance Artistic Director

OUR COVID RESPONSE, RECOVERY 2021 AND BEYOND

Tasdance's response to COVID in 2020 demonstrates our organisational resilience, cultural imagination and artistic ingenuity.

We acted swiftly to work with our staff, teachers, artists and communities in maintaining as much activity as possible. This included ensuring State and Commonwealth Government economic stimuli reached the pockets of artists and staff as well as committing Tasdance resources to sustaining relationships with our people, partners and communities throughout 2020.

In response to the impact of COVID on traditional arts spaces (theatres, galleries and live venues), our programs encourage artists to work within and in response to natural and urban environments while consistent with public health directions.

Tasdance held free dance classes online (Tasdance TV) during lockdown to promote community well-being before moving back into the Studio in July 2020. Later in 2020 we collaborated with Junction Arts Festival and the Launceston community to stage *Muster*.

Performed in Princes Square, *Muster* was a counterpunch to COVID isolations, an emblematic celebration of community connectedness and pride. *Muster* is an exemplar of Tasdance's signature conjunction of professional dance practice and community participation.

Additionally, Tasdance is delighted the Ensemble of 2020 will be the Ensemble of 2021, and commissions for choreographers, designers, composers and others suspended in 2020 will be re-activated in 2021.

In the first quarter of 2021, we will employ 55 artists, other creatives and support staff in a program expanded by the amalgamation with Situate. We anticipate a total audience of 5,000 people to attend Tasdance and Situate presentations in 2021.

Tasdance also thanks Arts Tasmania for its early decision to make available our 2020 funding again in 2021.

Tasdance thanks its staff, artists, audiences, major funders (Arts Tasmania and the Australia Council) and many others for their support during a very complex set of circumstances.



tasdance



STOMPIN

REACTOR 2020

Reactor, Mona Foma
Image: Gabriel Comerford

NURTURE THE ARTIST

Strategic Pillar 1

We wholeheartedly support the development of dance artists through our projects and our venue at 197 Wellington Street, Launceston.

PROFESSIONAL PREMIERES

Reactor - Mona Foma - January

Concept and Direction – Adam Wheeler, Tasdance Artistic Director

Director - Caitlin Comerford, Stompin Artistic Director

Tasdance Ensemble - Jenni Large, Amber McCartney, Kyall Shanks, Olivia McPherson, Damien Meredith

Producer - Alison Copley, Tasdance General Manager

Producer - Mary Shannon, Stompin Producer

Sound Design – Anna Whitaker

Production Manager and Lighting Design – Christopher Jackson

Costume Design – Ingrid Reynolds

Creative Consultant and Videography – Gabriel Comerford

Stompin and Tasdance collaborated for the first time to develop a fully interactive dance work challenging the notions of power and control and our relationship to them. An immersive, interactive dance work allowed the audience to be in the controlling seat, the dancers responded to directions given to them by participating audience members.

Nineteen Stompin dancers from 15-21 years old worked alongside the Tasdance Ensemble of five to perform for and interact with an audience of 1,200.

Despite both companies being based in Launceston, Reactor represents the first collaboration between Tasdance and Stompin. Twelve separate pairs of performers, each standing near an illuminated ring, set the scene back in the now cleared Gallery. In creating this piece, one would assume that the combination of young people and professional dancers has allowed for mentorship and a strong sense of equalisation, as all the dancers have experienced the same processes in creative development.

In Reactor, the performance space is defined by the hoops, yet it is the audience that steps into that space. Initial forays by audience members set off a reaction in the dancers. Part of the fun is watching participants and observers try to work out what is going on, but the rules are unclear, and the context creates voluntary participants of the audience. As each dancer responds, power relationships are flipped by some disarmingly mature performers. There is lovely detail among the potential chaos as the sophistication of the duet form is repeatedly reconceptualised. As an interactive piece Reactor is a festival highlight, with many audience members returning or not leaving at all for its two-hour run. - LESLEY GRAHAM

Check out Reactor [HERE](#)

Collision - The Unconformity Festival - POSTPONED

Lead Creatives - Jo Lloyd + Pete Mattila

Costume Design - Andrew Treloar

Sound Design - Duane Morrison

Production + Lighting Design - Chris Jackson (IO Performance)

Tasdance Ensemble - Gabriel Comerford, Jenni Large, Amber McCartney, Kyall Shanks

GUTS Dance - Frankie Snowdon + Madeleine Krenek

A site responsive work where the ephemeral nature of dance collides with the monolithic permanency of steel.

Due to COVID this development and premiere of this work was moved to 2021.

PROJECTS IN DEVELOPMENT

Take on Development - October

Tasdance Ensemble - Gabriel Comerford, Jenni Large, Amber McCartney, Kyall Shanks with Keia McGrady

Production + Set Design - Chris Jackson + Grace Roberts (IO Performance)

The Tasdance Ensemble began a new work while in lockdown. Half of the cast in the studio, half on zoom, the development looked at creating a durational protest, an acknowledgement of historical and modern complicity within a system that was never designed to serve or protect all people.

Due to COVID this project is currently on hold.

Where Do We Start? Development - December

Concept - Adam Wheeler

Collaborating Artists - Gabriel Comerford, Samuel Dundas, Kyall Shanks, Spike Mason, Amber McCartney, Yuan Ng, Jenni Large, Emily Sanzaro

Production + Lighting Design - Chris Jackson (IO Performance)

The Tasdance Ensemble were paired with four local musicians to work online via zoom for one week before meeting in person in 2021. Together, they dream up a project that merges their creative visions. Into their microphones they ask: "Where do we start?"

Where Do We Start? will premiere in partnership with Ten Days on the Island as part of their program - *If These Halls Could Talk*.

TRIP (Tasdance Residency for Independent Practice)

Tasdance residencies offer an exciting opportunity for professional dance artists and choreographers Australia-wide, for both project-based and research-based residencies. Artists have access to the Tasdance Studio and stay on-site in the Tasdance Cottage, which provides space and time for reflection, invigoration, collaboration and response.

Coupled with each residency is a public showing or workshop, where members of the community are invited to experience the work in development, and provide feedback to the artist.

In 2020 the program was compromised due to COVID, restricting participants to Tasmanian artist of which three took up residency. TRIP will resume in 2021.

Tasdance Secondment Program - Postponed

Tasdance had planned to run a secondment program across numerous projects. Due to COVID the program was postponed to 2021.

MAKE Choreographic Intensive - Postponed

Tasdance's annual choreographic intensive was postponed due to COVID. The intensive will return in November 2021.

NURTURE THE ARTIST			
STRATEGIC PILLAR 1			
MEASURES	2020 TARGET	2020 RESULT	DETAILS
Number of works produced and presented	5	2	Reactor Muster
Number of Australian Choreographers and dancers engaged	14	16	Gabriel Comerford, Jenni Large, Amber McCartney, Kyall Shanks, Caitlin Comerford, Olivia McPherson, Damian Meredith, Sinsa Mansell, Thomas E.S. Kelly, Jamie Graham, Harley Mansell, Taree Sansbury, Kiara Malcom-Wilson, Keia McGrady, Bec Jones, Rikki Mace
Number of young and emerging choreographers and dancers supported	6	8	Kyall Shanks, Olivia McPherson, Damian Meredith, Jamie Graham, Harley Mansell, Kiara Malcom-Wilson, Keia McGrady, Rikki Mace
Number of opportunities for company members to teach, choreograph and act as mentors	94	79	Dancer-led Company class (20) Community workshops (48) Stompin Youth Workshops (10) Schools residencies and workshops (1)
Number of groups and individuals guided, mentored, advised & assisted	46	2	1 Secondment Stompin
Number of Artist in Residence (TRIP)	10	3	Isabella Stone, HK, Soma Lumia
Number of collaborating artists from other disciplines	11	9	Chris Jackson, Anna Whitaker, Ingrid Reynolds, Dewayne Everettsmith, James Mangohig, Emily Sanzaro, Yyan Ng, Spike Mason, Samuel Dundas,



REGIONAL PRIDE

Strategic Pillar 2

From the island, to the desert, to the tropics Tasdance makes art that is distinctly regional. We will champion regional Australia and the artists that call it home.

Stompin

Since August 2018 Stompin has been the youth company in residence at Tasdance. The company has their own office space and dedicated weekly studio time. Tasdance views this partnership and support as a vital professional pathway for young Tasmanians to develop and pursue a career in the creative industries.

Head to: www.stompin.net for more information

National Dance Company's Meeting APAM- February

Adam represented Tasdance at the annual National Dance Company's Meeting. The industry has seen a large shift in leadership across a number of companies. These events are incredibly important for Tasdance to be present at and champion regional artistic practice and the Tasmanian sector

Second Echo Ensemble TRIP Residency

Luke John Campbell from Second Echo Ensemble spent a week in the studio working with Tasdance Ensemble member Gabe Comerford to build a movement language for Luke's new work, *The Bridge*.

The Bridge is set to premiere at The Unconformity, 2023.

Tasmanian Solo Series

This project produced by Joel Fenton and supported by Tasdance as the venue partner, provided a platform for Tasmanian based independent dance artists to experiment, create and share original short solo works in a supportive environment.

Tasmanian Solo Series culminated in two showings, each consisting of eight exciting new short solo works performed around the Tasdance property.

Situate Arts in Festivals

Situate supports outstanding early and mid-career artists and creative practitioners to develop new experimental artworks for the festival environment.

The Situate Program grew out of the Splendid Lab, originally facilitated by the Australia Council and run in partnership with Spender in the Grass. In 2013 Salamanca Arts Centre took up the reigns of the program after a tender process led by The Australia Council.

From 2021 Situate will have a new creative home at Tasdance in the north of Tasmania, a move that aligns with Tasdance's strategic decision to work with Situate to become the premier live arts organisation for Tasmania. Situate Executive Producer Emma Porteus has been the driving force behind Situate's success since 2017, including designing the strategy and delivery of [Generate GC](#), the second iteration of the program for the City of Gold Coast.

Head to: www.situate.org.au for more information.

REGIONAL PRIDE			
STRATEGIC PILLAR 2			
MEASURES	2020 TARGET	2020 RESULT	DETAILS
Number of regional artists engaged	29	27	Gabriel Comerford, Alison Winn, Rikki Mace, Bengie Allen, Hannah Torrents, Idea Quinn, Caitlin Comerford, Sinsa Mansell, Thomas E.S. Kelly, Jamie Graham, Harley Mansell, Taree Sansbury, Kiara Malcom-Wilson, Keia McGrady, Bec Jones, Emily Sanzaro, Yyan Ng, Spike Mason, Samuel Dundas, Chris Jackson (IO Performance), Grace Roberts (IO Performance), Deweyane Everettsmith, Ingrid Reynolds, Pete Mattila, Darryl Rogers, Troy Merritt, Bruce Moyle
Number of Tasmanian, regional and national partnerships and collaborations	9	8	TASMANIAN: pakana kanaplila, Soma Lumia, IO Performance, Junction Arts Festival, Second Echo Ensemble, Stompin REGIONAL: Karul Projects (QLD) NATIONAL: Skinnyfish Music (NT)
Number of pre and post show talks, studio previews, workshops, master classes and lecture series	16	1	TRIP Showing
Number of opportunities for regional dance advocacy	25	2	Asia Topa - APAM National Dance Company's Meeting
Intrastate, interstate and International touring activity	NA	NA	Due to COVID



Luke Campbell
Second Echo Ensemble Residency
Image: Adam Wheeler



MUSTER, Junction Arts
Image: Melanie Kate Photography

STRONGER TOGETHER

Strategic Pillar 3

We value First Nations artists and communities, and we dedicate time, space and resources to their dance work. We collaborate and partner with both arts and non-arts organisations locally, regionally, nationally and internationally to create and present dance.

Muster - Tasdance + Junction Arts Festival, Hometown Festival - November

Concept and Direction – Adam Wheeler

Choreographers - Caitlin Comerford, Gabe Comerford, Bec Jones, Rikki Mace

Dancers - 80 Community Members

Composer + Performer - Emily Sanzaro

Producer - Frith Mabin

Cast Liaison - Bec Jones

Tasdance joined forces Junction Arts Festival to create the centrepiece of the 2020 festival, Hometown. Festival-goers lined the paths surrounding the fountain to get a front-row seat of *MUSTER* as it brought together young and old, professional dancers and dance enthusiasts in a cross genre performance of line and contemporary dance. *Muster* celebrated love, connection and community cohesion.

Tasdance's contribution to the first festival of summer, MUSTER, was also in the open air. Despite restricted numbers the festival audiences spread themselves around Princes Square in Launceston and served to delineate the four spokes of the wheel that formed the entrance section of this work. Led by members of the Tasdance team, each of the groups of community dancers performed this section before mingling in a larger scale circular dance inspired by a supercharged version of a Johnny Cash classic performed by Emily Sanzaro. - LESLEY GRAHAM

Check out Muster preparation [HERE](#)

Dance Tasmania

Dance Tasmania continues to grow in strength and numbers. The committee consists of invested Tasmanian dance makers and teachers who meet quarterly. Dance Tasmania has allowed the sector across the State to share happenings, as well as identify state-wide and nation-wide concerns that as a group can respond to.

Kanaplila Ngari Development - Postponed

Lead Creatives - Sinsa Mansell + Thomas E.S. Kelly

Sound Design - Dewayne Everettsmith + James Mangohig

Augmented Reality Artists - Darryl Rogers + Troy Merritt (Soma Lumia)

Dancers - Jamie Graham, Harley Mansell, Taree Sansbury, Kiara Malcom-Wilson

Rehearsal Director - Gabriel Comerford

Kanaplila Ngari infuses augmented reality technology with cross-cultural dance practice from palawa and mainland Aboriginal artists. This project will resume in May 2021.

RISE Development - Postponed

Co-Drivers - Sinsa Mansell + Adam Wheeler

Collaborators - Darryl Rogers + Troy Merritt (Soma Lumia)

Sinsa and Adam conduct workshops with schools across the east coast of Tasmania developing ideas around rising temperatures, rising waters and the rising fear of losing our coast lines.

Workshops will lead to a two part presentation in 2023.

FiNDR (First Nations Dance Residency) - Postponed

Tasdance will continue to create opportunities for First Nations independent artists to develop their practice. In conversation with Blak Dance, artists will be offered studio space, accommodation and an opportunity to share their work.

The program has been postponed to 2021.

Critical Path + Dance Hub SA - Suspended

The partnership between Critical Path and Dance Hub SA was compromised due to COVID.

Tasdance endeavours to continue the partnership in 2021 and beyond.

STRONGER TOGETHER			
STRATEGIC PILLAR 3			
MEASURES	2020 TARGET	2020 RESULT	DETAILS
Total attendance and audiences reached	7,000	3,400	All programs and performances throughout the year
Total number of First Nations artists engaged	8	8	Sinsa Mansell, Dewayne Everettsmith, Thomas E.S. Kelly, Harley Mansell, Jamie Graham, Taree Sansbury, Kiara Malcom-Wilson, Keia McGrady
Partnerships that assist the delivery of community goals	15	13	Mona Foma, Ten Days on the Island, Junction Arts Festival, Stompin, Skinnyfish Music, Karul Projects, Situate, IO Performance
Private-giving, philanthropic and corporate support (Cash and in-kind)	IN KIND \$9,388 CASH \$20,000	IN KIND \$9,388 CASH \$21,070	IN KIND: Holm Oak (\$2,400), Jansz (\$1,200), Foot and Playsted (\$1,000), Yoga Loft (\$4,788 in-kind) CASH WD Booth (\$20,000) Donations (\$1,070)
Subscribers and Members	8,500	8,705	Facebook – 3,849 Instagram – 2,171 Newsletter – 2,676 Members – 9
Media coverage (print, TV and radio), website, social media use, number of newsletters	180,000	202,042	The Examiner FB page: 59,000 Dance Australia FB page: 8,586 Facebook: 74,700 Instagram: 2,171 E-newsletters 10,906 Website views: 46,679
National sales promotion	8	1	National Dance Managers Meeting - Melbourne



Dance Discovery, Public Program
Image: Adam Wheeler

ALL BODIES MOVING

Strategic Pillar 4

We believe dance is for all to experience and cherish regardless of age, gender, skill, culture, ability and geography.

PUBLIC PROGRAM

Tasdance School of Dance + Adult Casual Classes

The Public Program consists of the Tasdance School of Dance and Adult Casual Classes. Through term one and term four of 2020 classes were held in the Tasdance studio. Due to COVID restrictions classes went online, via Zoom, for terms two and three.

Sixteen classes per week were on offer over terms one and four attracting enrolments of around one hundred students. Throughout terms two and three, nine online classes were offered per week. Participation was opened up to the general public resulting in around 400 people from around Australia joining in.

The Public Program teachers are Bengie Allen (Hip Hop), Alison Winn (Ballet) and Rikki Mace (Contemporary), Indea Quinn (Ballet) and Hannah Torrents (Street). The Public Program is managed by Shannon Douglas, Public Program Officer in close consultation with Adam.

Tasdance Television

Tasdance Television was our answer to keeping our students, and the whole of Australia, dancing and enjoying dance from their own homes. Dance classes were taught online by our wonderful Public Program teachers, Tasdance Ensemble members and our Artistic Director. Previous Tasdance productions were also streamed for all to enjoy throughout this time.

Spring Intensive

The inaugural Spring Intensive was dedicated to getting young Tasmanian's dancing. Over one action packed week, students learnt skills in: contemporary dance, break, hip hop, improvisation and acro from some of the country's most experienced dancers and teachers.

dancemaker - Cancelled

The focus of *dancemaker* is to give students an opportunity to explore, make and perform their own dancing in a supportive setting. *dancemaker* was not held in 2020 due to COVID restrictions being in place.

End of Year Showcase Concert - Cancelled

Due to theatre capacities the decision was made to present the concert outdoors. Unfortunately, the weather prevented the concert from going ahead. Instead, each class individually presented their concert pieces to a small group of their family and friends in the Tasdance Studio.

The Borovansky Ballet Exams - Postponed

COVID restrictions required that the annual Borovansky Ballet exams be postponed until 2021.

EDUCATION PROGRAM

Tasdance in Schools

The *MEDAL* program (Movement Experience Supporting Dance and Literacy) was designed and launched in 2015 to build literacy skills through dance. *MEDAL* can be adapted to suit the age, skill base and achievement standards in each school environment. The program entails an expanded understanding of the term 'literacy' with an emphasis on students making and responding in dance to increase their vocabulary, communication skills, creative and critical thinking, problem solving and confidence.

In 2020 *MEDAL* continued at East Tamar Primary with Kinder to Year 6 engaging in weekly half hour dance classes. Rikki Mace again delivered the program, adapting the curriculum to video format during the lockdown period, and teaching in person when school opened again. Rikki received warm and ongoing endorsement from all students and teachers.

Family Day Care

You are never too young to learn how to dance and in 2020, Tasdance and Family Day Care continued their partnership which brought educators and their children into Tasdance for a workshop with Adam. Thirty next generation dancers explored creative pathways and learnt new moves.

Glen Dhu Primary School Hand Dance

Alison Jales' class spent the day at Tasdance to film their dance project based on washing your hands. The students spent the morning with Adam Wheeler before the film shoot.

Here is a link to the Hand Dance: [CLICK HERE](#)

Dance for Schools - TROLLS - Postponed

TROLLS, a dance work specifically created to be presented in schools to tackle an issue relevant to today's students, was created by Adam, Gabriel Comerford, and Cody Lavery and supported by secondees, Kady Mansour and Nikki Muscat. A 30-minute interactive dance where the dancers and audience have to answer to a talking computer Karen. The work uses actual trolling from the students to explore developing resilience around cyber bullying. The work toured through the north of the State in 2019. A tour through the south was planned for 2020 but has been postponed until 2021.

Exeter + Margate Primary Residencies - Postponed

In 2019 Tasdance was in residence at both Margate and Exeter Primary Schools. Tasdance teaches workshops and choreographs works with and for the students, focusing on current themes.

In 2020 both programs were postponed to 2021 due to COVID.

ALL BODIES MOVING

STRATEGIC PILLAR 4

MEASURES	2020 TARGET	2020 RESULT	DETAILS
Number of teachers engaged to teach at the Public Program	5	7	Alison Winn, Rikki Mace, Benge Allen, Hanah Torrents, Indea Quinn, Joel Fenton, Kirsty Mangelsdorf
Number of classes offered as part of our Public Program	440	430	Contemporary, Ballet, Hip Hop
School residency and teacher days,	6	4	Secondary school workshops Family Day Care Spring Intensive East Tamar
Community Outreach Projects	1	2	MUSTER NCN - ART-tastic FUN-tastic
Partnerships that assist delivery of education goals	30	2	Launceston College, East Tamar Primary School
Total number of Students and Communities who participated in dance	500	860	Public Program: 120 Tasdance Television: 400 MUSTER: 80 NCN: 100 Other Workshops: 60 East Tamar: 100

Benge Allen teaching Hip Hop online as Part of Tasdance Television.





Junior Contemporary, Public Program
Image: Adam Wheeler

ORGANISATIONAL INTEGRITY

Strategic Pillar 5

We will act with integrity in all that we do.

In 2020 Tasdance built on the financial and operational foundations set in previous years, returning another modest operating surplus at the end of the year contributing to the organisation's retained equity of \$261,007 as at 31st December. Tasdance's revenue base was \$679,109 in 2020 compared to \$622,758 in 2019.

Tasdance is excited by the amalgamation with Situate and what opportunities may occur by increasing capacity, reach and engaging in interdisciplinary artistic practice.

Other Funding + Philanthropic Support

In 2020, Tasdance received both financial and in-kind support.

Tasdance's application to the Department of Communications and Arts - Indigenous Languages and Arts Program (ILAP) for the *Kanaplila Ngari* project for \$156,633 was successful. The funds are distributed over two financial years 2019/2020 - \$79,183 and 2020/2021 - \$77,450.

Tasdance received \$20,000 from the WD Booth Trust for the *Kanaplila Ngari* project.

All funds have been re-allocated to the 2021/22 Artistic Programs.

Commissions, Performance Fees + Other Earned Income

Despite the pandemic, earned income for 2020 was \$144,406. This includes a commission from Mona Foma, ongoing work in schools and the Public Program having a successful year.

Corporate Sponsorship

The 2020 sponsorship strategy of a tiered model remained in place with all sponsors receiving benefits for their contributions.

Tasdance was pleased to report a final operating surplus of \$33,525. This result was achieved by; responding quickly and strategically to the pandemic, receiving JobKeeper for staff and artists and other government support packages, and by setting realistic budgets for both core operations and creative projects. Focused work by Directors and the Executive staff, supported by robust internal budgeting, monitoring and reporting processes contributed to an otherwise challenging year.

In 2021 Tasdance received a rollover of state funding of \$200,000 and transitioning funding from the Australia Council of \$107,000. The aforementioned funding postponed professional activity and the amalgamation of Situate (Generate) expands our 2021 artistic program and operating budget.

ORGANISATIONAL INTEGRITY

STRATEGIC PILLAR 5

MEASURES	2020 TARGET	2020 RESULT	DETAILS
Delivery of development plan strategies	NA	NA	Sponsorship review Performance review
Delivery of marketing plan strategies	6	6	Reactor, Public Program, Tasdance Television, Spring Intensive, MUSTER, 40th Anniversary Preview event
Implementation of priority controls for high-risk items on risk register	NA	NA	Development of partnerships with Tasmanian Festivals that act as presenting partners to address lower than expected box office results. Establishment of COVID Safety Plan
Annual performance planning, including training and development, assessed and reported	NA	NA	Performance review of AD
Annual audit results in an unqualified audit report	100%	100%	2020 completed
Reserves maintained at least 20% annual income	20%	20%	Achieved
Number of policy and procedures reviewed	12	2	COVID Safety Plan Established Code of Conduct Policy Reviewed
Number of initiatives to drive administrative innovation	3	3	Google Hangout, Asana, Slack



MUSTER, Junction's Hometown
November 2020
Melanie Kate Photography

ACTIVITY STATEMENT

ACTIVITY	DATES	LOCATIONS	PERSONNEL	PROJECT PARTNERS	ATTENDANCES
Reactor Mona Foma	16 - 19 January	Inveresk Arts Precinct Launceston - TAS	Adam Wheeler, Caitlin Comerford, Stompin dancers, Alison Copley, Mary Shannon, Anna Whitaker, Christopher Jackson, Ingrid Reynolds, Gabriel Comerford, Jenni Large, Amber McCartney, Kyall Shanks, Olivia McPherson, Damien Meredith	Mona Foma Stompin IO Performance	1200 Audience
Kanaplila Ngari Development	16-20 March	Salamanca Arts Centre	Thomas E.S Kelly, Sinsa Mansell, James Mangohig, Dewayne Everettsmith, Troy Merritt, Darryl Rodgers, Harley Mansell, Jamie Graham, Kiara Malcom-Wilson, Taree Sansbury, Gabriel Comerford	Karul Projects pakana kanaplila Soma Lumia Skinnyfish Music Department of Communications and the Arts WD Booth	11 Artists
Tasdance Television	30 March - 30 June	Online	Public Program Teachers	Bruce Moyle	400 Registered
Spring Intensive	28 Sept - 2 Oct	Tasdance	Adam Wheeler, Sinsa Mansell, Chloe Dobson, Bengé Allen, Gabriel Comerford	NA	10 Participants
TRIP Program	All year round	Tasdance	Isabella Stone, HK, Soma Lumia, Luke Campbell	Second Echo Ensemble	5 Artists
Take On Development	14 - 18 Oct	Tasdance	Tasdance Ensemble, Keia McGrady, Chris Jackson, Grace Roberts	IO Performance	7 Artists
Family Day Care Workshop	October	Tasdance	Adam Wheeler	Launceston Family Day Care	30 Participants
MUSTER	Sept - Nov	Tasdance + Hometown	Adam Wheeler, Gabriel Comerford, Caitlin Comerford, Rikki Mace, Bec Jones	Junction Arts Festival	5 Artists 80 Participants 1,600 Audience
Where Do We Start? Development	December	Online	Gabriel Comerford, Samuel Dundas, Kyall Shanks, Spike Mason, Amber McCartney, Yuan Ng, Jenni Large, Emily Sanzaro,	Ten Days on the Island IO Performance	8 Artists
Tasmanian Solo Series	December	Tasdance	Joel Fenton and Tasmanian Independent Artists	Joel Fenton	10 Artists 60 Audience
Glen Dhu Hand Dance	December	Tasdance	Glen Dhu Primary schools students	Glen Dhu Primary School	25 participants
MEDAL at East Tamar	All year round	East Tamar Primary School	Rikki Mace	East Tamar Primary School	100
PUBLIC PROGRAM - Tasdance School of Dance + Adult Casual	All year round	Tasdance Studio	Public Program Teachers	NA	120 students per week 7 Teachers

WWW.TASDANCE.COM.AU



MUSTER Rehearsals
Image: Adam Wheeler