



DANCE NORTH
AUSTRALIA

ANNUAL REPORT 2017



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Images by photographer: Amber Haines and Ashley McLellan

ABOUT DANCENORTH

As a major champion of the arts in regional North Queensland, Dancenorth balances a dynamic regional presence with a commitment to creating compelling contemporary dance that tours the globe. Led by Artistic Director, Kyle Page, 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.

Dancenorth delivers an ambitious and far-reaching program of engagement including the creation and presentation of new work, national and international touring, development opportunities for dancers and choreographers and national and international residencies and exchanges.



Photographer: Amber Haines

MISSION

Through the universal language of dance, we enrich lives.
With bold creative collaborations, adventurous storytelling
and ambition, we enable a reimagining of our world.

VISION

Regionally Proud,
Nationally Respected,
Internationally Desired.

OUR VALUES

- Fearless creativity
- Diversity and inclusion
- Reciprocal collaboration
- Commitment and passion
- Authenticity and excellence
- Counter urban vitality



Photographer: Amber Haines

BOARD + STAFF

BOARD OF DIRECTORS

CHAIR

Jan Pool

DEPUTY CHAIR

Bridget Hart

Julianne Cox (to Feb 2017) Marg Naylor, Verena Coombe, Rachael Azzopardi (to Oct 2017)
Bridget Woods

STAFF

ARTISTIC DIRECTOR, CO- CEO

Kyle Page

GENERAL MANAGER, CO- CEO

Deanna Smart

ASSISTANT ARTISTIC DIRECTOR / REHEARSAL DIRECTOR

Amber Haines

COMPANY MANAGER

Kellie Williams

PRODUCTION MANAGER

Murray Dempsey, Melanie Stanton (from Apr 2017)

VENUE SUPERVISOR

Yoshie Kenny

EDUCATION AND OUTREACH MANAGER

Susan Van den Ham

EDUCATION AND OUTREACH ASSISTANT

Jessica Deveraux

ADMINISTRATION AND EVENTS COORDINATOR

Ally Harris (from Jul 2017)

MARKETING CONSULTANT

Sarah Standen (from Jul 2017 to Aug 2017)

MARKETING MANAGER

Georgia Bollard (from Aug 2017)

MARKETING INTERN

Emmeline Tardy (from Oct 2017)

DANCERS

Harrison Hall (to Aug 2017), Samantha Hines (from Feb 2017), Mason Kelly, Jenni Large (Assistant Rehearsal Director), Ashley McLellan, Georgia Rudd, Felix Sampson (from Jun 2017) and Jack Ziesing (from Jun 2017)

2017 COLLABORATORS AND ARTISTS

Alisdair Macindoe, Harriet Oxley, Tatsuo Miyajima, Niklas Pajanti, Thomas Roach, Fiona Todd, Jiro Matsumoto, Rie Teranashi, Mamiko Oe, Gideon Obarzanek, Lucy Guerin, Rully Shabara, Wukir Suryadi, Ben Bosco Shaw, Nick Roux, Andres Salcedo Sanchez, Andrew Treloar, Paea Leach, Govin Ruben, Jessica Moss, Peta Heffernan and Elvio Brianese (Liminal Spaces), Chris Dyke, Gabrielle Nankivell and Luke Smiles.

DONORS

Annette Bearne, Queensland Ballet Academy, Richard Large, Douglas & Elaine Eager and Bridget Hart

THANK YOU

To all of the Dancenorth members, audiences, volunteers, participants, secondments and supporters.

1 7,941
WORKSHOP
PARTICIPANTS

1 SIDNEY
MYER
AWARD

INTERNATIONAL
TOUR

49
PERFORMANCES

1 NATIONAL
TOUR

5 NEW
WORKS

2 HELPMANN
AWARDS



1 GREEN
ROOM
AWARD

783
WORKSHOPS

19,137
AUDIENCE MEMBERS

46
SECONDMENTS

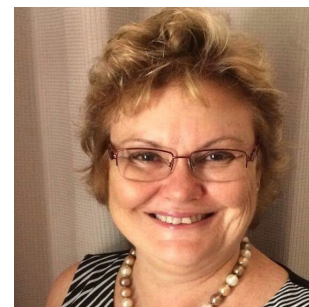
1
INTERNATIONAL
COLLABORATION



Photographer: Amber Haines

CHAIRMAN'S REPORT

JAN POOL



THE COMPANY HAS HAD MANY OCCASIONS IN THE PAST YEAR TO REFLECT UPON ITS VISION - "REGIONALLY PROUD, NATIONALLY RESPECTED, INTERNATIONALLY DESIRED".

The Board of Directors and Executives met in June 2017 to review the Company's Strategic Plan and develop an action plan which would see the Company build upon its successes at home, and in particular to expand into the third pillar of its Vision to become internationally desired.

A key outcome from this strategic planning was the focus to plan for the 2018 year and beyond for international touring; with the focus in 2017 on seeking international agents who would promote this desirability of the world stage.

I ponder upon the cliché of "Be careful what you wish for" as we reflect upon what the year 2017 was!

In February, Dancenorth premiered its new work *Attractor* in Melbourne as part of the AsiaTOPA Festival, to be followed by further performances nationally, and for the first time Dancenorth performed

in the United States. This incredible work was nominated for four Helpmann Awards in 2017, and in July received two Helpmann Awards - Best Dance Production and Best Choreography in a Ballet, Dance, or Physical Theatre Production. This is the first time the Company has received this prestigious award, and to receive two in one year was extraordinary. To say we are regionally proud seemed rather an understatement; a direction clearly underpinned by the desire to remain one of Australia's leading contemporary dance companies.

Attractor then went on to be awarded the 2017 Green Room Awards and the Company in the latter part of the year was awarded another prestigious award, the 2017 Sidney Myer Performing Arts Group Award. It has been a truly exciting year for the Company and we acknowledge our collaboration with our esteemed colleagues and the incredible creatives of *Attractor* Lucy Guerin, Gideon Obarzanek, Rully Shabara and Wukir Suryadi.

This recognition projected Dancenorth into prominence. Although a goal for 2018 and on, to focus on international touring

opportunities, the Company was now in a position with this industry recognition that it had to forecast in the 2017 budget, to cater for this explosion of interest for the company to perform overseas.

In the last quarter of the calendar year, to be prepared for this growing interest, the Board approved the appointment of a Marketing Manager, an International Sales Representative and with increased touring, including an invitation under a newly appointed US agent to perform *Attractor* in the USA, a Technical Production Manager. The cumulative effect of these events was around \$100,000 increase to the 2017 performing budget and while this has resulted in a loss for the 2017 year, it has placed us strategically as the Company prepares to perform on the world stage in 2018, including the 2018 Commonwealth Games in which our Artistic Director Kyle Page was a Segment Director of the Opening Ceremony and our Company ensemble performed.

Dancenorth remains very proud of its regionally based status and continues to ensure that it performs throughout

Queensland. The 2017 Dancenorth touring schedule included taking *Rainbow Vomit* to Poruma Island in the Torres Straits and then later collaborating with the Urab Dancers from Poruma Island, premiering *Tectonic* at the Townsville 2017 Strand Ephemera Festival.

It was with sadness we farewelled General Manager Deanna Smart during the year. Deanna was instrumental in the implementation of the new strategic vision and the re-structure of Dancenorth to meet the challenges as it expanded its presence on the national and international stages.

I would also like to acknowledge the continued commitment of the Dancenorth Board who volunteer their valuable time to the governance of the Company.

We farewelled Julieanne Cox and Rachael Azzopardi as Directors during 2017 and thank them for their contribution to the vision of Dancenorth. The Board acknowledge both their substantial contributions to the achievements of Dancenorth.

We welcome Rachael's subsequent appointment into the role of International Sales Representative with Dancenorth; a vital role as we position the Company for international engagements in 2018 and beyond.

The 2017 year has again been one full of energy and creativity which is again reflected in the Programme for 2018. On behalf of the Board of Directors, I express our admiration to our wonderful dancers, led by Artistic Director Kyle Page, whose passion for his art form and equally for the Company and its performers, is ever inspiring.

We are fortunate to continue to enjoy significant support from our Funders and Foundation Partners and our wonderful community which enables us to continue to conduct a professional dance company in North Queensland and to be desired on the world stage.

Our sincere appreciation is expressed to our funding bodies Australia Arts Council and Arts Queensland for their continued sponsorship of the Arts and particularly in regional Queensland, the Mayor and the Townsville City Council for the wonderful

premises we have the privilege of calling home, and to our philanthropic partners, John Villiers Foundation and Fairfax Foundation for their continued support of the arts in regional Queensland.

Jan Pool
CHAIR

ARTISTIC DIRECTOR'S REPORT

KYLE PAGE



2017 BEGAN WITH A SEASON OF *SPECTRA* IN SYDNEY FESTIVAL. AMBER WAS PERFORMING 7 MONTHS PREGNANT TO WHICH ONE REVIEWER REPLIED, "IT WAS A TERRIFYING HONOUR TO WITNESS". AMBER'S FEARLESS PERFORMANCE IN SYDNEY SET THE TONE FOR A TRULY REMARKABLE 2017 IN WHICH DANCENORTH CONTINUED TO CLIMB TO NEW HEIGHTS. WITH A 29% INCREASE IN PERFORMANCES AND AN ENORMOUS 300% INCREASE IN AUDIENCE MEMBERS DANCENORTH HAS FIRMLY ESTABLISHED ITSELF AS A FLAGSHIP AUSTRALIAN CONTEMPORARY DANCE COMPANY.

In February we premiered *Attractor* in Melbourne as part of AsiaTOPA Festival, *Attractor* went on to be performed in Brisbane Festival, WOMAD, White Bird Festival (Portland) and UCLA (Los Angeles). This incredible work received two Helpmann Awards, Best Dance Production and Best Choreography

in Ballet, Dance, or Physical Theatre Production and is now primed for extensive international touring.

The Dancenorth ensemble created short works on one another as part of the *Tomorrow Maker's* season. The ever-inspiring Paea Leach who also created a work for the season mentored the dancers through this dynamic process.

In late March Amber and I disappeared for 6 weeks, soaring through the magical early stages of our son's (Jasper) life.

Rainbow Vomit toured throughout Queensland, including a very special performance on Poruma Island in the Torres Strait. Half of the island turned up to watch the performance, during which we had dogs walking across the sand stage and by the end of the show it was pouring with rain - a truly unforgettable experience.

Tectonic, in collaboration with the Urab Dancers from Poruma Island, premiered as part of the 2017 Strand

Ephemera Festival. The set for this work saw 180 fit balls buried $\frac{3}{4}$ in the sand creating a giant interactive (bouncing) performance space. Over 7,500 audience members witnessed this one of a kind performance in action.

Amber and I embarked on the creation of our next full-length work titled *Dust*. Collaborators include Canadian violinist Jessica Moss (Thee Silver Mt Zion), Peta Heffernan and Elvio Brianese from Liminal Spaces, Alisdair Macindoe, Nik Pajanti, Harriet Oxley and of course the spectacular Dancenorth dancers. We managed to sneak in two creative development periods in 2017, during which this melting pot of inimitable artists basked in the rich potentiality of collaboration.

We held our first ever dance festival here in Townsville, Dance Tropics Dance. DTD was a wildly entertaining night filled with dance, live music from the 1RAR Band and scrumptious street food by Otto's Fresh Food Market.

Dancenorth performed alongside a host of amazing artists from across Townsville – a huge thank you to Susie and Jess for curating such a stunning event.

We opened our doors to 25 young and emerging dance artists for a week of intensive learning, sharing and exploring through Dancenorth's Secondment Week. Travelling from Western Australia, Victoria, Tasmania, New South Wales, Queensland, South Australia and New Zealand the students trained alongside the professional ensemble, learnt Dancenorth repertoire and engaged in various creative methodologies and practices.

We welcomed Tara Jade and Pippa Samaya and Thomas E.S. Kelly to Townsville through our Artist Residency in the Tropics (A.R.T.) program. Each of the residents brought insight and wonder to the studio, generously sharing their work and creative practice with the company.

The eternally inspiring Chris Dyke (Dancenorth's Disability Ambassador) spent a number of weeks in Townsville working with the company whilst developing a new solo titled *Lionheart*. We were fortunate enough to invite Chris back to Townsville in November in a paid professional capacity to perform *Lionheart* as part of International Day for People with Disability.

The end of 2017 saw Amber and I embracing the unforgettable experience of bunkering down at the

Aajuna Artist Residency in Qaqortoq, Southern Greenland. We were there to write, research, create, listen and dream – we were there to take breath, to recalibrate and reenergise in preparation for the truly enormous year ahead. The residency enabled us to host a number of workshops at the Qaqortoq outreach centre, known locally as the Kkaassassuk. Upon reflection we are so lucky to have had the opportunity to share our skills with the Inuit children and open up their eyes to the possibility of dance being a full time occupation – a very abstract notion for many of them. Moments like these truly remind us of how fortunate we are to be doing what we love – they also remind us how vital it is to continue sharing our gifts with the world.

It was with great sadness that we said farewell to General Manager Deanna Smart, Technical Production Manager Murray Dempsey and Venue Technician Yoshie Kenny. It was an absolute joy to work alongside Deanna as Co-CEO over the past two years and I know that the impact she has had on Dancenorth will reverberate for many years to come.

Finally, to top it all off Dancenorth were named the winner of the 2017 Sidney Myer Performing Arts Group Award. I will leave you with a few thoughts from my acceptance speech, which I feel captures the true essence of 2017 and our vision for the future.

"this enormous privilege comes with a responsibility to keep dreaming, to

keep making, to keep collaborating and extending the art form. I assure you that we will honour your incredible generosity as we continue to play our part in enabling a reimagining of the world through art"

Kyle
ARTISTIC DIRECTOR & CO-CEO

2017 PROGRAM HIGHLIGHTS

DANCENORTH HAS EXPERIENCED A RECORD PERIOD OF GROWTH IN 2017, SUPPORTED BY A 29% INCREASE IN PERFORMANCES AND A 300% INCREASE IN AUDIENCE MEMBERS REACHED. THIS AMBITIOUS APPROACH INCLUDED THE DEVELOPMENT OF FIVE NEW WORKS WITH SOME OF AUSTRALIA'S MOST EXCITING CHOREOGRAPHERS IN 2017.



Photographer: Robert Crispe

ATTRACTOR

CHOREOGRAPHED & DIRECTED
BY LUCY GUERIN AND
GIDEON OBARZANEK

A co-production between Dancenorth and leading choreographers Gideon Obarzanek and Lucy Guerin, together with Indonesia's wild Javanese trance duo Senyawa, *Attractor* takes audiences on a trance-noise odyssey transcending the borders of dance, music and ritual.

As the performance unfolds, Senyawa's unique fusion of hand-made electrified strung instruments with opera style and heavy metal voice slowly builds to a euphoric pitch. The exceptional dancers are propelled into wild physical abandonment and ecstatic release, that transmits to the audience as a visceral empathic experience. The demarcation between dancer and non-dancer, audience and performer and the professional and the amateur dissolves as the performance transitions into a large-scale dance event.

Premiered in February 2017, this project has been assisted by the Australian Government's Major Festivals Initiative in association with the Confederation of Australian International Arts Festivals Inc., Arts Centre Melbourne, Brisbane Festival and WOMADelaide.

Attractor was commissioned by Arts Centre Melbourne for Asia TOPA through the KMATS Endowment Fund, the Playing Foundation and the Australia-ASEAN Council of the Department of Foreign Affairs and Trade.



THIS WORK WAS ONE FOR THE AGES... WHILST THE ENDING PROVED SUPREMELY SATISFYING, WHAT CAME BEFORE WAS ALSO TRANSGRESSIVE AS WELL AS TRANSCENDANT.

FJORD REVIEW

ATTRACTOR AT XO STATE WAS A TERRIFIC EXAMPLE OF A DEEPLY DEVELOPED COLLABORATION. DANCERS FROM TOWNSVILLE-BASED DANCENORTH WORKED WITH MELBOURNE CHOREOGRAPHERS LUCY GUERIN AND GIDEON OBARZANEK, AND INDONESIAN ROCK DUO SENYAWA TO DELIVER A VIVID PERFORMANCE FEATUREING AUDIENCE INTERACTION AND STUNNING MOVEMENT SEQUENCES.

THE AGE NEWSPAPER

Performers

Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Josh Mu, Kyle Page, Georgia Rudd, Felix Sampson, Jack Ziesing and 20 volunteer participants

Lighting Design

Ben Bosco Shaw

Sound

Senyawa

Costume Design

Harriet Oxley

Venue

Arts Centre Melbourne, The Powerhouse Brisbane, Botanic Park Adelaide, Lincoln Hall Portland, Royce Hall UCLA

World Premiere

Asia TOPA, Arts Centre Melbourne

ABOVE

Photographer: Gregory Lorenzutti

SPECTRA

CHOREOGRAPHED & DIRECTED
BY KYLE PAGE & AMBER HAINES

Premiered in September 2015, *Spectra* draws together a melting pot of visionary arts from Australia and Japan in an artistic collaboration that spans continents and cultures. Blending contemporary dance, butoh, live music and visual art, *Spectra* explores the phenomenology of dependent origination which states that the secret of the universe lies in the nature of causality – the way one thing leads to another. It examines how all things that come into being – whether it be a human life, a thought or a galaxy – depend on an endless chain of preceding causes and conditions.

Co-commissioned by OzAsia Festival, *Spectra* is produced and performed by Dancenorth and Twine Projects and features guest performers from Batik dance company in Tokyo, the visual design of internationally renowned artist Tatsuo Miyajima and live music by Jiro Matsumoto. Directed by Kyle Page and Amber Haines, *Spectra* is an investigation into the latent beauty that resides within causal agency, illuminating the potency of intentional actions and their inherent power to bear fruit in the future.

This work has been performed at Dancenorth, Townsville, September 2015; OzAsia Festival in Adelaide, Australia, September 2015; Kanagawa Arts Centre, Yokohama, Japan October 2016; and at Sydney Festival, Australia in January 2017.

AN OZASIA FESTIVAL/ DANCENORTH
CO-PRODUCTION.



“THE DANCERS STEAL THE
SHOW IN A STUNNING
PERFORMANCE OF
CHOREOGRAPHY THAT
ALWAYS HAS THE AUDIENCE
ENTHRALLED. IF NOTHING
ELSE, THREE ENCORES
AND A STANDING OVATION
ARE PROOF ENOUGH. DO
NOT MISS THIS AMAZING
PERFORMANCE.”

GLOBAL MEDIA POST

“A PERFECTLY REALISED
WORK, WITH EVERY
ELEMENT FUSED
INTO A SEAMLESS
WHOLE – SPECTRA IS
A DEEPLY SATISFYING
EXPERIENCE, AND
BODES WELL FOR
DANCENORTH UNDER
PAGE’S DIRECTION.”

DANCE AUSTRALIA

Performers

Amber Haines, Mason
Kelly, Jenni Large, Josh
Mu, Kyle Page, Misako
Tanaka, Rie Teranashi

Set Design

Tatsuo Miyajima

Lighting Design

Niklas Pajanti

Sound

Jiro Matsumoto

Costume Design

Fiona Todd

Venues

Everest Theatre Sydney

ABOVE

Photographer: Ashley McLellan

RAINBOW VOMIT

CHOREOGRAPHED & DIRECTED BY
KYLE PAGE AND AMBER HAINES

Rainbow Vomit is an immersive contemporary dance show created for young audiences, whilst maintaining appeal for kids of all ages. Audience members are invited to watch the performance through their own pair of 'fireworks glasses'. These magical glasses are made using holographic diffraction film, which refracts light into all colours of the spectrum, generating a myriad of rainbows.

Premiered in April 2016, this performance invites you to enter a space of tangled imagination, where light and sound collide in a familiar yet distant world. Creatures from afar morph within the shadows to navigate an ever-changing landscape of bewilderment and wonder. Synaesthesia envelopes the mind as rhythm becomes vision, voice shapes movement and light warps sound. Welcome to the world of *Rainbow Vomit*, a place where anything is possible, everything can happen, and much more than colour erupts from the darkness...

Rainbow Vomit is an immersive work designed to target young audiences, whilst maintaining appeal for kids of all ages. Audience members are invited to watch the performance through their own pair of 'fireworks glasses'. These magical glasses are made using holographic diffraction film, which refracts light into all colours of the spectrum, generating zillions of rainbows.

Performers

Harrison Hall, Mason Kelly, Jenni Large, Ashley McLellan, Georgia Rudd

Lighting/ Set Design

Govin Ruben

Sound

Alisdair Macindoe

Costume Design

Andrew Treloar

Venues

Townsville, Cairns and Poruma Island



“...THE DIVERSITY OF SENSORY INPUT AND CLEVERNESS IN MELDING ELEMENTS OF DANCE AND THEATRE THAT THIS PERFORMANCE PROVIDES IS EIDETIC AND SENSATIONAL, AND IS GUARANTEED TO BE A HIT FOR ALL WHO TAKE THE TRIP TO SEE IT.

ARTS HUB

“THIS SHOW IS A RARE ACHIEVEMENT, A RESONANT SENSORY JOURNEY INTO OUR INNER, EARLIER, LESS CONVOLUTED CHILDHOOD STATE.

REALTIME

ABOVE

Photographer: Amber Haines

TECTONIC - STRAND EPHEMERA

CREATED BY KYLE PAGE
AND THE URAB DANCERS OF
PORUMA ISLAND

Performed along a beautiful stretch of the Townsville Strand, *Tectonic* unites sculpture, movement and sound in a dazzling site specific performance presented as part of the 2017 Strand Ephemera. Dancenorth joins forces with the Urab Dancers from Poruma Island, Torres Strait for the creation of this bold new collaboration.

With the Coral Sea and Magnetic Island as the backdrop, and featuring 180 fit balls buried in the sand; *Tectonic* is unlike any dance show you have seen before. Micro-trampolines ignite the performance and the dancers as they run, bounce, flip, soar and ricochet across the stage. The fitballs remain buried for the duration of the festival, providing a large-scale interactive installation for the public. Performances were held each evening throughout the Strand Ephemera Festival, on the sand next to the Strand Rock Pool and Arcadian Surf Life Saving Club. Workshops were also held during the day within the Dancenorth installation space, offering the community opportunities to engage with the artwork.

Tectonic provides a fertile platform for the sharing of culture, custom and tradition through story, song and dance.

RIGHT

Photographer: Amber Haines

Performers

Harrison Hall, Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Georgia Rudd

Lighting

Tom Roach

Set Design

Kyle Page

Sound

Alisdair Macindoe

Costume Design / Set Realisation

Andrew Treloar

Venues

The Strand Townsville, Poruma Island



“THE WORK THAT DANCENORTH IS PRODUCING NOW IS FASCINATING AND DIVERSE, ASSISTED NO END BY THE CREATIVE COLLABORATION BETWEEN THE COMPANY AND THE DANCERS FROM THE URAB ISLAND IN THE TORRES STRAIT.

ARTSHUB

“A MESMERISING PRODUCTION WHICH IS A SPLENDID DEPARTURE FROM THE CONFINES OF FOUR WALLS AND A ROOF. IT INTRODUCES CONTEMPORARY DANCE IN A UNIQUE WAY.

ARTSHUB

“THE DANCENORTH ENSEMBLE IS FEARLESS AND EXPRESSIVE, AND I SEE NO FLAGGING OF ENERGY BETWEEN A SHOW EARLY IN THE RUN AND ONE AT THE END. THE UNHAPPY CONCLUSION OF THE FIRST HALF OF THE SHOW IS TEMPERED BY THE CULTURAL VITALITY PRESENTED BY URAB DANCERS IN THE SECOND HALF.

REAL TIME

TOMORROW MAKERS

CREATED BY THE DANCENORTH
ENSEMBLE

Tomorrow Makers is performance comprising of short contemporary dance works created by Dancenorth's award-winning ensemble - Jenni Large, Ashley McLellan, Mason Kelly, Georgia Rudd and Harrison Hall, featuring a new work by Melbourne based choreographer Paea Leach.

Tomorrow Makers is a unique exploration of tomorrow and beyond, through the lens of those that will be living there.

With an eye to supporting the next generation of choreographers, *Tomorrow Makers* provides Dancenorth's full-time ensemble the opportunity to create short works with full production values in a nurturing and supported environment.

Premiered in Townsville in May 2017 and curated by Artistic Director Kyle Page, *Tomorrow Makers* invites the Company's dancers to investigate the potential of 'tomorrow'.

The program is diverse, the choreographers investigate improvisation as performance, subculture, composition, movement as information and energy.

In the currency of a world driven by immediacy and speed what can dance offer that is 'other'?

Tomorrow Makers is a unique exploration of tomorrow and beyond, through the lens of those that will be living there.



Performers

Harrison Hall, Mason Kelly, Jenni Large, Ashley McLellan and Georgia Rudd

Lighting

Thomas Roach

ABOVE

Photographer: Amber Haines



Photographer: Amber Haines

COMMUNITY AND OUTREACH

In 2017 the Community and Outreach projects continued to build on the foundations of previous years, adding to an ever-growing offering of enrichment opportunities for the community. This vast growth was achieved via the continued long-term commitment to further developing meaningful relationships with community groups and individuals. We are committed to cultivating sincere and lasting relationships within each and every

branch of the Enrichment Projects. Expanding the delivery of workshops along with increased attendance added to a well-rounded presence and broadening of Dancenorth's existence within the local and wider community.

We were delighted to deliver Dance Unlimited, a pilot program in partnership with CPL (Choice Passion Life), Access Arts and Dancenorth. This program involved the development of content through in-depth class plans for the

implementation and delivery of a 10-week program, facilitating 20 dance workshops, with external time to notate progress for clients around their growth and increased capacity for creative movement for the duration of the program. This highly successful program will be rolled out across Queensland for various communities in 2018.

Our engagement with Townsville State High school has grown into a yearlong commitment, consisting of weekly

for people with disability. Enable Dance saw a 6-week trial for wheelchair users and focused class content around 'one on one' dance between support worker/carer and the student. Encouraging mobility through the removal of limitations and discovering the possibilities in small dance, tactile integration and conversation. As much as there is a focus on fitness and co-ordination there is also freedom in self-navigating (wheelchairs) through space supported by the instant joy that music offers. These classes bring cohesion to the student's day as they develop social skills and feel a deeper connection to their own bodies and the person who supports them.

Dancenorth's Open Class program encouraged a new offering of dance classes to the community in 2017, providing additional opportunities to local dance teachers. Dancenorth is proud to be the hub of dance in Townsville, an artistic epicentre where students find professional teachers delivering high quality dynamic dance classes to the community. Diversifying our connections to dance in 2017 we embraced Bollywood, Tribal Fusion Bellydance, Kidz Move, Zouk Fusion and Lindy Hop Swing. The Open Class program is supported Dancenorth Open Day, an opportunity to experience something new where adult beginner dancers are encouraged to express themselves through creative outlets. In 2017 the event was held at our temporary location of C2 Civic theatre, receiving great numbers on the day.

The 2017 Dancenorth regional workshop tour was delivered over a three-week period. Workshops were facilitated by the Community and Outreach team who were able to reconnect with regional locations

such as Hughenden, Longreach, up the coast to Yeppoon and Airlie beach. 2017 also saw the Community and Outreach team visiting new locations across the Tablelands to the North of Townsville. Positive relationships were developed within each of these communities, from dance schools, High Schools, to local independent dance groups and disability organisations. The positive response to these workshops ensures a return visit in 2018 as we continue to progress toward locations where healthy exchanges take place.

The *Rainbow Vomit* workshop tour was designed to travel ahead of the ensemble as a way to engage audiences and generate interest and insight into the production in the lead up to the performance session. The opportunity to gain insight into the development process gave students a way to delve into this colourful world.

We continue to connect monthly with PCYC Charters Towers through the Circle of Respect dance group where we work with young students within the after school program. These classes are high energy and lots of fun with a focus on hip hop dance styles. We also offered students from All Souls high school cultural dance group based in Charters Towers the opportunity to present dances they had developed for performance opportunities to the PCYC youth. This exchange was powerful. The dancers performed their own contemporary versions of traditional dance to the group which was 85% indigenous, followed by a dance lesson. Looking forward we hope to have the culture dance group visit PCYC often during 2018 encouraging these students to take the lead and further engage the next generation.

lunch-time workshops. Although these workshops were not compulsory, the students attended in large numbers, propelled initially by the music they soon learnt what was about to follow. Their energy and joy at sharing traditional dance as well as learning new styles was exhilarating to experience. These dynamic students performed for local events including Harmony Day and Townsville Cultural Festival. This exchange now sees the students preparing to perform for Dance Tropics Dance in 2018.

In 2017 we supported new classes within Merge to provide more opportunities

COMMUNITY EVENTS

DANCE TROPICS DANCE

Townsville's newest dance party under the stars is a large-scale family event, hosted by local personality Ian Zaro. Dance Tropics Dance featured an incredible showcase of local dancers from the Lindyhop Swing group, groups from Dancenorth's Open Class Program and Dancenorth's company ensemble.

The event saw the audience dance the night away to songs performed by the 1RAR Band who performed a fantastic set featuring all the toe-tapping favourites from the 70's, 80's and 90s. Jezzine Barracks was fitted out with Townsville's largest dance floor, offering delicious street food by Otto's Fresh Food Market and a group dance lesson with the Movimiento Cuban salsa group.

This beautiful fundraising event was the first of a series of three, funded by Townsville City Council, supporting local events and aimed at developing the profile of Dancenorth within our Community.

POP UP PULSE GRANT

Throughout the second half of 2017, Dancenorth's Community and Outreach team along with Dancenorth's Open Class students activated spaces at the local Cotters Markets for a series of pop up dance pieces. These works were designed to ignite Townsville within the heart of the city, bringing life to popular sites and awakening quiet corners with energetic dance routines for outdoor spaces. Drawing on our ever-growing community of participants, this project encouraged performers and audiences to join together to celebrate dance.

The series of Pop Up activities have helped to strengthen the presence of Dancenorth's Community and Outreach projects within the community. Participants, professional dancers and audiences have enjoyed and embraced their city via new experiences through fun, outdoor dance routines, designed specifically for Townsville city spaces.

INTERNATIONAL DAY FOR PEOPLE WITH DISABILITY

The 2017 Dancenorth 'International Day for People with Disability' event occurred for the first time in Townsville, hosted by the Community and Outreach team and funded locally by Townsville City Council. Each annual event has a unique theme with an overarching focus on how society can strive for inclusivity. The 2017 theme 'leave no-one behind' grew out of an interest to strengthen the resilience of people with disability. Dancenorth felt privileged to have the opportunity to share the complete joy that unfolds weekly within the dance classes and into the context of a community performance event. Performing his solo work *Lionheart*, Dancenorth's disability ambassador Chris Dyke thrilled the audience as our guest performer. Also performing on the day were celebrated local community groups, Kith and Kin, Cootharinga and TCLC. Friends, family and the general public came to support the performers and found the event to be very inspiring. Whist the day was an amazing success, it highlighted the lack of performance opportunities for people with disability. By connecting various organisations we were able to voice the importance of having more moments and events that enable groups to come together to offer these opportunities. To be amongst the families and carers who support these individuals, encouraging them to fulfil their potential as we gave voice to their creativity as equal citizens in this community was truly a highlight and success of the event.



DANCE
TROPICS
Dance

Image: Dance Tropics Dance
Photographer: Amber Haines



Photographer: Ashley McLellan



2017

FINANCIALS

NORTH QUEENSLAND BALLET
AND DANCE COMPANY LIMITED
AUDITED FINANCIAL
STATEMENTS

DIRECTORS' REPORT

31 DECEMBER 2017

The directors present their report on North Queensland Ballet and Dance Company Limited for the financial year ended 31 December 2017.

DIRECTORS

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

Names	Position	Appointed/Resigned
Jan Pool	Chair	
Bridget Hart	Deputy Chair	
Julieanne Cox	Company Secretary	Resigned 20 February 2017
Rachael Azzopardi	Board Director	Resigned 3 October 2017
Verena Coombe	Board Director	
Marg Naylor	Board Director	
Bridget Woods	Board Director	

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

PRINCIPAL ACTIVITIES AND SIGNIFICANT CHANGES IN NATURE OF ACTIVITIES

The principal activity of North Queensland Ballet & Dance Company Limited during the financial year was that it is a professional contemporary dance company.

There were no significant changes in the nature of North Queensland Ballet & Dance Company Limited's principal activities during the financial year.

GOALS OF THE COMPANY

Mission

Through the universal language of dance, we enrich lives with bold creative collaborations, adventurous story telling and ambition, we enable a reimagining of our world.

Vision

Regionally Proud, Nationally Respected, Internationally Desired.

Values

- Fearless creativity
- Diversity and inclusion
- Reciprocal collaboration
- Commitment and passion
- Authenticity and excellence
- Counter urban vitality

The Company's goals are to achieve:

Artistic Excellence

To create adventurous, bold and ambitious new work to appeal to a diverse audience.

We will achieve this by:

- Achieve high production standards and tourability;
- Recruit, develop and maintain the physical virtuosity of the ensemble;
- Develop touring nationally and internationally;
- Sector development.

Strong Brand Identity

To build and maintain a recognisable brand that will excite, inspire and engage new and existing audiences.

We will achieve this by:

- Maintain integrity through professional and consistent visual aesthetic;
- Develop a local profile and ownership by the community;
- Maintain an open, welcoming and supportive culture.

Audience Development

Attract a loyal and engaged audience who act as ambassadors for the Company.

We will achieve this by:

- Create a literacy around contemporary dance;
- Understanding our audiences journey;
- Knowing and understanding our audience;
- Grow membership and stakeholders.

Community Engagement

Deliver nationally a broad range of meaningful C&E programs in indigenous, youth, refugee asylum seekers, disability and older persons.

We will achieve this by:

- Identify direct and reciprocal community engagement opportunities;
- Develop an International Ambassador Program;
- Maintain an open, welcoming and supportive culture.

Partnership and Stakeholder Engagement

Develop and maintain strong relationships with the local arts sector, philanthropic, business, media, corporate and all levels of Government.

Effective Governance and Financial Sustainability

To grow the Company's business base, financial health and sustainability.

We will achieve this by:

- To finance the Company sustainably and responsibly;
- Provide forward-thinking leadership and vision for the Company;
- Implement best practice governance policies.

STRATEGY FOR ACHIEVING THE OBJECTIVES

To achieve these objectives, the Company has adopted a range of detailed strategies in its Business Plan reviewed 8 June 2017, which directly addresses all the goals and objectives of the Company. A copy of the Business Plan is available to all members on request.

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 stability of the Company and whether the Company's goals and objectives are being achieved.

MEMBERS' GUARANTEE

North Queensland Ballet and Dance Company Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called

up from each member and any person or company who ceased to be a member in the year prior to the winding up, is limited to \$1 for members that are corporations and \$1 for all other members, subject to the provisions of the company's constitution.

At 31 December 2017 the collective liability of members was \$30 (2016: \$30).

INFORMATION ON DIRECTORS

JAN POOL CHAIR

Jan Pool has been Chair of Dancenorth since May 2015 and a Director since November 2011; she has also held the position of Company Secretary between November 2011 and May 2015. Jan brings to the Board as a senior finance and commercial executive, extensive experience in financial management, risk assessment, corporate governance and audit in a number of industry sectors including mining, financial, health and legal services and marine construction. She also sits on the board of the Aboriginal Development Benefits Trust (Gulf Native Title) as an Independent Finance Director, the Good Shepherd Home as a Council Member and Chair of Finance, Audit and Risk Committee, the Townsville Chamber of Commerce as Secretary and as a member of the Townsville City Council - Community Safety Advisory Committee. Previous board appointments include the statutory authority, Island Industries Board (Torres Straits) as a Director and Chair of Finance, Audit and Risk Committee.

Special Responsibilities Member of Finance, Audit and Risk Committee and Member of Executive Committee

BRIDGET HART DEPUTY CHAIR

Bridget Hart is an events and communications professional specialising in the creation of experiences for audiences from all backgrounds and diversities. She is a Director of a boutique event agency Aspect Eight, based in Townsville and servicing the financial, retail, health & fitness, food & wine and mining industries producing large scale corporate and public events in Australia, Asia and the USA. Prior to launching Royalty, then Aspect Eight, Bridget was the Director of Events responsible for a growing team of event professionals and key accounts based in Sydney and Shanghai.

JULIEANNE COX COMPANY SECRETARY

Julieanne Cox has extensive experience as a solicitor, including more than 12 years as a partner of one of the world's largest law firms. Julieanne specialised in commercial litigation and advice, and has considerable experience in corporate governance issues. Julieanne retired from private practice in 2011 and is now the Manager of International Compliance at James Cook University. Julieanne was a director of Special Olympics Australia from 2008 to 2011 and a member of the Law Society of New South Wales' Dispute resolution Committee from 2008 to 2011.

VERENA COOMBE BOARD DIRECTOR

Cr Coombe's vision of Townsville is of a vibrant community with a thriving economy offering broad based business, employment, education and lifestyle opportunities. Her career has spanned both corporate and not-for-profit sector and she also enjoys contributing to the local community volunteering with many organisations including the RSL, Arcadian Surf Lifesaving Club and as immediate past President of the Hermit Park Tigers AFL Club. With a passion for inclusive economic development, she will work to bring focus to events, tourism and local arts and culture that grow both our economic and social capital, while showcasing the lifestyle of our city.

MARG NAYLOR BOARD DIRECTOR

Marg Naylor is currently a Project Officer with James Cook University Art Collection, facilitating and managing items within the Collection. Marg has a wealth of experience in the arts and education sector. She has worked at two regional galleries in the areas of public programs, marketing and collection management and has been a Lecturer, Tutor and Teacher of Visual Arts and Crafts. Marg was previously the Chair of Craft Victoria, an Education Manager in Business Administration in the TAFE sector and sat on a number of state and national committees reviewing curriculum and engagement with industry. Marg has governance experience having worked on numerous boards over a 40 year period, convened the First Australian Fibre Conference, organised major events and fundraiser's and is currently also a Board Member of the Barrier Reef Orchestra in Townsville.

Special Responsibilities Chair of Finance, Audit and Risk Committee

BRIDGET WOODS BOARD DIRECTOR

Experience With more than 20 years' experience in the hospitality and tourism industries, Bridget has extensive knowledge across all facets of operations ranging from developing, owning and managing boutique hotels, restaurants and properties in the lucrative Youth Adventure. In her current role as Director of Tourism and Events at Townsville Enterprise, Bridget is responsible for leading a team to increase visitor expenditure into the region by promoting the Townsville North Queensland region and events to key markets within Queensland, nationally and internationally. Additionally, Bridget holds a position on the Management Committee of Townsville Business Women's Circle and sits on the Friends of the Museum of Tropical Qld Committee and the Museum of Underwater Art Board.

RACHAEL AZZOPARDI BOARD DIRECTOR

Rachael has held significant roles in the Australian Arts industry including Director, Programming and Artistic Operations at Sydney Theatre Company, Australia's largest theatre company presenting work across its own three venues at The Wharf and nearby Roslyn Packer Theatre at Walsh Bay, and is the resident drama company of the Sydney Opera House. Rachael lead the company's programming and planning and was responsible for delivering a diverse repertoire of productions for the company's annual subscription season as well as international and domestic touring and new work development. Other positions include Executive Producer at Chunky Move, one of Australia's pre-eminent contemporary dance companies, where her successes included substantial international market development and overseeing a period of rapid growth in the company's performance, touring and educational programs. Rachael also has experience working on large scale commercial theatrical productions including Disney's The Lion King and IMG's Oliver.

MEETINGS OF DIRECTORS

During the financial year, five meetings of directors (including committees of directors) were held. Attendances by each director during the year were as follows:

DIRECTORS' MEETINGS		
	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Jan Pool	5	5
Bridget Hart	5	3
Rachael Azzopardi	4	3
Verena Coombe	5	5
Julianne Cox	1	-
Marg Naylor	5	4
Bridget Woods	5	4

AUDITOR'S INDEPENDENCE DECLARATION

The auditor's independence declaration in accordance with section 307C of the *Corporations Act 2001* for the year ended 31 December 2017 had been received and can be found below.

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

Director 

Director 

Dated this 19th day of April 2018

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFITS COMMISSION ACT 2012 TO THE DIRECTORS OF NORTH QUEENSLAND BALLET AND DANCE COMPANY LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2017, there have been:

- (i) no contraventions of the auditor independence requirements as set out in 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.



CROWE HORWATH NQ



MARK ANDREJIC PARTNER

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2017

		2017	2016
	NOTE	\$	\$
Revenue from ordinary activities	3	1,934,681	1,750,699
Interest revenue		333	5,255
Employee benefit expense		(1,015,500)	(845,157)
Depreciation expense		(28,964)	(33,757)
Other operating expenses	4	(1,018,625)	(886,966)
Finance costs		-	(362)
Surplus/(deficit) for the year before income tax		(128,075)	(10,288)
Income tax expense		-	-
Surplus/(deficit) for the year after income tax		(128,075)	(10,288)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		(128,075)	(10,288)

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2017

	NOTE	2017 \$	2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	376,673	325,556
Trade and other receivables	6	161,501	448,402
Other assets		19,288	18,185
TOTAL CURRENT ASSETS		557,462	792,143
NON-CURRENT ASSETS			
Property, plant and equipment	7	285,984	298,256
Total non-current assets		285,984	298,256
TOTAL ASSETS		843,446	1,090,399
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	637,347	744,618
Borrowings	9	481	7,901
Employee benefits	10	23,467	24,028
Total current liabilities		661,295	776,547
NON-CURRENT LIABILITIES			
Borrowings	9	-	3,627
Employee benefits	10	345	345
Total non-current liabilities		345	3,972
Total liabilities		661,640	780,519
NET ASSETS		181,806	309,880
EQUITY			
Reserves		89,579	89,579
Retained surplus		92,227	220,301
TOTAL EQUITY		181,806	309,880

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2017

2017	Retained Surplus \$	General Reserve \$	Total \$
Balance at 1 January 2017	220,301	89,579	309,880
Total comprehensive income for the year	(128,075)	-	(128,075)
Balance at 31 December 2017	92,227	89,579	181,806

2016	Retained Surplus \$	General Reserve \$	Total \$
Balance at 1 January 2016	320,168	-	320,168
Transfers to/from general reserve	(89,579)	89,579	-
Total comprehensive income for the year	(10,288)	-	(10,288)
Balance at 31 December 2016	220,301	89,579	309,880

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2017

		2017	2016
	Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customer and funding providers		2,221,582	1,760,275
Payments to suppliers and employees		(2,143,057)	(1,671,548)
Interest received		333	5,256
Interest paid		-	(362)
Net cash provided by/(used in) operating activities	12	78,858	93,621
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of property, plant and equipment		(16,694)	(12,476)
Net cash used by investing activities		(16,694)	(12,476)

CASH FLOWS FROM FINANCING ACTIVITIES:

Repayment of borrowings		(11,047)	(10,234)
Net cash used by financing activities		(11,047)	(10,234)
Net increase/(decrease) in cash and cash equivalents held		51,117	70,911
Cash and cash equivalents at beginning of year		325,556	254,645
Cash and cash equivalents at end of financial year	5	376,673	325,556

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

The financial report covers North Queensland Ballet & Dance Company Limited as an individual entity. North Queensland Ballet & Dance Company Limited is a not-for-profit Company limited by guarantee, incorporated and domiciled in Australia.

The functional and presentation currency of North Queensland Ballet & Dance Company Limited is Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

1 SIGNIFICANT ACCOUNTING POLICIES

(A) BASIS OF PREPARATION

In the Directors' opinion, the Company is not a reporting entity since there are unlikely to exist users of the financial report who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. This special purpose financial report has been prepared to meet the reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.

Historical cost convention - The financial statements have been prepared under the historical cost convention.

Critical accounting estimates - The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the Company's accounting policies. Critical accounting estimates used in the preparation of these financial statements have been outlined below.

(B) 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).

Grant revenue - Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

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

Donations - Donations and bequests are recognised as revenue when received.

Other income - Other income is recognised on an accruals basis when the Company is entitled to it.

(C) INCOME TAX

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

(D) CASH AND CASH EQUIVALENTS

Cash and cash equivalents comprises cash on hand 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.

(E) TRADE AND OTHER RECEIVABLES

Each class of property, plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment. Cost value includes the purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset, where applicable.

(F) PROPERTY, PLANT AND EQUIPMENT

Each class of property, plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment. Cost value includes the 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
Buildings	2%
Plant and Equipment	0 - 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.

(G) 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.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

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 taxation authority is classified as operating cash flows.

(H) TRADE AND OTHER PAYABLES

These amounts represent liabilities for goods and services provided to the Company prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

(I) EMPLOYEE BENEFITS

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

(J) CURRENT AND NON-CURRENT CLASSIFICATION

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the Company's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the Company's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is an unconditional right to defer settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non current.

(K) NEW ACCOUNTING STANDARDS AND INTERPRETATIONS

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The Company has decided not to early adopt these Standards. The following table summarises those future requirements, and their impact on the Company where the standard is relevant:

Standard Name	Effective date for entity	Requirements	Impact
AASB 16 Leases	1 January 2019	AASB 16 will cause the majority of leases of an entity to be brought onto the statement of financial position. There are limited exceptions relating to short-term leases and low value assets which may remain off-balance sheet. The calculation of the lease liability will take into account appropriate discount rates, assumptions about lease term and increases in lease payments. A corresponding right to use asset will be recognised which will be amortised over the term of the lease.	The impact of AASB 16 has not yet been quantified by North Queensland Ballet and Dance Company Limited. The existence of peppercorn lease arrangements are likely to result in an impact on the Company's financial statements.
AASB 1058 Income for Not- for-profit Entities	1 January 2019	AASB 1058 will apply for transactions where the consideration to acquire an asset is significantly less than its fair value, principally to enable a not-for-profit (NFP) entity to further its objectives. The main impact is that the timing of income recognition will depend on whether there is any performance obligation or other liability and will assist in better matching of income with related expenditure. NFP's will also now recognise peppercorn leases as right-of-use assets at fair value and can elect to recognise the receipt of volunteer services if they can be reliably measured.	Management are still to undertake an assessment as to the impact of the application of this standard.

2 ECONOMIC DEPENDENCE

North Queensland Ballet and Dance Company Limited is dependent on the Australian Council for the Arts and Arts Queensland for the majority of its revenue used to operate the business. In 2017, the value of funding equated to 60% of total revenue received. At the date of this report the directors have no reason to believe the Australian Council for the Arts and Arts Queensland will not continue to support North Queensland Ballet and Dance Company Limited, with funding arrangements extended to 2021.

3 REVENUE FROM CONTINUING ACTIVITIES

	2017	2016
	\$	\$
GRANTS		
Arts Queensland	550,000	472,022
Arts Queensland - projects	183,011	175,447
Australia Japan Foundation - DFAT	-	20,000
Australian Council for the Arts	300,000	228,030
Australian Council for the Arts - projects	26,902	72,656
Other Commonwealth grants	-	90,000
Total Grants	1,059,913	1,058,155
SPONSORSHIP		
<i>Cash</i>		
Other Sponsorship	167,789	-
<i>In-kind</i>		
Scholarships - Other	91,982	90,268
Total Sponsorship	259,771	90,268
PHILANTHROPIC		
Arts Access	-	4,000
Tim Fairfax Family Foundation	110,000	110,000
Torres Strait Regional Council	-	2,500
Sidney Myer Award	90,000	-
Total Philanthropic	200,000	116,500
OTHER REVENUE		
Box Office	7,040	43,417
Donations	4,716	10,274
Fundraising	12,019	34,473
Presentations and commissions	354,182	335,004
Sponsorship	3,061	10,773
Workshops	5,789	6,662
Other revenue	28,190	45,173
Total Other Revenue	414,997	485,776
Total Revenue	485,776	1,750,699

4 OTHER OPERATING EXPENSES

	2017	2016
	\$	\$
Guest artists	165,846	149,698
Marketing expenses	77,808	62,777
Operating and administration expenses	296,642	365,949
Other event expenses	-	12,498
Production expenses	183,478	73,425
Touring expenses	294,850	222,619
Total other operating expenses	1,018,625	886,966

5 CASH AND CASH EQUIVALENTS

	2017	2016
	\$	\$
Cash at bank and in hand	287,094	235,977
Deposits at call	89,579	89,579
Total cash and cash equivalents	376,673	325,556

6 TRADE AND OTHER RECEIVABLES

	2017	2016
	\$	\$
Trade receivables	160,698	447,599
Deposits	803	803
Total current trade and other receivables	161,501	448,402

7 PROPERTY, PLANT AND EQUIPMENT

	2017	2016
	\$	\$
BUILDINGS		
At cost	268,328	268,328
Accumulated depreciation	(66,105)	(61,978)
Total buildings	202,223	206,350

7 PROPERTY, PLANT AND EQUIPMENT CONTINUED

PLANT AND EQUIPMENT

At fair value	26,000	26,000
At cost	40,447	31,260
Accumulated depreciation	(55,606)	(53,501)
Total plant and equipment	10,841	3,759

FURNITURE, FIXTURES & FITTINGS

At Cost	1,606	1,606
Accumulated depreciation	(1,239)	(1,198)
Total furniture, fixtures and fittings	367	408

MOTOR VEHICLES

At cost	19,040	19,040
Accumulated depreciation	(11,925)	(8,117)
Total motor vehicles	7,115	10,923

OFFICE EQUIPMENT

At cost	115,278	107,772
Accumulated depreciation	(87,601)	(81,758)
Total Stage Equipment	27,677	26,014

THEATRICAL EQUIPMENT

At cost	119,539	119,539
Accumulated depreciation	(97,645)	(88,934)
Total Theatrical Equipment	21,894	30,605

RIGGING

At cost	162	162
Accumulated depreciation	(162)	(162)
Total rigging	-	-

7 PROPERTY, PLANT AND EQUIPMENT CONTINUED

AIR COOLING

At cost	61,713	61,713
Accumulated depreciation	(57,023)	(56,031)
Total air cooling	4,690	5,682

LIGHTING EQUIPMENT

At cost	5,023	5,023
Accumulated depreciation	(4,802)	(4,747)
Total lighting equipment	221	276

SEATING

At cost	12,146	12,146
Accumulated depreciation	(11,930)	(11,857)
Total seating	216	289

STAGE PROPERTIES

At cost	160,357	160,357
Accumulated depreciation	(152,425)	(149,781)
Total stage properties	7,932	10,576

STAGE EQUIPMENT

At cost	47,778	47,778
Accumulated depreciation	(45,211)	(44,705)
Total stage equipment	2,567	3,073

AUDIO EQUIPMENT

At cost	5,476	5,476
Accumulated depreciation	(5,235)	(5,175)
Total audio equipment	241	301
Total property, plant and equipment	285,984	298,256

7 PROPERTY, PLANT AND EQUIPMENT CONTINUED

(a) Movements in carrying amounts of property, plant and equipment

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

	Buildings	Plant and Equipment	Furniture, Fixtures & Fittings	Motor Vehicles	Office Equipment	Theatrical Equipment	Rigging
	\$	\$	\$	\$	\$	\$	\$
Year ended 31 December 2017							
Balance at the beginning of year	206,350	3,759	408	10,923	26,014	30,605	-
Additions	-	9,188	-	-	7,506	-	-
Depreciation expense	(4,127)	(2,104)	(41)	(3,808)	(5,843)	(8,711)	-
Balance at the end of the year	202,223	10,841	367	7,115	27,677	21,894	-

	Air Cooling	Lighting Equipment	Seating	Stage Properties	Stage Equipment	Audio Equipment	Total
	\$	\$	\$	\$	\$	\$	\$
Year ended 31 December 2017							
Balance at the beginning of year	5,682	276	289	10,576	3,073	301	298,256
Additions	-	-	-	-	-	-	16,694
Depreciation expense	(992)	(55)	(73)	(2,644)	(506)	(60)	(28,964)
Balance at the end of the year	4,690	221	216	7,932	2,567	241	285,984

7 PROPERTY, PLANT AND EQUIPMENT CONTINUED

(a) Movements in carrying amounts of property, plant and equipment continued

	Buildings	Plant and Equipment	Furniture, Fixtures & Fittings	Motor Vehicles	Office Equipment	Theatrical Equipment	Rigging
	\$	\$	\$	\$	\$	\$	\$
Year ended 31 December 2016							
Balance at the beginning of year	210,561	4,637	454	14,731	21,206	44,203	1
Additions	-	-	-	-	10,540	-	-
Depreciation expense	(4,211)	(878)	(46)	(3,808)	(5,732)	(13,598)	(1)
Balance at the end of the year	206,350	3,759	408	10,923	26,014	30,605	-

	Air Cooling	Lighting Equipment	Seating	Stage Properties	Stage Equipment	Audio Equipment	Total
	\$	\$	\$	\$	\$	\$	\$
Year ended 31 December 2016							
Balance at the beginning of year	6,890	345	385	14,101	1,647	376	319,537
Additions	-	-	-	-	1,936	-	12,476
Depreciation expense	(1,208)	(69)	(96)	(3,525)	(510)	(75)	(33,757)
Balance at the end of the year	5,682	276	289	10,576	3,073	301	298,256

8 TRADE AND OTHER PAYABLES

	2017	2016
	\$	\$
Trade payables	52,870	13,698
GST payable	46,599	59,673
PAYG withholding	200	7,234
Superannuation payable	51,723	19,652
Grants in advance	485,955	644,361
Total trade and other payables	637,347	744,618

9 BORROWINGS

	2017	2016
	\$	\$
CURRENT		
Equipment loans	481	7,901
Total current borrowings	481	7,901
NON-CURRENT		
Equipment loans	-	3,627
Total non-current borrowings	-	3,627

10 EMPLOYEE BENEFITS

	2016	2015
	\$	\$
CURRENT		
Annual leave	23,467	24,028
Total current employee benefits	23,467	24,028
NON-CURRENT		
Long service leave	345	345
Total non-current employee benefits	345	345

11 CONTINGENCIES

In the opinion of the directors, the Company did not have any contingencies at 31 December 2017 (31 December 2016:None).

12 CASH FLOW INFORMATION

(a) Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities

	2017	2016
	\$	\$
Deficit for the year	(128,075)	(10,288)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation	28,964	33,757
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	286,901	(390,284)
- (increase)/decrease in prepayments	(1,099)	(725)
- (increase)/decrease in inventories	-	3,582
- increase/(decrease) in trade and other payables	(107,271)	439,724
- increase/(decrease) in employee benefits	(562)	17,855
Cashflow from operations	78,858	93,621

NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

ABN 98 010 440 678

DIRECTORS' DECLARATION

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

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

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

 CHAIR

Dated this 19th day of April 2018

NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NORTH QUEENSLAND BALLET AND DANCE COMPANY LIMITED

Opinion

We have audited the financial report of North Queensland Ballet and Dance Company Ltd (the Company), which comprises the statement of financial position as at 31 December 2017, 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 directors' declaration.

In our opinion, the accompanying financial report of the Company has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2017 and of its financial performance and cash flows for the year then ended; and
- (b) complying with Australian Accounting Standards 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 Company in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 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.

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 directors' financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012*. 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 Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and for such internal control as the directors determine is necessary to enable the preparation of the 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 directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

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 Board website at: <http://www.auasb.gov.au/Pronouncements/Australian-Auditing-Standards/Auditors-Responsibilities.aspx>. This description forms part of our auditor's report.

Crowe Horwath NQ

CROWE HORWATH NQ

Mark Andrejic

MARK ANDREJIC PARTNER
TOWNSVILLE, 20/04/2018.

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Horwath external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

DANCENORTH PARTNERS



SUPPORTED BY



Dancenorth is supported by the Queensland Government through Arts Queensland. Dancenorth (trading under North Queensland Ballet and Dance Company Limited) is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

PROJECT PARTNERS



Attractor has been assisted by the Australian Government through the through the Department of Communication and the Arts' Catalyst—Australian Arts and Culture Fund and the Australia Council for the Arts and the Major Festivals Initiative in association with the Confederation of Australian International Arts Festivals Inc., Arts Centre Melbourne, Brisbane Festival and WOMAdelaide.



Photographer: Amber Haines





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