

SHAUN PARKER & COMPANY


ANNUAL
REPORT
2020

“...groundbreaking new work!”

- ArtsHub

shaunparkercompany.com



A hand holding a wand that creates a trail of bubbles against a dark blue background.

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2020

YEAR IN REVIEW

12 PERFORMANCES OF
2 PRODUCTIONS TO
3,312 AUDIENCES AND
1 LIVE STREAM TO
7,629 STUDENTS FROM
89 SCHOOLS ACROSS
REGIONAL AUSTRALIA AND
DELIVERING **162** ONLINE
WORKSHOPS FOR
1,217 PARTICIPANTS AND
ENGAGING **32** ARTISTS &
CULTURAL WORKERS.



INTERNATIONAL TOURING

- ISPA New York, USA
- *BUBBLE* creative development, Taiwan
- Tokyo Performing Arts Market, Japan
- Premio Roma Danza, Italy
- UNCUT: Live from the Blue Room, Malaysia

WESTERN SYDNEY

- *THE YARD* school touring to Horningsea Park, Kenthurst, Rosemeadow, Leura, Cranebrook, Busby, Chipping Norton
- Sharp, Short Dance, Parramatta
- *TOMORROW*, Made in the West

REGIONAL NSW

- *IN THE ZONE* Live Stream to 83 Regional NSW schools and 5,627 children

WORKS IN DEVELOPMENT

- *BUBBLE*
- *IN THE ZONE*
- *TOMORROW*

EDUCATION & COMMUNITY ENGAGEMENT

- Electro-Pop Online for City of Sydney Youth Week
- *SYDNEY MOVES* Workshops
- *IN THE ZONE* at the Seymour Centre

MENTORSHIPS

- *Queer Bites*, *TOMORROW* dance film JamarzOnMarz

DIGITAL / ONLINE

- 11,141 website users
- 3,462 e-newsletter recipients
- 145,509 Facebook Reach
- 30,230 Facebook Engagement
- 5,703 Facebook Followers
- 1,267,393 Instagram Views
- 7,564 Instagram Likes
- 425 Twitter Followers
- 997 YouTube Views
- 17,175 Tik Tok Reach
- 6,332 LinkedIn Impressions

CHAIR'S REPORT



I am incredibly proud and excited to accept the role of Chair for Shaun Parker & Company as we move into 2021. 2020 was a very challenging year for the Arts but it also showed us the creativity and resilience of the people who work in this sector.

Ultimately the past 12 months have proved again, that if we are lucky enough to be surrounded by creatives and artists, they will adapt, surprise, inspire and uplift us, even in times of incredible challenges, destruction and loss.

Shaun Parker & Company, like all other dance companies, was unable to perform in our traditional spaces for much of 2020. However, the Board agreed early on, as COVID-19 restrictions started to hit, that the most important thing we could do was to try and keep as many of our dancers as we could, working.

Online classes and performances started rolling out. From the safety of homes, students young and old, zoomed in to learn Hip-Hop from Libby Montilla and Sam Beazley, Contemporary Dance from Brianna Law, Krump from Shutdown and Pantsula from Thuba Ndibali.

Thinking and planning for an outdoor COVID-safe performance began and was realised as *Hover* - a fabulous outdoor performance on hover boards which was premiered at Gateway in Sydney in January 2021. Faced with challenges we are an adaptable, nimble and resilient dance company!

In March prior to COVID-19 shutdowns, and in the lead up to the National Day of Action against Bullying and Violence, the company performed its award-winning program, *The Yard*, to thousands of students. In addition, *The Yard* was live-streamed to 89 schools across Australia - giving regional schools access to this important message of anti-bullying shown through amazing acrobatic and dance skills.

COVID-19 restrictions on performance and gatherings impacted dance hugely. Like so many companies in the Arts many of our beloved dancers and people we work closely with did not qualify for JobKeeper. Like many other arts organizations, we had to cancel tours locally and overseas, which impacted our income and capacity to employ Australian dancers and performers.

However, the Company ended 2020 on a high - we were able to return to stage with live performances and live streams of *In the Zone* at the Seymour Centre. Equipped with masks, hand sanitiser and socially distanced seating plans, we were honored to have NSW Arts Minister, The Hon. Don Harwin MLC, attend to welcome not only the audience on the night, but to welcome the return of theatre openings in NSW.

I am also pleased to report we were proud to retain our next cycle of 4-year funding from Create NSW. (Thank you Create NSW!). Also a big thank you to Australia Council, the RISE fund, City of Sydney, City of Ryde, Seymour Centre, and the University of Sydney for their various avenues of support during COVID-19.

We also have long standing and loyal supporters who we cherish dearly - and we are grateful for their support and assistance. In particular our incredible Global Partners, the Denise & Michael Kellen Foundation, and our Major Donors Penny and (the late) Richard Hunstead.

I wish to thank my fellow Board members, and in particular those who stepped down in 2020 after long service and generous support - Lily Lee our outgoing Chair, Elizabeth More, Allison Lee and Rachel Mulholland. In 2020 we were joined by a Bella Vincent from The Observership Program and we again are hosting an Observer in 2021 to assist a potential future leader in our industry. I am excited for 2021 and what is ahead for Shaun Parker & Company. We are looking forward to welcoming audiences back to our performances and sharing the joy of dance with you.

Michelle Cutler
April 2021



A parting word from our beloved outgoing Chair, Lily Lee:

"... as I look back at my 8 years of being a Board member with Shaun Parker & Company, it is with fond memories and a little sadness that I say goodbye. I would like to take the opportunity to congratulate our incoming Chair, Michelle Cutler, whose extensive experience will be invaluable to support Shaun, the Board, and the Company.

I will always remain an avid supporter of Shaun Parker & Company. I wish everyone all the success in 2021 and beyond."

Lily Lee

ARTISTIC DIRECTOR'S REPORT



We began 2020 with a creative development in Taiwan with a world-famous bubble artist! But this bubble was soon to pop with the news of a mysterious new virus, and despite a further rehearsal in Australia, the project had to be put on hold as we all went into isolation. Phrases such as 'the Rona' and 'iso' became common place, and Netflix viewers surged as people were trapped like urban squirrels within their own terrain!

Not to be thwarted, my dramaturge Felicity Nicol and myself kept working on editing and script development virtually! And we pivoted, choreographic pun intended, by creating a series of dance workshops online, which gave our dancers employment during this tumultuous time! As many of our dancers are contract workers, who tragically slipped through the gaps in JobKeeper support, it was important for us to support them wherever possible.

However, just before the global bubble popped, we were able to deliver our anti-bullying program *The Yard* to thousands of children across Sydney to great acclaim, with further invitations generated for 2021!

Later in the year we were the first company off the rank to perform live at the Seymour Centre with our solo show *In the Zone*. The live audience was thrilled to be back in a theatre again, and the donning of face masks did not seem to phase them even in the slightest! Our audience wanted to 'connect' and were back with a vengeance! And thank you NSW Arts Minister, The Hon. Don Harwin MLC, for giving an inspiring speech at opening night! Dovetailing the live event was our first ever live stream to thousands of students across Australia. It was a gruelling process to discover all aspects of live-streaming but it was a great success. We are now planning future live-streaming in 2021 both nationally and internationally!

Whilst the world had moved to a virtual existence, I was invited to be on the Jury of the Premio Roma Danza in Rome, Italy, whereby I judged the international dance on film festival online. I was also invited to be key speaker on UNCUT: Live from the Blue Room, a virtual event linked to George Town in Malaysia, and live streamed globally.

I applaud the courage of my dancers, staff and board as well as their hard work and relentless passion during this time!

A huge thank you to our Global Partners Denise & Michael Kellen, whose kind and generous donation allows our work to prosper! I cannot thank you enough.

Also to our Major Donors Penny Hunstead and the late Richard Hunstead, your support and kindness is so very much appreciated. I look forward to touring *KING* again very soon, alongside Penny's wonderful jungle design!

I would like to thank the Australia Council and Create NSW who are our key funding partners, as well as Tim Jones, General Manager of the Seymour Centre, who facilitates our Arts Bunker Residency. And to the City of Sydney, and City of Ryde who have been keen supporters of our outstanding family of creative artists, we thank you.

After what was a challenging year with COVID-19, I feel that we have evolved as a humanity. We have been reminded how important family and human connection is. We have been reminded of the beauty of nature, and the importance of physical freedom. May we all learn from this, and carry this with us into the future!

May the dance be with you! Always!

A handwritten signature in black ink that reads "Shaun Parker". The signature is fluid and cursive, with the first name being more prominent.

Shaun Parker, Artistic Director

COMPANY PROFILE



Shaun Parker & Company is one of Australia's most wide-reaching dance companies; it is an innovator and pusher of boundaries. Amongst the cohort of Australian dance companies, it punches above its weight in terms of international touring and engagement with young people. Its work takes place on the stages of major international festivals as a result of its artistic and dramaturgical rigour, but resonates just as strongly in public spaces, regional Australia and among high school students. The work is widely accessible and has broad appeal, and its intrinsic relationship to music is a particular feature.

Based in Sydney, the Company has garnered considerable international success touring to 21 countries globally including Germany, Austria, France, Spain, Sweden, Luxembourg, Belgium, The Netherlands, Serbia, Lebanon, Jordan, Palestine, Egypt, Malaysia, Singapore, Taiwan, New Zealand, USA and the UK including a sold out season at London's prestigious dance house Sadler's Wells. The Company has won two Australian Dance Awards, the Shirley McKechnie Award for Choreography, a Banksy Award (New Zealand), the Argus Angel Award (UK), the Bearer Of Hope Award (Germany) and a Helpmann Award nomination for Best Presentation for Children. The Company also won the NSW Premier's Creative Achievement Award and was nominated for the CHASS Prize for New Work, and most recently won the 2020 NSW Premier's Export Resilient Award.

The Company has secured prestigious agency representation in Europe with Meinrad Huber at Ecotopia Productions who promotes and facilitates European touring opportunities, presentations and co-commissions, linking the Company with key players internationally.

The Company also has a role in providing emerging dancers with opportunities to develop their skills and career trajectory. From 2013 to 2020, Shaun mentored Indigenous choreographer Thomas E.S. Kelly, and other emerging dancers and choreographers Sarah Gabr, Libby Montilla, Thuba Ndibali, Imanuel Dado, Joel Fenton, and Lewis Major, as well as ten LGBTQI+ artists. The Company also employs and develops the skills of many young producers, production staff and creative collaborators.

The Company continues to contribute to the professional development of its key ensemble of dancers to an international standard through their participation in numerous workshops, creative developments, performances and touring.

Shaun Parker & Company is currently supported by the Australian Government through the Australia Council for the Arts (2016-2021), the New South Wales Government through Create NSW multi-year funding (2021-2024). It is resident company at the Seymour Centre, University of Sydney as part of its Arts Bunker Residency Program.



BUBBLE CREATIVE DEVELOPMENT

SYNOPSIS

Bubble tells a timely tale. Expanding on the zeitgeist of teen climate activism, a teenage girl guides us through the evolution of and fight against global warming. She tells us how humans came to covet progress, questions the consequences, and sounds a battle cry to save our future. Vocal music & narrative from diverse cultures will create dynamic, thematic patterns around the notion of “mother earth”. The narrative follows the journey of a bubble to an epic climax. *Bubble* will feature collaborator / bubble artist Mr. Su Chung Tai (Taiwan), movement by five extraordinary Australian dancers (one a dancer / videographer), and singers who transform the stage into a spectacular live cinema.

The *Bubble* collaboration between Artistic Director and Choreographer Shaun Parker and award-winning bubble performance Taiwanese artist Mr. Su Chung Tai was initiated and Stage 1 creative development was undertaken in Taipei, Taiwan. Six days of the planned two-week Stage 2 creative development was achieved at the Seymour Centre in Sydney before it was impacted by COVID-19. Associated *Bubble Interact* community workshops have been postponed to 2021.

CREATIVES

Artistic Director & Choreographer Shaun Parker
Bubble Artist / Collaborator Su Chung Tai (蘇太) (Taiwan)
Dramaturge Felicity Nicol
Lighting Designer Damien Cooper
Video Designer Sean Bacon
Costumier Melanie Gillbank
Videographer Sean Bacon
Dancer / Collaborators Samuel Beazley, Rachel Trent, Issy Estrella, Libby Montilla

PRODUCTION

Project Producer / Translator Shiya Lu
Production Coordinator Imogen Bouchier

RESEARCH / CONSULTATION

Taiwanese-Australian Project Ambassador Phoebe Alexander
University of Sydney Ian Maxwell, Dr Dale McClure PhD, Kate Taylor,
Australian Taiwanese Students Association
Australian Taiwanese Women's Association

PARTNERS

University of Sydney, City of Sydney, City of Ryde

DATES & VENUES

27 January - 1 February 2020 Bubble Studio, Taipei, Taiwan
16-27 March, 2020 Reginald Theatre, Seymour Centre, Sydney



THE YARD ANTI-BULLYING PROGRAM - EDUCATION

SYNOPSIS

This award-winning arts education program deals with themes of bullying, social exclusion, peer pressure and resilience through dance and music. It was originally devised in collaboration between Shaun Parker and teenage performers from the Captivate program in Western Sydney, who continue to perform in the work. *The Yard* program is in continuous demand and as such it's presented annually. In 2020 the Sydney schools tour was scheduled in the lead-up to the National Day of Action Against Bullying.

CREATIVES

Director / Choreographer / Designer Shaun Parker

Composer Nick Wales

Dancers Michael Flores, Brianna Law, David Mavisa,
Libby Montilla, Alex Warren

PRODUCTION

Production Coordinator / Stage Manager Imogen Bouchier

DATES & VENUES

9 - 13 March 2020 John Edmonson High School
Newtown Public School
Marian Catholic College
Ambarvale High School
Our Lady Star of the Sea Primary School
St Leo's Catholic College
Leura Public School
Braddock Public School
Busby Public School
Chipping Norton Public School

PARTNER

CAPTIVATE

"The Yard gains wide acclaim...the kids really relate to the notion of resilience"

- The Australian



IN THE ZONE SEYMOUR CENTRE SEASON & LIVE STREAM

SYNOPSIS

Hip-hop dance meets gaming technology in this groundbreaking new work by Shaun Parker & Company. Conceived to engender emotional resilience in young people, *In The Zone* features captivating new technology called AirSticks, which create live sound through movement. Developed with AirSticks co-creator, Alon Ilisar PhD, *In The Zone* features Western Sydney hip-hop artist Libby Montilla and is directed by award-winning choreographer Shaun Parker. With AirSticks technology in the hands of Libby Montilla, we enter the world of a video game through the dance forms of locking, popping, waving and body-ticking and self-triggered electronic soundscapes. *In The Zone* takes gaming and escapism as a point of inspiration and celebrates the spectacular worlds that we can explore with technology today. It also examines the potential for loss of control through gaming, encouraging a renewed appreciation for nature. *In The Zone* provides young audiences with the insight that they are much more in control of their own emotional responses than they think they are. Families, schools and young audiences (especially gamers) were amazed by *In The Zone*.

In The Zone is the second work in a trilogy of works using the AirSticks technology.

CREATIVES

Director / Choreographer Shaun Parker
Sound and Instrument Designer Alon Ilisar
Associate Dramaturg Felicity Nicol
Dancer and Collaborator Libby Montilla
Lighting Designer Benjamin Brockman

PRODUCTION

Production Coordinator & Stage Manager Imogen Bouchier
Ed Wheeler and the Seymour Centre Production Staff

DATES & VENUES

18 September 2020 Live Stream
18-19 September 2020 York Theatre, Seymour Centre, Chippendale

PARTNERS

Create NSW, Australia Council, Seymour Centre

"Make no mistake, this dancer's virtuosity is as impressive, as graceful and fluid as any of this country's top ballet or contemporary dancers... an immersive and imaginative experience."

- Dance Australia



IN THE ZONE ONLINE WORKSHOPS



Western Sydney hip hop dancer Libby Montilla led weekly one-hour *In The Zone* Online Workshops for young people after-school across Term 2. Participants were able to develop their skills and experience in the dance styles of HIP HOP and TUTTING and POPPING which feature of *In The Zone*. They were able to directly interact directly with Libby Montilla throughout each workshop session, direct from his garage studio in Western Sydney.

Creative Kids vouchers could be applied to this program, allowing participants to book for the entire 10 weeks series for free. We also provided all participants free tickets to see *In The Zone* at the York Theatre, Seymour Centre.

CREATIVES

Director / Choreographer Shaun Parker,
Sound and Instrument Designer Dr. Alon Ilsar
Associate Dramaturg Felicity Nicol
Workshop Leaders Libby Montilla & Alex Warren,
Imogen Bouchier, Stage Manager

DATES & VENUES

30 April to 2 July 2020 Online via Zoom

PARTNERS

Seymour Centre, Create NSW Creative Kids

ELETRO-POP ONLINE



This new digital dance workshop program was created in response to the COVID-19 lockdown and presented as part of the City of Sydney's Youthfest 2020 program. A series of daily one-hour dance workshops were trialed on 29 April 2020 and then presented three times per day Monday to Friday for four weeks from 4-29 May 2020. Young people were engaged online via Zoom with a professional hip hop dancer, Libby Montilla, from his home studio/garage in Western Sydney, to learn *Electro-Pop* dance moves. Participants were able to interact with Libby throughout each session and they created their own choreography which highlighted their new dance skills. On the final day, participants came together online to perform *Electro-Pop* online, performing their own unique *Electro-Pop* dance move for this special final performance. We had a total of we had a total 51 people participate regularly in the *Electro-Pop Online* workshops.

CREATIVE TEAM

Director / Choreographer Shaun Parker
Dancer / Workshop Leader Libby Montilla

DATES & VENUES

4-29 May 2020 Via Zoom

PARTNERS

City of Sydney

"I felt physically challenged by the choreography... It gave me something productive to do"

- Participant

"It lifted my spirits, and I proved to myself that I could learn new skills, and still keep up with younger folks."

- All-ages participant.

SYDNEY MOVES

SYNOPSIS

A new, fun series of school holiday and after-school dance workshops for young people aged 8 to 18 was introduced to our 2020 program with support from the City of Sydney through its Cultural Sector Resilience Grant Program. These dance training and development workshops covered a range of dance styles and provided participants with the opportunity to improve and broaden their dance skills and gain confidence with movement. These workshop programs were led by some of our most popular and skillful professional dancers.

CREATIVES

Director / Choreographer Shaun Parker

Dancer / Workshop Leaders Libby Montilla, Brianna Law, Samuel Beazley, Mark 'Shutdown' Manahan and Thuba Ndibali

PRODUCTION

Production Coordinator Imogen Bouchier

Project Producer Shiya Lu

DATES & VENUES

From Garage to Great: Hip Hop with Libby Montilla

Yoga & Contemporary Dance with Brianna Law

Hip Hop with Samuel Beazley

Krump Basics with Mark 'Shutdown' Manahan

Pantsula with Thuba Ndibali

PARTNER

City of Sydney, Create NSW Creative Kids

"Libby's friendly teaching style made the dance moves very easy and engaging for a young child. Because of this wonderful opportunity, Drake's Dad and I also became interested in pursuing Hip-Hop dancing. When Shaun Parker & Company announced another workshop series with Sam Beazley. We immediately signed up for the whole series as a family. Thanks again for the most amazing classes and we hope to keep learning with y'all in future!"

- Tash Jamieson, Participant



QUEER BITES - TOMORROW MUSIC VIDEO

After lockdown ceased in Sydney, our Artistic Director Shaun Parker lent his talents to direct the music video *Tomorrow* by Queer rapper JamarzOnMarz. This was a wonderful project to activate and energise the sector after an oppressive quarantine, and the music video features several of our Queer Bites mentees including Dyan Tai and Rudolf Hendrikx.

SYNOPSIS

Filmed in a classroom, *Tomorrow* is the new music video by JamarzOnMarz and depicts a rebellious uprising of diverse students led by JamarzOnMarz fighting for inclusivity. Dovetailing this is a wholesome narrative of his character's first queer romance. Facing the Principal's clippers for having 'extreme' Afro-styled hair, JamarzOnMarz is dragged by the hair into the Principal's office to have his hair shaved, however, his friends rise to the occasion and twerk and krump the mean Principal into a dazed stupor! With lavender-tinged uniforms, alluding to the colours historical queer use, the students revolt with satisfying consequences!

AWARDS & OFFICIAL SELECTIONS

WINNER



FINALIST



OFFICIAL SELECTION





THANK YOU



ALEX WARREN - performer



BRIANNA LAW - performer



DAVID MAVISA - performer



ISABEL ESTRELLA - performer



JOEL FENTON - performer



LIBBY MONTILLA - performer



MARK 'SHUTDOWN' MANAHAN
- performer



MICHAEL FLORES - performer



RACHEL TRENT - performer

THANK YOU

"In 2020, Shaun Parker and Company have continued to let my art be a vehicle to teach invaluable lessons of kindness to others. Sharing the messages of THE YARD and being able to witness the way the performance resonates with and inspires the students is something I hold dear to my heart. I was so thrilled to be a part of SYDNEY MOVES and create content and offer dance, meditation and mindfulness. I look forward to what 2021 has in-store for the Company."

- BRIANNA LAW

"My time spent with the company during the development of Bubble was such an amazing opportunity to really connect and collaborate with some really incredible artists who brought with them a rich variety of experiences and talents. It really highlighted to me how there is no limit, no one way to create and perform dance - or art in general. I was mesmerised by not only the bubbles themselves, but also the wealth and depth of creativity and knowledge of everyone on the team."

- ISABEL ESTRELLA

"2020 has been a particularly challenging year for many people battling depression and mental health challenges, myself included. The ongoing support from Shaun Parker & Company I have received throughout 2020 has been a life saver. During April, Shaun met up with me for a few hours to talk about life, the future and how we will both overcome challenges in front of us. These unselfish, genuine acts of care resonate strongly with me and highlight his authentic support for the artists he works with."

"I look forward to relocating to Sydney in early 2021 and am excited by the many opportunities to work with Shaun Parker & Company in the future."

- JOEL FENTON

"The most rewarding thing I have done was being able to perform IN THE ZONE on stage with Shaun Parker & Company...Also having the opportunity to learn, share and work with amazing dancers and collaborators."

- LIBBY MONTILLA

"This year working with Shaun Parker motivated me throughout this pandemic to keep moving further and beyond my limits as a dancer to find new aspects and to connect. Teaching new students and seeing them love a style so unknown in such a little time watching them get a 'buck' and have fun always inspires me. The productivity we created was a new experience for me, and I loved creating from sequencing and free styling Krump movements into a lesson for children to ideally learn and to understand what is Krump? And what's it about also how it can help so much kids with their mentality to express their feelings. Thank you, Shaun Parker & Company for having me, I enjoyed every moment always being part of the team."

- MARK 'SHUTDOWN' MANAHAN

"While working with Shaun Parker and company, I have realised; it is during the times I am far outside my element that I experience myself the most. I am able to extract all my past experiences and emotions in order to evolve creatively and have a more in-depth relationship with my art form."

- RACHEL TRENT

THANK YOU



SAMUEL BEAZLEY - performer



THUBA NDIBALI - performer



ALON ILSAR - creative



BENJAMIN BROCKMAN - creative



DAMIEN COOPER - creative



FELICITY NICOL - creative



MELANIE GILBANK - creative



NICK WALES - creative



SEAN BACON - creative

THANK YOU

"Every time I work with Shaun, I discover ways of thinking and the possibilities within movement, my own and interpretation of someone else's. It's been a blast working with Shaun and the rest of the company this year. There's never been a dull moment! I look forward to working on other projects once COVID-19 restrictions ease! SYDNEY MOVES, was a great opportunity to connect with a different demographic in the Sydney city area. The students were always keen to learn and express their joy through dance!"

- SAM BEAZLEY

"One day this year in September, locked away in my house in Melbourne with no way of getting to Sydney for IN THE ZONE, I opened my laptop like I do every repetitive day. But on this day, it was to watch Libby bring to life a show that was part of me, and he simply jumped out of the screen."

- DR. ALON ILSAR

"Despite the things that have happened in 2020 to the performing arts sector, it has always been the power of the Arts to change and adapt that I have admired most. Companies like Shaun Parker & Co who find a way to connect and inspire even when we can no longer be in the same room. One of the Highlights of 2020 for me was being back in the theatre preparing In the Zone to be streamed across NSW to schools. Knowing that even though we were not together sitting in the theatre that we were still able to collectively share in the power and magic of live performance."

- BENJAMIN BROCKMAN

"I am thrilled to be back collaborating with Shaun on BUBBLE. BUBBLE is a new universe of endless possibility, fragility, beauty and inspiration."

- DAMIEN COOPER

"Working with Shaun Parker & Company has been the professional highlight of my year. The company and its people are warm, vibrant and artistically rich and bold. I can't wait for our future artistic adventures together."

- FELICITY NICOL

"I worked with Shaun Parker Company on BUBBLE costume development. We started by experimenting with different textures and materials. Watching the performers play with the bubbles was magical and playful, inspiring wonder and joy."

- MELANIE GILLBANK

"This year I am honoured to be invited to collaborate with Shaun Parker & Company. I fully feel their respect and enthusiasm for the performing arts, and I have gained very precious experience in this artistic exchange!"

"After several artistic residencies and exchanges, I am very impressed by Mr Shaun Parker's dedication and his unique imagination. Mr Shaun Parker gives his rich creativity and aesthetics to the bubbles so that the seemingly ordinary bubbles are no longer just a toy that belongs to children, but a mesmerising and awe-inspiring artistic expression!"

- SU CHUNG-TAI

THANK YOU



SU CHUNG TAI - *creative*



ERIN CHOI - *intern*



PLUTO WANG - *intern*



SIMONE WANG - *intern*



MICHELLE CUTLER - *board*



SHAUN PARKER - *artistic director*



TRACY TUCKER KNOX - *board*



LUKE HAWTHORNE - *board*



RACHEL MULHOLLAND - *board*



LILY LEE - *board*



WAYNE MCKENNA - *board*



ALLISON LEE - *board*



ELIZABETH MORE - *board*



BELLA VINCENT -
board observership program



EFFIE ASAFU-ADJAYE -
board observership program

THANK YOU

"Working as an intern for Shaun Parker & Company has been a rewarding and enriching experience, as I get assigned meaningful tasks like marketing research and translation. Surprised by the amount of responsibility that I am entrusted with; I have not only gained practical skills but also forged friendships with my colleagues. Moreover, the internship allows me to have an insightful understanding of the profession that I've ever only dreamed of. It is a motivating, exciting and empowering experience."

- SIMONE WANG

"It is such a precious opportunity for me to work with the celebrated Australian artist Shaun Parker and his professional team. During the past weeks, I have gained knowledge about the structure and every-day operation of a contemporary dance company. I also get to learn the process of producing wonderful performances. It is really an exciting experience!"

- PLUTO WANG

"Having the opportunity to engage in a highly creative work environment, I have built a strong work ethic and learned to become a detail-oriented person. The experience has also enabled me to gain a richer understanding of the extensiveness of Australian dance culture. Overall, my internship with Shaun Parker and Company has been challenging, motivating, and rewarding in all aspects."

- ERIN CHOI

OUR MANAGEMENT, PRODUCTION & DESIGN TEAM



L-R: top row - Beverly Growden, Shiya Lu, Erminia Cotaru; middle row - Sascha Parbery, Dale Hollingsworth, Libby Montilla; bottom row: Shaun Parker, Imogen Boucher

SHAUN PARKER & COMPANY

2020 ANNUAL FINANCIAL REPORT

ABN 40 146 251 989



DIRECTORS' REPORT

For the Year Ended 31 December 2020

The Directors present their Report on Shaun Parker & Company Limited for the financial year ended 31 December 2020.

GENERAL INFORMATION

DIRECTORS

The names of the directors in office at any time during, or since the end of, the year are:

NAMES APPOINTED / RESIGNED

Shaun Parker (Founding Director)

Michelle Cutler (Chair from 15 Dec 2020) Appointed 19 Oct 2019

Lily Lee (Chair to 15 Dec 2020) Resigned 8 Dec 2020

Luke Hawthorne Appointed 19 Oct 2019

Tracy Tucker Knox Appointed 21 Aug 2018

Allison Lee Resigned 6 May 2020

Wayne McKenna Appointed 11 Sep 2018

Prof. Elizabeth More Resigned 5 Nov 2020

Rachel Mulholland Resigned 8 Feb 2021

Directors have been in office since the start of the financial year to the date of this Report unless otherwise stated.

PRINCIPAL ACTIVITY

The principal activity of Shaun Parker & Company Limited during the financial year was developing, producing and touring contemporary dance theatre, delivering education programs, and fostering professional development opportunities for dance artists.

The COVID-19 virus forced the Company to cancel its planned schedule of activities from March 2020. Although touring, nationally and internationally, was no longer possible in 2020 the Company adapted its activities by successfully delivering an extensive programme of activities online.

SHORT TERM OBJECTIVES

The Company's short term objectives are to:

- Develop and present new work created in the context of special projects, commissions and collaborations.
- Generate revenue through national and international touring and the extensive exploitation of the company's repertoire and supporting activities.
- Provide opportunities for skills development, creative learning and mentoring.
- Create and deliver education programs.

LONG TERM OBJECTIVES

The Company's long term objectives are to:

- Achieve sustained viability through sound management and diligent governance.
- Facilitate the creative vision of Artistic Director Shaun Parker.
- Provide extensive employment opportunities for dance artists.

STRATEGY FOR ACHIEVING THE OBJECTIVES

To achieve these objectives, the Company has adopted the following strategies:

- Raise the Company's profile and seek to enlarge its income potential through effective market development, communications, cultivation and promotional activity in Australia and internationally, specifically by attendance at showcases and arts markets and sustained dialogue with presenters.
- Develop and sustain the creative life of the company by creating new work and securing commissioning, co-production and presenting opportunities, specifically by securing commissions and touring engagements with Australian and international presenters and through the presentation of extant works for return seasons and tours.

DIRECTORS' REPORT

- Develop and maintain diverse income streams, specifically by increasing earned income, cultivating relationships through research and applying to philanthropic bodies and attracting income from additional activities.
- Establish and maintain a culture of learning within the company that enables its creative growth and professional development of its members, specifically by offering creative initiatives to all company members and associates including skills development opportunities and offering mentorships of artists and apprenticeship opportunities for dance graduates.
- Develop audiences for the company's work and for contemporary dance, specifically offering additional supporting activity with performances, marketing support for venues.
- Manage the Company's administrative functions effectively to ensure its good governance and to develop its organisational capacity, specifically by board advocacy, securing the company's base and infrastructure and increasing staff capacity and effective marketing.

PERFORMANCE MEASURES

The Company measures its own performance through the use of both quantitative and qualitative benchmarks. The benchmarks are used by the directors to assess the financial sustainability of the Company and whether the Company's long term objectives are being achieved.

GOAL 1:

Be recognised nationally and internationally as a leader in the creation, development and execution of innovative dance works.

KPIs 1.1-1.7

Develop and present new works. Undertake international touring. Work with several commissioning and co-producing partners. Receive awards and positive reviews.

GOAL 2:

Develop the Company's organisational and financial sustainability and vibrancy.

KPIs 2.1-2.6

Increase percentage of accumulated reserves to overall turnover to a minimum of 10%. Increase percentage of non-grant income to 35% of overall turnover. Secure income from development activities. Engage 5 core creative and management staff. Maintain active membership with two philanthropic industry organisations.

GOAL 3:

Provide significant professional development opportunities for company artists and emerging dancers.

KPIs 3.1-3.3

Achieve 100 weeks of employment for dancers. Deliver 8 workshops. Engage 16 emerging artists.

GOAL 4:

Deliver authentic and transformation programs for young people.

KPIs 4.1-4.5

Increase numbers attending schools performances to 2000. Deliver 25 school workshops. Create dance works incorporating participation by young people. Create work with young people and families as audience members. Receive ten positive testimonials from students / teachers attending workshops.

OTHER ITEMS

DIVIDENDS

The entity is a company limited by guarantee and therefore no dividends.

EVENTS AFTER THE REPORTING DATE

With the relaxing of COVID-19 restrictions the Company has returned to developing an extensive programme of activities in 2021 although international touring is not expected to resume until 2022.

DIRECTORS' REPORT

FUTURE DEVELOPMENTS

There are no future developments at the time of this Report, which would have an affect on the information provided.

INFORMATION ON DIRECTORS

SHAUN PARKER, FOUNDING DIRECTOR

Qualifications	BA in Dance Victorian College of the Arts. Fellow of the Australian Academy of Music and Performing Arts (AMPA)
Experience	<p>25 years professional performing experience, 16 years experience as a professional choreographer. 10 years experience as Artistic Director.</p> <p>Danced with Meryl Tankard ADT, Chunky Move, Force Majeure, Sydney Theatre Company, The Song Company, Sascha Waltz (Germany), Compagnie Alias (Switzerland), and Meredith Monk (New York).</p> <p>CEO, Artistic direction, choreography, educator.</p> <p>Winner of two Australian Dance Awards, the Shirley McKechnie Award for Choreography, the Argus Angel Award (UK), the Bearer of Hope Award (Germany), the Banksy Award (New Zealand), Premier of NSW Creative Achievement Award, Finalist for the CHASS Prize, three Helpmann Award Nominations, and Finalist for the 2019 NSW Export Awards in the Creative Industries category.</p>
Special Responsibilities	Member of People, Culture & Technology Subcommittee and CEO

LILY LEE, CHAIR (to 15 December 2020)

Qualifications	Graduate Australian Institute of Company Directors, Bachelor Business Management - major in Marketing, QUT
Experience	26 years' experience in marketing and business management with leading companies including Procter & Gamble, YUM! Brands, Pacific Brands and CPW Nestle.
Special Responsibilities	Chair. Member of MarComms subcommittee and ex-officio Finance and Legal subcommittee.

PROF. ELIZABETH MORE AM, MAICD (to 5 November 2020)

Qualifications	Qualifications and experience in dance, drama, film/TV; BA (Hons) (UNSW), GradDipMgt (Central Queensland), MComLaw (Deakin), and a PhD (UNSW).
Experience	Academic Advisor of the Australian Institute of Management School of Business (AIM) and Australasian College of Health and Wellness. Former Vice President Ausdance National, current Chair of Flourish Australia. Past Director of Sydney Dance Company, the NIDA Board, and former professional dancer and winner of the Silver RAD Genée Medal in London.
Special Responsibilities	<p>Current Member of Create NSW Dance & Physical Theatre Board.</p> <p>Member of People, Culture & Technology Subcommittee. Expertise in performing arts, management, leadership, culture and change management.</p>

ALLISON LEE (to 6 May 2020)

Qualifications	Executive Director, Communications and Engagement, Department of Planning, Industry and Environment
Experience	<p>Education: BA, and Dip. Management.</p> <p>Expertise includes PR management, account management, communications, media in roles at Public Relations Institute of Australia, Sydney Writers' Festival, Impact Communications and Destination NSW. Experience in community engagement, issues management, international communications. NSW Chair of PRIA Registered Consultancy Group. Fellow of PR Institute of Australia.</p>
Special Responsibilities	Chair of MarComms Subcommittee, communications, marketing, brand, partnerships.

DIRECTORS' REPORT

TRACY TUCKER KNOX

Qualifications	BA Art History, MA Modern Art & Curatorship, Grad Cert-Writing.
Experience	Founder & Director - Curatorius, extensive experience in Visual Arts sector in US and Australia. High level experience in grant writing and submissions to philanthropic trusts and foundations.
Special Responsibilities	Member of People, Culture & Technology Subcommittee. Grant and submission writing.

WAYNE MCKENNA

Qualifications	B Commerce, CPA, Diploma in Digital Marketing
Experience	Since 1985 worked in administrative roles across varying sectors of the arts (government, not-for-profit & commercial performing arts organisations). High-level business and financial management experience within the performing arts sector.
Special Responsibilities	Chair of Finance & Legal Subcommittee, accountancy, financial management, governance and risk management.

RACHEL MULHOLLAND (to 8 February 2021)

Qualifications	BA (Media & Communications) from the University of Sydney. Currently studying a Master of International Relations. Currently Senior Corporate Affairs Manager at PwC Australia, specialising in media relations and issues management.
Experience	10 years experience as a communications professional. Senior Professional Member of the Public Relations Institute of Australia.
Special Responsibilities	Member of Marketing and Communications Committee

MICHELLE CUTLER, CHAIR (Chair from 15 December 2020)

Qualifications	Ec., LLB., Australian Institute of Company Directors - Graduate.
Experience	Over 20 years experience both internationally and in Australia in the legal, finance, professional association and not-for-profit sectors. Expertise includes strategic planning, business development, corporate governance, risk management and stakeholder engagement.
Special Responsibilities	Member of Finance & Legal Subcommittee

LUKE HAWTHORNE

Qualifications	BA (Hons). LLB (Hons)
Experience	Senior Associate at international law firm, King & Wood Mallesons with an established track record of providing strategic and legal advice to creative industries - including award-winning volunteer work defending the cultural and intellectual property rights of Indigenous Australian artists and art organisations. Luke has assisted on some of Australia's largest legal matters. Recognized by the University of Newcastle as Young Alumni of the Year and the 2019 Australian Law Awards' Senior Associate of the Year. Luke is also a member of the Screenrights Independent Expert Panel, and the Arts Law of Australia Volunteer Lawyer Panel.
Special Responsibilities	Member of Finance & Legal Subcommittee

DIRECTORS' REPORT

MEETINGS OF DIRECTORS

During the financial year, 6 Meetings of Directors were held. Attendances by each Director during the year were as follows:

DIRECTORS	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Shaun Parker (Founding Director)	6	6
Lily Lee (Chair)	6	6
Prof. Elizabeth More	5	5
Allison Lee	2	1
Tracy Tucker Knox	6	5
Wayne McKenna	6	6
Rachel Mulholland	6	6
Michelle Cutler	6	6
Luke Hawthorne	6	6

Indemnification and insurance of officers and auditors

Indemnification and Insurance for officer bears has been paid to cover the financial year.

Auditor's Independence Declaration

The Auditor's Independence Declaration in accordance with section 60-40 ACNC Act 2012 for the year ended 31 December 2020 has been received and can be found below.

Signed in accordance with a Resolution of the Board of Directors:

Chairperson: 
Michelle Cutler

Dated this 29th day of APRIL 2021

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE ACNC ACT 2012 TO THE RESPONSIBLE PERSONS OF SHAUN PARKER & COMPANY LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020, there have been:

- (i) no contraventions of the Auditor Independence Requirements as set out in Section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the Audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the Audit.

Gary Williams FCA
Partner
Register 4016
Bondi Junction

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2020

		2020	2019
	Note	\$	\$
Revenue from Grants	4	552,788	714,840
Other income	4	470,160	484,654
Employee benefits expense		(435,096)	(690,524)
Production expenses		(141,261)	(279,431)
Marketing expenses		(76,711)	(102,751)
Administration expenses		(78,401)	(81,584)
Other expenses		(494)	(9,879)
Surplus before income tax		290,985	35,325
Income tax expense		-	-
Other comprehensive income, net of income tax			
Total comprehensive income for the year		290,985	35,325

The Company has not restated comparatives when initially applying AASB 9, the comparative information has been prepared under AASB 139 Financial Instruments: Recognition and Measurement.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	5	817,309	624,091
Trade and Other Receivables	6	13,546	14,406
Other Assets	7	5,939	24,652
TOTAL CURRENT ASSETS		836,794	663,149
NON-CURRENT ASSETS			
Property, Plant and Equipment	8	14,014	16,125
TOTAL NON-CURRENT ASSETS		14,014	16,125
TOTAL ASSETS		850,808	679,274
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	9	287,815	433,170
Employee Benefits	10	45,370	24,154
TOTAL CURRENT LIABILITIES		333,185	457,324
NON-CURRENT LIABILITIES			
Employee Benefits	10	20,963	16,275
TOTAL NON-CURRENT LIABILITIES		20,963	16,275
TOTAL LIABILITIES		354,148	473,599
NET ASSETS		496,660	205,675
EQUITY			
Retained Earnings		496,660	205,675
TOTAL EQUITY		496,660	205,675

The Company has not restated comparatives when initially applying AASB 9, the comparative information has been prepared under AASB 139 Financial Instruments: Recognition and Measurement.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2020

2020	Retained Surplus \$	Total \$
Balance at 1 January 2020	205,675	205,675
Surplus for the Year	290,985	290,985
Balance at 31 December 2020	496,660	496,660
2019		
Balance at 1 January 2019	170,350	170,350
Surplus for the Year	35,325	35,325
Balance at 31 December 2019	205,675	205,675

The Company has not restated comparatives when initially applying AASB 9, the comparative information has been prepared under AASB 139 Financial Instruments: Recognition and Measurement.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		262,809	109,723
Payments to suppliers and employees		(535,052)	(975,388)
Interest received		5,972	2,631
Receipt from grants		465,303	681,628
Net cash provided by/(used in) operating activities		199,032	(181,406)
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of property, plant and equipment		(5,814)	(14,184)
Net cash provided by/(used in) investing activities		(5,814)	(14,184)
CASH FLOWS FROM FINANCING ACTIVITIES:			
Net increase/(decrease) in cash and cash equivalents held		193,218	(195,590)
Cash and cash equivalents at beginning of year		624,091	819,681
Cash and cash equivalents at end of financial year	5	817,309	624,091

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

The Financial Report covers Shaun Parker & Company Limited as an individual entity. Shaun Parker & Company Limited is a Company, incorporated and domiciled in Australia. The Company is a Registered Charity with the ACNC and operates a Public Fund for the receipt of Donations.

The functional and presentation currency of Shaun Parker & Company Limited is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

1. Basis of Preparation

The Financial Statements are General Purpose Financial Statements that have been prepared in accordance with the Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.

2. Summary of Significant Accounting Policies

2.1 Income Tax

The Company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

2.2. Revenue and Other Income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Company and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

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

Fundraising

Shaun Parker & Company launched its Public Fund in May 2011 following endorsement as a deductible gift recipient. A gift fund committee charter is in place. The Company conducted fundraising activities and received donations throughout the 2019 year.

Funds raised may be applied to the following activities (general purpose donations) as per the Constitution:

"The advancement of culture and the performing arts in particular through the production, promotion and provision of high quality music, dance performance for the public and dance on film"

The encouragement, support and training of dance performers and artists through the Company

	2020	2019
	\$	\$
Opening Balance	25,645	37,116
Gross Proceeds from Fundraising and Donations	208,809	180,165
Interest Received	-	31
Net Surplus from Fundraising	208,809	180,196
Application of Funds to Activities	(177,828)	(191,667)
Balance to Accumulated Funds	30,981	(11,471)
CLOSING BALANCE	56,626	25,645

Rendering of Services

Revenue in relation to rendering of services is recognised depending on whether the outcome of the services can be estimated reliably. If the outcome can be estimated reliably then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period.

If the outcome cannot be reliably estimated then revenue is recognised to the extent of expenses recognised that are recoverable.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

2. Summary of Significant Accounting Policies (continued)

Subscriptions

Revenue from the provision of membership subscriptions is recognised on a straight line basis over the financial year.

2.3. Goods and Services Tax (GST)

Revenue, expenses and assets are recognised net of the amount of Goods and Services Tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

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

2.4. Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

Where the cost model is used, the asset is carried at its cost less any accumulated depreciation and any impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset, where applicable.

Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the assets useful life to the Company, commencing when the asset is ready for use.

The depreciation rates used for each class of depreciable asset are shown below:

Fixed asset class	Depreciation rate
Furniture, Fixtures and Fittings	20%
Office Equipment	33%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

2.5. Financial Instruments

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the Company becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Impairment of Financial Assets

At the end of the reporting period the Company assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired.

Financial Assets at Amortised Cost

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of the estimated future cash flows discounted at the financial assets original effective interest rate.

Impairment on loans and receivables is reduced through the use of an allowance accounts, all other impairment losses on financial assets at amortised cost are taken directly to the asset.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

2.6. Cash and Cash Equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

2.7. Provisions

Provisions are recognised when the Company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

2.8. Economic Dependence

Shaun Parker and Company Limited is dependent on Create NSW and Australia Council for the Arts for the majority of its revenue used to operate the business. At the date of this report, the Board of Directors has no reason to believe that Create NSW will not continue to support Shaun Parker & Company Ltd. The Australia Council for the Arts' multi-year funding commitment is now only until 31 December 2021.

The Company has adopted all standards which became effective for the first time at 31 December 2020, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Company.

3. Critical Accounting Estimates and Judgments

Those charged with governance make estimates and judgements during the preparation of these Financial Statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the Financial Statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Key Estimates - Fair Value of Financial Instruments

The Company has certain financial assets and liabilities which are measured at fair value. Where fair value has not able to be determined based on quoted price, a valuation model has been used. The inputs to these models are observable, where possible, however these techniques involve significant estimates and therefore fair value of the instruments could be affected by changes in these assumptions and inputs.

Key Estimates - Provisions

As described in the accounting policies, provisions are measured at management's best estimate of the expenditure required to settle the obligation at the end of the reporting period. These estimates are made taking into account a range of possible outcomes and will vary as further information is obtained.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

4. Grants and Other Income

Revenue from Continuing Operations

	2020 \$	2019 \$
Create NSW Grants		
Create NSW "Project"	5,000	57,781
Create NSW - Operational	190,000	190,000
	195,000	247,781
Australia Council for the Arts Grants		
Australia Council for the Arts Annual	309,090	306,030
Australia Council for the Arts Other	-	30,000
	309,090	336,030
Other Grants		
City of Sydney	25,581	25,000
Other Commonwealth	23,117	106,029
	48,698	131,029
Total Revenue	552,788	714,840

Other Income

Event Income	35,478	146,843
Other Income	10,647	2,226
Other Activities	4,431	1,760
Interest	5,972	2,631
Sponsorship in kind	47,667	151,609
Jobkeeper & Cashbooster	157,156	-
Donations	208,809	179,585
Total Other Income	470,159	484,654

5. Cash and Cash Equivalents

Cash at Bank and In Hand	417,309	274,091
Short-Term Deposits	400,000	350,000
Total Cash and Cash Equivalents	817,309	624,091

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

6. Trade and Other Receivables

	2020 \$	2019 \$
CURRENT		
Trade receivables	13,347	14,203
Deposits	200	200
Other receivables	(1)	3
Total current trade and other receivables	13,546	14,406

6.1. Impairment of Receivables

The Company applies the simplified approach to providing for expected credit losses prescribed by AASB 9, which permits the use of the lifetime expected loss provision for all trade receivables. To measure the expected credit losses, trade receivables have been grouped based on shared credit risk characteristics and the days past due. The loss allowance provision as at 31 December 2020 is determined as follows, the expected credit losses incorporate forward looking information.

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the Financial Statements.

7. Other Assets

	2020 \$	2020 \$
CURRENT		
Prepayments	4,425	23,935
Accrued Income	1,514	717
Total Other Current Assets	5,939	24,652

8. Property, Plant and Equipment

PLANT AND EQUIPMENT

Furniture, Fixtures and Fittings

At Cost	5,637	5,637
Accumulated Depreciation	(5,617)	(4,751)
Total Furniture, Fixtures and Fittings	20	886

Office Equipment

At Cost	47,095	41,281
Accumulated Depreciation	(33,101)	(26,042)
Total Office Equipment	13,994	15,239

Total Plant and Equipment

Total Property, Plant and Equipment	14,014	16,125
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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

8. Property, Plant and Equipment

Movements in Carrying Amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Furniture, Fixtures & Fittings \$	Office Equipment \$	Total \$
Year Ended 31 December 2020			
Balance at the Beginning of the Year	887	15,239	16,126
Additions	-	5,814	5,814
Depreciation Expense	(866)	(7,059)	(7,925)
Balance at the End of the Year	20	13,994	14,014

9. Trade and Other Payables

	2020 \$	2019 \$
CURRENT		
Trade Payables	9,343	13,766
GST Payable	7,551	34,350
Accrued Expense	4,500	4,500
Earned Income Received In Advance	13,270	17,243
Grants in Advance	252,030	354,545
Box Office in Advance	455	8,100
Other Payables	666	666
Total Current Trade and Other Payables	287,815	433,170

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

10. Employee Benefits

	2020 \$	2019 \$
CURRENT LIABILITIES		
Employee Benefits Annual Leave	45,370	24,154
Total Current Employee Benefits	45,370	24,154
NON CURRENT LIABILITIES		
Long service leave	20,963	16,275
Total Non Current Employee Benefits	20,963	16,275

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

11. Members' Guarantee

The Company is incorporated under the Corporations Act 2001 (Cth) and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$10 each towards meeting any debts and liabilities of the Company. At 31 December 2020 the number of Members was 6 (2019: 9).

12. Key Management Personnel Remuneration

The totals of remuneration paid to the key management personnel of Shaun Parker & Company Limited during the year are as follows:

	2020 \$	2019 \$
Short-Term Employee Benefits	215,896	215,896
Total Short-Term Employee Benefits	215,896	215,896

13. Contingencies

In the opinion of those charged with governance, the Company did not have any contingencies at 31 December 2020 (31 December 2019: None).

14. Related Parties

Transactions with Related Parties

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated. There were no related party transactions in the year.

15. Events After the End of the Reporting Period

No matters or circumstances have arisen since the end of the financial year which significantly affected or could significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.

DIRECTOR'S DECLARATION

The Directors of the Company declare that:

1. The Financial Statements and Notes, as set out on pages 35 to 45, are in accordance with the Corporations Act 2001 and:
 - a. there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
 - b. the Financial Statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012
2. In the Directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

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

Chairperson: 

Michelle Cutler

Dated this 29th day of APRIL 2021



INDEPENDENT AUDIT REPORT TO THE MEMBERS OF SHAUN PARKER & COMPANY LIMITED

Report on the Audit of the Financial Report

Opinion

We have audited the Financial Report of Shaun Parker & Company Limited, which comprises the Statement of Financial Position as at 31 December 2020, the Statement of Profit or Loss and Other Comprehensive Income, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, and Notes to the Financial Statements, including a Summary of Significant Accounting Policies, and the Responsible Persons' Declaration.

In our opinion the Financial Report of Shaun Parker & Company Limited has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (i) giving a true and fair view of the Registered Entity's financial position as at 31 December 2020 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

We conducted our Audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our Report. We are independent of the Registered Entity in accordance with the Auditor Independence Requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our Audit of the Financial Report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Responsibilities of Responsible Entities for the Financial Report

The responsible entities of the Registered Entity are responsible for the preparation and fair presentation of the Financial Report in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the ACNC Act, and for such internal control as the responsible entities determine is necessary to enable the preparation of the Financial Report that is free from material misstatement, whether due to fraud or error.

In preparing the Financial Report, the responsible entities are responsible for assessing the Registered Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intends to liquidate the Registered Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Registered Entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the Financial Report as a whole is free from material misstatement, whether due to fraud or error, and to issue an Auditor's Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the Financial Report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the Audit. We also:

- Identify and assess the risks of material misstatement of the Financial Report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the Audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Registered Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible entities.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF SHAUN PARKER & COMPANY LIMITED

- Conclude on the appropriateness of the responsible entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our Auditor's Report to the related disclosures in the Financial Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our Auditor's Report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the Audit and significant audit findings, including any significant deficiencies in internal control that we identify during our Audit.



Gary Williams FCA RCA
Partner

Registered Company Auditor 4019 | Location: Bondi Junction

Dated this 29th day of APRIL 2021

PARTNERS & SUPPORTERS

GOVERNMENT PARTNERS



Shaun Parker & Company is supported by the Australian Government through the Australia Council, its arts funding and advisory body and by the NSW Government through Create NSW

GLOBAL PARTNERS

DENISE & MICHAEL KELLEN
FOUNDATION

MAJOR DONORS

PENNY & (the late) RICHARD HUNSTEAD

VENUE PARTNERS



THE COMPANY

BOARD OF DIRECTORS:

Lily Lee (Chair to Dec 2020), Michelle Cutler (Chair from December 2020),
Shaun Parker, Luke Hawthorne, Allison Lee, Wayne McKenna,
Professor Elizabeth More, Rachel Mulholland, Tracy Tucker Knox.

2020 MANAGEMENT & ADMINISTRATION TEAM:

Shaun Parker	Artistic Director & CEO
Beverly Growden	Executive Director
Erminia Cotaru	Finance Officer - Contractor
Dale Hollingsworth, Art + Business	Finance Manager - Contractor
Shiya Lu	Project Producer / Translator
Imogen Boucher	Production Coordinator
Simone Wang	Producer Intern
Erin Choi	Producer Intern
Baoxin 'Pluto' Wang	Producer Intern
Sascha Parbery	Graphic Designer - Contractor

THANKS TO OUR SERVICE PROVIDERS:

Dane Ash	Website
Marcus Price & team, BlackMoon Alchemy	Website Developers
Greg Andresen, Professor Mac	IT
Jane Stabler and team, Evil Twin PR	Media and Public Relations Consultant

AGENT:

Meinrad Huber, ecotopia dance productions, Germany



SEE YOU IN 2021!

SHAUN PARKER & COMPANY

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