

# SHAUN PARKER & COMPANY LIMITED

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## STRATEGIC PLAN 2025-2028



# SECTION 1: EXECUTIVE SUMMARY

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Shaun Parker & Company is one of Australia's foremost dance theatre companies. Based in Sydney, Shaun Parker & Company (SP&Co), has forged an outstanding reputation both nationally and internationally, having toured to 27 towns across NSW, 66 cities nationally, and 24 countries globally since its inception in 2010.

SP&Co's works explore humanist themes such as psychology, human behaviour, theology, anthropology, science and ritual, both celebratory and cathartic, and are lauded for their choreographic innovation, dramaturgical rigour, stunning visual design, and compelling musical soundscapes.

SP&Co produces a range of works, including large-scale productions for festivals and major venues, smaller tour-friendly works, free community outdoor performances, and First Nations-led dance works, and we are thrilled to welcome Tammi Gissell as our First Nations Cultural Advisor.

As it celebrates its 15th year anniversary in 2025, SP&Co is a vital cultural asset and of great benefit to NSW: to its community, to its dance sector, to its audiences. We are small but mighty contributors – our social impact and sector development regularly overdelivering on the investment that government has made. Our committed dancers, staff, presenting partners and growing audiences attest to the interest generated by our works. Through our touring program, we act as NSW ambassadors across Australia and beyond, delivering impactful creative capital as an integral part of the cultural economy of NSW.

SP&Co greatly appreciates the longstanding annual investment of \$190,000 from Create NSW, which has been instrumental in supporting our work. However, this funding level has remained static for seven years, despite significant economic pressures, including inflation, mandated wage increases under LPA, and escalating costs of living. This stagnation has persisted even as SP&Co has consistently demonstrated its capacity to deliver exceptional outcomes, forge impactful partnerships with key philanthropic stakeholders, and secure lucrative international performance fees. This static funding level has imposed significant constraints on the organization which has hindered SP&Co's capacity for growth, placed undue strain on its dedicated and exceptional executive and artistic team, and undermined its ability to remain competitive in securing multiyear funding from Creative Australia. These challenges highlight the urgent need for increased investment to ensure the sustainability and continued success of SP&Co's vital contributions to the NSW arts sector.

In light of this, the proposed increased investment from Create NSW will empower SP&Co to deliver, expand and thrive.

Over 2025-2028, we will create eight new major dance works, including several new First Nations led works. By 2026, we will expand the employment of our core ensemble of Sydney-based dancers to six months of full-time work, increasing to nine months by 2028, thereby fostering greater artistic stability, career development and well-being. Additionally, in 2026, we will secure a dedicated full-time rehearsal studio, establishing a transformative hub that will significantly enhance opportunities for the NSW dance sector and drive the growth of our creative community.

Our extensive touring program will share NSW stories to audiences across Western & Metropolitan Sydney, Regional NSW, national and international stages, delivering a comprehensive program of performances and workshops.

We will provide sustainable employment, training programs, and mentorships, enhancing dancer well-being, as well as providing crucial career pathways. Our initiatives include paid internships and secondments, and our dedicated rehearsal hub will support both emerging and established NSW artists. We will engage communities through accessible workshops, integrated digital educational resources, and inclusive programming that links our performances to broader social narratives.

SP&Co will continue to champion inclusion through targeted initiatives for First Nations, LGBTQIA+, CaLD and artists living with a disability. By fostering cultural leadership and prioritizing mental, physical, and financial well-being, we address systemic inequities within the arts sector. As we execute our 2025-2028 Strategic Plan, we aim to expand our reach, elevate the global profile of NSW dance, and ensure our programs continue to resonate with diverse audiences.

Backed by a highly skilled Board, loyal philanthropic partners, and an exceptional executive and artistic team, SP&Co is uniquely positioned to strategically leverage the timely investment from Create NSW. This enhanced funding will be amplified through our proven ability to attract additional resources, ensuring its impact is exponentially multiplied, driving transformative growth and innovation across the NSW dance sector.

# SECTIONS 2–3: VISION & MISSION

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## SECTION 2: VISION

Shaun Parker & Company's vision is to activate and ensure a vibrant and equitable future for the dance sector in New South Wales, where opportunities abound, barriers are dismantled, artists thrive, and audiences are thrilled to engage with the transformative power of dance.

We envision a dynamic ecosystem where dancers and choreographers enjoy sustainable career pathways, with full-time employment fostering stability and artistic growth. NSW dancers will experience enhanced mental, physical, and financial well-being, supported by professional development opportunities and access to resources that elevate their craft.

First Nations dancers and choreographers will have unparalleled opportunities to lead and flourish, their stories celebrated as vital cornerstones of our shared cultural identity.

This future is one of boundless potential, where dance in NSW is recognized as a powerful, accessible, and transformative artform that enriches lives across the entirety of NSW.

## SECTION 3: MISSION

Shaun Parker & Company is committed to transforming the dance sector in New South Wales by addressing systemic challenges, creating sustainable opportunities, and fostering an equitable, thriving ecosystem for dancers and choreographers. We will achieve this through targeted strategies and programs that align with our vision:

- **Providing Sustainable Employment:** By offering full-time contracts and creative opportunities, we aim to alleviate the economic precarity faced by NSW dancers, whose average gross income from creative work remains critically low at approximately \$23,000 annually. (Source: *Artists as Workers: An Economic study of Professional Artists in Australia* by David Throsby and Katya Petetskaya. 2024). Through substantial employment, we will enhance dancers' mental, physical, and financial well-being, addressing the pressing issue of a declining creative workforce in Sydney, which has seen a 11.16% decrease in the past five years. (Source: *Australian Census 2011 to 2021 & the City of Sydney – Cultural Strategy 2025 – 2035*.)
- **Championing First Nations Leadership:** We will elevate First Nations choreographers and dancers through employment opportunities and a paid internship program for emerging talent, celebrating their stories as integral to Australia's cultural identity, and ensuring their ability to lead and attain agency over their own stories and narratives.
- **Establishing a Dedicated Rehearsal Hub:** Our full-time SP&Co rehearsal space will serve as a nexus for innovation and collaboration, enabling artists to create groundbreaking work while bridging gaps between major companies, small organisations, and the independent dance community.
- **Providing Professional Development:** Through workshops, technique classes, secondments, and mentorships, we will equip NSW dancers and independent choreographers with the skills to thrive artistically and professionally, fostering a vibrant talent pool that uplifts the sector, and nurtures our future dance leaders.
- **Delivering Transformative Performances:** Our extensive touring program will bring the power of dance to diverse audiences across metropolitan, Western Sydney, Regional NSW, and beyond. By showcasing NSW's dance talent on national and international stages, we will break down barriers and cement the state's reputation as a global leader in dance excellence.
- **Ensuring Sustainable Growth:** Through robust executive, producing, and financial management, we will secure the longevity and scalability of our programs, enabling us to achieve measurable impact across the sector.

By establishing a mid-tier dance company in Sydney, Shaun Parker & Company will bridge the existing gap between large organisations and independent artists. In doing so, we will create a sustainable, cohesive, and inclusive dance landscape where opportunities abound, barriers are dismantled, and the transformative power of dance reaches every corner of NSW.

# SECTION 4: AREAS OF OPERATION

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## 1. CREATIVE DEVELOPMENT OF NEW WORK

- New major work for festivals and leading venues
  - Outdoor & community works
  - First Nations led dance works
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## 2. TOURING OF EXISTING WORK

- Western Sydney
  - Metropolitan Sydney
  - Regional NSW
  - National
  - International
  - Digital Platforms
- 

## 3. SECTOR DEVELOPMENT & CAREER PATHWAYS

- Sustainable long-term employment for our core ensemble of dancers
  - Additional short-term employment for independent dancers on bespoke projects
  - Employment & choreographic opportunities for First Nations choreographers
  - Paid internship for emerging First Nations dancers
  - Professional skills development & technique classes for emerging & established dancers
  - One-on-one mentorship with our Artistic Director
  - Secondment opportunities for undergraduate dancers
  - Pro-bono engagement on arts organisation boards such as Regional Arts NSW
  - Advocacy for the NSW dance sector on governmental and industry panels
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## 4. COMMUNITY ENGAGEMENT & EDUCATION

- Partnerships with other NSW-based arts organisations and groups such as Sydney Gay & Lesbian Mardi Gras Festival and Urban Sketchers Sydney
  - Inclusive workshops featuring accessible and engaging street dance styles such as hip-hop and tutting
  - Provide integrated education resource packs for dance educators in primary, secondary and tertiary demographics linked to each production
  - Inclusion of school matinees within our touring circuit in partnerships with NSW RADO's (Regional Arts Development Organisation), venues and presenters
  - Digitisation of our works and dance workshops to ensure accessibility and equity for all NSW schools whether they may be metro, regional or remote
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## 5. ORGANISATION & GOVERNANCE

- Active and robust Board of Directors
  - Key Executive and producing staff to ensure sustainable delivery and growth
  - Internal and external financial management for processing, auditing and reporting
  - Policies and procedures to ensure outstanding risk management and endorse industry best practice
  - Ongoing focus on philanthropy and fundraising, cultivating our established private donors and foundations, and attracting new members to our Donor Circle.
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# SECTION 5: AUDIENCE & SECTOR DEVELOPMENT

## 5.1 WESTERN SYDNEY & GREATER METROPOLITAN SYDNEY TOURING & ENGAGEMENT

Shaun Parker & Company has made an extraordinary impact on local communities across Western Sydney and Greater Metropolitan Sydney. Through delivering 450 performances, we have captivated 105,055 audience members, while our 890 workshops have directly engaged 18,222 participants. Spanning 96 venues across 81 suburbs, this remarkable outreach underscores our unwavering commitment to fostering artistic connection and cultural enrichment to every corner of Sydney.

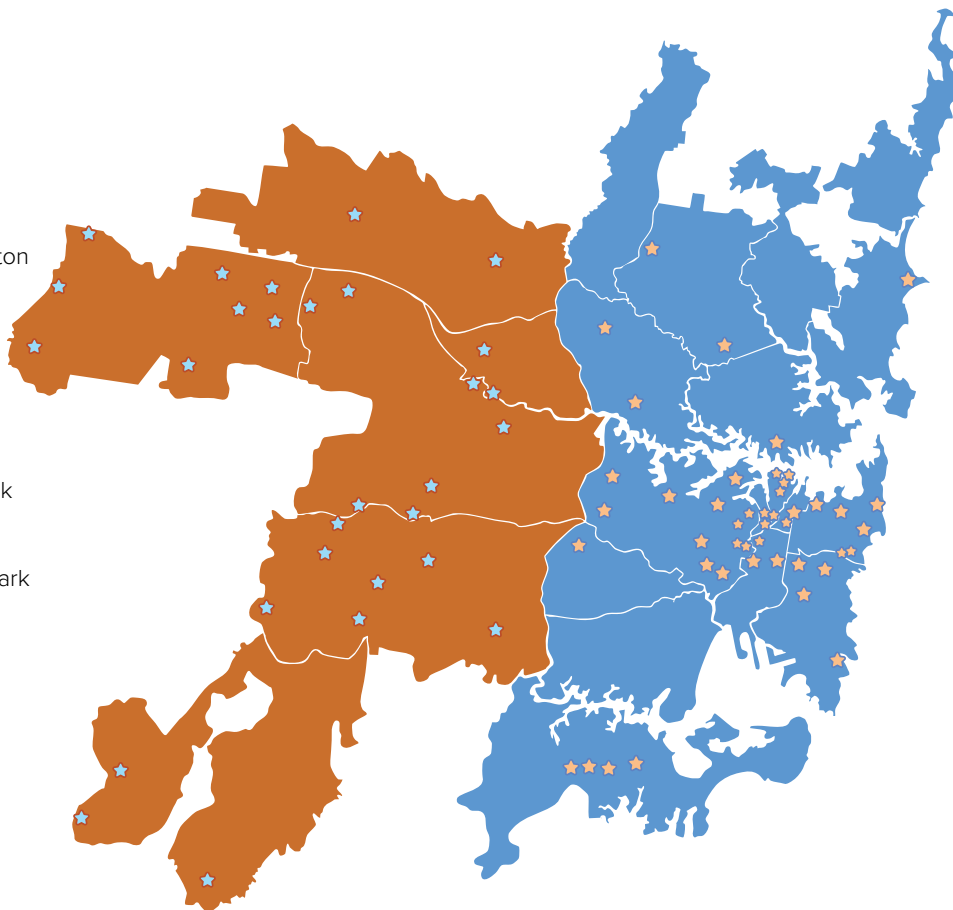
Shaun Parker & Company has showcased its artistry in some of Sydney's most prestigious venues, including the Sydney Opera House, Carriageworks, the Seymour Centre, Parramatta Riverside Theatres, the Joan Sutherland Performing Arts Centre, and Casula Powerhouse. Beyond these flagship stages, the Company has brought its performances to the heart of diverse communities, transforming town halls, high school gymnasiums, church halls, outdoor basketball courts, shopping centres, and bespoke site-specific arenas into vibrant spaces of artistic expression. This versatility demonstrates an unparalleled commitment to accessibility, innovation, and community engagement.

### WESTERN SYDNEY SUBURBS

- Bonnyrigg
- Busby
- Camden
- Camperdown
- Canley Vale
- Castle Hill
- Casula
- Chipping Norton
- Cranebrook
- Doonside
- Emerton
- Epping
- Fairfield
- Five Dock
- Gables
- Glenmore Park
- Granville
- Greenacre
- Horningsea Park
- Kenthurst
- Leura
- Liverpool
- Luddenham
- Marayong
- Mount Druitt
- Narellan
- Northmead
- Panania
- Parramatta
- Penrith
- Plumpton
- Richmond
- Rooty Hill
- Rosemeadow
- St Clair
- St Johns Park
- The Ponds
- Wahroonga
- Wentworth Falls
- Westmead

### METRO SYDNEY SUBURBS

- Alexandria
- Balmain
- Bellevue Hill
- Bennelong Point
- Bondi
- Bronte
- Chippendale
- Circular Quay
- Collaroy
- Daceyville
- Darling Point
- Darlinghurst
- Dawes Point
- Dover Heights
- Ersleville
- Eveleigh
- Glebe
- Gymea
- Haymarket
- Kensington
- Kirrawee
- Lilyfield
- Lindfield
- Malabar
- Marrickville
- Martin Place
- Miranda
- Newtown
- North Strathfield
- North Sydney
- Petersham
- Randwick
- Ryde
- Strathfield
- Surry Hills
- Sutherland
- Sydenham
- Sydney
- Ultimo
- Waverley
- Zetland

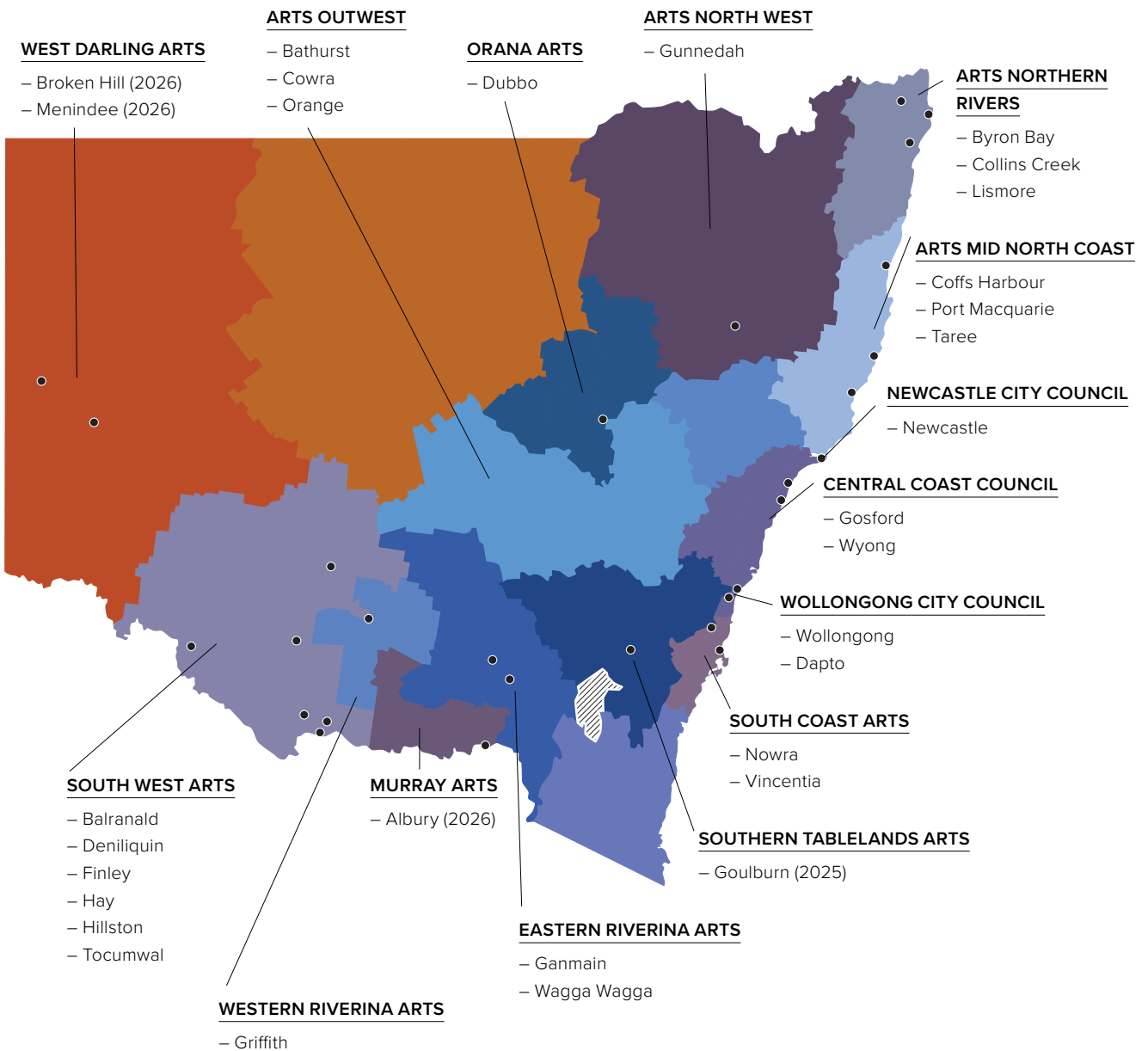


# SECTION 5: AUDIENCE & SECTOR DEVELOPMENT (CONTINUED)

## 5.2 NSW REGIONAL TOURING & ENGAGEMENT

Shaun Parker & Company has established an exceptional touring legacy across Regional NSW, delivering 64 performances and 78 community workshops in 27 towns, spanning 12 of the state's 15 Regional Arts Development Organizations (RADO). By the conclusion of our 2028 program, we are resolutely committed to extending our reach, ensuring impactful programs are delivered to the remaining three RADO regions: Outback Arts, South East Arts, and Arts Upper Hunter. This expansion underscores our unwavering dedication to fostering artistic engagement and cultural enrichment across every corner of Regional NSW.

### SHAUN PARKER & COMPANY MAP OF REGIONAL NSW TOURING & ENGAGEMENT



# SECTION 5: AUDIENCE & SECTOR DEVELOPMENT (CONTINUED)

## SECTION 5.3 NATIONAL AUDIENCES

SP&Co continue to share the rich cultural narratives of NSW with audiences across Australia, strengthening its national presence and influence. Since 2010, SP&Co has presented 155 performances to 89,878 audience members in 48 unique venues across 37 different Australian towns and cities outside of NSW.

In addition to our strong performance output, SP&Co has developed an outstanding reputation for delivering exceptional education programs through offering 225 live workshops to 3,388 community participants, and 3,616 digital participation through live-streams and On-Demand offerings (not to mention the tens of thousands who have viewed Shaun Parker's work on the feature film *Lunacy* on Apple TV+), and 157 tailored digital dance workshops. Our digital program allow us to connect and engage with Australia audiences, without having to always tour and travel long distances.

SP&Co has developed mutually beneficial relationships with major Australian festivals, enhancing our touring capabilities to effectively share NSW stories on national stages. These Australian festivals (outside of NSW) include, Brisbane Festival, Perth International Arts Festival, Adelaide Festival, Darwin Festival, Melbourne International Arts Festival, Dance Massive, Dream BIG Children's Festival, Cairns Festival, Whitsunday's Arts Festival and more. SP&Co will continue nurturing these relationships to maintain our ability to provide exceptional opportunities for NSW artists to be presented and celebrated across Australia.

## SECTION 5.4 INTERNATIONAL AUDIENCES

SP&Co's global reputation for artistic excellence has led to its diverse works being highly sought after by numerous international festivals and prestigious venues, bringing in lucrative performance fees that go 'straight to our NSW dancers and artists'. Since 2010, SP&Co have delivered 379 performances to 125,987 audience members across 24 countries, including Austria, Belgium, Egypt, England, France, Germany, Ireland, Italy, Jordan, Lebanon, Luxembourg, Malaysia, New Zealand, Northern Ireland, Palestine, Scotland, Serbia, Singapore, Spain, Sweden, Taiwan, the Netherlands, the USA, and Wales. This global reach has provided a significant platform for NSW stories and artists to become internationally acclaimed and highlights SP&Co's ability to connect with diverse audiences across 5 continents. Additionally, SP&Co have delivered 304 workshops to 13,143 participants, showcasing our commitment to education and ability to effectively traverse language, political and cultural barriers. SP&Co's work has been featured on BBC (UK), Apple TV+, Google TV+ and Paramount Plus and we are currently in negotiations with global arts On Demand digital platforms Marque TV and Digital Theatre.

To support its international touring capabilities, SP&Co has partnered with Ecotopia Dance Productions, an established European agency based in Germany, which facilitates engagements across Europe. The company has also participated in prestigious international arts markets such as ISPA (USA), CINARS (Canada), Tanzmesse (Germany), YPAM (Japan), PAMS (South Korea), SPAF (China), and APAM (Australia), further expanding its global reach.

Shaun Parker, through his work on international artistic panels in Italy, Malaysia, and Germany, has also represented NSW on the global stage, further cementing SP&Co's status as a key ambassador for NSW's cultural vibrancy and artistic achievements.

## SECTION 5.5 FUTURE OUTPUT

SP&Co are ideally placed to continue delivering exceptional outcomes for NSW artists and audiences, by persistently providing significant return on investment from Create NSW for the betterment of the entire dance sector. From 2025 to 2028, with the proposed investment from Create NSW, alongside support from our philanthropic partners, and performance fees, SP&Co will be poised to deliver:

### NSW

**328** PERFORMANCES TO **36,987** AUDIENCE MEMBERS  
&  
**1,099** WORKSHOPS TO **20,206** WORKSHOP PARTICIPANTS

### GLOBALLY

**504** PERFORMANCES TO **90,187** AUDIENCE MEMBERS  
&  
**1,258** WORKSHOPS TO **23,967** PARTICIPANTS

# SECTION 6: MARKETING STRATEGY

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Shaun Parker & Company's marketing strategy is a robust, multi-faceted approach designed to amplify the Company's profile, grow its audience base, and secure its position as a leading innovator in the NSW performing arts sector. The strategy is underpinned by high-quality content creation, strategic partnerships, and an evidence-based approach to 'sharing our story'. This marketing framework will enable the Company to achieve sustained visibility and meaningful engagement with audiences, presenters, and stakeholders in NSW, as well as nationally and internationally.

## 6.1 STRATEGIC MARKETING PILLARS

### 1. Visibility

- Create and distribute premium promotional materials that distinctly highlight the Company's repertoire, artist stories, and significant achievements (in particular on social media).
- Maintain a consistent presence at key industry events to reinforce brand recognition in national and international markets (in particular PAX, APAM, Arts on Tour Salon).
- Collaborate with presenting partners to extend the reach of our works and leverage their extensive networks. (eg. Sydney Festival, VIVID, The New Annual festival, Mardi Gras Festival)

### 2. Growth and Connectedness

- Engage audiences and industry stakeholders through regular, high-quality content delivered via social media, email campaigns, and traditional media platforms.
- Foster relationships with presenters, festivals, and co-commissioning partners to expand access to diverse audiences worldwide.

### 3. Content-Driven Approach

- Develop and deliver dynamic, visually engaging content that showcases the creativity, artistry, and cultural significance of SP&Co's works.
- Share compelling narratives from the artists, collaborators, and communities involved to inspire and deepen audience connection.
- Expand digital presence with interactive forums, behind-the-scenes content, and artist interviews.

### 4. Digital Advancement

- Upgrade SP&Co's website and online platforms to optimize user experience (partner with Alphabet Sydney), enhance online sales capabilities, and host digital content such as filmed performances and instructional dance tutorials.
- Leverage social media and video platforms (e.g., Facebook, Instagram, Tik Tok, Vimeo, YouTube) to foster direct engagement and promote works to broader demographics.
- Empower staff through upskilling workshops in digital advancements such as AI tools for Small Businesses including Canva, Descript, OpusClip, and Otter.ai, to greatly enhance productivity and efficiency.

### 5. Informed Engagement

- Utilize audience data collection and analytics to inform marketing strategies and tailor digital/social content to maximise audience preferences (led by our Digital Marketing Consultant Startled Co.).
- Document audience responses to evaluate program impact and inform future programming, both qualitative and quantitative.

### 6. Evidence-Based Storytelling

- Develop case studies and data-driven narratives that highlight the cultural and social impact of SP&Co.
- Use these insights to engage stakeholders (including our donor circle), secure funding, and articulate the value of SP&Co's work in enriching cultural and community landscapes.

### 7. Publicity Forward

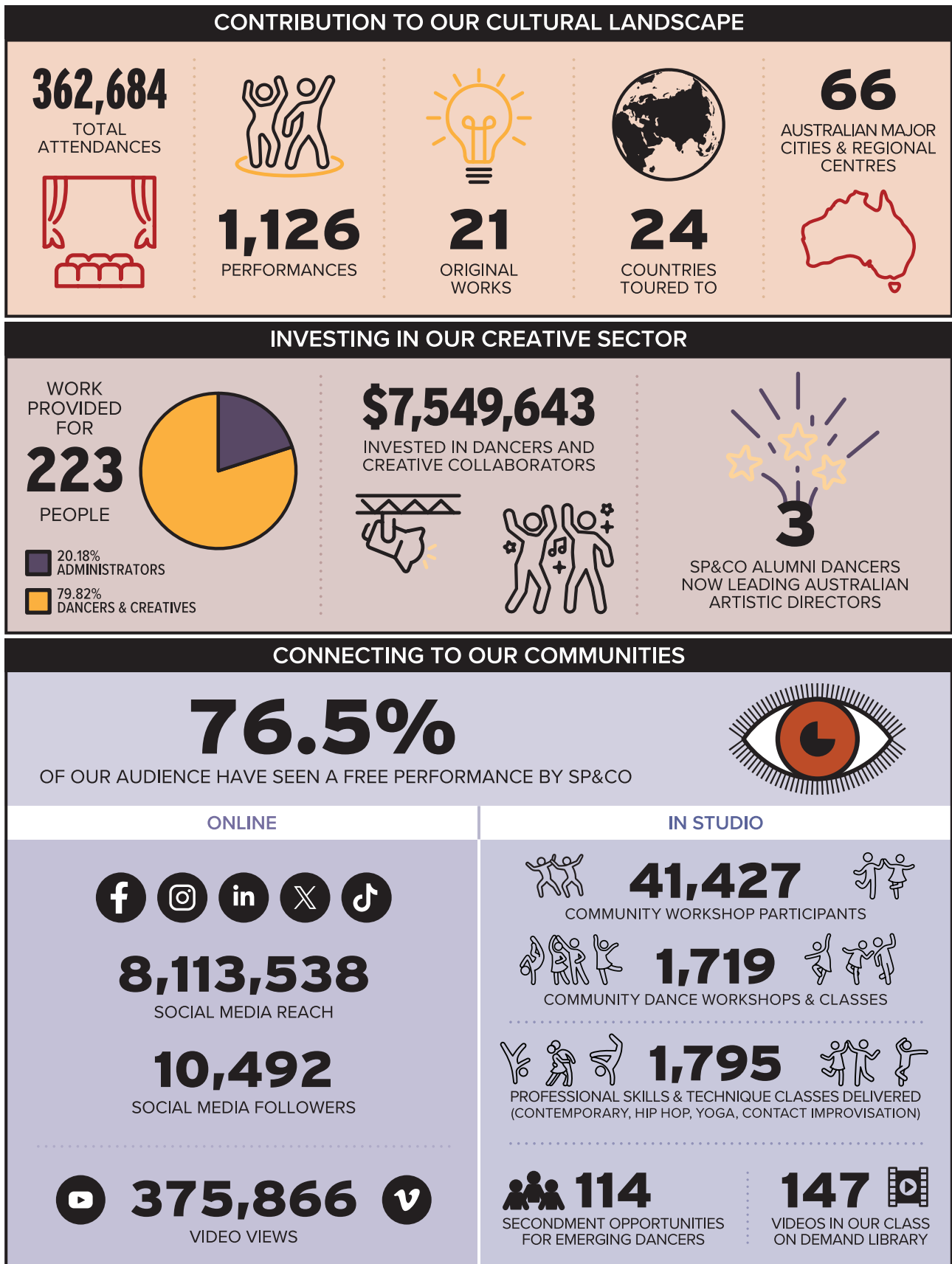
- Empower existing consultants (Julie Clark at HumanKind and Brendan Lidster at Startled Co.) to amplify SP&Co's digital and traditional media presence.
- Leverage festival partners to maximize publicity opportunities and extend reach.



# SECTION 7: SUMMARY OF ACHIEVEMENTS

## 7.1 IMPACT

Since its inception in 2010, Shaun Parker & Company have delivered the following:



# SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

## 7.2 CRITICAL REVIEWS & TESTIMONIALS

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*“Shaun Parker’s choreography is detailed, nuanced, imaginative and funny, something that is rare in dance, and a great artist to be emulated.”*

**Frankfurter Rundschau, (Germany)**

*“...you could not get enough ... Delightful provocation, raging applause.”*

**Volksblatt, (Austria)**

*“The troupe reflects Australia’s multicultural heritage and the dancers are of diverse body types and ethnicities...The choreography is brilliant and engaging to watch”.*

**The Daily Star, (Lebanon)**

*“Shaun Parker & Company showed contagious artistry...what makes this piece so worth seeing is the thoughtful implementation of the concept...The playful communication with the audience is entertaining, moving, compelling, and visually seductive.”*

**Badische Neueste Nachrichten, (Germany)**

*“The talent is simply outstanding.”*

**The Daily Telegraph**

*“I have NEVER seen a dance production by which I was more moved.”*

**Weekend Notes**

*“...vivid with ideas and shimmering with skill...Shaun Parker is a creative force to be reckoned with.”*

**The Advertiser**

*“Fantastic...they were a dream to work with!”*

**Victoria Johnstone, Inner West Council**

*“Shaun Parker & Company has an impressive body of work – due to the indefatigable determination, creativity, hard work and resilience of choreographer Shaun Parker. This robust and versatile dance and physical theatre company has repeatedly produced outstanding dance theatre work admired by audiences and critics around the world. During my time with the company across 2011–2014, I saw the breadth of audience reactions and engagement, standing ovations, packed houses and impressive reviews. The work of Shaun Parker & Company exudes excellence and speaks to a diverse audience base. Subsequently, these works have long touring lives and are popular amongst dance and theatre audiences and critics. I’m excited to see the new creations that evolve from Shaun Parker & Company over the next few years and know that this application would be a sound investment for Create NSW, and the many dancers and artists who will gain employment.”*

**Olivia Ansell – Artistic Director, Sydney Festival, Incoming Artistic Director, Luminato (Canada)**

*“Riverside Theatres, Parramatta, has enjoyed a longstanding and highly successful partnership with Shaun Parker & Company. We have had the privilege of presenting several of their remarkable works, including Happy as Larry, The Yard, Blue Love, In the Zone, and Hover. Each of these performances has not only been met with enthusiastic acclaim from our audiences, but has consistently drawn large and supportive crowds. SP&Co have consistently demonstrated exemplary professionalism, skilfully balancing the needs of the venue, audiences, and performers to deliver outstanding artistic experiences.”*

**Catherine Swallow, Programming & Curatorial Manager, Riverside Theatres Parramatta**

*“Shaun Parker & Company have a prolific track record of successful touring regionally across NSW and Australia, with wonderful humanist dance works for both indoor and outdoor settings. SP&Co deserve a firm place in the NSW dance sector, as Shaun Parker’s work is always so beautifully crafted and transformative for our audiences. These works and frequent tours by SP&Co have brought many new regional audiences to dance and created a lasting positive impact on each town they visit. Too often we have seen a regional touring product that fails to understand or connect with regional audiences, whereas SP&Co have consistently demonstrated their understanding of the regional context by engaging effectively. The SP&Co team are renowned across regional NSW and the wider industry for being incredibly professional, generous and well organised. I look forward to continuing this positive working relationship for many years to come so more audiences across regional NSW can experience this fantastic company first-hand. Dance should be for all people, and Shaun Parker & Company and the perfect company to deliver!”*

**Dr. Tracey Callinan OAM, CEO, Regional Arts NSW**

*“Shaun Parker & Company has forged an incredible partnership with South West Arts, bringing their internationally acclaimed dance theatre to the heart of our regional and remote communities in Deniliquin, Balranald, Hillston, Hay, Finley, and Tocumwal. Their regular tours to our region are nothing short of extraordinary, delivering world-class performances and transformative workshops that ignite inspiration and leave a profound, lasting impact on our audiences and students. Their ability to bring the magic of the arts to even the smallest towns is a gift, and we eagerly await their return to South West NSW to continue this remarkable journey together!”*

**Kerry-Anne Jones, Executive Director, South West Arts**

# SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

## 7.3 EXAMPLES OF PAST WORKS

### 7.3.1 MAINSTAGE FESTIVAL WORKS





## SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

### 7.3.1 MAINSTAGE FESTIVAL WORKS (CONTINUED)

#### HAPPY AS LARRY

“...brilliantly choreographed, flawlessly and joyously performed, and thoroughly entertaining from start to finish. I literally sat on the edge of my seat.”

*Australian Stage*



#### THIS SHOW IS ABOUT PEOPLE

“... it was a privilege to have experienced what Parker and his collaborators made. Totally full of wit and devastating in its clarity.”

*Melbourne International Festival*

## SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

### 7.3.1 MAINSTAGE FESTIVAL WORKS (CONTINUED)



## BLUE LOVE

“Parker is a genius... Shaun Parker’s ‘dance’ hit is so cutting edge it actually wanders of the edge of any single-word definition.”

*The Daily Telegraph*



## QUEER BITES

“It was a fun and stimulating opportunity for artists to collaborate. Shaun’s support and mentorship was incredible!”

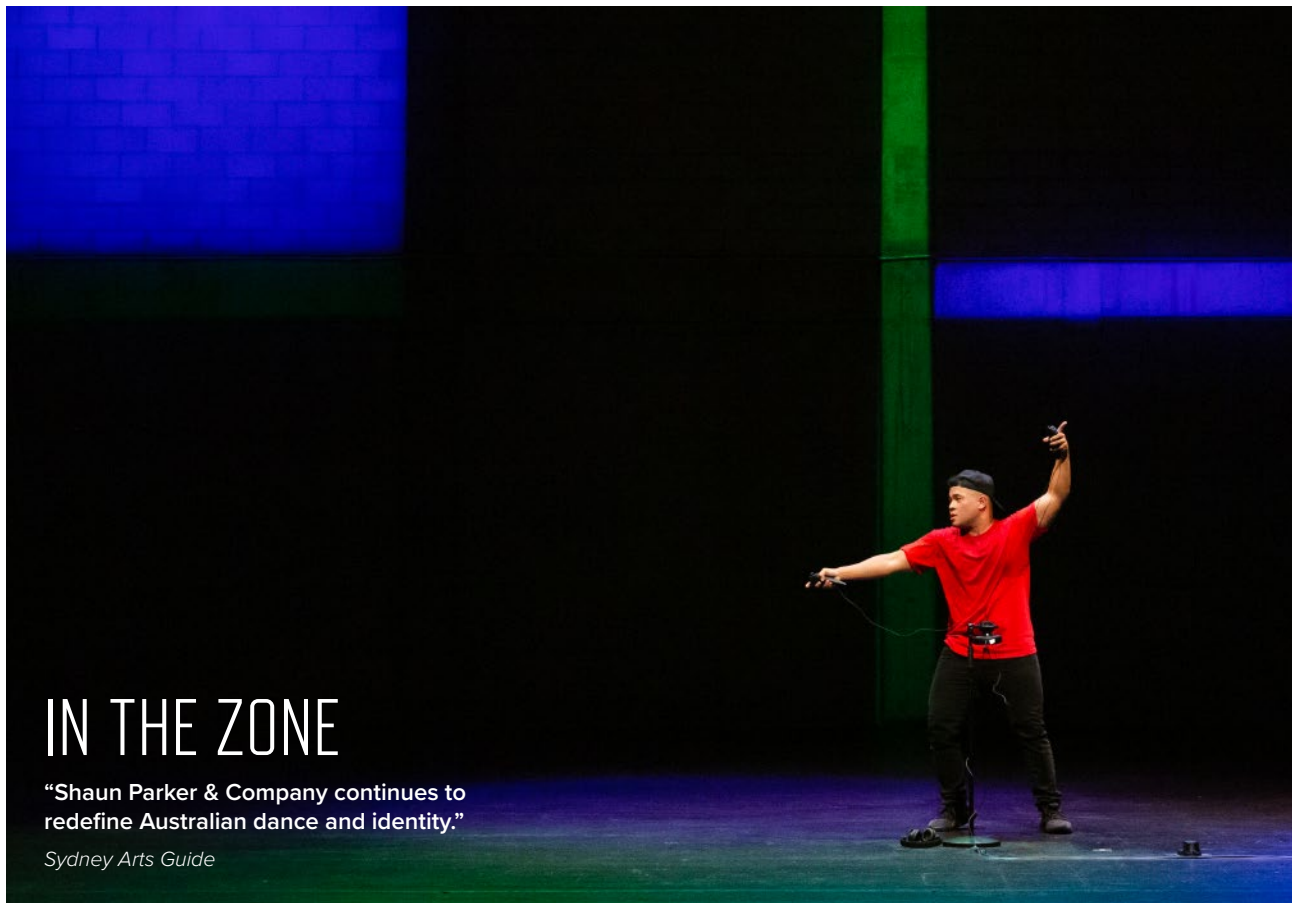
Dyan Tai



## SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

### 7.3.2 YOUTH & COMMUNITY WORKS

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#### IN THE ZONE

“Shaun Parker & Company continues to redefine Australian dance and identity.”

*Sydney Arts Guide*



#### THE YARD

“As long as we have people like Shaun Parker creating shows, there is no need to fear for the future of arts in Australia. His work possesses a confidence and ingenuity that make him one of the most interesting artists in his field.”

*The Daily Telegraph*

# SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

## 7.3.2 YOUTH & COMMUNITY WORKS (CONTINUED)



### SPIN

“The precision, timing and artistry was extraordinary.”

Redlands Arts Centre

### AXLE

“Engaging, colourful and what a crowd pleaser!”

Cairns Arts Festival



### HOVER

“Kept the audience enraptured every night!”

Darwin Festival

### TROLLEYS

“Cue choreographic brilliance as simple objects become central to the meticulously crafted physical sequences... jaw-droppingly spectacular.”

FBI Radio





# SECTION 7: SUMMARY OF ACHIEVEMENTS (CONTINUED)

## 7.3.2 YOUTH & COMMUNITY WORKS (CONTINUED)

### SPILL

“An amazing spectacle. The most creative concept for families and youth I have seen in a very long time.”

Dance Exchange, UK



### TUT

“In addition to being fun and entertaining to perform in, it is also educational and reflects society’s need for joy and dance connection. So very unique.”

City of Sydney, Janine Williams, participant

### THE BOX

“Beautiful and often gesturing toward the profound...entirely unique and utterly wonderful.”

Real Time



### KITCHEN

(COMMISSION)

“From our first meeting with Shaun Parker, we felt confident that we had chosen the right collaborator to bring this incredible concept to life. The casting, the dedication, and the delivery, were all second to none!”

Kat & Co

# SECTION 8: FUTURE PROGRAMS & PROJECTS

## 8.1 NEW WORKS

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### **NEW WORK: HOVER REIMAGINED!**

Led by First Nations choreographer, dancer, and champion roller-derby skater, Tammi Gissell, our outdoor community work *HOVER* shall be reimagined, celebrating First Nations music, dance and song lines, all meticulously curated by Tammi. Featuring First Nations pop and rock artists such as Jessica Mauboy, The Kid Laroi, Barkaa, Electric Fields, Yothu Yindi and Christine Anu, *HOVER Reimagined!* is performed by five dancers on hoverboards, who glide and spin across the public terrain! Tammi will choreograph a series of new pop-up performances which will feature at the Australian Pavilion at the Osaka World Expo 2025, including additional performances before we set off for Japan, at the Woollahra Festival of Fun (in partnership with Woollahra Council and Critical Path). In 2026, Tammi's new works will then be toured extensively as part of *FOUND OBJECTS* across regional and remote NSW, including performances and workshops in First Nations Missions in the West Darling Arts, and South West Arts RADO's areas.

### **NEW WORK: SPIRIT FINGERS**

*SPIRIT FINGERS* is a major new work that will explore global faith and religious obsession. Building on Shaun Parker's previous interrogations exploring humanity and spirituality, we will work with nine outstanding dancers, who will manipulate "old school", analogue and kitsch backstage theatre devices such as smoke machines, trap doors, glitter/flutter canons, strobe lighting, pom-poms and costume reveals, to comment on the notion of humanity's need for a spiritual dogma. The "low-fi" shall become "high-fi" in terms of theatrical impact, celebrating both the epic desire for unearthly connection, and the millions that become "followers" to a smattering of both prehistoric and modern religious texts. Our research will include liaison with professors at the Department of Studies in Religion at University of Sydney, and other key theological minds interrogating the notion of "religion" versus "spirituality". As evident from Shaun Parker's previous body of works, dance, music, theatrical device and scientific concept will collide beautifully to create a unique theatrical world where these themes are observed, interrogated and flipped on their heads, driven by the intense physicality of our outstanding dancers. *SPIRIT FINGERS* aims to probe and stimulate, celebrate and interrogate, and most importantly, it aims to entertain! We shall undertake several creative developments leading into a World Premiere at Sydney Festival 2026 and ongoing touring to other major festivals, and throughout Regional NSW and internationally in 2027. *SPIRIT FINGERS* will form part of a double bill of works alongside a new work by First Nations emerging choreographer Beau Dean Riley Smith (see below).

### **NEW WORK: FIRST NATIONS CHOREOGRAPHER – BEAU DEAN RILEY SMITH**

First Nations choreographer Beau Dean Riley Smith will create a new work for Shaun Parker & Company, using the themes of nature, sex, survival and instinct as a point of departure. Beau's passion for First Nations storytelling crosses artistic disciplines to bring to life the distinctive energy and nuanced quality central to cultural and contemporary Indigenous life. He has a keen interest in "Australian history and telling stories from a white perspective but looking through a black lens". This new work will feature our nine dancers, and will be presented as part of a double bill in conjunction with Shaun Parker's *SPIRIT FINGERS*. We are planning to premiere this work in 2026 Sydney Festival, before touring major Australian festivals in 2026, Regional NSW in 2027 and internationally in 2027 and beyond.

### **NEW WORK: BUBBLE**

*BUBBLE* is a major new dance and visual arts collaboration between Director/Choreographer Shaun Parker and bubble performance artist Su Chung Tai and tells a story of a teenage girl's fight against global warming. Led by live Steadicam footage, our narrative follows the journey of a single bubble through to an epic climax in an exquisitely choreographed single-shot, alongside six dancers, transforming the stage into a spectacular live "dance cinema". Part contemporary dance theatre, part visual arts, part narrated fairy tale, *BUBBLE* will feature a vast array of elemental devices including mist, laser and smoke, signifying human's complex relationships with technology and the environment. *BUBBLE* is created with the specific intention of engaging all audiences, including families and youth, in a personal and emotional journey. (Please see the cover of this Strategic Plan for a photographic "teaser" of the work). We shall work on several creative developments in 2025 & 2026 leading into the World Premiere in 2027, as well as Regional NSW, national and international touring to follow with negotiations currently underway (Taiwan and Germany). *BUBBLE* is partnered with a complementary workshop performance piece called *BUBBLE INTERACT!* (see below), where both shows can be programmed by festivals as they offer quite different experiences.

### **NEW WORK: BUBBLE INTERACT!**

Part performance, part workshop, part installation, *BUBBLE INTERACT!* is a choose-your-own adventure across four Bubble art stations. Participants are invited to create their own bubble wands, unlock a secret everlasting bubble mixture, create special mist-filled bubbles, and even create their own digital bubble creations! These interactive stations are interspersed with pop-up Bubble Art and Dance performances from bubble-master Su Chung Tai and the SP&Co dancers. *BUBBLE INTERACT!* can take place in black box theatres, warehouse or other bespoke spaces, and can be programmed as a stand-alone event, or alongside festival seasons of our new major dance work *BUBBLE*, which is performed on the mainstage. Our aim is for it to become a wonderful immersive experience for all families and for the "young at heart", and its accessible nature will connect strongly with Regional NSW audiences due for 2028.

# SECTION 8: FUTURE PROGRAMS & PROJECTS (CONTINUED)

## 8.1 NEW WORKS (CONTINUED)

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### **NEW WORK: *THE HAVES & THE HAVE NOTS***

*THE HAVES, AND THE HAVE NOTS* is a major new work in development - an interrogation of the notion of equality in contemporary society. In an age dominated by social media's relentless glare, we are confronted daily with vivid and often shocking exposures of the profound inequalities that fracture our world. This work will explore these stark divides, asking: "Will the majority yield to the minority?" At its heart lies the provocation, "You have everything, I have nothing," challenging the human response to disparity, privilege, and power. As Jean-Jacques Rousseau observed, "The fruits of the earth belong to us all, and the earth itself to nobody," yet humanity persistently clings to systems that deny such ideals. Featuring nine extraordinary dancers and informed by the perspectives of three dramaturges from diverse backgrounds, *THE HAVES, AND THE HAVE NOTS* will illuminate the rise of collective power and the unyielding fight for freedom and equality. Under the guidance of Artistic Director Shaun Parker, the creative development will draw upon years of rigorous research, heightening the voices of underrepresented communities to ensure that their "shout" resounds within every moment of the performance. Choreographically, our Artistic Director aims to develop and craft the movements to unprecedented levels of articulation and textures, linked intrinsically to the sonic pulsing and seductive soundscapes. Friedrich Nietzsche's words, "One must still have chaos in oneself to be able to give birth to a dancing star," resonate deeply with our artistic intention, where the chaos of inequality finds expression through the transformative power of movement. The dramaturgical contributions, led by individuals representing minority demographics, will ensure authenticity and depth, grounding the work in lived experience and urgent truths, and the creative team strives to honour the tireless resilience of those who fight for justice. Through a series of creative developments, we will refine this ambitious production into a compelling and provocative major touring work.

### **NEW WORK: *ONE OF THESE THINGS IS NOT LIKE THE OTHERS***

A new solo work performed by Joel Fenton, a leading dancer living with a disability, that examines the corruption of innocence as a potent metaphor for global societal decay. Through this work, we will interrogate themes of exclusion, 'othering,' and loneliness, while also investigating the recurrent patterns of global hatred that continue to resurface across time and culture. Our creative process will develop a series of evocative dance-theatre vignettes, seamlessly integrating innovative elements such as live scientific chemical reactions, magnetic devices, and an interactive set design. These elements will be intricately woven into the storytelling, with hidden surprises embedded within the set to enhance the theatrical impact and interplay with the choreography. The physical narratives will remain at the heart of the work, ensuring that each element serves to amplify the emotional and thematic resonance. Alongside Artistic Director Shaun Parker, we will position Joel as the choreographer of this production, marking a significant step in his artistic evolution as he progresses through his ten-year journey with SP&Co—as a dancer, project coordinator, and ultimately towards his future role as Associate Artistic Director. This work will serve as both a platform for Joel's choreographic vision and a bold contribution to the wider discourse on disability, inclusion, and resilience within the arts. Our development process will lead to a World Premiere, with a small-scale touring production, such as *ONE OF THESE THINGS...* being a welcome addition alongside our major dance works. Through this vital undertaking, we will not only amplify Joel's voice but also engage audiences in a deeply moving exploration of the human condition.

Joel says, "*Cleidocranial dysplasia (CCD), is a rare genetic disorder that has primarily affected the development of my bones, in particular my absent clavicles (collarbones), which has caused extreme motion and instability in my shoulders. Additionally, the bones of my skull have been affected, resulting in my enlarged head and my abnormal skull shape, and contributes to my hearing loss due to abnormalities. Despite all this, I have worked my entire life to live my dream as a professional dancer, despite my disability!*"

### **NEW WORK: *MONOLITH***

What does it mean to divide, to segregate, to herd? In *MONOLITH*, we will embark on an exploration of socio-political perspectives surrounding the themes of segregation. Set within expansive, dynamic venues such as Bay 17 at Carriageworks, with traditional seating removed to dissolve the boundaries between performer and audience, the work interrogates the architectures of division. What separates us, and what connects us? Can division ever protect, or is it inherently oppressive? Central to *MONOLITH* are monumental moving walls—symbols of exclusion, transformation, and power—which nine dancers will manipulate to shift and steer the audience, carving out ever-changing performance spaces. These walls will embody societal hierarchies and biases, prompting reflection on who controls boundaries and who determines belonging. This constantly evolving theatrical landscape will feature not only our nine dancers, but three vocalists, two slam poets, and a DJ/Sound Artist, whose pulsating rhythms and cadences will resonate throughout the space. The walls, shifting and reforming, will challenge us to reconsider how systems of power are constructed, dismantled, and reimagined. This work is of bold scale and will be an ideal candidate for the Major Festivals Initiatives. The work will be designed to be remounted internationally, using dancers from each country we engage with, ensuring a more environmentally friendly model for this particular work.



# SECTION 8: FUTURE PROGRAMS & PROJECTS (CONTINUED)

## 8.2 TOURING EXTANT WORKS

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### **KING**

*KING* is a music-dance collaboration between our Director/Choreographer Shaun Parker, internationally renowned Bulgarian-born Vocalist Ivo Dimchev, and our nine outstanding dancers. Set in a fantastical realm that is part elite cocktail-bar, and part jungle, *KING* interrogates the power systems that oppress and hinder the natural development of male sexuality and identity in the form of a biting, yet humorous theatrical experience. Parker's highly physical and articulate choreographic world in *KING* intertwines with the scorching live sung narration of Dimchev's deconstructed operatic and cabaret-esque vocals. The juxtaposition of Dimchev's gloriously sung counter-tenor against the male dominated world created in *KING*, provides a compelling counterpoint to the notion of the power and brutality found within the context of historic masculinity and socio-sexual-political structures. *KING* was performed at the Sydney World Pride festival and has toured to seven countries across Europe and the Middle East, and in 2025, will tour to the prestigious Belgrade Dance Festival, Serbia. In 2026, *KING* will tour to Austria, Romania & USA.

### **IN THE ZONE**

Created by our Director/Choreographer Shaun Parker in collaboration with digital sound designer Dr. Alon Ilisar, *IN THE ZONE* is a groundbreaking dance theatre production that captivates and empowers young audiences. Fusing artistry with innovation, the show explores critical themes of technology, man-made global warming, personal choice, and resilience, offering an inspiring call to action. At its core is the revolutionary AirSticks technology, which generates live sound through movement. In the hands of Western Sydney hip-hop dancer Libby Montilla, the AirSticks transform the stage into a thrilling video game-like world. Montilla's mastery of locking, popping, waving, krumping, and body-ticking brings the performance to life, synchronized with a mesmerizing soundscape of electronica, atmospheric strings, funky drum loops, and the natural sounds of birdsong and ocean waves. Having secured Regional NSW touring support from Create NSW, *IN THE ZONE* is set to complete the second leg of its tour in 2025, reaching Coffs Harbour, Goulburn, and Gunnedah. This tour will deliver both live performances and dance workshops audiences and communities across Regional & Remote NSW.

### **FOUND OBJECTS**

*FOUND OBJECTS* is a dance theatre work designed for both indoor and outdoor festival settings. Comprised of four captivating, wordless, intergenerational pieces, it showcases the creative potential of everyday objects through the exceptional artistry of five accomplished dancers and physical theatre performers. Featuring choreography by Shaun Parker and First Nations artist Tammi Gissell, the production will showcase stunning orchestral scores by acclaimed composer Nick Wales and an energizing suite of First Nations rock and pop music. The four works are:

*SPIN* – A basketball transforms into the heart of a thrilling adventure for four friends, igniting imaginative new worlds.

*AXLE* – A duet between a dancer and a remote-control car.

*HOVER REIMAGINED!* – Led by Tammi Gissell, this piece celebrates First Nations dance, music, and songlines.

*TROLLEYS* – A stunning fusion of contemporary dance, parkour, and acrobatics, featuring five shopping trolleys in a tale of love, rebellion, and community.

In 2025, *FOUND OBJECTS* will captivate international audiences in Germany and Austria before returning to the Joan Sutherland Performing Arts Centre in Penrith. Its 2026 Regional NSW tour will include performances and workshops in Broken Hill, Menindee, Griffith, Wagga Wagga, Albury, and beyond, along with appearances at the Bendigo Pride Festival. Tammi Gissell's *Hover Reimagined!* will bring particular benefits to the First Nations missions in the West Darling Arts RADO where we will tour.

### **THE BOX**

*THE BOX* is a 10-minute, experiential performance for an audience of four, in which shards of light are as closely choreographed as flinging bodies. Taking place inside a shipping container, the audience is led inside and asked to stand within a fluorescent tape square. Once inside, the doors are slammed shut and they are plunged into darkness. What ensues is an experience of light, movement and sound as the dancers, who seem to appear out of nowhere, take the spectators on a journey through the exposure and denial of lighting effects. Complete with muted sound devices and a 'safe word', *THE BOX* is not for the faint-hearted. Mesmerising, immersive, and exciting! *THE BOX* will be performed at the 2026 Bondi Festival in partnership with Bondi Pavilion and in 2027 it will be presented in Western Sydney at the REAL Festival in Penrith.

## SECTION 8: FUTURE PROGRAMS & PROJECTS (CONTINUED)

### 8.3 FIRST NATIONS PROGRAMS

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#### 8.3.1 FIRST NATIONS CULTURAL ADVISOR

In early 2025, Tammi Gissell will commence her work with SP&Co as First Nations Cultural Advisor to the Board (People, Culture & Digital sub-committee). She is the ideal candidate for this role given her wealth of experience across multiple positions in the arts industry and being a highly respected First Nations artist. In this paid role, Tammi will lead SP&Co in First Nations cultural safety ensuring industry best practice and empowering all SP&Co staff and dancers with a greater understanding of First Nations protocols. Tammi will also assist SP&Co in finding the ideal First Nations person to join our board. SP&Co are committed to respecting First Nations artists, stories and cultures, and providing opportunities for First Nations artists to lead their artistic projects.

#### 8.3.2 FIRST NATIONS GUEST CHOREOGRAPHERS

**Established First Nations Choreographer Tammi Gissell will lead and choreograph *HOVER REIMAGINED!***

Tammi is a Muruwari-Wiradjuri choreographer, dancer, poet, performance theorist, writer and critic; having performed, lectured and consulted regionally, nationally and internationally across the spectrum of contemporary & contemporary-Indigenous performance since 1996. She is currently Collections Coordinator, First Nations at the Powerhouse Museum (Sydney). From 2007-2011 Tammi was Course Coordinator at the National Aboriginal and Islander Skills Association (NAISDA) and throughout 2017 was Education Coordinator/Artist with The New Zealand Dance Company. Tammi has worked with leading Australian dance-theatre makers including Mirramu Dance Co., Branch Nebula, OCHRE Dance Company, Lina Limosani, Bernadette Walong, Liz Lea & Co and Wagana Aboriginal Dancers. She has sat on the Australian Tertiary Dance Council, the BlakDance First Nations Dance Panel & the National Dance Forum. Tammi has presented research to the World Dance Alliance (NYU), Brisbane Festival, Sydney Science Festival; written for the Precarious Movements: Choreography and the Museum publication, Australian New Zealand Arts Journal, Performance Paradigm, Venice Journal of Environmental Humanities, Critical Path, Queensland Museum, DanScience & BOLD Festivals. She has lectured at Queensland University of Technology, Victorian College of the Arts, University of Newcastle, NAISDA Dance College, Aboriginal Centre for the Performing Arts, The McDonald College, Quantum Leap (QL2) and Canberra Dance Theatre.

**Emerging First Nations Choreographer Beau Dean Riley Smith will choreograph a new work as part of the double-bill for *SPIRIT FINGERS***

Beau is a Wiradjuri and Gamilaraay man from Dubbo NSW, raised on Yuin Country in Culburra Beach and Nowra, now living on Gadigal land. Beau is an award-winning dancer, choreographer and actor who performed with Bangarra from 2013 – 2022 under the artistic direction of Stephen Page. In his 10 years with the company, he performed in over 22 major productions, and performed in films, *SPEAR* (Stephen Page) and *Moving Targets* (Tony Albert). In 2023, Beau performed with Sydney Theatre Company in *The Visitors* directed by Wesley Enoch. Beau has choreographed *Miyagan* from OUR land people stories at Bangarra and *Gubba* for Sydney Dance Company's New Breed program.

#### 8.3.3 FIRST NATIONS PAID INTERNSHIP PROGRAM

In 2025, SP&Co will commence our First Nations paid internship program. This program is designed to provide valuable training and experience to emerging First Nations contemporary dancers, upskilling them for greater employment opportunities across the NSW dancer sector.

This program will see First Nations dancers join SP&Co on secondment across multiple projects throughout the year. During these secondment periods, they will participate in daily technique classes, learn repertoire from a variety of works, generate new material alongside the company dancers in creative developments for new works and gain vital industry experience that will enhance their skills and career prospects. They will also receive valuable mentorship from Shaun Parker and the experienced company dancers.

This program for emerging First Nations dancers will provide industry standard payments for their time spent on secondment with SP&Co. They will also be covered by our workers insurance whilst participating in this program. SP&Co are committed to the physical, mental and financial well-being of all of our artists and this program reflects our ongoing dedication to providing substantial employment and professional skills development opportunities for NSW dancers.

## SECTION 8: FUTURE PROGRAMS & PROJECTS (CONTINUED)

### 8.4 CAREER PATHWAY PROGRAMS

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Shaun Parker & Company have a proud legacy of playing a vital role in providing a range of career pathways for NSW artists, further enhancing the dance sector. Since 2010, SP&Co have invested \$7,549,643 in dancers & creative collaborators generating employment for 178 artists. We have also provided professional skills development training for 114 dancers, with 3 alumni now leading Australian dance companies as Artistic Directors. We remain committed to a broad range of professional development programs for NSW artists and arts workers, cementing our position as a vital part of the NSW arts ecology and empowering the next generation of NSW creatives and leaders.

#### 8.4.1 CAREER PATHWAY CASE STUDY: JOEL FENTON

Joel Fenton is a distinguished NSW based dancer living with a disability, currently working for SP&Co as a both a dancer and Project Coordinator. In 2013, Joel was selected for Creative Australia's JUMP mentorship program, where he was mentored by Shaun Parker. This mentorship has continued well beyond the initial one-year program and Joel officially joined the company as a dancer in 2015. In 2021, Joel began learning the role and working as a Project Coordinator, in addition to his work as a company dancer. Under the ongoing guidance of Shaun Parker, Joel is currently receiving training across all aspects of company management, preparing for his transition to the role of Associate Artistic Director in 2026.

*"It is an immense privilege to learn from and be mentored by Shaun Parker. His holistic approach to mentorship is both comprehensive and impactful, empowering me with the confidence and skillset needed to effectively manage a small to medium dance company. Shaun is the ideal mentor due to his wealth of experience and deep understanding of every facet of company operations, having successfully founded and developed an internationally renowned company in NSW from the ground up."* Joel Fenton

#### 8.4.2 QUEER BITES MENTORSHIP PROGRAM

SP&Co's Queer Bites mentorship program provides LGBTQIA+ dancers and artists with a mix of professional skills development workshops and one-on-one mentorship with Shaun Parker. As a proud member of the LGBTQIA+ community, Shaun Parker is passionate about empowering LGBTQIA+ artists and sharing his experience and knowledge whilst working pro-bono to enhance their own artistic projects. Past Queer Bites mentees include Dyan Tai (performance artist/singer/songwriter/producer), Lucy Doherty (dancer), Alana Searles (dancer), Billy Keohavong (dancer), Alex Warren (dancer), First Nations dancer Tamara Bauman (Birpai), Felicity Nicol (dramaturg/writer/director), Barbarella Karpinski (veteran performance artist/dancer/writer) and Nicholas Brown (actor/dancer/singer/writer/director).

#### 8.4.3 CREATIVE HOT DESK PROGRAM

Acknowledging the vital need for independent artists to access a professional environment where they can cultivate ideas, draft grant applications, prepare for projects, and manage administrative tasks, SP&Co inaugurated the *Creative Hot Desk Program*. This initiative ensures that independent artists have complimentary access to office space and facilities to advance their creative endeavours. The program will select three NSW dance artists per year to undertake the program. Proudly supported in partnership with City of Sydney (with kind acknowledgment to Lord Mayor Clover Moore), and through our residency at the Joynton Avenue Creative Centre.

#### 8.4.4 SP&CO REHEARSAL STUDIO

SP&Co is currently in active negotiations with the City of Sydney and Create NSW Infrastructure to secure a dedicated, fulltime rehearsal studio. In 2024, we received a significant contribution from the Australian Ballet - a portable sprung 20m x 12m floor enabling us to convert standard concrete spaces into safe, professional environments for dancers. This transformative gift has propelled our vision for a permanent rehearsal studio closer to reality. We aim to inaugurate the SP&Co Rehearsal Studio in 2026. Once operational, this facility will become a hub for professional growth, offering daily technique classes, expanded workshop capabilities, and enriched secondment opportunities for both emerging and established Sydney based dancers. Additionally, SP&Co will be positioned to provide affordable, high-quality rehearsal spaces for independent dancers and choreographers, fostering greater access and creativity within NSW's dance community.

#### 8.4.5 INDEPENDENT CHOREOGRAPHER'S RESIDENCY PROGRAM

SP&Co acknowledges the significant challenges independent choreographers in Sydney face in securing affordable rehearsal spaces. Committed to driving sector development, SP&Co will launch the Independent Choreographer's Residency Program at the SP&Co Rehearsal Studio in 2027. This program will support first-stage creative developments for new works by NSW-based independent choreographers, providing vital resources to nurture their artistic visions. In 2028, the program will expand to include both first and second-stage creative developments, culminating in studio showings to showcase these works. Through this initiative, SP&Co aims to empower choreographers with the space, time, and support needed to bring bold new creations to life, strengthening Sydney's vibrant dance community.

#### 8.4.6 COLLABORATIVE PARTNERSHIP WITH URBAN SKETCHERS SYDNEY

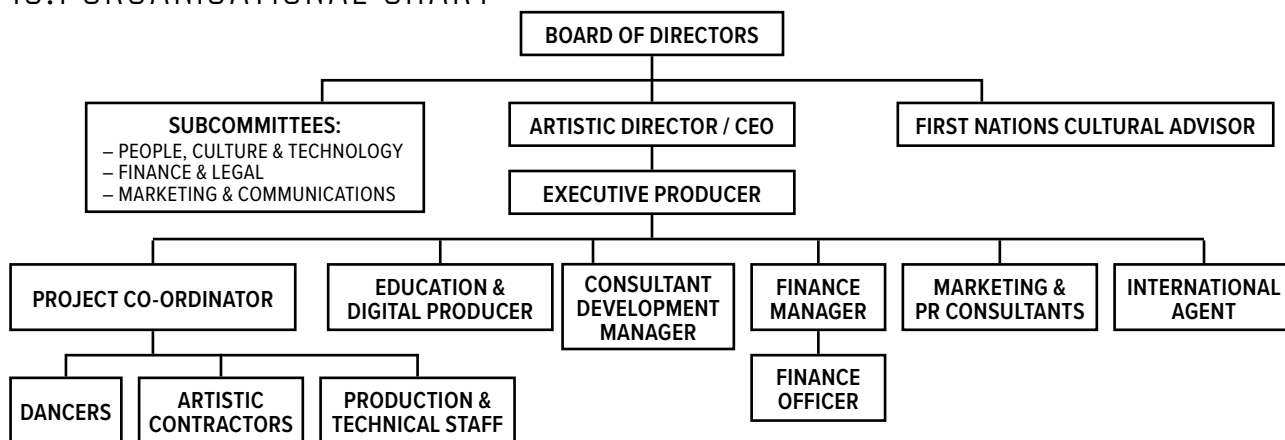
Building on the success of our partnership at the 2024 Parramatta Lanes Festival, SP&Co is thrilled to launch a five-year artistic collaboration with Urban Sketchers Sydney. Each year, Urban Sketchers Sydney will be invited to engage with four distinct SP&Co performances and creative developments, complemented by targeted digital and social media campaigns to amplify the impact and reach of these collaborations. This initiative will offer Urban Sketchers invaluable experience working alongside moving bodies, expanding their expertise beyond still life and architecture. The cross-disciplinary nature of this partnership will not only drive the creation of innovative artistic works, but also foster skills development and deepen connections among artists across Sydney, ultimately enriching the cultural fabric of NSW.

# SECTION 9: SWOT ANALYSIS

INTERNAL	
STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li><b>Artistic Excellence:</b> Led by Artistic Director Shaun Parker, a nationally and internationally acclaimed choreographer renowned for his visionary work and critical acclaim.</li> <li><b>Distinct Choreographic Identity:</b> Shaun Parker's signature choreography seamlessly integrates music, set design, and dramaturgy, creating a powerful and consistent body of artistic works.</li> <li><b>Exceptional Talent Pool:</b> A collective of highly skilled NSW dancers from diverse backgrounds, regularly employed and celebrated for their unique artistry (featuring CaLD, LGBTQIA+, First Nations, and dancers living with a disability).</li> <li><b>Mentorship Legacy:</b> Proven success in nurturing and mentoring emerging dancers, fostering the next generation of talent, including the training of a key dancers in the areas of Project Co-ordination, Producing and Associate Artistic Directorship.</li> <li><b>Production Expertise:</b> Over 15 years of experience creating and touring innovative works and forging relationships with presenters, festivals, and like-minded companies in national and international touring markets.</li> <li><b>Regional Impact:</b> Deep engagement with audiences through extensive touring across Western Sydney and Regional NSW.</li> <li><b>Diverse Repertoire:</b> A rich portfolio of small- and large-scale works, performed indoors and outdoors, that reflect human behaviour, connect deeply with audiences, and explore universal themes of humanity.</li> <li><b>Operational Agility:</b> A nimble company structure with minimal overheads, enabling rapid response to artistic opportunities and market demands.</li> </ul>	<ul style="list-style-type: none"> <li><b>Funding Shortfall:</b> The absence of Creative Australia 4-year multi-year funding has severely constrained the organization's growth, delivery capacity, and ability to provide opportunities for NSW-based dancers.</li> <li><b>Facility Limitations:</b> The lack of a permanent, dedicated rehearsal studio restricts operational efficiency and curtails opportunities for the NSW dance sector.</li> <li><b>Sydney Presence Perception:</b> Irregular presentation of mainstage works in Sydney has created a misperception that the Company's presence is insufficient, despite its strong delivery record and small size.</li> <li><b>Misjudged Funding Perception:</b> A misconception within the Australian demographic suggests the Company is better funded than it truly is, creating unrealistic expectations.</li> <li><b>Project-Based Staffing Model:</b> Reliance on project-specific engagement for dancers and production staff inflates costs for remounting works and pricing sell-off fees, making the Company less competitive compared to major dance companies with salaried teams.</li> <li><b>Leadership Gap:</b> The loss of Creative Australia multi-year funding has resulted in the absence of a dedicated Executive Producer for the Company, impacting strategic leadership.</li> <li><b>Operational Strain:</b> The high workload required to stay competitive in the under-resourced small-to-medium arts sector risks staff burnout, corporate history loss, and sustainability challenges.</li> <li><b>Long Development Cycles:</b> Significant time and resources are required to create large-scale works, particularly given the lead times needed for festivals and presenters.</li> <li><b>Funding Challenges:</b> Excessive time is spent pursuing and administering multiple small-scale funding sources, diverting focus from core artistic activities.</li> <li><b>Outdated Digital Infrastructure:</b> An ageing website with limited functionality undermines the Company's ability to fully engage with digital audiences and stakeholders.</li> <li><b>Digital Resource Constraints:</b> Limited capacity to record, document, and produce in-house promotional or educational materials restricts the Company's ability to leverage its strong digital potential.</li> <li><b>Audience Engagement Gaps:</b> Insufficient systems, resources, and time hinder ongoing communication with audiences and the ability to conduct long-term data analysis for strategic growth.</li> </ul>
EXTERNAL	
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li><b>Loyal Ensemble:</b> A steadfast and exceptional group of dancers deeply committed to the Company's artistic vision.</li> <li><b>Touring Partnerships:</b> Leverage robust relationships across Regional NSW and Western Sydney to expand reach and engagement.</li> <li><b>Festival Presentations:</b> Capitalize on high-profile platforms such as Sydney Festival, VIVID, and Sydney Gay &amp; Lesbian Mardi Gras Festival.</li> <li><b>Cultural Reconciliation:</b> Deepen our engagement with First Nations culture through reconciliation efforts, learning from Elders and advisors.</li> <li><b>Empowering Artists:</b> Create paid opportunities for First Nations dancers and choreographers to amplify their voices.</li> <li><b>European Markets:</b> Strengthen international reach in Europe with established connections through German agent Meinrad Huber at Ecotopia Dance Productions.</li> <li><b>Emerging Markets:</b> Unlock growth opportunities in Asia and North America to broaden global presence.</li> <li><b>Global Engagement:</b> Forge ties with international presenters at premier markets, including ISPA (New York), CINARS (Montreal), Tanzmesse (Germany), YPAM (Japan), PAMS (Korea), and APAM (Australia).</li> <li><b>Favourable Exchange Rates:</b> Capitalize on the advantageous \$AUD-to-Euro exchange rate to secure competitive fees.</li> <li><b>New Representation:</b> Advance negotiations to secure agents in the USA, Canada, and Asia for enhanced market access.</li> </ul>	<ul style="list-style-type: none"> <li><b>Shifting Government Agendas:</b> Frequent changes in government and evolving strategic priorities disrupt long-term planning and funding stability.</li> <li><b>Funding Deficits:</b> An underfunded and intensely competitive funding landscape at both state and national levels hinders growth.</li> <li><b>Creative Australia Imbalance:</b> Disproportionate allocation of Creative Australia funding favors Major Organisations within the National Performing Arts Framework (NPAF), leaving small to medium companies under-supported.</li> <li><b>NSW Arts Funding Gap:</b> Create NSW provides insufficient funding to small to medium arts organizations, limiting their capacity to thrive.</li> <li><b>Real Estate Barriers:</b> Skyrocketing property prices and a lack of accessible, affordable studio, office, and storage spaces in Sydney stifle creative operations.</li> <li><b>Talent Drain:</b> Insufficient employment opportunities for top-tier dancers force talent to relocate interstate, undermining the local dance ecosystem.</li> <li><b>Loss of Residency:</b> The cessation of our residency arrangement with the City of Sydney jeopardizes essential creative infrastructure.</li> <li><b>Reputational Risks:</b> A highly politicized social environment increases the vulnerability of arts organizations to reputational harm.</li> <li><b>Regional Reluctance:</b> Limited confidence among some regional venues in presenting contemporary dance, compounded by prohibitive performance fees for small organizations without salaried dancers.</li> <li><b>Post-COVID Recovery:</b> Theatre audience numbers remain below pre-pandemic levels, challenging the sustainability of live performance.</li> <li><b>Digital Competition:</b> Streaming platforms like Netflix lure audiences away from live theatre and dance, altering consumption habits.</li> <li><b>Cost-of-Living Pressures:</b> Sydney's soaring living costs impose significant strain on small to medium arts organizations and their creative talent.</li> </ul>

# SECTION 10: GOVERNANCE & OPERATIONS

## 10.1 ORGANISATIONAL CHART



## 10.2 CONTEXT

Established in 2010, Shaun Parker & Company Limited (ABN: 40146251989) is a registered charity under the Australian Charities and Not-for-profits Commission (ACNC) and holds Deductible Gift Recipient (DGR) status. SP&Co operates under the guiding principles of its Constitution, with strategic oversight provided by a professionally governed Board of Directors, chaired by Michelle Cutler. The organization holds an Annual General Meeting (AGM) and convenes bi-monthly Board meetings to ensure robust governance. An annual performance review informs reporting, while a financial audit is conducted by Rosenfeld Kant & Co Chartered Accountants to maintain fiscal accountability. SP&Co is a member of the esteemed Board Observership Program, fostering emerging talent through annual placements that build governance skills and industry expertise. Most recently, the company welcomed First Nations dancer, choreographer, and curator Tammi Gissell as its First Nations Cultural Advisor, enriching the Board's perspective and advancing cultural and First Nations integrity. SP&Co has expanded its fundraising capacity to include U.S.-based donations via its membership with Chapel & York, providing tax benefits for U.S. donors. This initiative supports key partnerships, including its Global Partner, the Denise & Michael Kellen Foundation in New York.

## 10.3 BOARD

NAME	POSITION	APPOINTED	EXPERIENCE
Michelle Cutler	Chair	2019	20 years experience internationally in the legal, finance, professional association and not-for-profit sectors. Expertise includes business advisory, strategic planning, business development, corporate governance, risk management and stakeholder engagement. Member of the SP&Co Finance & Legal subcommittee.
Tammi Gissell (Muruwarri-Wiradjuri)	First Nations Cultural Advisor to the Board	2024	25 years experience as a First Nations dancer, choreographer, researcher, and curator. Currently, Collections Coordinator, First Nations, at the Powerhouse Museum in Sydney. Honours Bachelor of Performance: Theory and Practice from the University of Western Sydney. Inducted into the Golden Key International Honour Society and later earned the Dean's Medal and Reconciliation Scholar recognition. Contributions made to the BlakDance First Nations Dance Panel.
Shaun Parker	Founder, Board Director & Artist's Representative	2010	34 years of professional experience in the performing arts a dancer, counter-tenor, choreographer, artistic director and CEO. Board Director of Regional Arts NSW and Deputy President of Matsumura Blues Festival. Fellow of AMPA (in Dance and Music). Member of the SP&Co People, Culture & Technology Subcommittee
Tracy Tucker Knox	Board Director	2018	BA Art History, MA Modern Art & Curatorship, Grad Cert-Writing. Founder & director of Curatorius with extensive experience in Visual Arts sector in US and Australia. High level experience in grant writing and submissions to philanthropic trusts and foundations. Member of the SP&Co People, Culture & Technology Subcommittee.
Luke Hawthorne	Board Director	2019	Senior Associate at international law firm, King & Wood Mallesons. Award-winning volunteer work defending the cultural and intellectual property rights of First Nations Australian artists and art organisations. Member of the Management Committee of the Copyright Society of Australia, and the Arts Law Centre of Australia Volunteer Lawyer Panel. Member of the SP&Co Finance & Legal subcommittee.
Anthony Whelan	Board Director	2023	BA Fine Arts Hons. Over 25 years' not-for-profit, commercial and philanthropic experience in contemporary visual and performing arts sectors including roles at Belvoir Street Theatre, NIDA, Sherman Contemporary Art Foundation, and Australian Centre for Photography. Currently a direct marketing fundraiser at Oxfam Australia. Member of the SP&Co People, Culture & Technology Subcommittee
Robert Shwetz	Board Director	2024	25 years experience in marketing communications, sustainability management, and creative strategy. Certified B Consultant with B Lab Australia & New Zealand. Former founding partner and strategist at The Growth Activists. Served on the Board of Results Australia and the Community Early Learning Association (CELA). Member of the SP&Co Marketing & Communications Subcommittee
Marie Soghomonian	Board Director	2024	Over 20 years experience as a Senior Executive Leader with extensive governance experience at the Board level and a proven track record in overseeing operations, people, and resources within complex organizational structures. Former Director of Ausdance NSW. Chair of Wenona Foundation Limited. Member of the SP&Co Marketing & Communications Subcommittee.



# SECTION 10: GOVERNANCE & OPERATIONS (CONTINUED)

## 10.4 STAFFING STRUCTURE

The staffing structure outlines a progressive growth and strategic development plan over five years, reflecting both stability and expansion in key roles. Shaun Parker remains as the full-time CEO/Artistic Director, anchoring the leadership team, while the introduction of a full-time Executive Producer starting in 2025 strengthens executive management. Joel Fenton evolves from Project Co-ordinator to a dual role as Associate Artistic Director in 2026, highlighting internal growth and expanded responsibilities. The Producer role transitions from part-time to full-time in 2026, signifying increased capacity for production oversight. Notably, the dancers' engagement shifts from project-based to progressively longer full-time contracts, culminating in nine months of full-time work by 2028, reflecting a commitment to artistic sustainability. Roles such as Finance Officer and Finance Manager see incremental time increases, supporting organizational scaling, while consultants remain consistent in specialized functions, ensuring expert input across public relations, digital marketing, and First Nations Cultural Learning. This plan demonstrates a balance between strategic recruitment, staff development, and scalability to meet growing operational demands.

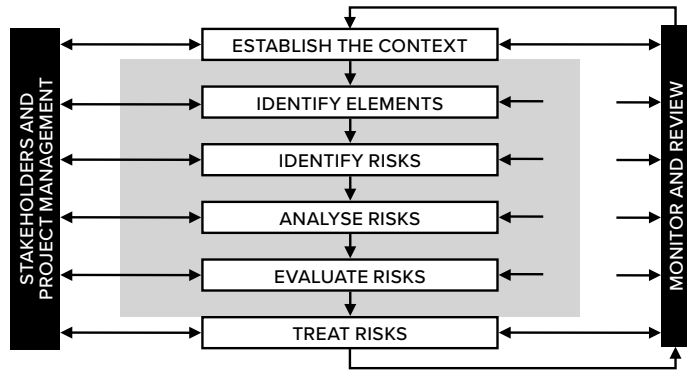
ROLE	NAME	CURRENT STAFF	2025 STAFF	2026 STAFF	2027 STAFF	2028 STAFF
CEO/Artistic Director	Shaun Parker	Full Time	Full Time	Full Time	Full Time	Full Time
Executive Producer	To be recruited	Currently not existing	Full Time	Full Time	Full Time	Full Time
Project Co-ordinator	Joel Fenton	Full Time	Full Time	Promoted to dual role of Associate Artistic Director (including some Project Co-ordinator duties) Full time	Full Time	Full time
Producer	Shiya Lu	Part Time 0.8 (maternity leave)	Part Time 0.8	Full Time	Full Time	Full Time
Education & Digital Producer	To be recruited	Currently not existing	Recruitment phase	Full Time	Full Time	Full Time
Publicist	Julie Clark: HumanKind PR	Consultant	Consultant	Consultant	Consultant	Consultant
Digital Marketing Consultant	Brendan Lidster- Startled Co.	Consultant	Consultant	Consultant	Consultant	Consultant
First Nations Cultural Advisor	Tammi Gissell	Consultant	Consultant	Consultant	Consultant	Consultant
Finance Officer	Erminia Cotaru	Part Time (0.2)	Part Time (0.2)	Part Time (0.4)	Part Time (0.4)	Part Time (0.4)
Finance Manager	Dale Hollingsworth	Part Time (0.2)	Part Time (0.2)	Part Time (0.4)	Part Time (0.4)	Part Time (0.4)
IT Consultant	Greg Andreson: Professor Mac	Consultant	Consultant	Consultant	Consultant	Consultant
Graphic Designer	Sascha Parbery	Consultant	Consultant	Consultant	Consultant	Consultant
European Agent	Meinrad Huber: Ecotopia	Consultant	Consultant	Consultant	Consultant	Consultant
Dancers	Libby Montilla, Samuel Beazley, Lucy Doherty, Alex Abbot, Joel Fenton, Kai Taberner, Malachi Silvester, Kate Merrick, Tara Marsh	Project by Project	9 x dancers: Full Time (6 months)	9 x dancers: Full Time (7 months)	9 x dancers: Full Time (8 months)	9 x dancers: Full time (9 months)
Artistic Contractors	Various: Creative Artists	Project by Project	Project by Project	Project by Project	Project by Project	Project by Project
Production Manager	Mark Haslam	Project by Project	Project by Project	Project by Project	Project by Project	Project by Project
Technical Manager	Wun Zee	Project by Project	Project by Project	Project by Project	Project by Project	Project by Project
Stage Manager	To be recruited	Project by Project	Project by Project	Project by Project	Project by Project	Project by Project
Auditors	Rosenfeld Kant	Consultant	Consultant	Consultant	Consultant	Consultant

# SECTION 11: RISK ASSESSMENT

## 11.1 RISK ASSESSMENT TOOLS & CONTROLS

Enclosed is the Risk Register, a comprehensive document detailing the principal hazards identified in the annual operations of Shaun Parker & Company. It evaluates the risk level associated with each hazard and delineates the control measures implemented to mitigate potential harm. This register has been developed in collaboration with the Shaun Parker & Company Board and Management, reflecting a shared commitment to safeguarding the well-being of all stakeholders and ensuring operational excellence.

**EVENT RISK MANAGEMENT PROCESS – OVERVIEW**



### 11.1.1 LIKELIHOOD RATINGS

Likelihood	Category	Description
Almost Certain	A	The operations / production / program / tour / event is expected to occur in most circumstances
Likely	B	The operations / production / program / tour / event will probably occur in most circumstances
Possible	C	The operations / production / program / tour / event should occur at some time
Unlikely	D	The operations / production / program / tour / event could occur at some time
Rare	E	The operations / production / program / tour / event may occur only in exceptional circumstances

### 11.1.2 RISK CONSEQUENCE DESCRIPTORS

Consequence	CATE-GORY	Business Interruption	Environmental	Financial	Human	Public Image & Reputation
Catastrophic	5	Essential product or service failure, or key revenue generating capacity is removed	Irreversible damage	Above \$20,000,000	Death(s) / many critical injuries	National and International Concern / exposure
Major	4	Product / service needs to be replaced	Harm requiring restorative work	Up to \$10,000,000	Single Death/ multiple long term or critical injuries	State wide Concern / exposure
Moderate	3	Temporary, recoverable product/ service failure	Residual pollution requiring cleanup work	Up to \$1,000,000	Single minor disablement/ multiple temporary disablement	Local community concern
Minor	2	Brief product/service interruption	Remote, temporary pollution	Up to \$200,000	Injury	Customer complaint
Negligible	1	Negligible impact, brief reduction/ loss of product/ service 2-12 hours	Brief, non hazardous, transient pollution	Up to \$20,000	Minor First Aid	Resolved in day-to-day management

### 11.1.3 LEVEL OF RISK MATRIX

Likelihood Label	Consequence Label				
	1	2	3	4	5
A	Medium	Medium	High	Very High	Very High
B	Medium	Medium	High	High	Very High
C	Low	Medium	Medium	High	High
D	Low	Low	Medium	Medium	High
E	Low	Low	Medium	Medium	Medium

### 11.1.4 CONTROL HIERARCHY

The control hierarchy is a list of control measures, in priority order, that can be used to eliminate or minimize exposure to risk source elements.

Below is the control hierarchy with general examples of each control measure:

• <b>Avoidance of all risk</b>	• Cancellation of production / program / tour / event or not proceeding with planned activities
• <b>Elimination of certain elements</b>	• Avoid the risk by removing the risk source element completely.
• <b>Substitution</b>	• Use less hazardous procedure/substances equipment/process.
• <b>Isolation</b>	• Separate the process using design, barriers, enclosures or distance.
• <b>Engineering Controls</b>	• Mechanical/physical changes to equipment/materials/process.
• <b>Administrative Controls</b>	• Change procedures & design to reduce exposure to a risk source element
• <b>Personal Protective Equipment</b>	• Gloves, hats, boots, goggles, masks, clothing etc.
• <b>Accepting or increasing risk to pursue an opportunity</b>	• Accepting residual risk once all available effective controls are in place

# SECTION 11: RISK ASSESSMENT (CONTINUED)

## 11.2 RISK ASSESSMENT REGISTER & TREATMENT PLAN

RISK SOURCE ELEMENT	RISKS	CURRENT RISK TREATMENT	RATING PRIOR TO TREATMENT	ADDITIONAL RISK TREATMENT OR ACTION PLAN	POST TREATMENT RISK RATING	ACCEPT / REJECT	RESPONSIBLE & ACCOUNTABLE AS RISK OWNERS
<b>BRAND / STAKEHOLDER RISKS</b>							
Shaun Parker & Company Brand	<ul style="list-style-type: none"> <li>Brand is damaged by an external entity</li> <li>Brand is damaged by internal entity</li> </ul>	<ul style="list-style-type: none"> <li>Contracts outline requirements by artists/contractors not to speak on behalf of the company, PR for projects involving external entities is managed by key staff.</li> <li>Code of Conduct in place for SP&amp;Co, regular communication with MarComms committee, Board oversight</li> <li>Succession planning by the Board</li> </ul>	D2 Low	Ensure ongoing activation of: MODERN WORKPLACE CONDITIONS (see SECTION 10.) <ul style="list-style-type: none"> <li>Board - MarComms Subcommittee</li> <li>People &amp; Culture Subcommittee</li> </ul>	D1 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Artistic Director/ CEO</li> <li>HumanKind PR</li> </ul>
External Stakeholder Engagement	<ul style="list-style-type: none"> <li>Lack of dance industry engagement and support</li> <li>External stakeholder expectations not realised</li> </ul>	<ul style="list-style-type: none"> <li>Regular promotion of external stakeholders/ relationships through E-newsletter, News section of website and social media</li> <li>Regular attendance by SP&amp;Co staff and Board at industry events</li> <li>AD/ED and Board to greet and host key stakeholders at events</li> </ul>	D2 Low	Regularly update Company Database and train key staff in its use	D1 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Artistic Director/ CEO</li> <li>Chair &amp; Board</li> </ul>
<b>GOVERNANCE/ FINANCE / LEGAL RISKS</b>							
Criminal activity	<ul style="list-style-type: none"> <li>Robbery</li> <li>Trauma</li> <li>Misuse of company information</li> </ul>	<ul style="list-style-type: none"> <li>Code of Conduct, Confidentiality charters in place</li> <li>Legal advisors on Board of Directors and Finance &amp; Legal Subcommittee meet bi-monthly</li> <li>Finance Policy and financial controls in place</li> <li>Membership of Live Performance Australia who can provide industry advice</li> </ul>	D1 Low	<ul style="list-style-type: none"> <li>Additional advice from Finance &amp; Legal Subcommittee</li> </ul>	D1 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Artistic Director/ CEO</li> </ul>
Government Funding	<ul style="list-style-type: none"> <li>State and Federal Government funding changes/ reduction in available funds</li> <li>Loss of major funding source</li> </ul>	<ul style="list-style-type: none"> <li>Build and maintain company reserves</li> <li>Maintain relationships and communication with key funding body staff</li> <li>Board has Plan B in place for adapted operations/programming if the Company is not successful in securing long-term funding from Create NSW or Creative Australia</li> <li>The Company actively seeks alternative income sources, generates own income and secures donations and increases philanthropic donations.</li> </ul>	C2 Medium	n/a	C2 Medium	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>SP&amp;Co Board</li> <li>Artistic Director/ CEO</li> </ul>
Donations/ Philanthropy / Fundraising	<ul style="list-style-type: none"> <li>Loss of key donor</li> <li>Low level of donations from annual campaigns</li> <li>Lack of donor support or satisfaction</li> </ul>	<ul style="list-style-type: none"> <li>Regular communication with donors and potential donors through e-newsletters and 1:1 contact</li> <li>Continue Shaun Parker's personal and strong relationship with our Global Partner (Denise &amp; Michael Kellen Foundation), Major Donor (Penny Hunstead) and Major Donor (The Wales Family Foundation).</li> <li>Invitations to and hosting of donors/stakeholders at events, including behind the scenes studio showings.</li> <li>Give Now online platform for donations, making it easy to donate. Yearly donor campaigns.</li> <li>Membership of Chapel &amp; York in order to be able to receive US donations, with donors able to receive rebate</li> </ul>	D2 Low	<ul style="list-style-type: none"> <li>Additional advice from MarComms Subcommittee</li> </ul>	D2 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Artistic Director/ CEO</li> </ul>
Public liability	<ul style="list-style-type: none"> <li>Payouts as a result of claims</li> </ul>	<ul style="list-style-type: none"> <li>All volunteers, contractors and performers to have acceptable levels of effective professional indemnity (where required) and 20 million public liability insurance in place</li> <li>Insurance provider to be approved by Australian Prudential Regulation Authority (APRA)</li> <li>Risk management plans produced for specific events developed and reviewed when requested</li> </ul>	C1 Low	<ul style="list-style-type: none"> <li>Additional advice from Finance &amp; Legal Subcommittee</li> </ul>	C1 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Artistic Director/ CEO</li> </ul>
Banking & Financial Management	<ul style="list-style-type: none"> <li>Poor financial administration</li> <li>Incorrect payments/ entries in MYOB</li> <li>Financial overruns</li> </ul>	<ul style="list-style-type: none"> <li>Engage experienced Bookkeeper and Finance Manager to manage accounts</li> <li>Finance Manager reviews monthly accounts and prepares board financial reports, in liaison with EP, CEO and Bookkeeper</li> <li>Monthly reforecasting adjusting programming where required with Reforecast provided bi-monthly to Board</li> <li>Accountant with industry experience on Board of Directors</li> <li>Finance &amp; Legal Subcommittee meet bi-monthly to review accounts and provide advice where required</li> <li>Annual audit by external auditor</li> </ul>	D2 Low	<ul style="list-style-type: none"> <li>Additional advice from Finance &amp; Legal Subcommittee</li> </ul>	D2 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Artistic Director/ CEO</li> <li>Finance Manager</li> <li>Finance Officer</li> </ul>

# SECTION 11: RISK ASSESSMENT (CONTINUED)

## 11.2 RISK ASSESSMENT REGISTER & TREATMENT PLAN (CONTINUED)

RISK SOURCE ELEMENT	RISKS	CURRENT RISK TREATMENT	RATING PRIOR TO TREATMENT	ADDITIONAL RISK TREATMENT OR ACTION PLAN	POST TREATMENT RISK RATING	ACCEPT / REJECT	RESPONSIBLE & ACCOUNTABLE AS RISK OWNERS
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### OPERATIONAL/ PRODUCTION/ EVENTS RISKS

Emergency at a public event	<ul style="list-style-type: none"> <li>Bodily injury</li> <li>Negative publicity</li> </ul>	<ul style="list-style-type: none"> <li>Risk Management Plans in place in all areas to reduce and mitigate the risks of emergencies</li> <li>Site audits to be undertaken prior to event</li> <li>Experience of Staff managing events</li> <li>First aid available at major public events</li> <li>Staff and artists respond according to venue and industry requirements</li> </ul>	E2 Low	n/a	E2 Low	Accept	<ul style="list-style-type: none"> <li>Project Co-Ordinator</li> <li>Executive Producer</li> </ul>
SP&Co Hire Vehicles	<ul style="list-style-type: none"> <li>Accident/ collision</li> <li>Injury</li> </ul>	<ul style="list-style-type: none"> <li>Valid drivers license in place for all drivers</li> <li>Code of conduct in place with employees/ contractors</li> <li>Insurances in place</li> </ul>	C2 Medium	n/a	C2 Medium	Accept	<ul style="list-style-type: none"> <li>Project Co-Ordinator</li> <li>Executive Producer</li> </ul>
Children	<ul style="list-style-type: none"> <li>Lost Children</li> <li>Child Supervision</li> <li>Child Abuse</li> </ul>	<ul style="list-style-type: none"> <li>Children required to be signed in when attending workshops</li> <li>Qualifications/ experience of staff and artists working directly with children</li> <li>Working with children checks in place for staff</li> <li>Child Safe Policy in place</li> </ul>	C1 Low	n/a	D1 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Project Co-Ordinator</li> </ul>
Production Equipment/ Sets/ Props/ Materials	<ul style="list-style-type: none"> <li>Bodily injuries to staff, contractors, dancers, volunteers and public</li> <li>Equipment failure</li> <li>Sets/ Props/ Materials are unsafe</li> </ul>	<ul style="list-style-type: none"> <li>Experience of Staff managing events and inducted to venues/ sites</li> <li>Staff work according to Industry (LPA) policy</li> <li>Tickets required for staff using specialist equipment</li> <li>First aid kits available / first aid onsite at major events</li> <li>Testing/tagging regime for SP&amp;Co equipment</li> <li>Sets/ Props/ Materials are made according to engineering requirements with consideration of OHS</li> </ul>	D2 Low	<ul style="list-style-type: none"> <li>Additional advice from Finance &amp; Legal Subcommittee</li> </ul>	D2 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Project Co-Ordinator</li> <li>Project Production Manager</li> </ul>
Occupational Health and Safety	<ul style="list-style-type: none"> <li>Artist/ staff/ volunteer Injury or major</li> </ul>	<ul style="list-style-type: none"> <li>Staff ensure that injured personnel medical support/advice</li> <li>Insurances in place</li> <li>OHS Policy in place</li> <li>Staff work with injured personnel to manage return to work and according to OHS Policy</li> </ul>	C1 Low	<ul style="list-style-type: none"> <li>Additional advice from Finance &amp; Legal Subcommittee</li> </ul>	C1 Low	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Project Co-Ordinator</li> </ul>
Intellectual Property	<ul style="list-style-type: none"> <li>Replication of works/ choreography</li> </ul>	<ul style="list-style-type: none"> <li>AD maintains intellectual property and stays across industry developments, calls out any beaches and with legal advice if required</li> </ul>	C1 Medium	<ul style="list-style-type: none"> <li>Additional advice from Finance &amp; Legal Subcommittee</li> </ul>	C1 Medium	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Project Co-Ordinator</li> <li>Artistic Director/ CEO</li> </ul>

### RESOURCES RISKS

Staff and Volunteers	<ul style="list-style-type: none"> <li>Staff recruitment and retention</li> <li>Staffing is not resource at adequate level to deliver programs</li> <li>Resignation of key staff</li> <li>Volunteer recruitment and availability</li> <li>Office environment</li> <li>Culture</li> <li>Staff dissatisfaction</li> </ul>	<ul style="list-style-type: none"> <li>Professional recruitment of staff through industry</li> <li>Provide adequate staffing resources/ time for the operations and to deliver programs</li> <li>Choose quality over quantity, ensuring the programs undertaken have high impact and are likely to return a positive result financially and artistically</li> <li>Seek assistance/ support for staff where possible through Board expertise, peak bodies such as Creative Partnerships, LPA</li> <li>Development of Company database and handover manual by all existing staff to mitigate against loss of corporate knowledge</li> <li>Annual performance reviews for all staff</li> <li>Succession plans for key staff roles</li> <li>Regular professional development opportunities for staff;</li> <li>HR policies in place and all employees are briefed and introduced to policies and processes when inducted and through Induction Handbook</li> <li>Volunteer register, volunteer opportunities are promoted, volunteers are inducted, briefed on roles and provided with relevant training where required</li> </ul>	C1 Medium	<ul style="list-style-type: none"> <li>Finalise Induction Handbook and ensure all staff</li> <li>Staff induction/ re-induction</li> <li>Additional advice from People &amp; Culture Subcommittee</li> </ul>	C1 Medium	Accept	<ul style="list-style-type: none"> <li>Executive Producer</li> <li>Project Co-Ordinator</li> <li>Artistic Director/ CEO</li> </ul>
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# SECTION 12: STRATEGIC GOALS & INDICATORS

AREA OF OPERATION 1: CREATIVE DEVELOPMENT OF NEW WORK						
	DESCRIPTION OF GOAL	HOW IT WILL BE MEASURED	YEAR 1 INDICATOR (2025)	YEAR 2 INDICATOR (2026)	YEAR 3 INDICATOR (2027)	YEAR 4 INDICATOR (2028)
GOAL 1	To create exceptional dance works that illuminate NSW stories, resonating with humanist themes and profound cultural and social impact.	Number of of new works in creative development.	5	4	5	7
GOAL 2	To nurture and enable both emerging and established First Nations choreographers in developing new work.	Number of new works by First Nations choreographers.	2	2	2	3
GOAL 3	To ensure that all works have adequate creative development periods.	Number of weeks dedicated to the research and creative development of new works.	26	36	40	46

AREA OF OPERATION 2: TOURING OF EXISTING WORK						
	DESCRIPTION OF GOAL	HOW IT WILL BE MEASURED	YEAR 1 INDICATOR (2025)	YEAR 2 INDICATOR (2026)	YEAR 3 INDICATOR (2027)	YEAR 4 INDICATOR (2028)
GOAL 1	To be NSW's most prolific touring dance company to Regional NSW's towns and cities.	Number of Regional NSW towns and cities toured to.	3	11	12	15
GOAL 2	To secure lucrative international performance fees that generate extensive employment for our dancers, and share NSW stories to the globe.	Number of international festivals and venues toured to.	4	5	6	6
GOAL 3	To present and tour emerging and established First Nations work locally, nationally and internationally.	Number presentations, performances and tours featuring emerging and established First Nations work.	4	16	17	18
GOAL 4	To enhance global reach through leveraging digital platforms of our works. (eg. Marquee TV, Apple TV+)	Number of works on global digital platforms.	2	4	4	6

AREA OF OPERATION 3: SECTOR DEVELOPMENT & CAREER PATHWAYS						
	DESCRIPTION OF GOAL	HOW IT WILL BE MEASURED	YEAR 1 INDICATOR (2025)	YEAR 2 INDICATOR (2026)	YEAR 3 INDICATOR (2027)	YEAR 4 INDICATOR (2028)
GOAL 1	To create and deliver sustainable long-term employment for our core ensemble of Sydney-based dancers, to enhance mental, physical and financial well-being.	Number of weeks of employment for our core ensemble of Sydney-based dancers.	24	28	32	36
GOAL 2	To provide a paid internship program for emerging First Nations dancers.	Number of emerging First Nations dancers engaged with the program.	1	2	4	4
GOAL 3	To provide vital skills development and technique classes for Sydney-based emerging and established dancers, free of charge.	Number of skills development and techniques classes offered free of charge.	140	240	240	240
GOAL 4	To provide one-on-one mentorships with SP&Co Artistic Director for our leading NSW LGBTQIA+ artists.	Number of key mentorships.	4	6	8	8
GOAL 5	To provide independent artists with free office, desk space and administrative support through our Creative Hot Desk Program.	Number of independent artist invited to partake in our Creative Hot Desk Program.	2	4	6	6
GOAL 6	To provide independent NSW choeographers with free rehearsal space in the SP&Co studio.	Number of weeks of rehearsal space provided free of charge for independent NSW choreographers.	0	4	8	8



## SECTION 12: STRATEGIC GOALS & INDICATORS (CONTINUED)

AREA OF OPERATION 4: COMMUNITY ENGAGEMENT & EDUCATION						
	DESCRIPTION OF GOAL	HOW IT WILL BE MEASURED	YEAR 1 INDICATOR (2025)	YEAR 2 INDICATOR (2026)	YEAR 3 INDICATOR (2027)	YEAR 4 INDICATOR (2028)
GOAL 1	To deliver inclusive dance workshops free to the NSW community.	Number of free dance workshops offered to the community.	29	69	77	80
GOAL 2	To collaborate with other organisations whose mission centres on community engagement and positive social and cultural impact.	Number of collaborative partnerships with organisations (focused on community engagement and positive social and cultural impact.)	12	22	25	28
GOAL 3	To ensure accessibility and equity for all NSW dance and arts students by providing digital education resource packs.	Number of digital education resource packs and digital dance workshops delivered to regional and remote NSW dancers, dance teachers and educators.	161	500	1000	1000
GOAL 4	To provide free workshops and masterclasses at First Nations tertiary institutions.	Number of workshops and masterclasses provide free of charge at First Nations tertiary institutions (eg.NAISDA).	8	18	28	36

AREA OF OPERATION 5: ORGANISATION & GOVERNANCE						
	DESCRIPTION OF GOAL	HOW IT WILL BE MEASURED	YEAR 1 INDICATOR (2025)	YEAR 2 INDICATOR (2026)	YEAR 3 INDICATOR (2027)	YEAR 4 INDICATOR (2028)
GOAL 1	Maintain and grow our loyal donor circle and partnership with our Global Partner (New York) and our Major Donors (Sydney).	Number of Major Donors	3	4	5	7
GOAL 2	Ensure First Nations representation and cultural advice to the Board.	Number of First Nations Cultural Advisors and/or Board Members	1	2	2	2
GOAL 3	Ensure adequate executive and producing staff to deliver our robust program of activities.	Number of key full-time executive and producing staff.	4	5	6	6
GOAL 4	To maintain and update comprehensive SP&Co Policies, Protections, Plans and Insurances.	Number of Policies, Protections, Plans and Insurances tailored and activate for SP&Co.	24	26	26	26
GOAL 5	To secure our own dedicated rehearsal space as a key next step of our organisation advancing the creative and financial opportunities for SP&Co, our dancers, independent artists and the broader NSW dance sector.	Number of weeks of dedicated rehearsal space secured.	0	52	52	52
GOAL 6	Extensive experience on the Board with a comprehensive Board Skills Matrix.	Number of Board members.	7	8	10	10

# APPENDIX: ALIGNMENT WITH ARTS & CULTURAL FUNDING PROGRAM (ACFP) PRIORITIES

2025				
ACTIVITY	DELIVERY	PARTNERSHIPS	ALIGNMENT WITH SP&Co AREAS OF OPERATION	ALIGNMENT WITH ACFP PRIORITIES
<i>HOVER REIMAGINED!</i>	Creative development & Touring to Woollahra Council, Real Festival (Penrith) and Osaka World Expo (Japan) (free outdoor performances and inclusive workshops); Led by First Nations choreographer and dancer Tammi Gissell; Commencement of First Nations paid internship program for an emerging First Nations dancer to gain vital skills development.	AMPA, Woollahra Council, Critical Path, Real Festival, Penrith City Council, Osaka World Expo, DFAT, Creative Australia, Urban Sketchers – Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>SPIRIT FINGERS</i>	2nd & 3rd stage creative developments of new double-bill choreographed by First Nations Choreographer Beau Dean Riley Smith and Shaun Parker, featuring 9 Sydney based dancers; 12 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	AMPA, IO Myers Studio, UNSW, PACT, Critical Path, Major Festivals Initiative, Creative Australia, Create NSW, City of Sydney, Urban Sketchers – Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>ONE OF THESE THINGS IS NOT LIKE THE OTHERS</i>	1st stage creative development of new solo work featuring Joel Fenton, a leading dancer living with a disability; 2 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes;	AMPA, City of Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>BUBBLE</i>	3rd stage creative development of new major work for festivals; 3 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	PACT, IO Myers Studio, UNSW, Creative Australia, Create NSW	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>KING</i>	Remount rehearsals for 9 Sydney based dancers & International tour to Belgrade Dance Festival, Serbia; 7 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	AMPA, IO Myers Studio, UNSW, Critical Path, Ecotopia Dance Productions, Belgrade Dance Festival, Creative Australia, DFAT, The Denise & Michael Kellen Foundation (Global Partner), Penny & (the late) Richard Hunstead (Major Donor)	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>FOUND OBJECTS</i>	International tour to Germany & Austria following the KING performances in Belgrade; Western Sydney tour to Joan Sutherland PAC, Penrith; First Nations paid internship program.	Ecotopia Dance Productions, Theatrehaus Stuttgart, Posthof Linz, Creative Australia, DFAT, Joan Sutherland Performing Arts Centre, Urban Sketchers – Sydney, The Denise & Michael Kellen Foundation (Global Partner), Penny & (the late) Richard Hunstead (Major Donor)	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>TROLLEYS</i>	International tour to Macao Arts Festival in China; This performance will be the gateway to opening new Chinese performance markets for future touring opportunities.	Macao Arts Festival, Creative Australia, DFAT, The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>IN THE ZONE</i>	Regional NSW tour to Coffs Harbour, Goulburn and Gunnedah; 1 week of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	AMPA, The Jetty Theatre, Goulburn Performing Arts Centre, Civic Theatre Gunnedah, Arts Mid North Coast, Southern Tablelands Arts, Arts North West, City of Coffs Harbour Council, Create NSW Regional Touring Fund, Urban Sketchers – Sydney	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>CREATIVE HOTDESK PROGRAM</i>	A bespoke program to ensure independent artists have free office space and facilities to work on their creative ideas and projects;	City of Sydney, Joynton Avenue Creative Centre	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Accessibility and Equity</li> </ul>
<i>QUEER BITES</i>	One-on-one mentorship with Artistic Director for LGBTQIA+ dancers and artists, including paid work for our Queer identifying dancers & artists.	The Denise & Michael Kellen Foundation (Global Partner), Red Rattler Theatre, Sydney Gay & Lesbian Mardi Gras, The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>EMPLOYMENT OF CORE TEAM</i>	Full-time employment for 9 Sydney based dancers for a minimum of 6 months; Re-establish full-time Executive Producer role; Create paid position of First Nations Cultural Advisor Tammi Gissell to the Board (People, Culture & Digital sub-committee).	Creative Australia, Create NSW, City of Sydney, The Denise & Michael Kellen Foundation (Global Partner), Penny and (the late) Richard Hunstead (Major Donor), The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>DEVELOPMENT &amp; FUNDRAISING</i>	Deliver our Plus1 Match Funding campaign secured from Creative Australia, where every donation is quadrupled (\$100,000 in total); Continue to nurture relationship with our Global Partner (US\$125,000 p.a.) and our Major Donors (\$25,000 & \$10,000); Build on our donor circle, attracting new donors to our tribe through specialised studio showings, guest performances and networking events;	Creative Partnerships (Creative Australia); The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor); SP&Co Donor Circle.	<ul style="list-style-type: none"> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• Accessibility and Equity</li> </ul>
<i>INFRASTRUCTURE INVESTMENT</i>	Research and secure a new full-time rehearsal studio, through ongoing negotiations with City of Sydney and Create NSW Infrastructure; Enabling us to deliver a broader range of programs and increased employment for dancers and artists.	City of Sydney; Create NSW Infrastructure.	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>

# APPENDIX: ALIGNMENT WITH ARTS & CULTURAL FUNDING PROGRAM (ACFP) PRIORITIES (CONTINUED)

2026				
ACTIVITY	DELIVERY	PARTNERSHIPS	ALIGNMENT WITH SP&Co AREAS OF OPERATION	ALIGNMENT WITH ACFP PRIORITIES
<i>SPIRIT FINGERS</i>	Final stage creative development, World premiere season and National touring to Sydney, Perth, Adelaide and Brisbane Festivals of new double-bill choreographed by First Nations Choreographer Beau Dean Riley Smith and Shaun Parker, featuring 9 Sydney based dancers. 5 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	Major Festivals Initiative; Sydney Festival; Perth Festival; Adelaide Festival; Brisbane Festival; SP&Co Studio; IO Myers Studio; UNSW; Creative Australia; City of Sydney; Sydney Opera House; Urban Sketchers – Sydney; Heath Ledger Theatre, Perth; The Playhouse, Adelaide; Queensland Performing Arts Centre, Brisbane; The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>ONE OF THESE THINGS IS NOT LIKE THE OTHERS</i>	2nd stage creative development of new solo work featuring Joel Fenton, a leading dancer living with a disability; 2 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes;	SP&Co Studio; City of Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>BUBBLE</i>	Final stage creative development of new major work for festivals; 10 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Major Festivals Initiative; City of Sydney, Urban Sketchers – Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>KING</i>	Rehearsals for 9 Sydney based dancers & International tour to Austria, Romania and USA; 2 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Impulstanz Festival, Austria; Sibiu Festival, Romania; The Joyce Theatre, USA; Ecotopia Dance Productions; Creative Australia; DFAT; Penny & (the late) Richard Hunstead (Major Donor)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>FOUND OBJECTS (including HOVER REIMAGINED!)</i>	Regional NSW tour to Broken Hill, Menindee (and surrounding First Nations Missions), Deniliquin, Wagga Wagga, Griffith, Albury, Wyong, Coffs Harbour, Port Macquarie and Bathurst; National Tour to Bendigo for Bendigo Pride Festival; Inclusive workshops taught in each location alongside performances; 2 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; West Darling Arts (Broken Hill, Menindee and surrounding First Nations Missions); South West Arts (Deniliquin); Eastern Riverina Arts (Wagga Wagga); Western Riverina Arts (Griffith); Murray Arts (Albury); Arts Out West (Bathurst); Arts Mid North Coast (Coffs Harbour and Port Macquarie); The Art House, Wyong; Bendigo Pride Festival; Playing Australia; Creative Australia; Create NSW Regional Touring Fund	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>BUBBLE INTERACT!</i>	Western Sydney performances at The Spot On Festival!, Metropolitan Sydney performances at VIVID Festival; 1 week of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; PHIVE; Riverside Theatres Parramatta; City of Parramatta; Urban Sketchers – Sydney; VIVID Festival; City of Sydney	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>THE BOX</i>	Metropolitan Sydney performances at Bondi Festival; 1 week of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Bondi Festival; Bondi Pavilion; Waverley Council	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>NAISDA WORKSHOPS</i>	Professional skills development workshops for First Nations dancers at NAISDA (National Aboriginal & Islander Skills Development Association) to coincide with Regional NSW tour and performances at The Art House Wyong, with complimentary tickets to the performance season.	NAISDA; The Art House Wyong	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>DIGITISE EDUCATION RESOURCES</i>	Our Education & Digital Producer will digitise all of our education resources so they can be shared with students across NSW; Empowering educators and providing a valuable resource to accompany all performances.	Create NSW; Education NSW	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>CREATIVE HOTDESK PROGRAM</i>	Continuation of program to ensure independent artists have free office space and facilities to work on their creative ideas and projects;	City of Sydney; Joynton Avenue Creative Centre	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Accessibility and Equity</li> </ul>
<i>QUEER BITES</i>	One-on-one mentorship with Artistic Director for LGBTQIA+ dancers and artists, including paid work for our Queer identifying dancers & artists.	The Denise & Michael Kellen Foundation (Global Partner); Red Rattler Theatre; Sydney Gay & Lesbian Mardi Gras; The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>EMPLOYMENT OF CORE TEAM</i>	Full-time employment for 9 Sydney based dancers for a minimum of 7 months; Establish full-time Education & Digital Producer role; Joel Fenton (dancer & project co-ordinator living with a disability), moves into Associate Artistic Director role as part of his ongoing mentorship with Shaun Parker; Continue paid position of First Nations Cultural Advisor Tammi Gissell to the Board (People, Culture & Digital sub-committee); Full-time Executive Producer.	SP&Co Studio; Creative Australia; Create NSW; City of Sydney; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>INFRASTRUCTURE INVESTMENT</i>	Commence residence at new SP&Co full-time rehearsal studio in partnership with City of Sydney and Create NSW Infrastructure; Commence regular professional skills development for emerging/established Sydney based dancers through daily technique classes.	City of Sydney; Create NSW Infrastructure; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>DEVELOPMENT &amp; FUNDRAISING</i>	EOFY Fundraiser held in our new studio, featuring pop up performances by SP&Co dancers and our First Nations paid intern; Every donation will be matched by our Global Partner, the Denise & Michael Kellen Foundation; Continue to nurture relationship with our Global Partner (US\$125,000 p.a.) and our Major Donors (\$25,000 & \$10,000); Continue conversations to attract new donors to our tribe through specialised studio showings, guest performances and networking events with SP&Co Board-led activities.	SP&Co Studio; Urban Sketchers – Sydney, Creative Partnerships (Creative Australia); The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor); SP&Co Donor Circle	<ul style="list-style-type: none"> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>

# APPENDIX: ALIGNMENT WITH ARTS & CULTURAL FUNDING PROGRAM (ACFP) PRIORITIES (CONTINUED)

2027				
ACTIVITY	DELIVERY	PARTNERSHIPS	ALIGNMENT WITH SP&Co AREAS OF OPERATION	ALIGNMENT WITH ACFP PRIORITIES
<i>BUBBLE</i>	Final stage creative development and World premiere season at Sydney Festival; 3 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Major Festivals Initiative; Sydney Festival; Creative Australia; City of Sydney; Sydney Opera House, Urban Sketchers – Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>ONE OF THESE THINGS IS NOT LIKE THE OTHERS</i>	3rd stage creative development of new solo work featuring Joel Fenton, a leading dancer living with a disability; 3 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes;	SP&Co Studio; Creative Australia; Create NSW; City of Sydney; Urban Sketchers – Sydney	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>THE HAVES &amp; THE HAVE NOTS</i>	1st stage creative development of new major work featuring 9 dancers; 5 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Creative Australia; Major Festivals Initiative; Sydney Festival; The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>SPIRIT FINGERS</i>	Remount & International tour to Germany, Austria, Sweden and Luxembourg of double-bill choreographed by First Nations choreographer Beau Dean Riley Smith and Shaun Parker, featuring 9 Sydney based dancers; Regional NSW tour to Newcastle, Wollongong, Port Macquarie, Bathurst, Wyong, Dubbo, Griffith, Albury, Wagga Wagga, Goulburn, Taree, and Nowra; Western Sydney tour to Penrith. 2 weeks of additional professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program;	SP&Co Studio; Grand Theatre de Luxembourg; Theatrehaus Stuttgart; Colours International Dance Festival; Schauspiel Koln; Hessisches Staatstheater Wiesbaden; Dansens Hus; Posthof Linz; Ecotopia Dance Productions; Create NSW Regional Touring Fund; Arts Mid North Coast; Central Coast Council; Arts Out West; South Coast Arts; Eastern Riverina Arts; Murray Arts; Western Riverina Arts; Joan Sutherland Performing Arts Centre; Penrith City Council; Newcastle City Council; Creative Australia; DFAT; Create NSW; Urban Sketchers – Sydney; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>THE BOX</i>	Western Sydney performances at the Real Festival, Penrith; 1 week of additional professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes;	SP&Co Studio; Penrith City Council; Real Festival	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>NAISDA WORKSHOPS</i>	Professional skills development workshops for First Nations dancers at NAISDA (National Aboriginal & Islander Skills Development Association) to coincide with Regional NSW Tour and performances at The Art House Wyong, with complimentary tickets to the performance season.	NAISDA; The Art House Wyong	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>DISTRIBUTION OF EDUCATION RESOURCES</i>	Our Education & Digital Producer will design a targeted and inclusive dance education campaign aligning our education resources with our Regional NSW touring, empowering educators and providing a valuable resource to accompany all performances; Accessible for all schools across Regional & Remote in partnership with NSW RADO's.	Create NSW; Education NSW; City of Sydney; Arts Mid North Coast; Central Coast Council; Arts Out West; South Coast Arts; Eastern Riverina Arts; Murray Arts; Western Riverina Arts	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>INDEPENDENT CHOREOGRAPHERS RESIDENCY PROGRAM</i>	Commence independent choreographers residency program at SP&Co Studio, enabling 1st stage developments of new works; 8 weeks of additional professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations Paid Internship Program;	SP&Co Studio; Urban Sketchers – Sydney; Creative Australia; Create NSW; City of Sydney; The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>CREATIVE HOTDESK PROGRAM</i>	Continuation of program to ensure independent artists have free office space and facilities to work on their creative ideas and projects;	City of Sydney; Joynton Avenue Creative Centre	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Accessibility and Equity</li> </ul>
<i>QUEER BITES</i>	One-on-one mentorship with Artistic Director for LGBTQIA+ dancers and artists, including paid work for our Queer identifying dancers & artists.	The Denise & Michael Kellen Foundation (Global Partner); Red Rattler Theatre; Sydney Gay & Lesbian Mardi Gras; The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>EMPLOYMENT OF CORE TEAM</i>	Full-time employment for 9 Sydney based dancers for a minimum of 8 months; Continue paid position of First Nations Cultural Advisor Tammi Gissell to the Board (People, Culture & Digital sub-committee); Full-time Executive Producer, Full-time Associate Artistic Director Joel Fenton (living with a disability), Full-time Education & Digital Producer.	SP&Co Studio; Creative Australia; Create NSW; City of Sydney; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>INFRASTRUCTURE INVESTMENT</i>	Continue residence at SP&Co full-time rehearsal studio in partnership with City of Sydney and Create NSW Infrastructure; Continue regular professional skills development for NSW dancers through daily technique classes; Commence independent choreographer residency program.	City of Sydney; Create NSW Infrastructure; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>DEVELOPMENT &amp; FUNDRAISING</i>	EOFY Fundraiser held in our new studio, featuring pop up performances by SP&Co dancers and our First Nations paid intern; Every donation will be matched by our Global Partner, the Denise & Michael Kellen Foundation; Continue to nurture relationship with our Global Partner (US\$125,000 p.a.) and our Major Donors (\$25,000 & \$10,000); Continue conversations to attract new donors to our tribe through specialised studio showings, guest performances and networking events with SP&Co Board-led activities.	SP&Co Studio; Creative Partnerships (Creative Australia); The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor); SP&Co Donor Circle	<ul style="list-style-type: none"> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>

# APPENDIX: ALIGNMENT WITH ARTS & CULTURAL FUNDING PROGRAM (ACFP) PRIORITIES (CONTINUED)

2028				
ACTIVITY	DELIVERY	PARTNERSHIPS	ALIGNMENT WITH SP&Co AREAS OF OPERATION	ALIGNMENT WITH ACFP PRIORITIES
<i>ONE OF THESE THINGS IS NOT LIKE THE OTHERS</i>	Final stage creative development, World premiere season, and National touring to Sydney, Perth, Adelaide and Brisbane Festivals of new solo work featuring dancer living with a disability Joel Fenton; Western Sydney tour to Penrith; 3 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes;	SP&Co Studio; City of Sydney; Creative Australia; Create NSW; Sydney Festival; Perth Festival; Adelaide Festival; Brisbane Festival; Sydney Opera House; Heath Ledger Theatre, Perth; The Playhouse, Adelaide; Queensland Performing Arts Centre, Brisbane; Joan Sutherland Performing Arts Centre, Penrith; Urban Sketchers – Sydney; City of Penrith Council	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>THE HAVES &amp; THE HAVE NOTS</i>	2nd & 3rd stage creative developments of new major work featuring 9 Sydney based dancers; 12 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Urban Sketchers – Sydney; Creative Australia; Major Festivals Initiative; Sydney Festival; The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>MONOLITH</i>	1st stage creative development of new major work featuring 9 Sydney based dancers; 5 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Creative Australia; Major Festivals Initiative; Sydney Festival; The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>SPIRIT FINGERS</i>	Remount & International tour to Europe, North America and Asia of double-bill choreographed by First Nations Choreographer Beau Dean Riley Smith and Shaun Parker, featuring 9 Sydney based dancers. 2 weeks of additional professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program;	SP&Co Studio; Ecotopia Dance Productions; Creative Australia; DFAT; Create NSW; City of Sydney; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>BUBBLE</i>	Remount & Regional NSW tour to Newcastle, Wollongong, Port Macquarie, Bathurst, Wyong, Dubbo, Griffith, Albury, Wagga Wagga, Goulburn, Taree, and Nowra; Western Sydney tour to Penrith. 3 weeks of additional professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program;	SP&Co Studio; Create NSW Regional Touring Fund; Arts Mid North Coast; Central Coast Council; Arts Out West; South Coast Arts; Eastern Riverina Arts; Murray Arts; Western Riverina Arts; Joan Sutherland Performing Arts Centre; Penrith City Council; Urban Sketchers – Sydney; Newcastle City Council	<ul style="list-style-type: none"> <li>• Touring of Existing Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>FIRST NATIONS GUEST CHOREOGRAPHER</i>	1st stage creative development of new major work featuring 9 dancers for First Nations guest choreographer; 5 weeks of professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; City of Sydney; Create NSW; Creative Australia; Major Festivals Initiative	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>NAISDA WORKSHOPS</i>	Professional skills development workshops for First Nations dancers at NAISDA (National Aboriginal & Islander Skills Development Association) to coincide with Regional NSW Tour and performances at The Art House Wyong, with complimentary tickets to the performance season.	NAISDA; The Art House Wyong	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Western Sydney and Regional NSW</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
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<i>INDEPENDENT CHOREOGRAPHERS RESIDENCY PROGRAM</i>	Continue independent choreographers residency program at SP&Co Studio, enabling 1st and 2nd stage developments of new works; 8 weeks of additional professional development opportunities for emerging/established Sydney based dancers to attend daily advanced technique classes; First Nations paid internship program.	SP&Co Studio; Urban Sketchers – Sydney; Creative Australia; Create NSW; City of Sydney; The Denise & Michael Kellen Foundation (Global Partner)	<ul style="list-style-type: none"> <li>• Creative Development of New Work</li> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> </ul>	<ul style="list-style-type: none"> <li>• First Nations stories and communities</li> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
<i>CREATIVE HOTDESK PROGRAM</i>	Continuation of program to ensure independent artists have free office space and facilities to work on their creative ideas and projects;	City of Sydney; Joynton Avenue Creative Centre	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Accessibility and Equity</li> </ul>
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<i>INFRASTRUCTURE INVESTMENT</i>	Continue residence at SP&Co full-time rehearsal studio in partnership with City of Sydney and Create NSW Infrastructure; Continue regular professional skills development for NSW dancers through daily technique classes.	City of Sydney; Create NSW Infrastructure; The Denise & Michael Kellen Foundation (Global Partner); Penny and (the late) Richard Hunstead (Major Donor); The Wales Family Foundation (Major Donor)	<ul style="list-style-type: none"> <li>• Sector Development &amp; Career Pathways</li> <li>• Community Engagement &amp; Education</li> <li>• Organisation &amp; Governance</li> </ul>	<ul style="list-style-type: none"> <li>• Next Generation of creatives and audiences</li> <li>• Broad and inclusive communities and content</li> <li>• Accessibility and Equity</li> </ul>
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# SHAUN PARKER & COMPANY

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