

DANCENORTH

AUSTRALIA



Dancenorth acknowledges the Traditional Custodians of the land upon which we make our work, the Wulgurukaba of Gurambilbarra and Yunbenun, and the Bindal of Thul Garrie Waja.

The Wulgurukaba and Bindal people continue to nurture a deep and respectful relationship to land and sea and it is our great privilege and honour to create on their incredible country.

We respectfully acknowledge neighbouring groups of our region – the Gugu Badhun and Nywaigi. We pay our respects to Aboriginal and Torres Strait Islander cultures; and their Elders past and present. We acknowledge the fact that sovereignty was never ceded and that Aboriginal people are Australia’s first dancers.



CONTENTS

<u>ABOUT DANCENORTH</u>	4
BOARD + STAFF	6
HIGHLIGHTS	8
CHAIR REPORT	10
CO-CEO REPORT	12
<u>NEW WORKS + TOURING</u>	15
LIGHTING THE DARK	16
WAYFINDER	18
STILL	22
<u>REGIONAL GRAVITATION</u>	25
THE WHOLE THING	26
ZANE SAUNDERS	27
A.R.T.	28
SECONDMENT WEEK	32
4 WALLS AND A FLOOR	33
<u>COMMUNITY EXPERIENCE</u>	35
DEEPER THAN DANCING	36
CLASSES AND CONNECTIONS	38
INTERNATIONAL DAY OF PEOPLE WITH DISABILITY	40
REGIONAL WORKSHOP TOUR	41
<u>2024 AUDITED FINANCIAL STATEMENTS</u>	43
<u>DONORS</u>	50
<u>PARTNERS</u>	51



PURPOSE

Creating a culture of consciousness through the universal language of dance.

COMPANY

A major champion of the arts in North Queensland, Dancenorth Australia balances a dynamic regional presence with a commitment to creating compelling contemporary dance that tours the world.

Deeply committed to the creation of adventurous, thoughtfully conceived, and highly acclaimed new work; Dancenorth has presented work in more than 55 International Arts Festivals and venues around Australia and the world. As a model for making outstanding art in a regional community, Dancenorth has been recognised for its outstanding work with several accolades including the prestigious 2017 Sidney Myer Performing Arts Group Award, Australian Dance Award (Best Community Dance Award), Greenroom Award (Best Ensemble *If_Was_*), two Helpmann Awards for the MFI Commissioned work *Attractor* (Best Dance Production and Best Choreography in a Ballet, Dance or Physical Theatre Production) and a Greenroom Award for Composition / Sound Design for *Attractor*, and many other nominations.

Dancenorth has become an epicentre of cultural change by empowering, supporting and welcoming many artistic voices to its creative hub including a diverse range of choreographers, guest collaborators, Artists in residence and dancers.

Alongside the professional Ensemble and touring productions sits an equally vital pillar of focus: Community Experience. Dancenorth's dedicated team works with diverse and minority communities across Queensland using dance to support, enhance, inspire and heal - bringing communities together.

Led by Artistic Director Kyle Page (2017 Sidney Myer Creative Fellow), Executive Director Hillary Coyne and Associate Artistic Director Amber Haines, Dancenorth is an integral part of the Australian dance ecology making a significant contribution to the dance sector and building literacy around contemporary dance nationally.

IMPACT

People are more isolated and disconnected than ever before. Dancenorth is an antidote to disconnection, a place of belonging. We are mobilising a community of engaged citizens by creating and sharing dance works and experiences that remind people of the essential qualities of life that arise when we connect with our bodies, hearts and minds, nature, and each other.

CULTURE

We are curious and creative beings who believe that the body is central to all that we do, and we consciously loosen the grip of the mind to honour, cultivate, listen and know more deeply. We thoughtfully disrupt convention and provide a space in which connectivity between people and place nourishes the bodies, hearts and minds of our team, our collaborators and all those we encounter.

We collaborate and work according to our values and principles:

Robust friendship is central to our collective dance. We welcome difference, divergence and diverse points of view in celebration of our shared humanity.

Artistry is in everything we do. The liminal space between each and every human (heart, mind and body) is understood as the source of creativity and collaboration, where systems emerge via multiple perspectives and approaches.

Bravery is how we navigate the world. We embrace the not knowing as much as the knowing, and understand that systems are living, unfolding and evolving with new inputs shaping their course.

Integrity guides our relationships, decisions and approaches. When we listen, we listen deeply and actively. When we speak, we speak clearly. And when we move, we move with our whole being.

Balance is where we find harmony and strength amid change. We are creative beings who are not afraid of disruption, agitation and abrasion, and we choose to move towards openness, love and life.

GOALS

- + Create new dance works that are virtuosic and relevant, made through our artistic process of enmeshing body, nature and community.
- + Share compelling dance works and experiences with our community in Gurambilbarra and Thul Garrie Waja (Townsville) before taking them far and wide to people around Australia and the world.
- + Invest in our national dance ecology by providing a creative hub for many Artists and makers, and be known as an epicentre of dance research and innovation.
- + Walk and work alongside First Nations Artists and makers by building relationships, creating new work and sharing knowledge, skills and space.

FIRST NATIONS ENGAGEMENT

The Wulgurukaba, Bindal, Gugu Badhun and Nywaigi peoples have nurtured a deep and respectful relationship with the land and sea in our region for millennia.

Dancenorth is committed to sustained Aboriginal and Torres Strait Islander engagement. We do this through dedicated and engaged consultation with Elders and community leaders, respectful adherence to cultural protocols and a commitment to deepening our understanding and perspective of the Traditional Custodians of this country.

Guided by our First Nations friends and community in Gurambilbarra (Townsville) and its surrounds, we are working and walking together to generate previously unknown possibilities and ways of understanding and being with each other.

We continue to connect and collaborate in ways that are not always outcome-focused; to breathe life and build community strength into this wonderful place. In so doing, seeds are sown, and opportunities to create and collaborate are identified. There are countless ways that we connect. Through gatherings, conversations, presentations, event hosting, and many cups of tea. In these exchanges we are afforded the time for reciprocity, deep listening, and understanding. We are invited to consider new ways of working together; deconstructing and dismantling familiar processes and approaches that can at times be stultifying and rigid.

BOARD + STAFF

BOARD OF DIRECTORS

Dr Judith McLean
John Drummond Montgomery
Kathryn Deyell
Lindy Hume
Lucy Martinez
Marg Naylor
Roshni Senapati
Courtney Thompson
Jacinta Wight

Chair
Deputy Chair
Director (to June 2024)
Director (from December 2024)
Director (from April 2024)
Director (to April 2024)
Director
Director
Director

STAFF

Kyle Page
Hillary Coyne
Amber Haines
Eloise Grace
Toni Glynn
Liam Kennedy
Felicity Organ-Moore
Sarah Mathiesen
Susannah Smith
Aaron Ashley
Caitlin Halmarick
Jordan Galliot
Letitia Kowski, PVW Partners
William Koiki Mabo
Madaleine Armstrong, Andrea Gillham,
Jordan Galliot, Caitlin Halmarick,
Susannah Smith
Yoshie Kenny
Max Lenoy

Artistic Director, Co-CEO
Executive Director, Co-CEO
Associate Artistic Director
Company Producer
Production Manager (from April 2024)
Production Manager (to April 2024)
Operations Manager
Marketing and Communications Manager
Marketing and Communications Coordinator
Content Designer
Office and Program Coordinator
Community Experience Coordinator
Bookkeeper
First Nations Industry Placement
Teaching Artists

Production Technician
First Nations Cultural Advisor

ENSEMBLE DANCERS

Marlo Benjamin, Sabine Crompton-Ward,
Tiana Lung, Damian Meredith, Tara Jade Samaya,
Felix Sampson, Michael Smith

GUEST DANCERS

Callum Mooney, Darci O’Rourke,
Jag Popham, Latisha Sparks



COLLABORATORS AND ARTISTS

Aaron Ashley, Akira Barney, Alex Eastley, Alex Salvador, Alice Lee Holland, Andrea Gillham, Andrew Treloar, Anna Whitaker, Anne-Frances Watson, Ashley McLellan, Ashley Saltner Jnr, Aurelia Gallardo, Australian Festival of Chamber Music, Baylee Griffin, Big Eye Theatre, Byron J. Scullin, Chloe Greaves, Chloe Ogilvie, Chris Dyke, Claudia Gillham, Comfort Royale, CONJAH (Jahra Wasasala and Ooshcon Masseurs), Damian Meredith (NIMBUS), Daniel Loble, Dierdre Ryan, Emilie Fortin, Felix Sampson, Gavin Rosetti, Glen Thomas, Glory Tuohy-Daniell, Guillermo Lozano-Lèo, GUTS Dance, Gynasia Baira, Helen Herbertson, Hiatus Kaiyote, Hiromi Tango, Isabella Stone, Isadoré, Isak Goldschneider, Ivor Preston, Jackie Shepard, Jacqui Hunt, Jan Toy, Jeanette Hutchinson, Jenn Ma, Jessica Moss, John Baira Jnr, John Grey, Joshua Cutler, Judy Taylor, Julie Houle, Kate Osborne, Kayden Barney-Burke, Keely Pronk, Kofi Isaacs, Late November, Leanne Fernandes, Les Tanna, Liminal Spaces (Elvio Brianese and Peta Heffernan), Linda Guyers, Marion Reid, Melissa Pipe, Michelle Heaven, Naomi Jean, Nicholas Roux, Niklas Pajanti, Pamela Hancock, Peggy Robertson, Pip Loth, Pippa Samaya, Preston Barney, Queensland Theatre, Quinton Barney, Rike Wolf, Riley Toby-O’Leary, Rita Pryce, Rob Stanier, Robert Larsen, Sidney Saltner, Stephanie Diamantakiou, Stephen Hawker, Stephen Sailor, Suzy Brooks, Taliah Barney-Burke, Thomas Roach, ToniLee Luck, Umbrella Studio Contemporary Arts, William Koiki Mabo, Wulgurukaba Walkabouts, Yoshie Kenny, Yugan Baira, Zane Saunders.

SECONDMENT DANCERS

Aleeya McFadyen-Rew, Anna McCulla, Asher Bowen-Saunders, Bianca Perrone, Caterina Moreno, Cleopatra Pryce, Courtney Seigert, Danni Cook, Darcie Eckersley, Floriane Sevault, Frances Orlina, Franky Drousioti, Grace Lewis, Hayley Corderoy, Hugo Poulet, Jack Birdseye, Jahna Lugnan, Karlia Cook, Kate Clerkin, Kate Merrick, Kerrod Box, Kristen Cafari, Mia Beame, Niamh O’Sullivan, Nicole Jakob, Rory Warne, Sam Osborn, Siobhan Lynch, Toby McKnight, Zee Zunner.

THANK YOU

Dancenorth extends our warmest thanks to our wide community of members, audience, volunteers, participants, secondments, partners, donors, supporters and friends.

TOURING NATIONAL



- | | |
|--------------------------------------|--|
| 1. Bindal Country (Townsville) | 14. Karratha |
| 2. Boodja (Albany) | 15. Kurna (Adelaide) |
| 3. Borloo (Perth) | 16. Kulin Nation (Clayton, Melbourne) |
| 4. Bungambrawatha (Albury) | 17. Meanjin (Brisbane) |
| 5. Darkinjung (Wyong) | 18. Monterrey, Nuevo León, Mexico |
| 6. Dja Dja Wurrung Country (Bendigo) | 19. Mparntwe (Alice Springs) |
| 7. Djilang (Geelong) | 20. Mulubinbu (Newcastle) |
| 8. Dharawal Country (Sydney) | 21. nipaluna (Hobart) |
| 9. Garramilla (Darwin) | 22. Wiradyuri (Bathurst) |
| 10. Gimuy (Cairns) | 23. Yugambeh (Gold Coast) |
| 11. Goomburrup (Bunbury) | 24. Yuibera/ Yuwibara Country (Mackay) |
| 12. Gurambilbarra (Townsville) | |
| 13. Jambinu (Geraldton) | |

TOURING INTERNATIONAL:
MEXICO



143

Open Classes

1,834

Open Class Attendees

193

Workshops

4,198

Workshop Participants

747

Attendance at free
showings, sharings, salons
and conversations

29

Volunteers

30

Secondments



1,291

Local Audience

02

New Works

9,760

National Audience

116

Artists and Arts
workers, including
the Dancenorth team

1,650

International Audience

12,701

Total Audience

HIGHLIGHTS

CHAIR REPORT

For Dancenorth, 2024 was a momentous year: weaving and dancing across the entirety of Australia and as far as Mexico, the company met audiences and communities in a variety of ways.

Before the *Wayfinder* performances in each city and town, audiences were invited to assist in weaving the mise en scène. Brilliantly conceived by designer Hiromi Tango, the set appears as a giant macramé entanglement, which the dancers move in, out, between, under, through: suggestive of our human interconnectivity with each other and the planet.

Wayfinder is an immersive performance about community and climate change, charting a course of hope in this burning world.

What is remarkable is audiences’ communal responses from the north of Western Australia, to our southern states, and across to Mexico – the pearls shone brightly, joining the most disparate of communities together in a belief that together we can find a way forward – all of this with not a word spoken.

In a world where the spoken word’s credibility is increasingly under threat, it is comforting to have other languages – dance, music, gesture – where truth can be experienced.

Thanks to Dancenorth’s Executive team, dancers, and the administration team for making this dream a reality. Thanks also to Playing Australia and our partners Arts Queensland and Creative Australia.

None of this would have been possible without the support of the Tim Fairfax Family Foundation, the Ian Potter Foundation, Townsville City Council and all of our other wonderful sponsors whose contributions can be found in the sponsor recognition page. Australia is fortunate to have humans that love and believe in the power of arts and culture.

A special shout out to the Tim Fairfax Family Foundation whose unwavering support this year was cemented as a nine-year ongoing commitment to Dancenorth. We thank the family, Tim and Gina and admirable staff led by the wonderful CEO, Neal Harvey. This support is incalculable, with benefits unfolding as we plan and strategise for the future.

I wanted to take the rest of the space in my Annual Report to reflect on the importance of Boards that are active, involved, and committed to furthering the work of Australian arts companies.

Boards of small to medium arts companies in Australia are composed of dedicated volunteers who generously contribute their time and financial resources, governance, professional skills, energy, perspective, strategic advice and sheer hard work, across a range of disciplines.

I’ve asked Dancenorth Board members for a line or two to explain why they engage.

Here’s what they said:

“Most would have resiled in defeat and few theatrical enterprises could even conceptualise and realise so brilliantly and theatrically Chris Dyke’s story and work *Lighting the Dark* – but Kyle, Amber, Chris and our amazing dancers at Dancenorth intuitively found the way to bring an important story to life in the most satisfyingly theatrical way. That is why I am committed to Dancenorth.”

- JOHN DRUMMOND MONTGOMERY

“Being on the Board of Dancenorth is, for me, a statement of shared values. It’s my personal commitment to a visionary enterprise creating brilliant art in radically unconventional ways in a landscape far away from the metropolitan mainstream. Dancenorth is an outlier, it swims outside the flags - an internationally recognised dance company deeply embedded in its local community, reflecting on the existential themes of our time and the natural world through the shared experience of embodied movement. I’m here because Dancenorth is devoted to exploring these big ideas fearlessly, to bringing people together in large and small ways, each an unashamed celebration of human connection.”

- LINDY HUME

“Enhanced connections to our community – local, regional, and national. Insights into the creative process and how best to support non-profit arts organisations in articulating and implementing their creative agenda. And last but certainly not least: the embarrassingly disproportionate satisfaction of playing a tiny role in showcasing the world-class talents and vision of Dancenorth.”

- LUCY MARTINEZ

“Dancenorth provides me with the satisfaction and pride I get from donating my time to an important community organisation.”

- SARAH O’BRIEN

“I have hovered around the edges of contemporary dance as a viewer, supporter and as a parent of a dancer. Volunteering my time on the Board is an opportunity to



Dr Judith McLean
Chair

tangibly contribute to a dance company, to facilitate and hold space along with other Board members to support the creation of bold work about big ideas that matter. Being on the Board has deepened my understanding of the time, energy, thought and the complexities of staging the dance works that I once viewed in their final version on stage.”

- ROSHNI SENAPATI

“I believe it’s an act of hope and a belief that the arts contribute to building a more civil and equal society. What kind of hope? Hope that through artistic expression, communities can foster understanding, inclusion, and positive transformation. Hope that the arts will continue to play a critical role in enriching cultural identity, inspiring future generations, and providing a platform for diverse voices.”

- COURTNEY THOMPSON

“Dancenorth has shown me that there is another way to live. Through art making and community building, I have seen the intricately woven threads that exist between body, community and the natural world. I feel that I move with more gentleness, presence and kindness. Being part of Dancenorth feels like a humble way to share this goodness with others.”

- JACINTA WIGHT

Thanks to an inspiring group of people who give so much and motivate us all to be more than we thought we ever could be.

CO-CEO REPORT

In 2024 we had the privilege of stepping boldly out into the world again - a privilege of mobility we don't take for granted. We toured more extensively than any year in our 39-year history.

We saw more of this remarkable country than many people will see in a lifetime. We danced in and were danced by every corner of the continent, from Karratha to Kinjarling (Albany), Gimuy (Cairns) to nipaluna (Hobart) and Mparntwe (Alice Springs) in the middle. We have now presented work in every major Australian International Arts Festival – Brisbane Festival, Sydney Festival, RISING, Ten Days on the Island, Adelaide Festival, Perth Festival and Darwin Festival, and we have taught classes and workshops to thousands of participants in every state and from all walks of life. Then we rounded out the year with a tour to Mexico...

Despite the many hurdles synonymous with international touring (including the set arriving 45 minutes before the first performance), performing *Wayfinder* at Festival Internacional Santa Lucia in Monterrey, Mexico was nothing short of spectacular. The dancers performed with electrifying energy to a rapturous and passionate audience and the production team's unyielding energy and relentless effort to ensure the show went on was an inspiration. The camaraderie and positivity of the whole team never faltered, marking a triumphant and emotional end to the 2024 tour and exemplifying the collegiality, resilience, and dedication of the whole Dancenorth team - something we are immensely proud of.

In what was truly a watershed moment in Australia's philanthropic landscape, we have recently been recognised by the Tim Fairfax Family Foundation (TFFF) as one of Queensland's significant cultural organisations in the form of a nine-year commitment. The magnitude of this support cannot be overstated – it highlights what is possible when we move at the speed of trust, foster deep relationships, and embrace shared values, ethics, and approaches.

May this bold approach serve as a beacon for other philanthropic organisations to emulate.

In a national artistic landscape that is increasingly stretched and starved it is no longer acceptable for funding to hinge on the unrealistic expectation of achieving independent "sustainability" within limited timeframes. How can this expectation hold in a landscape of decreasing government funding, growing global uncertainty, and ongoing disruption? True sustainability lies in cultivating long-term relationships, deepening mutual understanding, and trusting that when support is steadfast, extraordinary outcomes can be achieved. When Artists and companies are empowered to focus on their work, we deliver.



Hillary Coyne and Kyle Page
Co-CEOs

This requires immense trust and vision – qualities the TFFF exemplifies. Their vision for the future is profoundly inspiring and impossible to ignore. With a bold new commission mid-2024, we broke new ground. We commissioned dear friend and choreographer Chris Dyke to create a full-length work on the Ensemble. *Lighting the Dark* was a runaway success in both Gurambilbarra (Townsville) and its World Premiere in Brisbane Festival. This is the first time ever in Australia, and quite possibly the world, that an artist with an intellectual disability has been commissioned to create a contemporary dance performance for a mainstream company. May it be the first of many to come...

2024 – another year of rich engagement, new frontiers, enormous energy expenditure and always learning – only made possible through the extraordinary and dedicated effort of the humans with whom we collide along the way.

As a final reflection we would like to raise up the wisdom and guidance of friend and Indigenous storyteller Cheeky Chandler. When presenting *Wayfinder* in Mparntwe (Alice Springs) we approached Cheeky to record an Acknowledgement of Country. In the haste of a swift bump-in, the process felt rushed and automated – and Cheeky called this out. We paused, and we listened.

Cheeky spoke of his deep connection to Country and that this is not a 'tick-a-box' for him, we listened with open hearts and reflected that this was a shared sentiment: we are definitely not here to tick any boxes. Together, we arrived at a new approach. Rather than a pre-record, Cheeky would offer a live Acknowledgment on-stage before the show. As Cheeky stepped on stage he spoke from the heart, he spoke from 65,000 years of living culture pulsing through his cells. He spoke beyond an acknowledgment, for, as he put it, to acknowledge is simply to admit the existence of. He went deeper, speaking of an unshakable love of Country, of Culture, of Elders.

As we closed out 2024, we carried forward this lesson: to move not just with intention, but with deep love and respect – for the people, places, and cultures that shape our way.

With love,
Hillary & Kyle



NEW WORKS + TOURING

LIGHTING THE DARK



“WHAT HAS STAYED WITH ME IS THE IMPORTANCE OF CONNECTION AND THE POWER OF CONNECTION - IT WAS BEAUTIFUL, EMOTIONAL, EXCITING, BUT OVERALL I FELT HOPEFUL FOR THE FUTURE IF WE STICK TOGETHER AS A COMMUNITY.”

- Audience Member, *Lighting the Dark*

Lighting the Dark is a bold new work by Chris Dyke, a Kaurna (Adelaide) based dancer and choreographer with Down syndrome.

2024 saw the next incredible step in the now 10-year relationship between Chris Dyke and Dancenorth, in the commission of Chris’ first full length work, *Lighting the Dark* – supported by Arts Queensland Special Projects Fund, with commissioning support from Brisbane Festival, and development support from The Ian Potter Foundation. The work is a first of its kind.

In the development of *Lighting the Dark*, the whole Dancenorth team grew to deeply appreciate and understand new ways of working that can be commanded of us when supporting a work led by an Artist with disability.

Chris, the embodiment of love itself, emanates compassion, transcending limitations and inviting us all into his radiant embrace. Yet, amidst his rich internal landscape of dreams and boundless imagination, the world often fails to see beyond the cover of the book – a book that if we dared to open, would reveal a radical inspiration, creative brilliance, hope and love.

With the mesmerising Dancenorth Ensemble by his side, Chris leads the way, transforming the stage into a portal where love and light illuminate the darkness. A masterpiece of collaboration and community, *Lighting the Dark* reminds us of the complexity of life’s challenges.

Inspired by the iconic figures of Banksy, David Bowie and Freddie Mercury, Chris finds kinship in their revolutionary spirit, each serving as a reflection of his own vision.

Lighting the Dark is a profound celebration of the human experience, a transcendent journey that traverses individual and universal truths in a dance to the very centre of what it means to be human.

Townsville Civic Theatre
14 Jun – 15 Jun
Townsville Civic Theatre, Gurambilbarra (Townsville)
Number of Performances 2
Number of Attendees 496

Brisbane Festival
12 Sep – 14 Sep
Thomas Dixon Centre, Meanjin (West End)
Number of Performances 4
Number of Attendees 671

CREDITS

Direction Chris Dyke
Concept and Choreography
Chris Dyke, Amber Haines, Kyle Page
Composition/Sound Design Anna Whitaker
with Additional Lyrics and Composition by Felix Sampson
Design Andrew Treloar
Lighting Design Chloe Ogilvie
Performers/Choreographers
Chris Dyke, Sabine Crompton-Ward, Amber Haines, Tiana Lung, Damian Meredith, Darci O’Rourke, Felix Sampson, Michael Smith
Special Thanks
Tara Jade Samaya, Jacqui Hunt, Jock Henry Walker
Stage Manager
Pip Loth
Production Technician
Yoshie Kenny

Lighting the Dark was commissioned by Brisbane Festival, and is supported by the Queensland Government through Arts Queensland, and The Ian Potter Foundation.

Dancenorth Australia is assisted by both the Australian Government through Creative Australia, its principal arts investment and advisory body, and the Queensland Government through Arts Queensland. Dancenorth is also supported by Townsville City Council.

WAYFINDER

In 2024, Dancenorth toured *Wayfinder* to 19 locations across metropolitan, regional and remote Australia with 32 deeply connected performances and 59 aligned masterclasses/workshops for more than 9,000 audience members and 2,500 participants.

After closing the Australian tour in Djilang (Geelong), we continued on to perform in Monterrey, Mexico, at the Festival Internacional Santa Lucia, to present two very special performances to an audience of over 1,600 people.

The scale of this work and this tour is unprecedented for both Dancenorth, and for the Australian contemporary dance landscape. With the support of Playing Australia funding, *Wayfinder* spanned the farthest corners of regional Australia, and major metropolitan festivals.

Physical exuberance, sonic resonance, and collective exhilaration explode onto stage in a kaleidoscopic fusion of dance, music, and visual art.

Directed by Amber Haines and Kyle Page, Dancenorth Australia joined forces with three-time Grammy-nominated Australian band Hiatus Kaiyote and sound artist Byron J. Scullin to create a soaring composition evoking pleasure and possibility. An undulating sound sculpture condenses and expands this scintillating score, immersing audiences in a new sonic dimension. Japanese-Australian visual artist Hiromi Tango offers her joyful, heart-expanding artwork to both the stage design and costumes for this sublime performance, featuring lighting design by Niklas Pajanti. Speaking to our sensorial nature, *Wayfinder* reminds us of a state of being that transcends the words that have come to define us. Navigating bigger and more ancient reference points, *Wayfinder* recognises connection as the central axis of the universe. By the stars, the waves, and the sun, we find our way.

NATIONAL TOUR

Number of Performances 32	
Number of Attendees 9,089	
Pavilion Performing Arts Centre, Dharawal Country (Greater Sydney)	18 - 19 Jan
Queens Park Theatre, Jambinu (Geraldton)	27 Jan
Red Earth Arts Precinct, Karratha	2 Feb
Albany Entertainment Centre, Boodja (Albany)	7 Feb
Bunbury Regional Entertainment Centre, Goomburrup (Bunbury)	10 Feb
Heath Ledger Theatre, Borloo (Perth)	29 Feb - 3 Mar
Albury Entertainment Centre, Bungambrawatha (Albury)	16 Feb
Theatre Royal, nipaluna (Hobart)	22 - 24 Feb
Ulumbarra Theatre, Dja Dja Wurrung Country (Bendigo)	8 - 9 Mar
Space Theatre, Kurna (Adelaide)	15 Mar
HOTA, Home of the Arts, Yugambeh (Gold Coast)	26 Jul
Araluen Arts Centre, Mparntwe (Alice Springs)	3 Aug
Darwin Entertainment Centre, Garramilla (Darwin)	9 - 10 Aug
Cairns Performing Arts Centre, Gimuy (Cairns)	30 - 31 Aug
Newcastle Civic Theatre, Mulubinbu (Newcastle)	27 Sep
Bathurst Memorial Entertainment Centre, Wiradyuri Country (Bathurst)	5 Oct
The Art House Wyong, Darkinjung (Wyong)	11 Oct
Monash Performing Arts Centres, Alexander Theatre, Kulin Nation, (Clayton, Greater Melbourne)	18 - 19 Oct
The Story House, Djilang (Geelong) as part of Melbourne Fringe	25 - 26 Oct

INTERNATIONAL TOUR

Number of Performances 2	
Number of Attendees 1,650	
Festival Internacional Santa Lucia	
Great Hall of the City Theatre, Monterrey, Nuevo León, Mexico	30 – 31 Oct

“IMPOSSIBLE TO RESIST”

“*WAYFINDER* OFFERS A UNIQUELY KINAESTHETIC EXPERIENCE. YOU CAN FEEL THE PERFORMANCE IN YOUR OWN BODY”

★★★★★

- Andrew Fuhrmann (reviewer)
The Age



The national tour gave rise to us re-thinking the business-as-usual touring model, allowing time for the Ensemble to connect with each community and location in scheduled and less-formal ways. Dancers led myriad dance and movement workshops, along with Knitting Sitings, and met with local pre-professional dancers in secondment contexts.



“I just wanted to reach out and say a huge thank you, not only for providing the Dancenorth workshop but also for my invitation to participate. The level of choreographic dialogue and movement experience we got from the workshop was outstanding and definitely the level I hope that will continue for us here in Geelong. It feels like the start of a professional level local movement / dance industry finally being born in Gtown. Yay! Bring on more of this! I’m sure this is only possible as there’s been a lot of hard work going on in the background, sharing of connections, and in-kind time offered from the whole team - thank you! It’s really wonderful. Given it’s been a while since I’ve moved like that I thought I’d be really sore today, but I feel great - like I’ve shifted a lot of stale energy out my body – testament to the magic of Dancenorth and principles behind their work I’m sure!”

- HELEN DUNCAN,
WORKSHOP PARTICIPANT, DJILANG (GEELONG)

“Working with Dancenorth on the 2024 tour of *Wayfinder* across WA regional and metro venues was an absolute dream. Their model of creating intentional and genuine connections in each community they visited, alongside high-calibre and highly engaging contemporary work was exceptional. The feedback we received from all parties was consistently glowing, from venue managers to local dance studio teachers to audiences – all are asking “when can Dancenorth come back?” This was particularly notable from the venue manager who, prior to Dancenorth’s visit, said “contemporary dance is a hard sell here”: that particular show exceeded anticipated ticket sales and received a standing ovation at the end of the performance. What a joy to work with a company who put human connection at the centre of everything they do. Can’t wait to work with them again.”

- DEBORAH ROBERTSON,
SENIOR PROGRAM MANAGER, PERTH FESTIVAL

Number of community engagements 60
Number of participants 1,652

CREDITS
Concept, Direction and Choreography
Amber Haines and Kyle Page
Lighting Design Niklas Pajanti
Composition Hiatus Kaiyote
Sound Art and Design Byron J. Scullin
Sound Sculpture Design, Construction, and Implementation
Robert Larsen and Nicholas Roux
Visual Design Hiromi Tango
Design Associate Chloe Greaves
Design Assistant Jeanette Hutchinson
Polyrhythm Consultant Naomi Jean
Performers/Choreographers Marlo Benjamin, Sabine Crompton-Ward, Tiana Lung, Damian Meredith, Callum Mooney, Darci O’Rourke, Jag Popham, Tara Jade Samaya, Felix Sampson, Michael Smith, Latisha Sparks
Company Stage Manager Pip Loth
Production Technician (Sound, Technical Operation)
Yoshie Kenny
Production Technician (Lighting)
Suzy Brooks, Stephen Hawker, Thomas Roach

Wayfinder was commissioned by Brisbane Festival and North Australian Festival of Arts (NAFA). This project was made possible by Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative. Dancenorth Australia is assisted by both the Australian Government through Creative Australia, its principal arts investment and advisory body, and the Queensland Government through Arts Queensland. Dancenorth Australia is supported by Townsville City Council, and gratefully acknowledges the Wayfinder Giving Circle, which supported the making of this work.

The *Wayfinder* National Tour 2024 was supported by the Playing Australia Fund, Arts Queensland’s Multi-Year Touring Support Fund, and the Knights Family Jabula Foundation. The Western Australian touring of *Wayfinder* was supported by the Minderoo Foundation through Perth Festival.



STILL

“I FELT A PART OF THE LANDSCAPE. THERE WAS SOMETHING
TIMELESS ABOUT IT ALL. I FELT CONNECTED TO THAT PLACE
IN THAT POINT IN TIME.”

- *STILL* audience member, 2024

2024 saw the return of *STILL*, co-presented with
PUNQ Festival (Umbrella Studio Contemporary Arts) and
the Australian Festival of Chamber Music – a tripartite
presentation to connect our audiences with the dawn of
a new day and the rising sun over Yunbenun (Magnetic
Island) and Guliman (Cape Cleveland).

Expand into stillness.
Sense our interrelationship with the earth.
Be here, together, for this fleeting,
magnificent moment.
Merge with the morning as the rising sun paints the ocean
in warm hues, the sky a subtle tapestry. A breathtaking
canvas for this daily symphony of beauty, awe, and wonder.

Experience an immersive sonic journey with *STILL*, a
new work conceived by Dancenorth’s Artistic Director Kyle
Page. Housed within a stunning architecturally designed
space by Liminal Spaces, we collectively witness the dawn
of a new day while being cradled by the sounds of Canadian
Composer Jessica Moss (Thee Silver Mt. Zion,
Black Ox Orkestar).

Australian Festival of Chamber Music and PUNQ Festival
(Umbrella Studio Contemporary Arts)
26 Jul – 11 Sep
Wariganda (Pallarenda foreshore)
Number of Events 13
Number of Attendees 254

CREDITS
Concept Kyle Page
Composition/ Musician Jessica Moss
with additional arrangements of ‘Particles’ and ‘Glaciers I
pt. II’ by Isak Goldschneider, performed by Emilie Fortin,
trumpet; Melissa Pipe, bass clarinet; Alex Eastley, bassoon;
Julie Houle, tuba; and Stephanie Diamantakiou, bass.
Sound Art and Design Byron J. Scullin
Set Design Liminal Spaces
(Elvia Brianese and Peta Heffernan)
Engineering Services COVA Thinking
2024 Season Production Manager Kofi Isaacs

This project was made possible by Restart Investment to
Sustain and Expand (RISE) Fund – an Australian Government
Initiative, as well as the Canada Council for the Arts.

Dancenorth Australia is assisted by both the Australian
Government through Creative Australia, its principal
arts investment and advisory body, and the Queensland
Government through Arts Queensland. Dancenorth Australia
is supported by Townsville City Council.

SUPPORTED BY





Together with The Ian Potter Foundation and Arts Queensland's Strategic Partnerships Fund, Dancenorth launched a new three-year partnership in 2024 – Regional Gravitation – providing a suite of creative programs for myriad voices, including First Nations Artists, and Artists with a lived experience of disability.

Dancenorth takes seriously our role in providing opportunities and spaces for independent Artists to develop their professional practice and to create an environment for collaboration, dialogue and creative exchange.

We welcome and host choreographers, guest collaborators, Artists in residence, dance Artists and secondments to spend time with our company and in our spaces. They come to us from around Queensland, Australia and overseas, and we continue to find ways to expand our programs so we can do more. Australia's dance ecology will only thrive when the Artists and Makers at its heart can make a living from their work and build long careers over their lifetimes.

In 2024, Regional Gravitation saw the paid engagement of First Nations dance Artists Jackie Sheppard, Glory Tuohy-Daniell and CONJAH (Jahra Wasasala and Ooshcon Masseurs), along with Helen Herbertson (with John Salisbury) in A.R.T. residencies. Michelle Heaven commenced the first of her three-year engagement with The Whole Thing, and we celebrated the eighth residency of Zane Saunders (supported by QPAC and RASN).

Through Regional Gravitation, we also welcomed the long-form residency of the Wulgurukaba Walkabouts, who spent time in the studio with Sidney Saltner (Bangarra Dance Theatre) in professional development.

“The Regional Gravitation Program is creative serendipity in motion. As an Ensemble dancer based in Gurambilbarra, having artistic makers of the likes of Michelle Heaven, CONJAH and Zane Saunders visit Dancenorth and spend time in the building is something truly precious and invigorating.

I find the regional nature of Townsville, and the non-outcome-based intention of the program provides conditions for us to connect naturally and openly with Artists who visit Dancenorth. Being welcomed into the worlds of such diverse practices within my own working environment leaves me absolutely beaming with a sense of renewed energy and inspiration every time.”

- SABINE CROMPTON-WARD,
DANCENORTH ENSEMBLE

REGIONAL GRAVITATION



THE WHOLE THING

MICHELLE HEAVEN

Michelle is a choreographer, performer, movement consultant/ collaborator and Play Therapist. Michelle has worked nationally and internationally with Chunky Move, Lucy Guerin Inc, BalletLab, Helen Herbertson, Ben Cobham, Sue Healey, Walter Dunderville, Leigh Warren, Tamara Saulwick, Michael Kantor, Sandra Parker, Nicci Wilks, Susie Dee, Polyglot Theatre, Black Hole Theatre, Chamber Made Opera, Victorian Opera, and her independent work has been presented at Melbourne Festival, Beijing Dance Festival, Dance Massive and Castlemaine State Festival.

Michelle worked with the Dancenorth Ensemble for three weeks in 2024, in seed development for a new work.

“Dancenorth is a courageous, supportive, and attuned company of individuals. Their generosity, enthusiasm and dedication create a warm welcome, and their eclectic skills and knowledge are inspiring. Embarking on this residency, the dancers and I are fortunate to already have an accumulated language and understanding following the 2023 No Show experience. Throughout this process I have enjoyed deepening this work relationship, further uncovering their impressive individual skills, and drawing upon the unique group dynamic.

Working with Dancenorth is an inspiring experience which forms an enormously valuable part of my evolving artistic career. I am grateful and honoured to have had this experience and deeply value the exchange, porosity, and ongoing collaboration, as this approach is essential to my way of working and being.”

- MICHELLE HEAVEN



ZANE SAUNDERS

Zane is an Aboriginal descendant of Butchulla, Gunggari and Jarrowia peoples of Southern Queensland. His work is influenced by cultural references, using sound, media and contemporary concepts.

Zane, now based in Kuranda North Queensland, is a cross-art form, Interdependent Artist who crafts one-off performances embedded in story and location. He describes his performances or dance style as ‘Artistic Movement’; a deep theatrical play in particular space and time. His work communicates a ritualistic incorporeal language, drawing from his esoteric cultural roots and entwined in religious and worldly influences.

Zane’s motivation is to reconnect with ancestral spirituality. He does this by prompting himself and asking audiences to engage, reimagine, and utilise their cultural origins to find solidarity within, and solace of mind and heart.

Importantly, his work is placed in many diverse settings and contexts, transforming formal spaces into invigorating spaces, employing all manner of mediums and media in

realising visually stunning and critically challenging work.

In 2024, Dancenorth welcomed back Zane for his eighth residency, a five-week engagement supported also by Regional Arts Services Network North Queensland (RASN-Q) and the Queensland Performing Arts Centre (QPAC).

“It is a privilege and honour to allow me to further develop my work and practice and contribute further to the ongoing conversations and development of Indigenous interests in this country. Dancenorth and particularly their staff and all personnel and their contacts in the community have always made me feel welcome and allowed me to create not only stunning works but relationships that I now take with me beyond each residential outcome.”

- ZANE SAUNDERS

Artist Residency in the Tropics (A.R.T.) offers independent dance practitioners the opportunity to live and work in the spectacular environs of Tropical North Queensland – a landscape thoroughly conducive to creativity.

A.R.T. residents are afforded time and space away from the familiarity of their usual surroundings, enabling not just space for reflection, research and development, but entirely new experiences from which to draw creative inspiration.

In 2024 we celebrated the introduction of five new Artists to the program: Glory Tuohy-Daniell, Helen Herbertson, CONJAH (Jahra Wasasala and Ooshcon Masseurs), and Jackie Sheppard.

HELEN HERBERTSON

Choreographer, performer, director, educator, curator, mentor; Helen has been fascinated by dance and the performance form for decades.

Helen began crafting work in the freelance environment of the '80s with Tasdance, Dancenorth, Australian Dance Theatre, One Extra Company, 2Dance Plus, Jolt, and Outlet Dance. She has been influential in the evolution of seminal organisations, shaping the development of dance and performing arts in Australia.

“The experience was an overwhelmingly positive and productive one. We came away with a renewed sense of connection to Dancenorth and a deeper understanding of the culture of the company. It was very pleasing to reignite the relationship having spent time there as young choreographers and especially having seen *Wayfinder* at Adelaide Festival (thanks to Dancenorth) before we arrived. Dancenorth’s culture was a pleasure to be around, the dedicated day-to-day commitment that pervades and the inclusive and supportive atmosphere. The environment was generous and open; a professional, focused working environment where individuality is clearly respected, valued and acknowledged. Everyone could be their distinctive selves, all sharing in the generation of ‘the work’ and in the ongoing positive culture of the workplace.”

- HELEN HERBERTSON (PICTURED)

GLORY TUOHY-DANIELL

Glory is a dancer, storyteller, and descendant of Indjalandji-Dhidhanu and Alyewarre Aboriginal people, in the North West Queensland and Northern Territory.

Glory graduated from NAISDA Dance College then joined Bangarra Dance Theatre in 2016. In 2023, Glory made her choreographic debut with *Keeping Grounded* for Bangarra’s production Dance Clan, and has also been on tour with Karul Projects and Performing Lines.

“I think I did a lot of growing over the last two weeks within the A.R.T. residency. I’m into my second-year journey of being a freelance artist and this residency has opened my eyes to possibilities. Being my first residency by myself it definitely was hard, but at the same time I knew that it would be and I knew I needed to do this.

The last two weeks have felt like they kinda weren’t real cause of all the emotions I felt in this development. All the mob at Dancenorth are amazing, I mean I knew from a lot of others that you were a great company but to feel it and get to meet everyone was really great.”

- GLORY TUOHY-DANIELL





A.R.T.

CONJAH

Jahra Wasasala and Ooshcon Masseurs, under the collaborative world-bending entity of CONJAH, are Fijian-Pākehā and Samoan-Pākehā artists, world-builders, dancers and facilitators, raised on and informed by the whenua/ lands of Aotearoa (NZ), and now based in Naarm (Melbourne). Together, CONJAH draws from the future-mythos of their collective genealogies of transformation, presenting collaboration-led works that are immersive, story-driven, other-worldly and emotionally rigorous. Through facilitation, CONJAH is focused on holding restorative, warm and galvanising sharing spaces. If a creative practice is a map, then CONJAH is located at the collision of multiple visions.

“Dou Bula Vinaka, Talofa Lava and Kia Ora from Jahra Wasasala and Ooshcon Masseurs (CONJAH).

The A.R.T. residency, provided by Dancenorth, offered us the space and time to further dig into how we translate our values through how we hold each other inside and outside the dance. This residency allowed for a softness around how we hold ‘time’ in dance-making process, it had flexibility for our rhythms and ways of working, and opportunity for the beginnings of connection to people and place, which are all integral parts of how we make and work together. We felt supported and encouraged during our time at A.R.T. We look forward to forging more connections and seeing how we can be of service and support to different spaces and communities.”

- JAHRA WASASALA AND OOSHCON MASSEURS (CONJAH)
(PICTURED)

JACKIE SHEPPARD

Jackie is a mixed-medium performing artist and descendant of the Tagalaka/Dagalag people of Far North Queensland. Their creative forms are grounded in dance, movement, and embodiment.

Jackie has experience as a creative provocateur, dramaturg, cultural & creative consultant, lecturer and social impact facilitator through storytelling. Through their creations, Jackie attempts to identify and interrogate Ancestral, Intergenerational, and embodied story that is relevant to their lived experience as an Indigenous person.

“Few spaces exist where practicing performers can delve into the nuances of their craft with curiosity, space, time, and cultural safety. I feel that this residency, along with the landscape of Gurambilbarra (Townsville), unlocked my practice in ways that were unexpected and eye-opening, helping me meditate on new potential trajectories, methodologies and approaches to dance, embodiment, and ritual.”

- JACKIE SHEPPARD



SECONDMENT WEEK

Our Annual Secondment Program invites young dance Artists from Australia and Aotearoa (NZ) to participate in a five-day full-time program working on class and skills training with members of the Dancenorth Ensemble. In addition the Company offers a series of ongoing guest secondment positions throughout the year.

Dancenorth is committed to offering all Secondment Program opportunities free of charge to reduce the barriers to professional development opportunities. We believe this is a vital investment in the next generation of dance Artists.

Dancenorth was thrilled to welcome 30 enthusiastic emerging dance Artists to participate in the 2024 Secondment Program.

In 2024, the five-day Secondment Program explored various movement methodologies within elongated morning classes, creative workshops and task processes, environmental responsive sessions within the stunning Gurambilbarra (Townsville) landscape, and interrogation of Dancenorth repertoire.

“The Dancenorth Secondment Program brought together a collective of curious hearts and presented us all with the opportunity to surrender into a week of play, introspection and connection. The facilitators each offered a unique wealth and generosity of knowledge, which was deeply engaging and immensely beneficial to my continued growth as an artist and human.”

- SECONDMENT WEEK DANCER

4 WALLS AND A FLOOR

This program provides an opportunity to offer free space to independent Artists, movers and Makers, providing a place for reflection, research, development and creative inspiration.

4 Walls and a Floor is a discretionary program available to Australian movement-based Artists all year-round, dependent upon opportunity and availability of space in our annual schedule.

In 2024, we welcomed Damian Meredith in the development of his *NIMBUS* project, Naomi Jean and Ashley McLellan in the development of their sound and movement exploration, and Baylee Griffin and Jenn Ma in the development of their new work *Coiling* which premiered at the PUNQ Festival in 2024.

Each of these Four Walls and a Floor projects/Artists were able to leverage this support to secure additional funds to further develop their work.



COMMUNITY EXPERIENCE

In 2024 we continued to investigate and apply the whole-of-company approach across all aspects of our work: identifying interesting, appropriate and creative intersections, opportunities and engagement with and for our community.

With a tenet of dismantling the barriers to connection with contemporary performance for our regional and diverse communities, we seek to deepen the Company's connection to our regional home and community in intertwined and poly-layered ways.

Alongside our commitment to more seamlessly integrating our community experience offerings in a whole-of-company approach to our activities, is the challenge in connecting these aspirations with the status quo: reminding ourselves to reflect, connect, integrate, and merge in reciprocal ways.

We recognise this challenge, and we welcome it – our community presents us with different ways of thinking and connecting, of progressing and listening, and we recognise that good work takes time.

Dancenorth has been supported by the Tim Fairfax Foundation (TFFF) since 2013. Over this time the relationship has grown from strength to strength, as has the work; both what we create and who we connect with. We are no longer 'supported by' but in 'partnership with' the Foundation. Our vision and intention are clear and only able to be realised because of the trust and reciprocity in the partnership.

Through this catalytic partnership, we enmesh community with artistry, moving with meaning.

In addition to the Australia-wide workshops and masterclasses offered in alignment to the *Wayfinder* National Tour, activities closer to home included the suite of open classes and workshops for local community, the stunning finale of the three-year Deeper than Dancing Project, and our annual celebration of International Day of People with Disability.



DEEPER THAN DANCING



2024 saw the culmination and realisation of this long-form interrogation into how contemporary embodied performance can affect diverse communities. Working deeply with 29 local people, from four communities, on four new creations – Dancenorth guided the co-creation of three eight-minute films and an original 50-minute live performance dance work drawn from three years of shared experience.

Each process was born of intimacy, vulnerability, and truth – on both sides of the exchange. At the heart of each creation was a human story – genuine lived experiences shared openly, both within the process, and within the work.

Deeper than Dancing culminated in a weekend-long event on 3-5 May 2024 at Dancenorth in Gurambilbarra (Townsville): a work by and for community, including deeply collaborative engagement and performances with older women, people with disability, First Nations communities, and people affected by Parkinson’s.

This special event featured the presentation of four new creations as well as two participatory experiences, a Welcome to Country and smoking ceremony and an all-ages, inclusive dance party with live music and a DJ.

Local creators were at the forefront of every element of this event, as compelling performers, generous collaborators, and open-hearted facilitators. Across the weekend, the experience was different and magical, as people held space for one another without distinction – audience, participants, and performers alike. Deeper than Dancing celebrated local people as its Artists and in turn, inspired the Artist in all people.

“I have enjoyed the experience of translating the everyday happenings of my life into movement and music. If this film can encourage just one person with Parkinson’s to become involved with dance as a therapy, I will know I have gone ‘Deeper than Dancing.’”

- IVOR PRESTON, DEEPER THAN DANCING PARTICIPANT

“Witnessing individuals of diverse ages and abilities pour their hearts into dance was not just inspiring, but deeply moving. The raw authenticity with which each individual shared their personal journey through movement was both courageous and empowering.”

- DEEPER THAN DANCING AUDIENCE MEMBER

“I entered with trepidation, wondering if I could achieve the looseness of body movement and the gusto with which we move. I have found that I can experiment and achieve far more than I thought.”

- RECORD PARTICIPANT

Dancenorth Australia
3 May – 5 May
Dancenorth Theatre and Courtyard,
Gurambilbarra (Townsville)
Number of Attendees 541

CREDITS
Creative Producer, Choreographer/ Director
Alice Lee Holland
Choreographic Assistant Isabella Stone

FEATURING
Live Musicians Late November, Rike Wolf
DJ Felix Sampson

RECORD (PERFORMANCE)
Performers/ Choreographers Leanne Fernandes, Aurelia Gallardo, Claudia Gillham, Linda Guyers, Pamela Hancock, Kate Osborne, Marion Reid, Peggy Robertson, Deidre Ryan, Judy Taylor, Jan Toy
Designer Jeanette Hutchinson
Lighting Designer, Production Manager Yoshie Kenny
Assistant Choreographer – SHOUT! Andrea Gillham
Rehearsal Assistant Madaleine Armstrong
Videographer Kate Osborne
Stage Manager Keely Pronk

IVOR (FILM)
Directed by Alice Lee Holland
Concept and choreography Alice Lee Holland in collaboration with Ivor Preston
Featuring Ivor Preston
Cinematography Alice Lee Holland and Aaron Ashley
Original Composition Rike Wolf
Additional Music Vaughn de Leath “Ukulele Lady”
Sound Editor Rob Stanier
Editor & Camera Operator Aaron Ashley
Additional Videography Kevin Whelan

JOSH (FILM)
Directed by Alice Lee Holland
Concept and choreography
Alice Lee Holland in collaboration with Josh Cutler
Featuring Josh Cutler, with Alex Salvador, Alice Lee Holland and Rob Stanier
Cinematography Alice Lee Holland and Aaron Ashley
Original Composition Alex Salvador and Josh Culter
Sound Editor Rob Stanier
Editor & Camera Operator Aaron Ashley

BIG EYE THEATRE (FILM)
Created by Alice Lee Holland, Aaron Ashley and Rosalind Sailor, for Big Eye Theatre
Cinematography Aaron Ashley
Featuring John Baira Junior, Gynasia Baira, Yugan Baira, Preston Barney, Taliah Barry, Akira Barney, Kayden Barney-Burke, Quinton Barney, Riley Toby-O’Leary - with Rosalind Sailor, Linda Oliver, John Gray, Stephen Oliver, Tanisha Barney, Charmaine Koroi and Sabrina Toby.
Original Composition Isadoré
Editor & Camera Operator Aaron Ashley

Deeper than Dancing was supported by the Australian Government’s Regional Arts Fund.

CLASSES AND CONNECTIONS

Our Community Experience Program builds community connections and participation through projects, workshops, classes and experiences that invite people to go deeper than dancing.

Dancenorth meets people where they are, connects them in a space of belonging, and invites them to connect with dance as simply, or seriously, as they desire.

Built on an ethos of invitation, permission and exchange, Dancenorth’s Community Experience program is designed to dismantle the many barriers that can keep people from dancing. The program is driven by dedicated professional dance Artists, expertly skilled in creating and delivering unique and relevant dance experiences for diverse communities including; people with disability, young people, Aboriginal and Torres Strait Islander peoples, older people and people who are culturally and linguistically diverse.

Classes and connections in 2024 included:

- + Still Dancing: weekly classes for people who prefer taking a little more time to move.
- + Vital Dance: weekly classes for people affected by Parkinson’s.
- + Dance for Absolute Beginners: tailored six-week dance series for people who “can’t dance”.
- + Contemporary: weekly classes for people who love to dance.
- + Every Body Dance: monthly classes for people with disability or who are d/Deaf.

Along with weekly workshops with Kith and Kin (Disability services and support), and engagement with Townsville Community Learning Centre.





INTERNATIONAL DAY OF PEOPLE WITH DISABILITY

Dancenorth hosted its eighth event celebrating International Day of People with Disability in 2024, with performances by students from Townsville Community Learning Centre (TCLC) and participants from our Every Body Dance (EBD) class.

This year's program was facilitated by Jordan Galliot and Madaleine Armstrong, and supported by Andrea Gillham.

The theme of the event was "heart", taking rock and rebellion-based inspiration from *Lighting the Dark*, and starring new and experienced performers dancing to both David Bowie, and local musician friends Comfort Royale.

We welcomed our largest-ever cohort of 18 TCLC performers in 2024, which included a mix of new and experienced participants. The event this year also included a special performance from Serafina Lewis (a lyrical ballet inspired by the playfulness of kittens), and was hosted by MC Joshua Cutler. The event drew a full-house to the Dancenorth theatre.

REGIONAL WORKSHOP TOUR

The 2024 Regional Workshop Tour was consciously aligned with presentations of *Wayfinder* in Gimuy (Cairns) and its satellite communities, and Yugambah (Gold Coast) – as an extra effort and consideration for our Queensland communities.

Jordan Galliot, Madaleine Armstrong and Tara Jade Samaya delivered over 50 workshops, with *Wayfinder* ideas and content, to 750 participants.

An additional Regional Workshop tour connected to the CRUSH program with Crossroad Arts in Mackay, and throughout Central Queensland in October.





Dancenorth Australia
ABN: 98 010 440 678

Financial Statements
For the Year Ended 31 December 2024

2024 AUDITED FINANCIAL STATEMENTS

Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 31 December 2024

	2024	2023
	\$	\$
Interest revenue	6,583	8,965
Revenue and other income	4,055,857	2,886,683
Employee benefits expense	(1,833,711)	(1,525,941)
Depreciation expense	(48,169)	(45,459)
Other operating expenses	(2,126,509)	(1,184,906)
Profit before income tax	54,051	139,342
Income tax expense	-	-
Profit for the year	54,051	139,342
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	54,051	139,342

Statement of Financial Position

As At 31 December 2024

	2024	2023
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	987,199	1,972,931
Trade and other receivables	32,178	237,991
TOTAL CURRENT ASSETS	1,019,377	2,210,922
NON-CURRENT ASSETS		
Property, plant and equipment	278,434	277,339
TOTAL NON-CURRENT ASSETS	278,434	277,339
TOTAL ASSETS	1,297,811	2,488,261
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	98,925	124,501
Contract liabilities	171,500	1,415,455
Employee benefits	64,476	55,673
TOTAL CURRENT LIABILITIES	334,901	1,595,629
NON-CURRENT LIABILITIES		
Trade and other payables	-	1,814
Employee benefits	72,145	54,104
TOTAL NON-CURRENT LIABILITIES	72,145	55,918
TOTAL LIABILITIES	407,046	1,651,547
NET ASSETS	890,765	836,714
EQUITY		
Reserves	44,530	44,530
Retained earnings	846,235	792,184
TOTAL EQUITY	890,765	836,714

Statement of Changes in Equity

For the Year Ended 31 December 2024

	RETAINED EARNINGS \$	CASH RESERVE \$	TOTAL \$
Balance at 1 January 2024	792,184	44,530	836,714
Profit for the year	54,051	-	54,051
Balance at 31 December 2024	846,235	44,530	890,765
Balance at 1 January 2023	652,842	44,530	697,372
Profit for the year	139,342	-	139,342
Balance at 31 December 2023	792,184	44,530	836,714

Statement of Cash Flows

For the Year Ended 31 December 2024

	2024 \$	2023 \$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	3,080,416	4,012,446
Payments to suppliers and employees	(4,023,466)	(3,208,066)
Interest received	6,583	8,965
Interest paid	-	(322)
Net cash provided by/(used in) operating activities	(936,467)	813,023
CASH FLOWS FROM INVESTING ACTIVITIES:		
Proceeds from sale of plant and equipment	-	273
Purchase of property, plant and equipment	(49,265)	(13,760)
Net cash provided by/(used in) investing activities	(49,265)	(13,487)
Net increase/(decrease) in cash and cash equivalents held	(985,732)	799,536
Cash and cash equivalents at beginning of year	1,972,931	1,173,395
Cash and cash equivalents at end of financial year	987,199	1,972,931

Responsible Entities' Declaration

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

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

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*.

Responsible entity 

Dated 17 April 2025

Independent Auditor's Report

To the Members of Dancenorth Australia
For the Year Ended 31 December 2024

OPINION

We have audited the financial report of Dancenorth Australia (the Company), which comprises the statement of financial position as at 31 December 2024, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the responsible entities' declaration. In our opinion, the accompanying financial report of the Company is in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act), including:

- + giving a true and fair view of the Company's financial position as at 31 December 2024 and of its financial performance for the year then ended; and
- + complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2022.

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 Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110: Code of Ethics for Professional Accountants (including Independence Standards) (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.

EMPHASIS OF MATTER – BASIS OF ACCOUNTING

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Company’s financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

RESPONSIBILITIES OF THE RESPONSIBLE ENTITIES FOR THE FINANCIAL REPORT

The responsible entities of the Company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The responsible entities’ responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

The responsible entities are responsible for overseeing the Company’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 the 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 this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards website at: http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor’s report.

INDEPENDENCE

We confirm that the independence declaration required by the ACNC Act, which has been given to the responsible entities of the Company, would be in the same terms if given to the responsible entities as at the time of this auditor’s report.

Jessups



Paul Sapelli
Partner
Level 1, 211 Sturt Street, Townsville, QLD 4810
Dated: 24 February 2025



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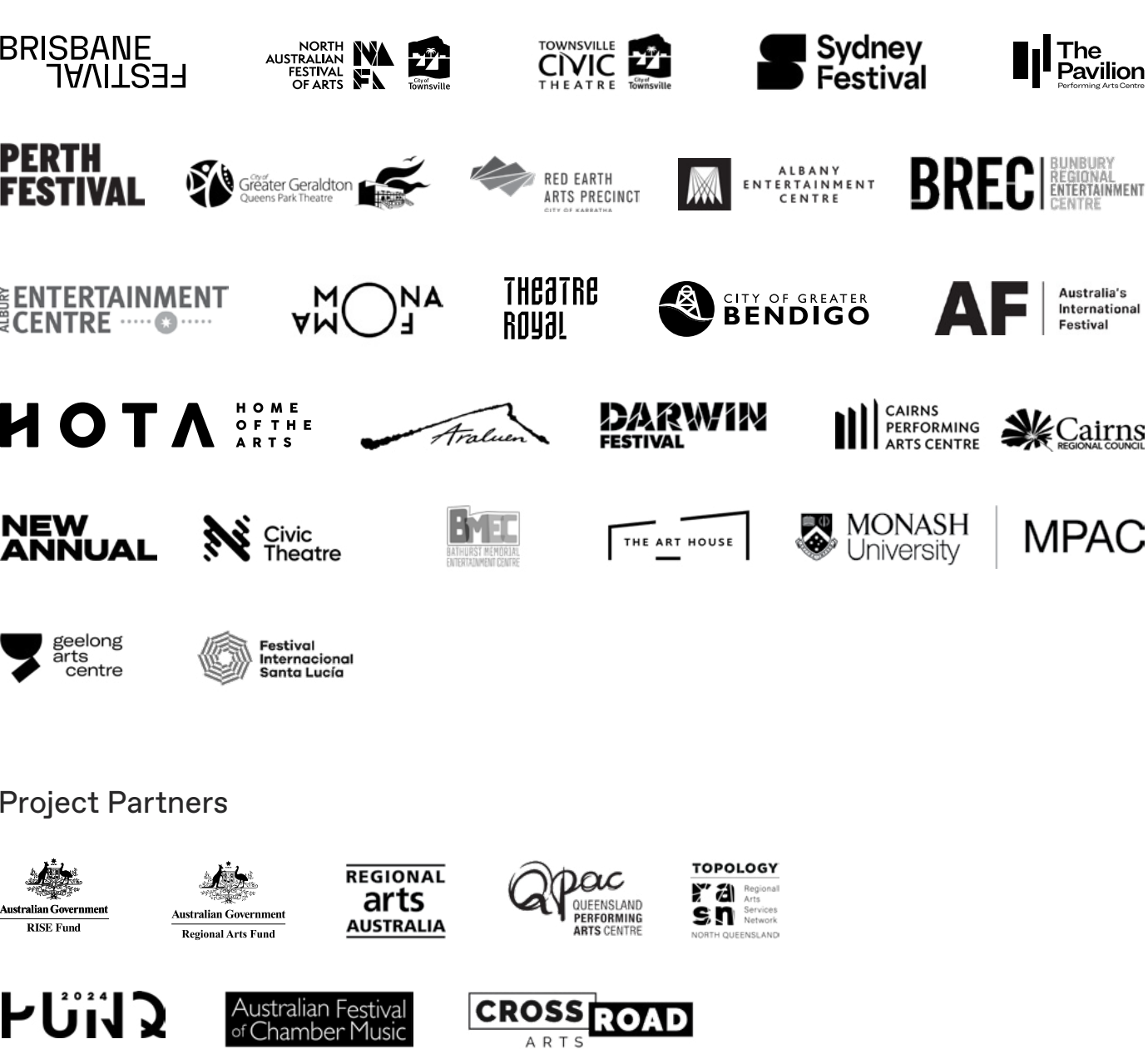
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