

# Sprung!!

Integrated  
Dance  
Theatre



## ANNUAL REPORT 2017-2018

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Cover photo: The Australian Premiere of Sprung!! SHARE HOUSE. Directed by Michael Hennessy and Kate McDowell, with dancers (L-R) Max McAuley, Kayah Guenther, Elizabeth Venn, Sinead Skorka Brennan, and Tara Coughlan. Newcastle Crack Festival September 29, 2017. Photo by Ishka Folkwell. Backdrop by Anthony Lawrence. This show was a Finalist in the 2018 Australian Dance Awards for Outstanding Community Dance.

**Sprung!! Integrated Dance Theatre Inc. is a non-profit community organisation in the NSW Northern Rivers, providing dance and theatre training and workshops for people with a disability.**

## OUR VISION

To honour the creative spirit in all people through dance, theatre, integration and collaboration

## OUR MISSION

**What we do:**

- Provide opportunities for people with a disability to engage in dance and theatre in a respectful, supportive and inclusive setting.
- Provide training opportunities for aspiring professional dancers with disability.
- Develop dance and theatre works of high artistic quality that showcase the talents and unique qualities of dancers with disability.
- Engage with the wider community through partnerships, workshops and performances.



## OUR VALUES

Our values underpin everything we do and create *The Sprung!! Way*, which defines our principles and the way we work.

- **Respect**
- **Creativity**
- **Integration**
- **Collaboration**
- **Quality**







**200**

WORKSHOPS  
DELIVERED

**40**

LOCAL ARTISTS  
EMPLOYED

**10**

ARTISTS  
WITH DISABILITY  
EMPLOYED

**6**

MAJOR WORKS  
PRODUCED

BY END OF 2017-2018

## OUR HISTORY

**Sprung!! Integrated Dance Theatre** was established in **October 2012**, through the efforts of **Julie Barratt**, Accessible Arts Regional Project Officer, **Sue Whiteman**, head of Alstonville Dance Studio, and **Robyn Brady**, paediatrician, writer, and parent of a dancer with disability. Sprung!! **incorporated as a non-profit organisation** the following May, stating these **values** as the foundation of our work: **Respect, Creativity, Integration, Collaboration and Quality**. We began the Open Doors program, running First Sunday dance workshops with the support of CASP and NRCF grants. We also received NSW Arts and Disability funding to produce “**dwell**”, a major “**triple bill**” with RED Inc and Philip Channells.

In 2014, Sprung!! appointed a new **Artistic Director, Michael Hennessy**, ex Sydney Dance Company, and moved workshops to the more accessible **Tintenbar Hall**. We continued running **First Sunday Open Doors**, and over the following three years developed a series of new works “**A Day in the Life**”, “**Four Dreams**”, and “**Encounters**”, our first work to be nominated for an Australian Dance Award. The Encounters project, supported by a Regional Arts Fund grant, had original compositions and videography and included **partnerships with Mullumbimby High School, Byron Youth Theatre, and Lady Cilento Children’s Hospital, Brisbane**.

In 2016, Kate McDowell, a NIDA-trained playwright, joined the artistic leadership, and began the Tintenbar Open Doors program of clowning and dance on the first weekend of the month. The roll-out of NDIS and our successful audit against the Disability Services Standards allowed us to commence a **Senior Dance Program** in Ballina and Mullumbimby. In 2017, we launched Lismore Open Doors, **registered for NDIS**, filling a need for post-school dancers with disability who were unable to access mainstream dance career or training opportunities. Our next full-length work, **SHARE HOUSE**, premiered at **Newcastle Crack Festival** and also played at **Lismore ArtState and Brisbane Anywhere Festivals** and was a **finalist in the 2018 Australian Dance Awards**. We also ran week-long workshops with guest artists Asher Bowen-Saunders, Anna Seymour (contemporary dancer- deaf), and Liz Lea (ACT Artist of the Year 2017). Sprung!! was registered as a **charity in April 2017** and has **DGR status**.

We are the **leading organisation in the Northern Rivers providing regular workshops for dancers with disability, and our workshops draw participants from around Australia**. Our foundation values and collectively devised objectives underpin everything we do. By the end of the 2017-18 financial year, we had provided **more than 200 days of workshops to more than 40 different people with a wide range of disabilities, employing some 40 local artists, including 10 dancers with disability**.

# TOUR HIGHLIGHTS

SHARE HOUSE TOUR, 2017 - 2018

September 2017: Crack Festival, Newcastle

May 2018: Anywhere Festival ,Brisbane

May 2018: Mullumbimby Drill Hall Theatre

*"Fabulous show. Would love to see you guys at the opera House!!"*

*"I was so positively surprised. Epic soundtrack. Beautiful solos" ...*

*"the feel-good show of [Lismore] ArtState"*

*Overheard at Newcastle's Crack Festival: "This is the show to see... the show of the Festival!"*

*"Mindblowing!" "I swear I lived with someone just like Lizzie" "Watched the whole thing with a tear in my eye and a smile on my face" "A bunch of incredible artists doing their stuff with attitude and I loved it".*





# PERFORMANCE HIGHLIGHTS

AUGUST 2017

'PLAY' AT NEW ENGLAND REGIONAL ART MUSEUM ARMIDALE

SEPTEMBER 2017

'SHARE HOUSE' AT CRACK FESTIVAL NEWCASTLE

SEPTEMBER 2017

TINTENBAR UPFRONT

MAY 2018

'SHARE HOUSE' AT ANYWHERE FESTIVAL BRISBANE

MAY 2018

'GEMINI' AT AUDANCE CANBERRA

JUNE 2018

LISMORE LANTERN PARADE

JULY 2018

'GEMINI' & 'SIGNATURES' AT WORLD DANCE ALLIANCE ADELAIDE

AUGUST 2018

'MEDLEY' AT GOLD COAST DISABILITY EXPO

AUGUST 2018

KEYNOTE PRESENTATION AT 'DON'T FORGET THE BUBBLES' CONFERENCE, MELBOURNE

SEPTEMBER 2018

'FLOATING' AT AUSTRALIAN DANCE AWARDS BRISBANE POWERHOUSE



*"[Sprung!!] showed me what is possible when disability is explored artistically and deeply in its humanness and when people with disability are valued as full and creative members of the community."*

*"Brought tears to my eyes. Inspirational!"*

*"Made me feel like dancing!"*

*"In awe, emotional, joyous, overwhelmed."*

*"It made me feel happy, cheerful and warm inside."*

Photo by Morgan Roberts Photography, Australian Dance Awards Performance

# PROGRAM HIGHLIGHTS

CLOWNING MASTERCLASS, TINTENBAR 2017  
WITH IRA SEIDENSTEIN



Photo: Back from left: Robyn Brady, Devi Thomas, Alice Boscheinen, Monday McGill, Mandy Morris, Sally Davis, Front from left: Ira Seidenstein, Sinead Skorka Brennan, Tara Coughlan, Max McAuley, Liam Bruce, Elizabeth Venn, Michael Hennessy, Kate McDowell

MARCH 2018  
PRESENTED TO ACCESSIBLE ARTS  
THE ROCKS, SYDNEY

APRIL 2018  
LAUNCHED LISMORE OPEN DOORS

APRIL 2018  
OPEN DOORS WORKSHOP WITH  
CANBERRA DANCE ARTIST LIZ LEA



# OUR GOVERNANCE

Sprung!! Integrated Dance Theatre Inc is registered with the Australian Charities and Not-for-profits Commission (ACNC).



## Board Members

Name	Position	Dates Acted
Robyn Brady	President	2013 - present
Adam van Kempen	Vice-President	2014 - present
Frank Coughlan	Board Member	2013 - present
Gay Bilson	Board Member	2014 - present
Ulla Gehrich-McGregor	Board Member	2017 - present
Jane McGregor	Board Member	2016 - August 2018
Emma-June Curik	Board Member	2017 - April 2018
Meg Nichols	Board Member	April 2018 - present

## GOVERNANCE HIGHLIGHTS

JANUARY 2018

TRANSITION TO CLOUD BASED ACCOUNTING AND OPERATIONS

FEBRUARY 2018

APPOINTNCE OF GOVERNANCE OFFICER AND OVERHAUL OF BUSINESS PRACTICES

APRIL 2018

SUCCESSFUL AUDIT AGAINST NSW DISABILITY SERVICES STANDARDS

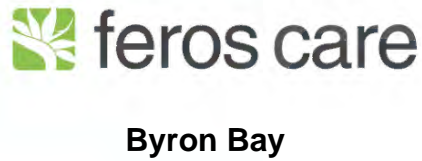
2017-18

# OUR SUPPORTERS

## Government Support



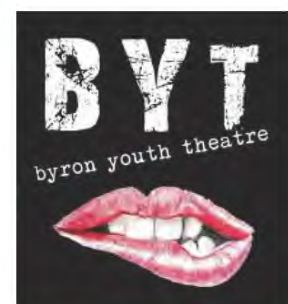
## Corporate Support



## Local community support



## Partner Organisations



## OUR SENIOR DANCERS



### KANE SHIELDS

What I love about being a Senior Dancer:  
Exploring new things, being around new people and the other senior dancers. Discovering more ways of how to move. I just feel really good after [I move my body]. I feel really healthy! I feel really good [when I perform]! Happy! Excited!

Sprung!! is the first company I've performed with on a big stage. I want to get us known more by other dancers [in Australia]. They might think 'he's really good! Who did he learn dancing off?' If I weren't doing Sprung!! Senior Dance Program, I'd feel devastated. I'd have to try to find a different dance company so I could not stop dancing. I want to keep dancing! We could absolutely go so far if we push it and never give up on what we do. I just can't put it any other way.

### ALICE BOSCHENEN

[Mum] hooked me up with Sprung!! [This has] meant [I've become] being friendly with everyone. [I like] meeting new people. I like to come and I want to dance. [When I dance I feel] happy! I get flexible! My body gets sore from dancing [from working so hard].

*(On her hopes and dreams)* [I want to] help Michael [with] choreography, [creating] different steps and make up dance, and manage. *(On going on her first Sprung! tour to perform at the World Dance Alliance)*.. I was a bit nervous a first. But day by day, I liked it. [I had to] dance. I was in Signatures. I was on first... [this made me feel] happy! When I dance on stage, I feel happy. [we all have] different body shapes... I...like it. [dancing makes my body feel] nice and beautiful.







### TARA COUGHLAN

I've been dancing since I was four years old. Jazz, contemporary, ballet, Zumba and hip-hop, but my favorite is modern or jazz. I dance four days a week and sometimes on the weekends. I'm a certified Zumba instructor. When people see me dance, I think they learn [how] to relate to me. I've been dancing for a long time.

I wanted to be a dancer and my mum wanted to help me. And now as I grow up, I become more professional. I think about of all the memories we've had...I get excited about all those old memories... which we are now bringing forward to 2018 with more energy and power. When we do the big shows it's moving, it's a piece of people's feelings, its expressing our hearts...

### MAX MCAULEY

I'm a professional dancer / performer. Sprung!! is a national dance company to join if you love dance. I work really hard to be a professional performer... because it's my passion. I love doing the senior dance program as it's my favourite thing. [I've been doing] Sprung!! a long time. I love being around everyone, to share my talents, to perform.

[Sprung is] really good and I love dancing so much and I love hiphop so much. Every morning I do my own hiphop moves in my own time. [I] work hard... [and] get strong. I like doing really well. I love dancing with new people. I love being in Sprung! to learn more about the moves. To put dance together. To learn dance chorey. [If Sprung!! did not exist], I'd lose my mind.





## LIAM BRUCE

I like being at Sprung! in Ballina. I like the costumes. I like meeting Tara, Robyn, Michael, Max, Sinead, is one of my favourite things. Zac and Sinead – both of those [people]. And now Mandie.

I like doing robot moves

*Artistic Director, Michael:* He is outstanding at working with props. He's well coordinated. He initiated the robot. He has moments of brilliance like the shadow play that comes out.

Like all dancers, their development reflects in their dance work. The experience of me as a facilitator/ tutor – I get to know and understand them over time – that is particularly with Liam.

## SINEAD SKORKA BRENNAN

I always love dancing and enjoy dancing. I started dancing when I was five. Ballet and tap are my main ones. I can express my body through movement. [I] feel the rhythm inside. From a dancer's perspective, you have freedom, empowerment, the dance moves you, and your body makes shapes in dance... it feels really peaceful... a free feeling... free from the other worlds... from this world...

I am here to be an artist. [If I get nervous]... I sing HU inwardly, it is an ancient name for God. It calms my nerves down and then I am just happy who I am... I want to do Sprung!! for the whole of my life. For me the best thing [in Sprung!!] is that I made new friends. Everything about Sprung!! feels like family to me.





# GENERAL MANAGER REPORT

**Robyn Brady MBBS FRACP FACEM**  
**Paediatric Emergency Physician**

**President and Founder**  
**Sprung!! Integrated Dance Theatre Inc**  
**Pro Bono General Manager**



YE 2018 has been an incredible year of growth for Sprung!! in which nearly every parameter has dramatically improved. This year saw 127 days of workshops and 17 public performances, equal to totals for the previous 5 years; our annual income doubled from \$42k in YE 2017 to \$81k in YE 2018; our governance had radical overhaul in preparation for external third party validation in the successful NDIS registration process; we appointed a highly skilled program manager to stabilise and rationalise administration of Sprung!! as an established middle grade regional arts organisation, and we were nominated for a second time for an Australian Dance Award for Outstanding Community Dance, cementing our position in the national dance psyche as an organisation to take seriously.

We anticipated the opportunities for participant proactive choice that NDIS would bring, and positioned ourselves to provide niche services in dance and clowning through NDIS for persons with disability. This cost us approximately \$7,000 in a governance overhaul and an external audit against the NSW Disability Services Standards, which were thrilled to recoup during an end of financial year donations call-out thanks to our wonderful group of generous donors.

We achieved 100% compliance on the audit requirements, with the auditor summarising:

*"Sprung uses community resources to deliver its programs and engages with those communities in meaningful ways. Sprung is a modest organisation that has an impact well above its modest size. Sprung has a part time Chief Executive Officer and a knowledgeable and well credentialed Board."*




*Sprung! has many facets that make it stand out including a commitment and orientation to social change, to building a more inclusive society and communities and developing their dancers and performers as leaders rather than passive recipients. The approach that Sprung! uses embodies the promise of the National Disability Insurance Scheme - greater independence, community involvement, employment and improved wellbeing."*

Our Open Doors Program included our annual Gala Performance at Tintenbar Hall for International Day for People with Disability in 2017, which attracted more than 100 people and showcased 20 performers with disability incorporating acts from our Open Doors Clowning and Dance, and the Senior Dance Program. Community performances through the year included two Tintenbar Up Front appearances, the 2018 Lantern Parade, a workshop at the John Hunter Hospital Starlight Express program, and the launch of "Ignite", the Northern Rivers Community Gallery Studio program.

Our senior dancers were involved in high profile external collaborations: Max McAuley with the Australia Council funded "Manhood" project, and Tara Coughlan and Sinead Skorka Brennan with the AusDance ACT Escalate program for emerging professional dancers, which culminated in three performances at the Ainslie and Gorman Arts Centre, Canberra. Tara and Sinead performed by invitation at the New England Regional Art Museum, and Tara was the recipient of a *2017 Create NSW Young Regional Artist Fellowship* for mentorship with Canberra dance artist, Liz Lea.

Personal highlights in YE 2018 have included watching the senior dance ensemble members grow in maturity and focus, strengthened by the ability to train twice weekly through the NDIS funded Senior Dance Program and catalysed by performances at three mainstream Australian Festivals: Newcastle Crack Festival, ArtState Lismore Festival, and Brisbane Anywhere Festival. The enormous contribution of Governance Officer Meg Nichols in establishing our organisational infrastructure, and of bookkeeper Melva Macaulay's help transitioning to a flexible, reliable accounting software cannot be overstated, and have paved the way for the contributions of our newly appointed Program Manager, Amanda Kilotat, with her expertise in HR (she managed staff for the opening and closing ceremonies of the 2018 Commonwealth Games) and fundraising (currently enrolled in a postgraduate studies through the Queensland University of Technology's Australian Centre for Philanthropy and Nonprofit Studies. YE 2019 will be about establishing solid government and corporate partners and sponsors, and clarifying and crystallising our identity and brand.

The increased Sprung!! income has come about almost entirely due to our ability to run programs through the National Disability Insurance Scheme, which provided 80% of income in this financial year. The Board in its governance review, and the organisation in its annual multidisciplinary “Envisioning”, have identified limited diversity of income streams and dependence on my voluntary contributions as pro bono manager as primary organisational risks. However, a profit margin of approximately 10-20% on the NDIS programs is allowing for the first time the employment of a part-time manager to begin to add management and fundraising expertise and to begin the devolution of the parts of my voluntary role, which were beyond my expertise. YE 2019 will see separate reports from Program and Project Managers and from President.



Dr Robyn Brady  
September 2018



Image (back from left): Jordan Blison, Zac Mifsud, Alice Misty Boscheinen, Michael Hennessy, Madeleine Webster, Cassie Lynch (front from left) Katie Cooper-Wares, Max McAuley, Mandie Kai

Lismore Lantern Parade 2018

# PRESIDENT REPORT

**Robyn Brady MBBS FRACP FACEM**  
**Paediatric Emergency Physician**

**President and Founder**  
**Sprung!! Integrated Dance Theatre Inc**



In my dual role, as Board President and Pro Bono General Manager, it is fair to say that the bulk of attention has been paid to Sprung!! governance, as strategic decisions were made in regard to registration for NDIS and grasping the opportunity, early in the history of NDIS in the region, to be an organisation ready to step into the opportunities that would become available for people with disability to “choose” services that suited them, rather than to have disability funding locked up with disability service providers who historically have not wanted to share these resources with peripheral services. This had been a major funding challenge in the first years of Sprung!!, as our fees had to be set expecting that families would be meeting these out of their own pockets, or even waived in circumstances where it was clear that the event meant a lot to an individual but there were no funds available for attendance.

We registered for NDIS in April 2017, it rolled out in Northern NSW from July 2017, and we began the twice-weekly Senior Dance Program in October 2017. The registration process entailed a major development and overhaul of our organisational governance in order for us to pass the third party validation required for the most useful support categories, particularly social, recreational and civic participation. This overhaul was a significant investment for Sprung!!, including \$2000 to fund a short-term governance officer position to help us create 50 new policies, procedures and forms, and \$5000 for the fee and associated costs of the third party audit against the NSW Disability Support Standards. I mention all of this under my President cap, because the process was invaluable in terms of creating solid business governance and scrutinising all aspects of the business that create and modulate risk. The resultant revised Business Plan, Risk Register and Compliance Register, and the Governance Audit and Training that the Board underwent in preparing for the audit, enabled us to finish 2017-18 with “Eyes Wide Open”, and to be clear about the next directions for board and company attention namely, diversification of income stream and devolution of dependence on myself as pro bono General Manager and Michael Hennessy as Artistic Director.



# OUR OBJECTIVES AND ACTIVITIES

- ❖ Continue to solidify the senior dance and open doors programs, maintaining their vitality, links to community, and value both to participants and to tutors/support workers wishing to work or undergo training with us
- ❖ Establish a sound professional development training program both for clowning and for disability support arts workers
- ❖ Achieve a national presence in an arts health or arts NDIS advisory group
- ❖ Achieve certification against the national Disability service standards
- ❖ Increase our fundraising profile and revenue
- ❖ Rebrand
- ❖ Produce French Café as a well attended fantastic cabaret deserving of Australian Dance Award nomination
- ❖ Develop the Associate Director portfolio, including a visible potential for corporate entertainment
- ❖ Commence a mentorship partnership for all senior dancers
- ❖ Develop the relationship with Northern Rivers Community Gallery and Lismore Art Gallery and the Quad
- ❖ Make the transition to formal employee arrangements once it is clear that that is feasible and non-negotiable
- ❖ Establish with Giovanni Fusetti a unique methodology for teaching of clown/bouffon to persons with intellectual disability and document the process.

# TREASURER'S REPORT

**Frank Coughlan with**

**Melva MacAulay (CPA)**



I would like to start by thanking the team for the incredible efforts that go into making every penny count at Sprung!!, the volunteer hours, the many who work for a remuneration much less than they might receive elsewhere, and the many extra hours that are contributed to “the cause”. If Sprung!! “punches above its weight” in the words of Peter Wood, the Artistic Director of Arts Northern Rivers, in what it can offer to the local and broader community in its participative and artistic opportunities, it is because of these efforts and the intelligent, quick-fire strategic responses of those leading the ship.

There are two important overview statements that should be made at the end of the 2018 financial year. The first is that the gross profit of \$77k is 170% of the previous year and stands to reach a projected \$100k at YE 2019. This is entirely due to the decision made in September 2017 to take advantage of the potential opportunities provided by the introduction of NDIS and our participants ability to opt in themselves to a “day programme” that would be providing them with genuine training opportunities towards a life in the performing arts. The Senior Dance Program, running weekly Mondays and Fridays during school terms, is by itself responsible for ? % of the Sprung!! income, and this April we have begun an Open Doors program in Lismore which is just starting to reach profitability.

The narrow profit loss margin shown is related to this gamble, and the fact that these programs are only narrowly profitable with four persons, which is the average attendance at the weekday workshops. However we are confident with time that these numbers will increase organically, following the success of the Tintenbar monthly workshops which now have up to 15 participants on occasion.

The 10k “loss” suggested by the report is artefactual and relates both to the fact that workshop fee payments tend to be received a month after the events, while Sprung!! practice has been to provide payments to invoices within the week following an event. Reports from the first quarter of YE 2019 show a bank balance of \$28k compared to a YE 2018 closing balance of \$11k. While a quarter of this is committed to the July 2019 French Café project, it still demonstrates both the gradual easing of the tight profit loss balance with the new way of operating, and the Board’s commitment to establishing and maintaining a \$10k buffer, something we have never been able to afford in previous years. It would have been nice to report that the \$6k spent on the Disability Services Standards audit in this financial year, in order to be approved by NDIS, was a one-off cost, but it has become clear that such audits will be required annually, so that will be part of our maintenance costs, as will superannuation and increasing management costs all of which are critical as we transition to a genuine middle level arts and disability organisation operating within appropriate legislative guidelines.

The only other comment worth making is the overview shown here which looks at funding sources, participant numbers, and workshop numbers over the calendar years since Sprung!! began.

The important fact of this grant is the recognition that over these years, dependence on arts grants has been replaced by dependence on NDIS participants income. It is perceived as high priority for the organisation to increase the diversity of income streams, and we are beginning to turn greater focus to both corporate gigs and fundraising as important avenues for this.



# AUDITOR'S REPORT

As a Tier 2 nonprofit organisation through Fair Trading NSW, with gross income under \$250kpa, Sprung!! is not required to undergo financial audit at this stage.

# FINANCIAL STATEMENTS

## Balance Sheet

### Sprung!! Integrated Dance Theatre Inc As at 30 June 2018 Cash Basis

30 Jun 2018

#### Assets

<b>Bank</b>	
4DP3	32
Encounters/P1/Deaf	452
Portals/P2/Contemp	125
Public Account	680
Sprung!! Dance General	5,278
<b>Total Bank</b>	<b>6,566</b>
<b>Current Assets</b>	
Cash on Hand	505
<b>Total Current Assets</b>	<b>505</b>
<b>Total Assets</b>	<b>7,071</b>

#### Liabilities

<b>Current Liabilities</b>	
Rounding	-
<b>Total Current Liabilities</b>	<b>-</b>
<b>Total Liabilities</b>	<b>-</b>
<b>Net Assets</b>	<b>7,071</b>

#### Equity

Current Year Earnings	(10,501)
Owner A Share Capital	21,188
Retained Earnings	(3,616)
<b>Total Equity</b>	<b>7,071</b>

# FINANCIAL STATEMENTS

## Profit and Loss

Sprung!! Integrated Dance Theatre Inc

For the year ended 30 June 2018

Cash Basis

2018

### Trading Income

Donations	6,809.50
Festival Commission	1,537.20
Food	2,141.95
Grants	5,500.00
Merchandising	130.00
Participant Fees	56,639.85
Ticket Sales	4,365.00
<b>Total Trading Income</b>	<b>77,123.50</b>

### Gross Profit

77,123.50

### Operating Expenses

Accommodation	391.00
Administration	11,833.97
Advertising	511.44
Artist Fees	41,205.00
Artist Fees (Disability)	5,850.00
Catering	3,174.45
Disability Support	8,090.00
Documentation	2,100.00
Information Technology	1,181.76
Insurance	1,067.53
Printing & Stationery	456.16
Production Expenses	1,911.00
Rent	4,059.02
Subscriptions	151.50
Training	2,364.00
Transport	3,277.51
<b>Total Operating Expenses</b>	<b>87,624.34</b>

### Net Profit

(10,500.84)



# FINANCIAL STATEMENTS

## Notes to and forming part of the financial statements

### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### Basis of preparation

1. These special purpose financial statements have been prepared in accordance with the requirements of section 60.40 of the *Australian Charities and Not-for-profits Commission Regulation 2013* (ACNC Regulation).
2. The financial statements have been prepared on a cash basis of accounting.
3. These financials are not required to be audited.

### Responsible persons' declaration – per section 60.15 of the *Australian Charities and Not-for-profits Commission Regulation 2013*

The responsible persons declare that in the responsible persons' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Responsible person



Frank Coughlan

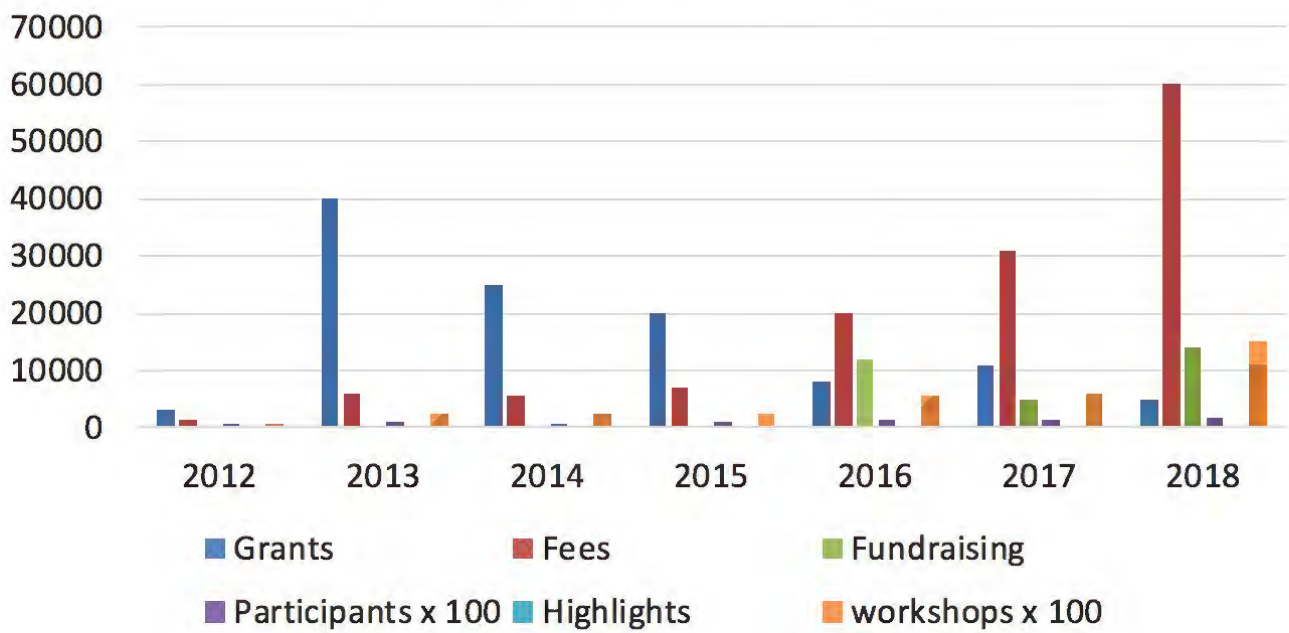
Treasurer

26/11/2018

Dated this 26 Day of November 2018

# FINANCIAL STATEMENTS

## Funding Sources 2012-2018



# CONTACT US

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