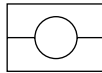


SPRUNG

DANCE THEATRE

ANNUAL REPORT 2023





Sprung Dance Theatre acknowledge and pay respect to the Traditional Custodians of the lands on which we work, dance and grow – Bundjalung, Yaegl, Gumbaynggirr and Githabul Country. We honour the Aboriginal and Torres Strait Islander people, the First Australians. We honour their ancient and enduring cultures and the lands, winds and waters we all now share. This land has a rich legacy of storytelling and we are grateful for the privilege of sharing our stories here today.

This always was, and always will be, Aboriginal land.

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Ensemble Artist Tallula Bourne performing at the Dis-Co Ball 2023, photo by Kurt Petersen



SPRUNG DANCE THEATRE

SPRUNG IS A DISABILITY-LED INCUBATOR FOR ARTISTS WITH DISABILITY AND/OR WHO ARE DEAF

Artists with disability and/or who d/Deaf have exceptional ideas, stories, and experiences – Sprung exists to champion them on the stage and in the studio. With dance, movement and performance at our core, we believe in art as a driver of social change.

A not-for-profit disability arts organisation based on Bundjalung Country in Northern New South Wales, we develop original dance, performance and contemporary artworks; and deliver accessible and inclusive training and participatory arts experiences through our Ensemble Training and Community Outreach programs.

Established in 2013 in response to the lack of local accessible and inclusive dance training and performance opportunities, Sprung continues to grow, with the organisation supporting 50+ artists across 13 programs in 2023.

At Sprung we're working to empower the next generation of d/Deaf and/or disabled artists to be leaders in artistic excellence, disability-led practice and advocacy. Access ignites our creativity, inspiring us to innovate with rigour, generosity, and authenticity. Artistic rigour and access equally shape our creative process and outcomes.

Working collaboratively, we remove and reduce barriers to ensure the diverse needs of our community are supported, this includes a commitment to creating accessible and inclusive environments where d/Deaf and/or disabled artists:

- initiate ideas and create work;
- gain new skills and experiences;
- be decision makers and part of the decision making process;
- are in leadership roles; and
- have access to employment in the arts (50% of the Sprung Core Team identifies).

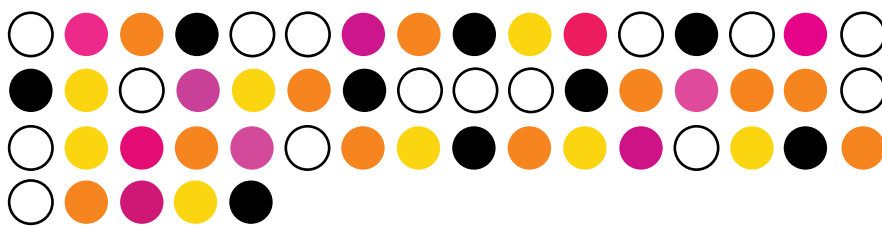
WE SUPPORT ARTISTS WITH DISABILITY AND/OR WHO ARE d/DEAF TO MAKE THE ART THEY WANT, THE WAY THEY WANT.

**WE ARE ALL ARTISTS.
SEE US. HEAR US.
SMELL US. FEEL US.
KNOW THAT WE EXIST.**

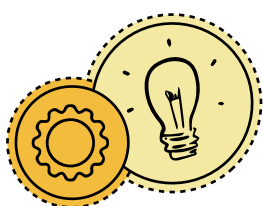
Sprung Ensemble Artists

2023 IMPACT

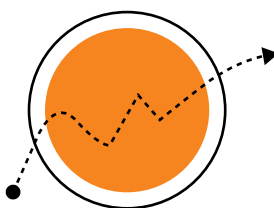
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ARTISTS WITH DISABILITY AND/OR WHO ARE DEAF



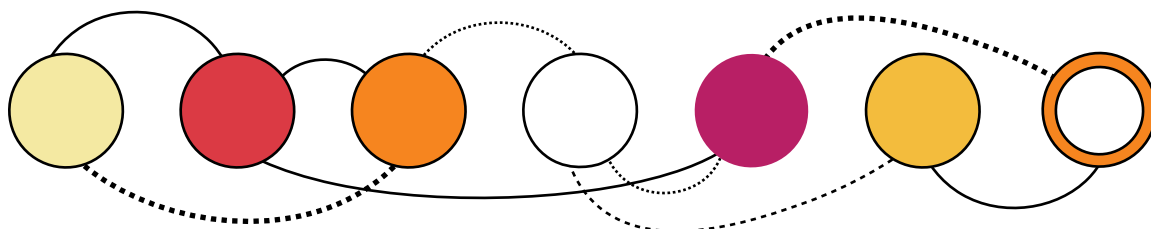
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CREATIVE
DEVELOPMENTS



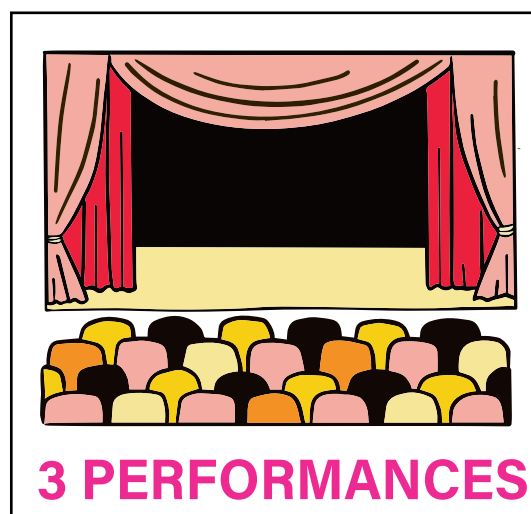
1
WORK-IN-PROGRESS
SHOWING



7
PROFESSIONAL DEVELOPMENT
OPPORTUNITIES



7 COMMUNITY ENGAGEMENT PROGRAMS

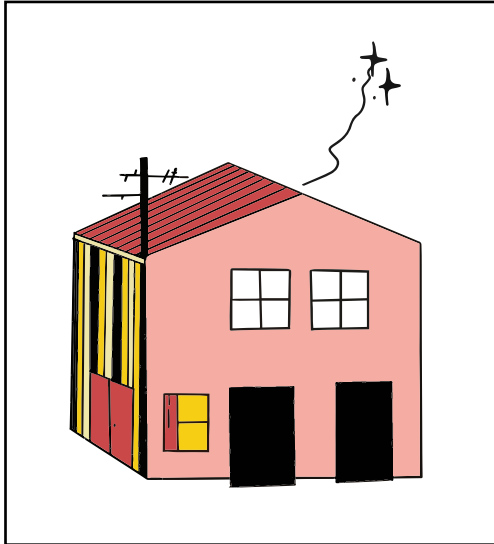


2,200 FACEBOOK FOLLOWERS

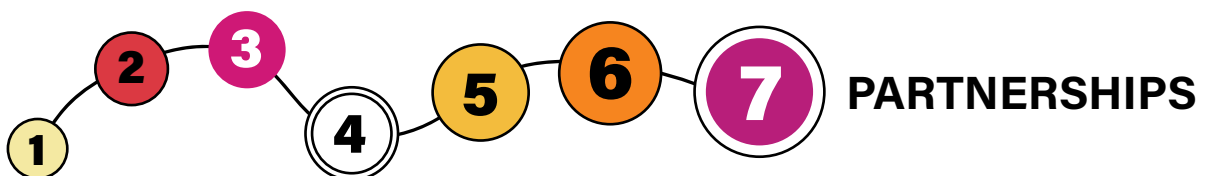
1,100 INSTAGRAM FOLLOWERS

1,706 ATTENDEES

10 REGIONAL VENUES



- STONE & WOOD BYRON BAY
- ALL SOULS BANGALOW
- LENNOX HEAD CULTURAL CENTRE
- FLOW COLLECTIVE LISMORE
- WYRALLAH HALL
- NORPA MAKERS HUB
- TINTENBAR HALL
- NORTHERN RIVERS COMMUNITY GALLERY
- BALLINA SCOUT HALL
- CWA BALLINA



10 ARTISTS WITH DISABILITY EMPLOYED



\$120,879 PAID TO ARTISTS WITH DISABILITY

PRESIDENT'S REPORT

Sprung has changed and continues to change in so many positive ways while retaining the best of its more than ten-year history.

The demarcation for the start of its current evolutionary change was the 2022 Sprung Organisational review by Morwenna Collette. Although significant changes had already taken place during the review period – for example, searching for a new CEO and Artistic Director.

New CEO and Artistic Director – Jenna Green, CEO, and Daniele Constance, Artistic Director, took up their roles in January 2023. Both Jenna and Daniele have marked their relatively short time in those roles by aiming to achieve multi-year funding and by immediately and enthusiastically going about implementing the Organisational Report's other recommendations.¹ They have networked nationally and locally to open up many opportunities for Sprung and its participants. Opportunities for Community Participants have increased in number and quality.

Staff Structure and Makeup Change – Jenna has fully taken on the report recommendations for her role, listened to the views of staff and participants: changing some roles and creating clearer role descriptions. A new producer role has been created and the team are preparing to work with a marketing agency from 2024 who will provide long overdue marketing support. The board fully supports Jenna in her work which is very much in line with the direction we want Sprung to go. I meet with Jenna fortnightly to review developments and plans. She provides a comprehensive report bimonthly to the board.²

Disability Leadership and Representation – As the board changes and when a member leaves, we actively seek to find someone with actual or potential board skills and who lives with a disability. The number of people with a disability on the board, in leadership positions and throughout the organisation is increasing. Robyn Brady, the original founder of Sprung has left the board to make way for new leadership. I have accepted the Board President role while the transition continues to increase disability leadership and input on the Board. We increased our Board positions from 7 to 9 places. Currently four of our six board members identify as living with a disability. In 2023 we were happy to welcome Barry Hill, Luna Moon and a new treasurer to the board: Joanne Eager, an accountant, Head of Finance at Queensland Ballet, and a lover of dance.³ We foster a connection with our local Aboriginal community and artists in the region including on board membership.

Mitch King, a Yaegl artist, stepped off the Board to concentrate on his artistic career but continues to collaborate with Sprung on workshops and other projects like *River Stories*, offering Sprung participants an experience to collaborate with, and learn from Aboriginal artists and elders.

Disability Empowerment and Advocacy – Daniele has already developed a culture of disability leadership among the ensemble artists. To give only one example of many, *“In response to feedback from Ensemble Artists, a new decision making and feedback process was developed ‘Very Serious Business Club’..(which facilitates) inclusion of artists voices across multiple platforms within the organisation (i.e website, grant applications, project outlines, marketing copy, invites to performances and development showings)”* See the Artistic Director report for details. An ongoing project, *Sprung News*, combines performance with advocacy around the issue, raised by the artists, of news media not being accessible for people with some disabilities such as intellectual disabilities. *Sprung News* expresses their frustration with the lack of appropriate news for them during the 2022 floods.⁵

Funding – Sprung is actively applying for multi-year funding. Sprung was successful in receiving Create NSW Annual Funding for our 2023 program and has recently secured funding again from Create NSW for our 2024 program. Working towards receiving multi-year funding, Sprung applied for Creative Australia Four Year Funding (unsuccessful) and Create NSW Multi-Year Funding (pending). We are extremely grateful for funding from private donors and through our donor circle.⁶

I have mentioned only a few of the many ways Sprung is taking on the recommendations of the 2022 Review. Sprung has made, and is making changes to continue its development as a disability-led arts organisation. See our new website- <https://www.sprung.org.au/> - to see a beautiful example of Sprung’s creative evolution.

Our new leadership adopts innovative and contemporary ideas to take Sprung into an exciting future: a future with more opportunities for people with disabilities to have the organisation and projects they want while retaining the sense of community and creativity that participants and artists have enjoyed from the beginning.

Frank Coughlan

President

Sprung Board

1. Appointing a CEO and Artistic Director who reports to them..Ensure the dancer’s voices are included in artistic decision making..Creating space for new leadership to thrive, *Sprung Review*.

2. Supporting the new CEO to build a workplace culture of balance, time, space, clear communication and collaboration..Provide clarity around roles and expectations to all staff..Reviewing current training needs and feedback processes across the organisation, including around conflict resolution, *Sprung Review*.

3. Increasing Board diversity, *Sprung Review*.

4. Prioritising appointment of leaders and Board Members with disability. Reviewing what disability-led and integrated artistic practice looks like and how this can be achieved. Building a deeper level of understanding of the social model of disability and access requirements across the organisation. *Sprung Review*

5. Providing appropriate levels of support to dancers and participants to enable them to have agency, power and choice. *Sprung Review*

6. Achieving multi-year funding with Create NSW



Sprung Dance Theatre, photo by Thomas Oliver

**"SPRUNG HAS A BIG HISTORY.
DANIELE AND JENNA CAME
IN, NOW PART OF THE SPRUNG
FAMILY. WE CHANGED OUR LIVES."**

- Tara Coughlan, Ensemble Artist

CEO'S REPORT

Emerging from unprecedented challenges and opportunities, 2023 has been a year of growth and transformation for Sprung. Joining the organisation in January, I marvelled at the legacy and the potential I saw, primed to shape this next chapter alongside Daniele and our artists.

With the organisation still feeling the impacts of Covid, the 2022 floods, and significant changes to staffing the previous year, change fatigue was a reality and something the team continued to navigate with grace across the year. Despite this, recommendations from the 2022 External Review set the tone for a year that at its core was about listening, learning and laying foundations for the future.

Jumping straight in, Daniele and I submitted 2 expression of interests for 4 year funding (state and federal), applications that, dauntingly, required the next 6 years to be planned out after less than 2 months in the job. As a part of the process, we considered how Sprung might evolve as we transitioned to be disability-led and to champion a social model of disability – two key recommendations from the 2022 External Review. While we were unsuccessful with our federal funding application, we are still waiting to hear from Create NSW who adjusted the funding timeline to follow on from the launch of a new state cultural policy (released late 2023). In line with recommendations from the 2022 External Review, we hope to secure state multi-year funding when the process resumes in 2024.

As we introduced the concept of 'disability-led' to Sprung artists, and got to understand their ideas and ambitions, a new future was seeded – one with our artists at its centre, their voices and ideas shaping not just our art, but our organisation. This steered us to important questions such "who has power?", "what ways of working enable self-determination and best-practice allyship?", and "what will advocacy look like for us in this next chapter?". These questions and more laid the foundations for the development of a new strategic plan which will be launched in 2024. Consultation thus far has included an Envisioning Day and ongoing consultation with both Ensemble and Community artists, as well as with the Board.

Alongside future planning, the Ensemble continued with their training in 2023, pursuing a mixture of projects both inherited and newly established. This mixture enabled the team to continue delivering a level of familiar programs, while also being able to test out new ideas and approaches. An important part of this evolution was the development of a more inclusive and collaborative way of working which is detailed further in the Ensemble Overview.

Similarly, we experimented with our Community Workshops, *Sensory Lab* and *Pop Icons* good examples where guest facilitators introduced other art forms alongside dance as a way of unlocking new approaches to movement making and performance. Responding to feedback from artists, we trialled community artists attending excursions with a visit to Brisbane. A raging success, we look forward to offering more excursions and opportunities to Community artists in the future.

A less visible but crucial investment this year has been Daniele and my efforts to nurture existing and new connections locally, as well as start to better connect Sprung into the national arts landscape. For me, this included establishing new connections with key industry peers (particularly in the disability arts space) and being involved in the Arts Northern Rivers' Creative Sector Mapping Working Group and ROAR, a network of regional NSW arts organisations working together to advocate for the issues that impact regional artists. As we aspire to be one of Australia's leading disability arts organisations, these networks will be paramount, helping us to secure opportunities and resources, and supporting us in our advocacy work.

As 2023 closes I feel grateful for the time we've taken as an organisation to consider how we best move forward with our artists at the centre of everything we do and I am excited to launch into 2024 with a program that's come from Sprung artists' ideas; has multiple artists with disability and/or who are neurodivergent leading; and connects our community with some of the region and Australia's most talented creatives.

Lastly, it would be remiss of me not to thank Sprung Founder, Robyn Brady who in April retired from the Board after serving the organisation in a range of capacities since its inception. What Robyn's built at Sprung alongside many others is remarkable, testament to a belief that people with disability and/or who are d/Deaf belong on the stage just as much as anyone else. Thank you Robyn, we are indebted to you.

Jenna Green
CEO
Sprung



Ensemble Artist Sinead Skorka Brennan at the French Café Dinner, photo by Kurt Petersen

"ONGOING RENEWAL AND RECOVERY CONTINUED AS A MAIN DRIVER ACROSS OUR REGION; SPRUNG DANCE THEATRE, DESPITE CHALLENGES WITHIN THIS ENVIRONMENT, CONTINUED TO LAY THE FOUNDATIONS FOR ITS EXCITING GROWTH AND MATURITY AS A CHANGEMAKER FOR OUR COMMUNITIES AND PROFESSIONAL MAKERS. A VALUABLE AND VALUED KEY ORG HERE IN THE NORTHERN RIVERS AND BEYOND "

- Jane Fuller, Executive Director, Arts Northern Rivers

**NEW SKILLS.
NEW PROJECTS.
NEW IDEAS.**

**Max McAuley
Ensemble Artist**

ARTISTIC DIRECTOR'S REPORT

2023 was a significant year of change for Sprung artists, community and staff, with new artistic leadership for the first time in the organisation's history. It has been a privilege to step into this role and continue its strong legacy of inclusive and innovative training and performance making.

My first meeting with Sprung Ensemble Artists was on the grass outside the Newrybar Hall, where the artists interviewed me for the role. The artists were very clear with what kind of a leader they wanted, what they expected from me, and what they would not accept. I distinctly remember being told; "you will like us."

An assertive and confident statement which to me says, *get to know us, be interested in us - and this is non negotiable*. This moment is an important one as it starts as we mean to continue - sitting together in an open dialogue, an exchange of ideas and expectations, a commitment to listening and forming a collective voice and way of working.

Sprung is an organisation made possible by its extraordinary artists across its Ensemble and Community programs. This year was about meeting these artists, listening and learning about what Sprung means to them and its creative future being shaped by all of us. The organisation was poised for some big changes - transitioning to a disability-led artistic vision, embracing the social model of disability, saying goodbye to some previous works and ways of working and embracing the challenge of discovering what the new ways can be.

Throughout the year I have been present at Ensemble training, developments, residencies and rehearsals; I have participated alongside community artists in holiday workshops, attended birthday parties, led team development days, danced and dreamed up new works and programs with the Sprung artists and team. It takes time to build relationships and trust, to understand how we communicate and collaborate, it takes time to make great artistic work - and this is what we are doing.

2023 also saw the development of a new website, centering the art, artists and beginnings of redefining what Sprung looks/feels/sounds like. I believe it is critical that the artists' voices be more present in public materials, that diverse representation be visible and that the website reflects Sprung's artistic language, artists and community.

I was also fortunate to attend APAX in Gimuy/Cairns and APAF in Meanjin/Brisbane to develop relationships across the sector, positioning Sprung and the creative work to come within the national landscape.

2023 laid the foundation for critical internal work, relationship building and trust to take place - and as we build on the next iteration of Sprung, to borrow the words of Ensemble Artists,

"YOU WILL LIKE US".

Daniele Constance
Artistic Director
Sprung



Ensemble Artist Kane Shields at the Ensemble Immersion 2023, photo by Thomas Oliver

ENSEMBLE OVERVIEW

2023 was a big year of change for the Ensemble Artists, with a new Artistic Director for the first time in the Ensemble's history.

The focus of the first Ensemble intensive for the year was relationship building, collective decision making, and ideas sharing. In response to the feedback from Ensemble Artists, a new decision making and feedback process was developed 'Very Serious Business Club', which is a mechanism for the core Sprung team to share updates and opportunities so that the Ensemble can actively participate in the decision making that pertains to Ensemble business. (ie. when performance opportunities arise, the Ensemble is applying for a residency, or choosing which artists we will collaborate with).

This is a key component of the disability-led methodology that Artistic Director Daniele Constance and Ensemble Artist Manager Katie Cooper-Wares have championed. 2023 saw many cultural shifts and extensions, with the Ensemble Artists often leading the charge, including;

- Development of 'Very Serious Business Club'
- Inclusion of artists' voices across multiple platforms within the organisation (ie website, grant applications, project outlines, marketing copy, invites to performances and development showings)
- New Sprung Ensemble biography, collectively written by all Ensemble Artists
- Individual artist biographies written by each of the artists
- Feedback on the new website

IT'S A BIT DANGEROUS, BUT WE WANT TO TAKE RISKS."

- Tara Coughlan, Ensemble Artist



Ensemble Immersion 2023, photo by Thomas Oliver

"IN 2023 NORPA'S MAKERS HUB CREATED A SPACE FOR ARTISTS TO RE-CONNECT, DEVELOP THEIR PRACTICE, SEED NEW WORK AND SHARE IDEAS. WE WERE DELIGHTED TO HOST SPRUNG AT THE MAKERS HUB AND EXCITED TO HEAR OF THE NEW WORK THAT WAS SPARKED BY THE SPACE."

- Julian Louis, Artistic Director, NORPA

Additionally, there were notable creative achievements throughout 2023, including:

- Successfully receiving an arts residency at Placemakers on the Gold Coast as part of their Incubate Program. During this residency Sprung Ensemble undertook a week-long development of new work, for the first time making a new devised work together from scratch. The residency also supported the development of an inclusive and disability-led arts making methodology, with specific consideration and focus on better meeting the diverse communication needs of artists within the ensemble. This included working with Auslan interpreters and using images and visual aids to support more inclusive collaboration;
- the creative development of two new works, including Sprung News and Bleachers; a public work-in-progress showing of Sprung News, including partnership with the Living Lab Lismore (supported by the Northern Rivers Community Foundation (NRCF));
- a presentation of 'French Cafe' in a new site-specific format at Stone & Wood Brewery;
- professional development opportunities including: CAMP (Come and Make Performance) at Back to Back Theatre in Geelong and Contemporary Dance class by Chunky Move in Melbourne;
- professional development 'Arts Field Trips,' attending and experiencing works at Bleach* Festival and Brisbane Festival (supported by the Seaton Foundation);
- an invitation to develop new work as part of NORPA's Maker's Hub at the Lismore Showgrounds; and
- an invitation to undertake a professional development opportunity and train with EARTH (leading Australian puppetry and performance company), with a performance at the Northern Rivers Community Gallery Inaugural Contemporary Art Market.

Ensemble Artists

Alice Misty Boschenien, Breanna Fisher, Byrn James, Freya Toussaint, Kane Shields, Max McAuley, Sinead Skorka Brennan, Tara Coughlan, Tallula Bourne, Zachary Misfud,



Work-in-progress showing of Sprung News Showing at the Living Lab, Lismore, 2023



Presentation of French Café, Stone & Wood Brewery, 2023, Photos by Kurt Petersen



Ensemble Artist Zachary Misfud, Professional Development with EARTH, Inaugural Contemporary Art Market, NRCG, photo by Kate Holmes

"BE THERE, BE FOCUSED, BE PROFESSIONAL."

- Zachary Misfud, Ensemble Artist

SPRUNG NEWS

Sprung News is a new work in development - it is a multidisciplinary arts project developed by Sprung Ensemble investigating how accessible/inaccessible news, media and emergency information is for people with disability and/or who are d/Deaf.

In the aftermath of the 2022 Northern Rivers Floods, Sprung News is the artists' exploration and creative response to their own and other people with disability and/or who are d/Deaf's experiences of disaster, emergency and recovery.

The artists engaged in the creative development of this new work throughout 2023, this included:

- collaborating with artist Jorge Serra to create a photographic portrait series where the artists are represented as news reporters;
- developing new news, exploring accessible formats (i.e Auslan, non-verbal/visual) and creative commentary on news and media through live performance and video;
- developing a podcast series interviewing key local professionals (i.e Elly Bird from Resilient Lismore), with support from the Living Lab Lismore and Southern Cross University;
- connecting (through disability-led interviews) with other d/Deaf and/or disabled people who were impacted in their local community;
- consultation and professional development with Sprung Board member Sigrid MacDonald of Second Nature Strategies in d/Deaf culture and Auslan interviews; and
- presented a work-in-progress showing at the Living Lab Lismore, engaging with local audience and industry professionals to receive feedback for further development.

The work has secured additional funding from Regional Arts Australia and will undergo a final creative development and be presented locally in 2024.

"IT WAS REALY GOOD. I LIKE DOING THE PROJECT. IT'S REALLY IMPORTANT FOR OTHER PEOPLE TO HEAR. WE HAVE SOMETHING TO SAY. TAKE IT VERY SERIOUSLY. "

- Zachary Mifsud, Ensemble Artist



Sprung News Portrait - Max McAuley, 2023, photo by Jorge Serra

"OUR NEWS IS NOT BORING. THE STORIES AREN'T BULLSHIT. WE TELL THE TRUTH AND WE WEAR WHAT WE WANT. IF IT'S BREAKFAST NEWS THEN WE ACTUALLY EAT BREAKFAST. IT MAKES SENSE. YOU CAN UNDERSTAND IT. WE TELL IT IN A DIFFERENT WAY. DID YOU KNOW THAT FLOODS HAVE STORIES TOO? OR DIDN'T YOU BOTHER ASKING THEM? WHO ELSE DIDN'T YOU ASK?"

- Sprung Ensemble Artists



Ensemble Artist Sinead Skorka Brennan at the French Café Dinner, photo by Kurt Petersen

"IT WAS AN ABSOLUTE JOY HOSTING THE SPRUNG CREW, AND WE ALL THOROUGHLY ENJOYED THE EVENING. PLEASE PASS ON OUR MANY THANKS AND CONGRATS TO ALL THE PERFORMERS. IT WAS BEAUTIFUL, CAPTIVATING, SO SO FUN!"

- Jess Flynn, Guest Experience & Hospitality Leader, Stone & Wood

FRENCH CAFÉ DINNER

French Café is a work with a long history at Sprung.

Originally developed in 2018, with its first premiere at the Brunswick Picture House in 2019 – it was then redeveloped in 2021/22 with Director Kate McDowell and Assistant Director Katie Cooper-Wares as they worked with Ensemble Artists to develop a new iteration that included more of the artists' ideas and desires.

"THERE'S ALL DIFFERENT WAYS OF BEING SEXY. ANY PERSON IS SEXY. JUST BE YOURSELF".

- Zachary Mifsud, Ensemble Artist

The work has been through a pandemic and two major floods and while it has been presented in two different venues, it hasn't been a linear or easy process. As such, the Ensemble Artists weren't finished with the work yet and were determined to show it again, expressing their interest in making it somewhere other than a 'stage' and for increasing audience interaction.

From these intentions French Café Dinner came to be, offering the artists the opportunity to 'say goodbye' to their characters and the work whilst providing an introduction to site-specific, immersive and interactive performance. Performance night, the artists rose to the challenge of translating a Cabaret style stage work to fit a working bar and restaurant and were met with laughter and applause from the 80 audience members who attended.

There were unexpected audience interactions, technical and production challenges of which the artists worked around, continuing to perform and in some cases, using them as an opportunity to improvise. The skills and experience developed through this site-specific remount of the work are invaluable – and an important closure on a project that represents a lot of growth and change for the artists.

"I LOVE THAT PART, SITTING WITH THE AUDIENCE."

- Max McAuley, Ensemble Artist

Held at the local Stone and Wood Brewery in Byron Bay, French Café Dinner was not only a great creative experience, but connected us with the incredibly supportive team at the brewery and their philanthropic arm, The Ingrained Foundation.

Thanks must go to Stone and Wood for both their in-kind and financial support with this project.



Ensemble Artist Tallula Bourne at the French Café Dinner, photo by Kurt Petersen

"I LOVED THE SHOW, I LOVED THE PASSION THAT WAS SHOWN. IT WAS TERRIFIC, ABSOLUTELY BEAUTIFUL. THEIR SINCERITY AND THE HONESTY WITH WHICH THEY DO THINGS ... THE LOVE OF WHAT THEY ARE DOING, JUST NO INHIBITIONS, THEY JUST WANTED TO PERFORM AND SHOW WHAT THEY CAN DO. "

- Audience Feedback at French Café Dinner

Konrad Bock at Pop Icons, 2023, photo by Kate Holmes



COMMUNITY PROGRAM

Sprung's Community program is delivered across the Northern NSW region. The program provides regular dance and theatre training and performance opportunities specifically for emerging d/Deaf and/or disabled artists.

Sprung's term based programs offer regular weekly training and skills development in both Bangalow and Lismore, with a monthly program held at Tintenbar. These programs offer skill development and participation across a wide-range of creative practices from contemporary dance, performance, and physical theatre, and engage local regional NSW artists to facilitate these programs.

Providing safe, inclusive and accessible opportunities for the d/Deaf and/or disabled community to engage with the arts; participants learn new skills, build important social connections and connect with their local arts community.

Throughout 2023 the team worked to refine and consolidate the term based programs, providing more clarity on the structure and pathways for these programs, including more consultation with artists, families and support teams, more performance opportunities; and introduced the following new development opportunities:

- art field trip to the Queensland Art Gallery and Gallery of Modern Art (QAGOMA) and to the Museum of Brisbane (MoB) –An opportunity that included both Community and Ensemble artists– they joined together to visit the galleries and participate in a UnitexPlayxPerform workshop with artist Missy Gilbert;
- Ballina Rotary Annual Duck Race – Community Artists from across Sprung's Community Programs performed a site-specific roving work by the banks of the Richmond River. It was the first time these artists had performed together in a public space and they did an outstanding job; and
- the development of a new annual showcase, 'Dis-Co Ball', where Community Artists from across Sprung's Community Programs performed to an audience of over 180 people.

"GOOD RESPECT. A LOT OF CARE FOR EACH OTHER. I'M HAPPY."

- Breanna Fisher, Ensemble Artist



Community Artists performing at Ballina Rotary's Duck Race 2023, photo by Jorge Serra

"A NUMBER OF PEOPLE EXPRESSED THEIR THANKS FOR THE PRESENTATION BY SPRUNG ARTISTS AT OUR ROTARY DUCK RACE, SOME OF WHOM WERE UNAWARE OF THE SPRUNG ORGANISATION. IT WAS CERTAINLY ONE OF THE MOST POPULAR EVENTS ON THE DAY AND WE HOPE THAT WE HAVE THE PLEASURE OF WORKING WITH YOU AGAIN IN THE FUTURE."

- Michael Jones, Foundation Chair, Ballina on Richmond Rotary

HOLIDAY PROGRAMS

Sprung's annual holiday programs continued in 2023, with great enthusiasm and attendance.

As a signature offering in Sprung's community program, these workshops bridge a gap in providing accessible and inclusive skill development and creative exploration for people with disability and/or who are d/Deaf.

In 2023, Sprung developed and delivered four bespoke workshop programs:

- **River Stories**
Lead Artists: Jade Dewi Tyas Tunggal and Mitch King
- **Sensory Lab**
Lead Artist: Lowana Davies
- **Shift, Shape, Initiate**
Lead Artists: Tora Crockford and Peter Hunt
- **Pop Icons**
Lead Artist: Sarah Lewis



Community Artist Carla Davey leading at River Stories 2023, photo by Vanessa Kellas

Community Artist, James Edwards at Sensory Lab, 2023, photo by Kurt Petersen





Jade Dewi Tyas Tungal, Mitch King and Program Participants at River Stories 2023, photo by Vanessa Kellas

RIVER STORIES

Led by First Nations artists Jade Dewi Tyas Tungal (Java, Australia) and Mitch King (Yaegl, Bundjalung), his movement and storytelling based workshop placed the yarnings of local Bundjalung Elder Aunty Julia Paden at the centre of this culturally rich and accessible experience grounded deeply in Country.

River Stories offered an insightful and accessible experience of First Nations contemporary culture and performance making for participants with and without disability.

"OUR FOCUS IS ESPECIALLY ON ENSURING THAT PEOPLE WITH DISABILITY HAVE EQUAL ACCESS TO THIS EXPERIENCE OF FIRST NATIONS CONTEMPORARY PERFORMANCE MAKING, AND THAT OUR GUEST ARTISTS HAVE AN OPPORTUNITY TO BUILD SKILLS FOR INCLUSIVE PRACTICE."

- Tora Crockford, Community Programs Manager



Ensemble Artist Tara Coughlan leading artists at Sensory Lab 2023, photo by Kurt Petersen

SENSORY LAB

A new collaboration with Lowana Davies, olfactory and installation artist based in the Yugumbeh Language region (Gold Coast). Lowanna facilitated Sensory Lab, an exploration of place and memory through sensory based processes. Lowana's artistic practice, grounded in eco-justice and pro-Indigenous thinking, reflects on the loss of ancestral knowledge once collected, held and shared through sense based experiences.

Participants discovered how sensory stimuli – experiences like 'smellwalks' along Fishery Creek, can be used to generate movement, creation, distillation and bottling of scents, and enjoyed a sensory feast for afternoon tea on the final day.



Community Artist Rhys Walden-Goodlet at Shift, Shape, Initiate, 2023, photo by unknown

SHIFT, SHAPE, INITIATE

A dynamic sound and movement workshop led by dance artist Tora Crockford in collaboration with musician Peter Hunt at Tintenbar Hall. This workshop program shared movement skills and understanding of techniques used in dancemaking, and was inspired by responsive soundscapes and live musical accompaniment.

A new collaboration between the lead artists, the program forged deep creative and social connections among all who attended.



Community Artist Tilly Kobier developing her red costume at Pop Icons 2023, photo by Kate Holmes

POP ICONS

Find your pose and make it pop! Led by Sarah Lewis (Lewis) Pop Icons was a costume making and pose creating workshop, celebrating celebrity and pop culture. Lewis is a neurodivergent costume and performance maker, who re-assembles language as images, sounds and idioms from everyday life to craft new stories and cultural expressions.

This sensory and participatory based workshop had participants constructing and strutting in their bespoke costumes, developing skills in costume design, making and wearable art, alongside a daily dance practice.



Dis-Co Ball 2023, photo by Kurt Petersen

"SPRUNG IS AN INCREDIBLE DANCE COMPANY BASED IN THE REGIONS, PRODUCING SOME OF THE STATE'S MOST INTERESTING ENSEMBLE WORK. UNDER THE LEADERSHIP OF JENNA AND DANIELE THE ORGANISATION IS WELL PLACED TO INCREASE ITS IMPACT AND PROFILE. I'M LOOKING FORWARD TO WHAT COMES NEXT!"

- Rosie Dennis, CEO and Artistic Director, Placemakers*

DIS-CO BALL

Sprung's inaugural Disability Community Ball (Dis-Co Ball) went off with a bang and a sparkle!

Building on the strong foundations of Sprung's previous community and participatory events, Dis-Co Ball was developed as Sprung's new annual end of year showcase.

The one night event championed artists from across Sprung's programs, taking place at the Lennox Head Cultural Centre. Over 20 artists and 180 audience members took to the red carpet and stage for a fun and fashion-filled afternoon of unashamedly joyous dancing.

As Sprung's end of year showcase has always done, Dis-Co Ball brought together all of our community to experience what we love most about Sprung – the inclusive, creative and radically accepting culture. Drawing inspiration from the Met Gala (one of New York's most prestigious and glamorous events of the year).

Dis-Co Ball was a night for EVERYONE to live large on the red carpet. Reimagining this glamorous affair in a way that centred and celebrated access and inclusion. There were pop up performances from Sprung Artists, drama on the red carpet, and a collective celebration of difference on the dance floor.

"I LOVED THE DIS-CO BALL!"

- Rhys Walden-Goodlet, Community Artist

Every artist, staff, volunteer and audience member made it the spectacular and inclusive Dis-Co extravaganza we had imagined. It was an incredible display of community and we can't wait to dream up the next iteration for 2024!

Over 180 people attended the inaugural Dis-Co Ball. Thank you to all our volunteers who helped in the kitchen, with costumes and a multitude of other things.

MAJOR SPONSOR

Seaton Foundation

THANKS TO

Jackson's Technical Services- Lighting

Byron Audio- Sound

Emma-June Curik- MC

Jorge Serra- Marketing

Good Happy Kombucha- Beverages

Lennox Head Cultural Centre- Venue



Audience members strut the red carpet, DIs-Co Ball 2023, photo by Kurt Petersen

**"HOW WE LOVED THE RED CARPET ENTRANCE!
A WONDERFULLY CREATIVE AND CLEVER WAY
TO INTRODUCE THE PERFORMERS TO THE
AUDIENCE, TO LET THEM PARADE AND SHINE."**

- Gay Bilson, Community Artist Family

2023 REVENUE SNAPSHOT



DONATIONS
\$66,172

PROGRAM FEES
\$288,762

GRANTS
\$118,752

TICKET SALES
\$6,368

OTHER
\$11,215

SPRUNG TEAM

Chief Executive Officer: Jenna Green

Artistic Director: Daniele Constance

Operations Manager: Sarah Ma

Ensemble Artist Manager: Katie Cooper-Wares

Community Programs Manager: Tora Crockford (until November)

Administrator: Emma Newman (until November)

Producer: Ainslee Palmer (from November)

Disability Support Workers: Joshua Smith, Linsy Hilton

Bookkeeper: Nicole Wolff

Giving Coordinator: Mandie Kai

Creative Support: Vanessa Kellas, Bree McBurney, Katinka Smit, Stuart Shugg, Alison Toft

Auslan Support: Nicole McGowan, Belinda Roberts, Jodie B. Rogers, Alison Toft

Accessibility Consultant: Morwena Collett

Guest Facilitators/Artists: Phil Blackman, Katie Cooper-Wares, Tora Crockford, Lowana Davies, Jade Dewi Tyas Tunggal, Tess Eckert, Peter Hunt, Mitch King, Sarah Lewis, Scott McBurnie, Kate McDowell, Kimberly McIntyre, Nadia Milford, Emma Newman, Simone O'Brien, Paul Walker, Philippa Williams.

SPRUNG BOARD

President

Dr Robyn Brady (January - April)

Frank Coughlan (April - December)

Vice President

Dr Barry Hill

Treasurer

Joanne Eager

Secretary

Adam van Kempen

Ordinary Members

Sigrid Macdonald

Luna Moon

Mitch King (January - June)

"THE FEELING OF SUPPORT AND FAMILY IS VERY EVIDENT AT SPRUNG AND ABSOLUTELY DREW ME IN VERY QUICKLY TO WANT TO BE A PART OF SUCH AN AWESOME CREATIVE SPACE THAT IS BURSTING WITH POTENTIAL!"

- Cherry Johnson, Sprung Intern 2023



Community Artist James Edwards at Dis-Co Ball 2023, photo by Kurt Petersen

"THE SPRUNG WORKSHOP UNLOCKED A SIDE OF MY CLIENT FEW KNEW EXISTED. THE PROFESSIONAL GUIDANCE HE RECEIVED ENABLED HIM TO LEARN MORE ABOUT PHYSICALLY EXPRESSING HIMSELF. THE SOCIAL ATMOSPHERE AND ENCOURAGEMENT FROM THE OTHER PARTICIPANTS EMPOWERED HIM TO EXPLORE HIS CREATIVITY... I CAN'T THINK OF ANOTHER PROGRAM AS INCLUSIVE AND TRANSFORMATIVE TO MY CLIENT'S SENSE OF SELF AND ABILITY AS SPRUNG "

- Jason Shrieves, Disability Support Worker

SUPPORT AND PARTNERSHIPS

Sprung is immensely grateful for the unwavering support and generosity we have received throughout the year from our funding partners, donors, sector peers, community supporters, volunteers, family and friends.

Their collective dedication and contributions have been instrumental in enabling us to do the work we do. We extend our heartfelt thanks to each and every individual and organisation who has supported us, shared their resources, and believed in our vision.

Together, we have achieved remarkable milestones this year and we look forward to continuing to work with you on projects and opportunities that support artists with disability to share their unique stories, experiences and talent with local and national audiences.

2023 EOFY Fundraising Campaign

In the lead up to the EOFY, Sprung launched our 'Be a Catalyst for Change' campaign. With the support of our incredible donors we raised an impressive \$22,878, that was put toward supporting Sprung artists to make work that creates change, challenging the world to be more inclusive, accessible, and people-centred.

Your generosity helps ensure Sprung artists receive quality training, belong to a strong and supportive community, and create the art they want, the way they want. Thank you for your belief in us, our artists, and the power of the arts.

YOU HELPED US RAISE AN INCREDIBLE \$22,878!

Key Supporters

Sprung gratefully acknowledges the support of the NSW Government through Create NSW.

A special thanks must also go to the Seaton Foundation who continue to support our growth and development, this year contributing significantly to the delivery of our inaugural Dis-co Ball.



IT'S A BIG YEAR.

Alice Misty Boschenien
Ensemble Artist

TREASURER'S REPORT

2023 was a year of organisational investment at Sprung as the organisation worked towards its long-term goal of attracting multi-year government funding.

Investment in core staff resulted in hiring a permanent CEO and Artistic Director, which was a much welcome addition. As a result of this commitment to permanent staff and organisational stability, employee costs increased to \$368.4k in 2023 from \$268.9k in 2022.

Category by year (k\$)	2022	2023
Goods & Services (NDIS)	337.2	288.8
Grants	176.9	118.8
Donations/Fundraising	11.7	66.1
Performance Income	3.7	14.2
Other income	15.9	9.9
Total Income	545.4	497.9
Wages	268.9	368.4
Other expenses	301.1	191.8
Total Expenses	569.9	560.2
Net Profit	-24.5	-62.3

Despite the increased employee costs, total operating expenses in 2023 decreased to \$560.2k from \$569.9k in 2022.

Across the year, the organisation received less income from grants: \$118k compared to \$177k the previous year. However, this was offset by an increase in donations received, with \$66k received from generous supporters. There was a 15% decrease in services income received from participant fees in 2023 with \$289k received in 2023 compared to \$337k in 2022. Participant feedback suggested cost-of-living pressures had impacted upon their participation with the organisation.

Income received through performance fees brought in by the Sprung Ensemble increased to \$14k in 2023 from \$4k in 2022. Diversifying the organisation's revenue streams will continue to be important in 2024, as cost-of-living pressures continue to impact participant fees.

At December 31 2023 the organisation had equity of approximately \$296k, including \$110k in long term investments, which is consistent with the reserve strategy. Bank balance included \$27k in unexpended grants.

Assets	2022	2023
Term deposits	114.4	110.7
Bank accounts	119.7	185.4
Receivables	1.6	6.3
Total Assets	235.7	302.5
Liabilities		
Tax	14.9	3.3
Payables, Provisions, Reserves	49.0	65.1
Total Liabilities	63.8	68.4
Members funds	171.8	234.1

As the organisation looks forward we will be prioritising:

- increasing participant income through new marketing activity and services offerings;
- increasing donations and sponsorships; and
- continuing the organisation's preparedness for attracting multi-year government funding.

Joanne Eager
Treasurer
Sprung Board

FINANCIAL AUDIT

Statement of income and expenditure & other comprehensive income For the year ended 31 December 2023

	2023 \$	2022 \$
Revenue	497,895.61	545,448.32
Gross profit	497,895.61	545,448.32
Distribution expenses	(2,108.13)	
Marketing	(1,730.26)	(14,288.52)
Selling expenses	(105,819.12)	(215,133.99)
Administration expenses	(450,544.72)	(340,481.64)
Profit (deficit) before income tax	(62,306.62)	(24,455.83)
Income tax (credit) expense		
Profit (deficit) for the year	(62,306.62)	(24,455.83)
Other comprehensive income:		
Items that will not be reclassified subsequently to profit or loss:		
Items that will be reclassified subsequently to profit or loss when specific conditions are met:		
Total other comprehensive income for the year, net of tax		
Total comprehensive income for the year	(62,306.62)	(24,455.83)

Balance Sheet as at 31 December 2023

	Note	2023 \$	2022 \$
Assets			
Current Assets			
Cash assets	<u>4</u>	234,102.12	296,147.20
Receivables	<u>5</u>	1,395.48	6,164.20
Other	<u>6</u>	155.00	174.33
Total Current Assets		235,652.60	302,485.73
Total Assets		235,652.60	302,485.73
Liabilities			
Current Liabilities			
Payables	<u>7</u>	(6,516.31)	8,810.40
Current tax liabilities	<u>8</u>	14,886.66	3,281.00
Provisions	<u>9</u>	14,621.51	11,405.73
Other	<u>10</u>	40,854.76	44,876.00
Total Current Liabilities		63,846.62	68,373.13
Total Liabilities		63,846.62	68,373.13
Net Assets		171,805.98	234,112.60
Members' Funds			
Retained profits		171,805.98	234,112.60
Total Members' Funds		171,805.98	234,112.60

Statement of Cash Flows
For the year ended 31 December 2023

	2023	2022
	\$	\$
Cash Flow From Operating Activities		
Receipts from customers	497,012.20	430,087.00
Payments to Suppliers and employees	(564,709.41)	(432,258.00)
Interest received	5,652.13	1,175.54
Net cash provided by (used in) operating activities (note 2)	<u>(62,045.08)</u>	<u>8,005.20</u>
Net increase (decrease) in cash held	(62,045.08)	8,005.20
Cash at the beginning of the year	<u>296,147.20</u>	<u>288,142.00</u>
Cash at the end of the year (note 1)	<u><u>234,102.12</u></u>	<u><u>296,147.20</u></u>

Statement of Cash Flows
For the year ended 31 December 2023

	2023	2022
Note 1. Reconciliation Of Cash		
For the purposes of the statement of cash flows, cash includes cash on hand and in banks and investments in money market instruments, net of outstanding bank overdrafts.		
Cash at the end of the year as shown in the statement of cash flows is reconciled to the related items in the balance sheet as follows:		
Commercial Access Account	2,342.32	4,346.49
Project Account	30,946.82	30,609.71
Public Fund account	64,795.37	75,539.39
General Account	21,610.10	74,907.89
Term Deposit	10,641.27	10,243.73
Term Deposit 12 months	103,766.24	100,499.99
	<u>234,102.12</u>	<u>296,147.20</u>
		<u>256,606.60</u>

Note 2. Reconciliation Of Net Cash Provided By/Used In Operating Activities To Operating Profit After Income Tax

Operating profit after income tax	(62,306.62)	(24,455.83)
Depreciation		1,961.83
Changes in assets and liabilities net of effects of purchases and disposals of controlled entities:		
(Increase) decrease in trade and term debtors	4,768.72	(6,164.20)
(Increase) decrease in prepayments	19.33	(174.33)
Increase (decrease) in trade creditors and accruals	(15,326.71)	8,810.40
Increase (decrease) in other creditors	(4,021.24)	44,876.00
Increase (decrease) in employee entitlements	3,215.78	11,405.73
Increase (decrease) in sundry provisions	11,605.66	3,281.00
Net cash provided by (used in) operating activities	<u>(62,045.08)</u>	<u>39,540.60</u>

Notes to the Financial Statements
For the year ended 31 December 2023

	2023	2022
Note 2: Revenue		
Operating Activities:		
Revenue from services rendered	288,761.79	337,213.75
Interest revenue	5,652.13	1,175.54
Other operating revenue:		
Grants		176,938.00
Northern Rivers Community Foundation	4,881.00	
Splendour in the Grass Community Grant	6,000.00	
NSW Govt Create NSW Operational Grant	100,000.00	
Regional Art Fund	7,871.00	
Membership fees	130.00	10.00
Donations	66,172.06	11,655.00
Performace income net of expenses	14,249.56	3,707.50
Fundraising income	463.51	
Other non-operating revenue	3,714.56	14,748.53
	<u>497,895.61</u>	<u>545,448.32</u>

Note 3: Profit from Ordinary Activities

Profit (loss) from ordinary activities before income tax has been determined after:

Charging as Expense:

Depreciation of non-current assets:

- Plant and equipment	<u>2,108.13</u>	<u>1,961.83</u>
Total depreciation expenses	<u>2,108.13</u>	<u>1,961.83</u>

NOTES TO THE FINANCIAL STATEMENTS

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act of New South Wales 2009, and the Australian Charities and No-for-profits Commission Act 2012. In the opinion of the committee the association is not a reporting entity because it is not reasonable to expect the existence of users who rely on the association's general purpose financial statements for information useful to them for making and evaluating decisions about the allocation of resources.

The financial report has been prepared in accordance with the Associations Incorporations Act of New South Wales, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: Presentation of Financial Statements, AASB 107: Cash Flow Statements, AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors, AASB 1031: Materiality and AASB 1054: Australian Additional Disclosures.

The association has concluded that the requirements set out in AASB 10 and AASB 128 are not applicable as the initial assessment on its interests in other entities indicated that it does not have any subsidiaries, associates or joint ventures. Hence, the financial statements comply with all the recognition and measurement requirements in Australian Accounting Standards. The association has not assessed whether these special purpose financial statements comply with all the recognition and measurement requirements in Australian Accounting Standards. The financial report has been prepared on an accrual basis and is based on historical costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

(a) Accounts Receivables and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

(b) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

(c) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

(d) Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

The association has applied AASB 15: Revenue from Contracts with Customers (AASB 15) and AASB 1058: Income of Not-for-Profit Entities (AASB 1058).

IN THE CURRENT YEAR

Contributed Assets

The association receives assets from the government and other parties for nil or nominal consideration in order to further its objectives. These assets are recognised in accordance with the recognition requirements of other applicable accounting standards (eg. AASB 9, AASB 16, AASB 116 and AASB 138).

On initial recognition of an asset, the association recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer). The association recognises income immediately in profit or loss as the difference between initial carrying amount of the asset and the related amount.

Operating Grants, Donations and Bequests

When the association receives operating grant revenue, donations or bequests, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the association:

- identifies each performance obligation relating to the grant
- recognises a contract liability for its obligations under the agreement
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the association:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (eg. AASB 9, AASB 16, AASB 116 and AASB 138)
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer)
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the association recognises income in profit or loss when or as it satisfies its obligations under the contract.

Capital Grant

When the association receives a capital grant, it recognises a liability for the excess of the initial carrying amount of the financial asset received over any related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer) recognised under other Australian Accounting Standards. The association recognises income in profit or loss when or as the association satisfies its obligations under the terms of the grant.

Interest Income

Interest revenue is recognised using the effective interest rate method.

Dividend Income

The association recognises dividends in profit or loss only when the right to receive payment of the dividend is established.

All revenue is stated net of the amount of goods and services tax (GST).

In the Comparative Period

Non-reciprocal grant revenue was recognised in profit or loss when the association obtained control of the grant and it was probable that the economic benefits gained from the grant would flow to the entity and the amount of the grant could be measured reliably.

If conditions were attached to the grant which must be satisfied before the association was eligible to receive the contribution, the recognition of the grant as revenue was deferred until those conditions were satisfied.

When grant revenue was received whereby the association incurred an obligation to deliver economic value directly back to the contributor, this was considered a reciprocal transaction and the grant revenue was recognised in the statement of financial position as a liability until the service had been delivered to the contributor; otherwise the grant was recognised as income on receipt.

The association received non-reciprocal contributions of assets from the government and other parties for no or nominal value.

These assets were recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of profit or loss and other comprehensive income.

Donations and bequests were recognised as revenue when received.

Interest revenue was recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument.

Dividend revenue was recognised when the right to receive a dividend had been established.

Rental income from operating leases was recognised on a straight-line basis over the term of the relevant leases.

Revenue from the rendering of a service was recognised upon the delivery of the service to the customer.

(e) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the assets and liabilities statement.

(f) Trade and Other Payables

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association remain unpaid at the end of the reporting period. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

Notes to the Financial Statements
For the year ended 31 December 2023

	2023	2022
Note 4: Cash assets		
Bank accounts:		
Commercial Access Account	2,342.32	4,346.49
Project Account	30,946.82	30,609.71
Public Fund account	64,795.37	75,539.39
General Account	21,610.10	74,907.89
Term Deposit	10,641.27	10,243.73
Term Deposit 12 months	103,766.24	100,499.99
	<u>234,102.12</u>	<u>296,147.20</u>
Note 5: Receivables		
Current		
Trade debtors	1,395.48	6,164.20
	<u>1,395.48</u>	<u>6,164.20</u>
Note 6: Other Assets		
Current		
Prepayments	155.00	174.33
	<u>155.00</u>	<u>174.33</u>
Note 7: Payables		
Unsecured:		
- Trade creditors	(6,516.31)	8,810.40
	<u>(6,516.31)</u>	<u>8,810.40</u>
	<u>(6,516.31)</u>	<u>8,810.40</u>

Notes to the Financial Statements
For the year ended 31 December 2023

	2023	2022
Note 8: Tax Liabilities		
Current		
GST clearing	597.66	
Integrated Client account	14,289.00	3,281.00
	<u>14,886.66</u>	<u>3,281.00</u>
Note 9: Provisions		
Current		
Employee entitlements	14,621.51	11,405.73
	<u>14,621.51</u>	<u>11,405.73</u>
Note 10: Other Liabilities		
Current		
Advance payments	40,854.76	44,876.00
	<u>40,854.76</u>	<u>44,876.00</u>
Note 11: Auditors' Remuneration		
Remuneration of the auditor of the company for:		
Auditing or reviewing the financial report	1,800.00	4,400.00
Other services	<u>1,800.00</u>	<u>4,400.00</u>
Note 12: Entity Details		
The registered address of the Entity is :		
10 Ballina Rd Bangalow NSW 2479		

AUDITOR'S REPORT

We have reviewed the accompanying financial report, being a special purpose financial report of Sprung! Integrated Dance Theatre Inc which comprises the Statement of Financial Position as at 31 December 2023, Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows, the significant accounting policies and other explanatory notes, and the Responsible Entities Declaration.

Responsibilities of the Committee for the Financial Report

The responsible entities of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 is appropriate to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act), the Associations Incorporation Act of New South Wales 2009, the Associations Incorporation Regulation 2016, and is appropriate to meet the needs of the members. The responsible entities responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the responsible entities are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our responsibility is to express a conclusion on the financial report based on our review. We conducted our review in accordance with Auditing Standard ASRE 2415: Review of a Financial Report - Company Limited by Guarantee or an Entity Reporting under the ACNC Act or Other Applicable Legislation or Regulation, in order to state whether on the basis of the procedures described, we have become aware of any matter that makes us believe that the financial report is not in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012. ASRE 2415 requires that we comply with the ethical requirements relevant to the review of the financial report.

A review of a financial report consists of making enquiries, primarily of persons responsible for financial and reporting matters, and applying analytical and other review procedures. A review is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly we do not express an audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of Australian professional ethical pronouncements.

Conclusion

Based on our review, which is not an audit, we have not become aware of any matter that makes us to believe

that the financial report of Sprung! Integrated Dance Theatre Inc does not satisfy the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 including:

- i. giving a true and fair view of the company's financial position as at 31 December 2023 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1; and
- ii. complying with Australian Accounting Standards, to the extent described in Note 1 and complying with the Corporations Regulations 2001.

Basis of Accounting

Without modifying our conclusion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the ACNC Act, The SAAssociations Incorporation Act 2009, and the Associations Incorporation Regulation 2016. As a result, the financial report may not be suitable for another purpose.

Signed on 7 March, 2024:



Gavin Butler, Auditor 3709
Butlers Chartered Accountants
54 Tamar St Ballina NSW 2478

COMMITTEE DECLARATION

The Committee members are of the opinion that:

1. The financial statements are special purpose financial statements prepared in accordance to the financial reporting of the Associations Incorporation Regulation 2009, the Associations Incorporation Regulation 2016, and the Australian Charities and Not-for-profits Commission Act 2012; and
 - a) comply with the Australian Accounting Standards applicable to the association; and
 - b) give a true and fair view of the financial position of the registered association as at 31st December 2023 and associated records have been properly kept during the year in accordance with the Act and the Regulations, and
 - c) money received as a result of fundraising appeals conducted during this year has been properly accounted for and applied in accordance with the Act and the Regulations.
2. There are reasonable grounds to believe that the registered association will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.



Frank Coughlan
Sprung President



Joanne Eager
Sprung Treasurer



Ensemble Artists, 2023, photo by Thomas Oliver

Sprung Dance Theatre Incorporated
Bangalow NSW 2479

www.sprung.org.au
info@sprung.org.au

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