



ANNUAL REPORT 2019



CONTENTS



REPORTS

- 10 CHAIR’S REPORT
PROF. JUDITH MCLEAN
- 12 CO-CEO’S REPORT
HILLARY COYNE + KYLE PAGE



2019 PROGRAM

- 16 2019 WORKS
 - DUST
 - ATTRACTOR
 - ONE INFINITY
 - TECTONIC
 - NOISE
 - COMMUNAL TABLE
 - TOMORROW MAKERS 2
- 24 ARTISTIC CAPACITY + LEADERSHIP
DEVELOPMENT PROGRAM
- 28 COMMUNITY ENRICHMENT PROGRAM



2019 FINANCIALS

- 36 DIRECTORS’ REPORT
- 39 FINANCIAL STATEMENTS
- 43 DIRECTORS’ DECLARATION

Front Cover: Amber Haines
Top Left: Pippa Samaya
Middle: Amber Haines
Bottom Left: Pippa Samaya

OUR
ACKNOWLEDGEMENT

We acknowledge the Traditional Custodians of the land upon which we make our work, the Wulgurukaba of Gurambilbarra and Yunbenun. The Wulgurukaba 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 the Townsville district and honour their Elders and stories.

We pay our respects to Elders past, present and emerging, and acknowledge the fact that Aboriginal People are Australia’s first dancers.



Photographer: Amber Haines



OUR COMPANY

Centred on an inclusive ethos of shared ownership, collective conscience, support, interconnection and empowerment, Dancenorth's artistic philosophy provides a fertile framework which galvanises the company's creative and administrative endeavours.

Deeply connected to place, to the vastness of the sky, the richness of the land and the saline breath of the ocean, we embrace our regional home base in Townsville as a source of inspiration and creative energy. We respond to isolation as enabling, enriching and facilitating a way of making that is responsive to these people in this place at this time.

Integration of body and mind, exploration, radical ambition and inclusivity anchor a suite of both internal and external artistic practices. We practice this artistic philosophy daily by incorporating mind/ body techniques into our work that are designed to support the use of a full range of mental, emotional and sensorial processes in dance creation. The aim is to nurture technical virtuosity, intellectual rigour and emotional presence in equal measure.

Meditation marks the beginning of each day, providing space and time to arrive, to wholly inhabit our creative selves and the creative space, to embrace the moment and follow a sense of rightness as and when it appears.

We are creative people engaged in non-linear processes. Respectful disruption and agitation, emotion and empathy, vulnerability and grace are our tools.

Honouring the fundamental richness that emerges when people and projects are approached with heart, sincerity and longevity at their core, we see our role as akin to the sowing of seeds. Seeds, which carefully tended, flourish to bear fruit that will sustain and nourish the artistic landscape of Australia for many years to come.

LEFT

Photographer: Amber Haines

OUR PURPOSE

To enact a culture of consciousness for our company and our community through the universal language of dance.

OUR APPROACH

Our approach is built on the ethics of collaboration and collision, authenticity, collegiality, discipline, care and love.

With bravery we enmesh all that we do, which permits and permeates:

reimagining, reconciliation, reflection, shape-shifting, discomfort, generosity, experimentation, boldness, unravelling, transformation, agency, contestation, presence, possibility, ambiguity, volatility, honesty, attention, chaos, vulnerability, fragility, dissonance, disruption, consciousness, collaboration, collision, reaction and meaning.

OUR STRATEGIC GOALS

Conscious work - create and share new work that is both remarkable and relevant, infused with authenticity, people and place.

Conscious artists - nurture and empower the practice and careers of artists and collaborators.

Conscious community - create and share experiences that invite all people to connect with dance as simply, or seriously, as they desire.

Conscious company - sustainably and ethically manage our resources for the benefit of future generations of artists and community.

OUR BOARD + STAFF

BOARD OF DIRECTORS

CHAIR

Prof. Judith McLean

DEPUTY CHAIR

Jacinta Wight (until June 2019), John Drummond Montgomery (from September 2019)

DIRECTORS

Cr. Verena Coombe, Bridget Hart, Margaret Naylor, Dr Sandra Wallace, Max Lenoy (appointed December 2019) and Bridget Woods (resigned April 2019)

STAFF

ARTISTIC DIRECTOR, CO-CEO

Kyle Page

EXECUTIVE DIRECTOR, CO-CEO

Hillary Coyne

ASSOCIATE ARTISTIC DIRECTOR

Amber Haines

COMPANY MANAGER

Eloise Grace

MARKETING AND DEVELOPMENT MANAGER

Georgia Alexander (until July 2019)

MARKETING AND COMMUNICATIONS MANAGER

Jules Lawson (from August 2019)

PRODUCTION AND OPERATIONS MANAGER

Felicity Organ-Moore

PRODUCTION AND TECHNICAL COORDINATOR

Daniel Holden (until May 2019)

COMMUNITY EXPERIENCE MANAGER

Alice Lee Holland (from July 2019)

COMMUNITY EXPERIENCE COORDINATOR

Andrea Dighton

ADMINISTRATION AND OFFICE COORDINATOR

Ally Harris (until March 2019)

Danelle Bayley (from March 2019)

DANCERS

Samantha Hines, Mason Kelly, Jenni Large (Dance Captain), Ashley McLellan, Georgia Rudd, Felix Sampson and Jack Ziesing.

2019 COLLABORATORS AND ARTISTS

Alisdair Macindoe, Amber McCartney, Andrew Treloar, Brenton Creed, Bridget Fiske, Carly O'Neill, Charles Wiles, Chris Dyke, Costa Hagiaglou, Daniel Riley, Emma Barbagallo, Gabrielle Nankivell, Gideon Obarzanek, Hayley Gorsuch, Jackson Jobe, Jamie Schmidt, Jeanna Clearwater, Jessica Moss, Jessie Oshodi, Jo Lloyd, Josh Mu, Kelly Ryall, Kristina Chan, Lee Serle, Liminal Spaces, Lucy Guerin, Marlo Benjamin, Melanie Lane, Niklas Pajanti, Paea Leach, Pippa Samaya, Rebecca Forde, Richard Cilli, Second Echo Ensemble, Senyawa, Sophie Gargan, Suzie Searight, Tara Jade Samaya, Thomas E.S. Kelly, Thomas Roach, Tom Wright, Urab Dancers of Poruma Island (Torres Strait), William Mabo, Zane Saunders.

DONORS

Annette Bearne, Cindy Clayton, Jacinta Wight, John Drummond Montgomery, Prof. Judith McLean, Julian Knights AO, Richard Large, Cr. Verena Coombe, Wesley Enoch, Kyle Page, Hillary Coyne.

THANK YOU

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

RIGHT

Photographer: Amber Haines



11,314

WORKSHOP,
MASTERCLASS
AND OPEN CLASS
PARTICIPANTS

75

ARTISTS AND
ARTSWORKERS
ENGAGED

12

INTERNATIONAL
PERFORMANCES
TO AN AUDIENCE
OF 4,451

66

PERFORMANCES

3

NEW
WORKS

2019
HIGHLIGHTS

40

SECONDMENTS

696

WORKSHOPS,
MASTERCLASSES
AND OPEN CLASSES

37

NATIONAL
PERFORMANCES
TO AN AUDIENCE
OF 16,066

17

LOCAL
PERFORMANCES
TO AN AUDIENCE
OF 12,371

1,287

VOLUNTEERS



Photographer: Amber Haines

CHAIR'S REPORT

PROF. JUDITH MCLEAN

"Creativity means hard work, discipline, hours of sifting, rejecting, and being embarrassed for thinking such ridiculous thoughts that finally precede the really good idea. And sometimes that really good idea is about being the same every time we perform." - **Liz Lerman**

I love this quote, for me, it perfectly encapsulates the work of Dancenorth over the last few years.

2019 was a year of immense creativity and high visibility that saw the company deliver three new works and over sixty-five ensemble performances locally, nationally and internationally. We achieved record connections with our communities and audiences, totalling almost thirty-three thousand opportunities to know each other deeply and more genuinely. The company also explored new creative territory, delivering works that employed innovative methods and immersive forms to present 'with' our audiences, ostensibly co-creating the performance experience together.

Locally, NOISE, presented as the Northern Australian Festival of the Arts (NAFA) engaged over one hundred local Townsville

percussionists to join the Dancenorth ensemble on stage, and collectively perform to thousands of Townsville community members and visitors.

Nationally, Communal Table, an interactive dinner party, also broke new ground, literally seating audiences within the work, engaging them as performers, as collaborators and as participants. Each audience member formed a crucial part of the performance itself, sharing food, conversation, friendship, and dance. It was a unique experience and one that challenges current and future theatre and dance makers to think more deeply about respectful audience engagement in the service of constructing meaningful co-created experiences.

Internationally, Attractor, toured extensively in 2019 including a performance at the prestigious Joyce Theatre in New York. Again, volunteer audience members were literally seconded into the show as performers.

"Attractor was an absorbing whirlwind. It draws the audience in from its first moment...the work is truly an interplay between dancers and audience." - **Stanford Live**

Celebrating 34 years of operations in 2019 we revisited, reviewed, reflected on the company's role locally, nationally and internationally. Exploring questions such as, what do audiences and communities want from us? How is it possible for a regional company to play a thought leadership role in a connected world?

Together, we collaborated to imagine a new Strategic Plan for the company. This process coincided with the invitation to apply for four-year funding to the Australia Council to the Arts (2021-2024). Thinking about our purpose, our 'why', led this important work and the following excerpts demonstrate our strategic approach going forward. All stakeholders will see this direction manifest in the years ahead.

Our Purpose - To enact a culture of consciousness for our company and our community through the universal language of dance.

Our Approach - Our approach is built on the ethics of collaboration and collision, authenticity, collegiality, discipline, care and love.

In 2019 we were incredibly fortunate to secure an increase in recurrent year

funding from the Tim Fairfax Family Foundation (TFFF). The significant increase in support enabled the deepening and expansion of the Community Enrichment program. It afforded several new opportunities, a revisiting and realigning of the Community Experience program and the appointment of a new Manager, Ms Alice Lee-Holland. Alice is an Australian dance artist with a breadth of experience as a mover, maker, educator, mentor and leader. Alice's appointment adds significant gravitas to the team and directly points to the company's future, where the Ensemble and the Community Experience program will be more deeply entwined. The unparalleled and ongoing support from TFFF makes this a reality, and one of which we are enormously grateful.

Also we saw the achievement of a 3-year funding agreement with a new partner, the Ian Potter Foundation (IPF), supporting the establishment of the Dancenorth Artistic Capacity and Leadership Development Program. The Program aims to foster deep and meaningful relationships with emerging dancers, choreographers and art makers. Dancenorth offers the provision of

structured professional development opportunities supported by our team of highly qualified practitioners. Each annual program offers a dynamic suite of secondments, residencies and artistic development opportunities, including; the Artist Residency in the Tropics program (A.R.T.) and the Tomorrow Makers series. Again we thank IPF for their belief in the work, and for their generosity in building the dance sector.

At a Board level, Mr Max Lenoy was appointed to the Dancenorth Board. Max is a highly respected, passionate member of the Townsville community, and an active advocate for indigenous education and for First Nations Australians. He is a Jirrbal, Warungnu and Kuku-Yalanji man, with ties to both Palm Island and Yarrabah. He has worked in indigenous education since 1990, as a teacher, curriculum designer, manager and academic. He brings a much needed First Nations perspective to the company, and has already been active in leading both the Board and the company to a deeper appreciation of the opportunities in the local area. Finally, thanks to the Co-CEO's Hillary Coyne and Kyle Page whose dedication



and passion makes the hard work worthwhile, they are outstanding humans. Associate Artistic Director Amber Haines continues to genuinely inspire and shine, both on and off the dancefloor. Indeed, all of the staff at Dancenorth are highly skilled and bring their best game every time. The Board thanks you all.

Thanks also to the Board, who, despite being busy people, give their time freely and without an expectation of gaining anything in return. They also are outstanding human beings. I must thank John Drummond Montgomery who, as Deputy Chair, brings vast experience and a measured approach for which I am grateful. The Finance Audit and Risk Committee (FARC) chaired by Dr Sandra Wallace and Board Director Marg Naylor, staff Hillary Coyne and Eloise Grace have put in above and beyond in 2019. Thank you. From a governance point of view, leading a regional arts company in 2019 has been constantly challenging. On the other hand, belonging to a purpose-driven organisation has its own intrinsic rewards, and none is richer than being part of the Dancenorth family.

CO-CEO'S REPORT

HILLARY COYNE + KYLE PAGE

Companies, like individuals, transform radically over time. Dancenorth has existed proudly in Townsville for the past 34 years, and it is our ability to continually transform that has enabled us to remain at the forefront of creative and critical thinking over this time. Here at Dancenorth we thrive on the edge, geographically and creatively, embracing and celebrating the various guises of our history and the countless works produced by the company, all anchored by the transformative power of dance.

Throughout 2019 there are few who would argue that the world is not in need of a little transformation itself. At this time, when the planet is at risk and our political, economic and social systems are collapsing, perhaps creativity, art and dance has something to offer. A bridge between past, present and future, a space for reflection, for contemplation, for stepping beyond the echo chamber of social media, for presence or agitation, for beauty, for non-verbal and non-linear processing, for a moment to be, for boredom and ultimately, for transformation.

As Dancenorth continues to transform, we are committed to creating space

in which connectivity between people and place can nourish the bodies, hearts and minds of our team, our audiences, our collaborators, our communities and all those we encounter.

In 2019 such transformation enabled us to perform to more people in more places than ever before; 66 performances to over 32,000 audience members, and over 600 workshops for more than 11,000 participants. This immensely busy schedule demanded that we hone in on why we do what we do, and, how we want to do it – with intention and integrity, care and commitment as our foundation. This honest, conscious approach nurtures the creation of new work, our artists, our company and our community.

We are deeply aware that our community extends far beyond our geographic reach. Our community begins in the studio, envelopes the office, the theatre, Townsville, regional and remote Queensland, Australia and across oceans, continents and borders. Our community enmeshes dancers, staff, audiences, partners, funders, volunteers, presenters, programmers and supporters



from across the globe including our four Facebook friends in Tunisia.

With consciousness, we acknowledge all First Nations People, in particular the Traditional Custodians of the land upon which we make our work, the Wulgurukaba of Gurambilbarra and Yunbenun who continue to nurture a deep and respectful relationship to land and sea.

We acknowledge the fact that Aboriginal People are Australia's first dancers, and we are committed to listening deeply to the oldest civilisation on earth.

We look forward to continuing to connect, transform and dance together in 2020.

- KYLE AND HILLARY

Post Script - As we are preparing to go to print, the world is in a rapid state of transformation due to the increasing impact of the COVID-19 Pandemic. We are responding quietly and consciously, with deep consideration for what is truly needed. In the midst of everything it is patently clear that the effect on our future programming will be considerable.



Photographer: Amber Haines

2019 PROGRAM

2019 WORKS

ARTISTIC CAPACITY
AND LEADERSHIP
DEVELOPMENT PROGRAM

COMMUNITY
ENRICHMENT PROGRAM

Photographer: Amber Haines





DUST

CREATED BY AMBER HAINES AND KYLE PAGE
PRESENTED BY DANCENORTH WITH LIMINAL SPACES

Dust is an adventurous collaboration created by Dancenorth's Artistic Director Kyle Page and Associate Artistic Director Amber Haines, featuring live violin by Canada's Jessica Moss (Thee Silver Mt Zion) and an architecturally designed set by award winning Liminal Spaces. Dust is as an investigation into the architecture of passive personal, social, cultural and political inheritance.

Upon birth, we arrive into a world in which those who precede us determine everything.

From this lottery of birth we inherit the architecture of both restriction and opportunity in countless manifestations. Structures, barriers and borders pre-exist, and past tense illuminates both our present and future thinking.

"This is a work capable of expressive depth without the need for polemic hyperbole, and in an age when our lives are perpetually bombarded by outrage, from both ends of the political spectrum, such measured, thoughtful commentary can speak louder than any angry words."

- THE MUSIC

LEFT

Photographer: Pippa Samaya

Concept/Direction/Choreography
Amber Haines and Kyle Page

Set Designers/Architects
Liminal Spaces / Elvio Brianese
and Peta Heffernan

Lighting Designer
Niklas Pajanti

Composer/Musician
Jessica Moss

Composer/Sound Designer
Alisdair Macindoe

Costume Designer
Harriet Oxley

Dramaturg
Gideon Obarzanek

Dancers/Choreographers
Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Georgia Rudd, Felix Sampson, Jack Ziesing

2019 Presenters / Venues
Sydney Festival - Carriageworks
(Sydney, Australia)
Merrigong Theatre Company - IMB
Theatre, Illawarra Performing Arts
Centre (Wollongong, Australia)
Ten Days on the Island Festival
- The Don Bosco Creative Arts
Centre (Tasmania, Australia)
Monash Academy of Performing Arts -
Alexander Theatre (Melbourne, Australia)



Photographer: Gregory Lorenzutti

ATTRACTOR

CREATED BY LUCY GUERIN AND GIDEON OBARZANEK
PRESENTED BY DANCENORTH, LUCY GUERIN
INC., GIDEON OBARZANEK & SENYAWA

Attractor brings together sensational Indonesian music duo, Senyawa and two of Australia's leading dance companies, Dancenorth and Lucy Guerin Inc to create a unique music/dance ritual.

Senyawa's performance reinterprets the Javanese tradition of entering trance through dance and music as a powerful secular present-day form. Their sound borrows from the metal bands they listened to as teenagers - Black Sabbath, Metallica, Iron Maiden - and Indonesian ritual and folk idioms. Their music and performance is influenced by forces in nature to take the audience into a transformative state outside of organised belief systems.

As the performance unfolds, Senyawa's unique fusion of hand-made electrified stringed 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.

"There's an infectious power to Attractor - it leads the audience toward commitment and surrender without imposing dogma of any kind. Spanning cultures and fostering unity, the performance offers the gifts of beautiful art and extreme catharsis."

- STRAIGHT VANCOUVER

Direction/Choreography
Gideon Obarzanek and Lucy Guerin

Music
Senyawa - Rully Shabara & Wukir Suryadi

Lighting Designer
Ben Bosco Shaw

Costume Designer
Harriet Oxley

Rehearsal Director
Amber Haines

Dancers
Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Josh Mu, Georgia Rudd, Felix Sampson, Jack Ziesing

2019 Presenters / Venues
PuSh Festival - Vancouver
Playhouse (Vancouver, Canada)
Stanford Live - Bing Concert
Hall (San Francisco, USA)
Joyce Theatre (New York, USA)
Clarice Smith Performing Arts Centre,
Kay Theatre (Maryland, USA)
Festival da Mayo - Teatro Degollado
Theatre (Guadalajara, Mexico)
Spring Festival - Stadsschouwburg
(Utrecht, Netherlands)



Photographer: Gregory Lorenzutti

ONE INFINITY

PRODUCED BY PLAYKING PRODUCTIONS AND JUN TIAN FANG
FEATURING JUN TIAN FANG MUSIC ENSEMBLE /
DANCENORTH AUSTRALIA / BEIJING DANCE THEATRE

Sound and movement combine to create the hypnotic and meditative ritual One Infinity. Inspired by a Chinese ancient tale, this cross-cultural collaboration brings eastern and western traditions together for a shared experience of beauty and contemplation.

When Australian recorder virtuoso Genevieve Lacey spent time with guqin master Wang Peng of Beijing's Jun Tian Fang Music Ensemble, neither could have imagined what extraordinary work they would create together. Adding director and choreographer Gideon Obarzanek and composer Max de Wardener to the process led to the creation of a transformative immersion in music and dance.

One Infinity is an entirely new experience. What begins as a concert of hauntingly beautiful music soon reveals another dimension, as dancers from Beijing Dance Theatre and Dancenorth Australia echo the sounds with their gently shifting bodies. Masterful choreography and everyday movement, ritual and improvisation, nature and civilisation are all driven into a state of flux in this stunning immersive experience.

★★★★★

The brave cross-cultural world premiere was both meditative and electric, an experience of deep listening in which the most powerful voice comes from within. A collaboration of staggering ambition, realised with a level of finesse that makes it a privilege to experience.

- THE MUSIC

Direction/Choreography
Gideon Obarzanek

Composers
Max de Wardener, Genevieve Lacey, Wang Peng

Associate Choreographer
Amber Haines

Lighting Designer
Damien Cooper

Sound Designer
Jim Atkins

Costume Designer
Harriet Oxley

Set Designers
Gideon Obarzanek & Damien Cooper

Participant Director
Paea Leach

Dancers
Amber McCartney, Jessie Oshodi, Marlo Benjamin, Richard Cilli, Tara Jade Samaya (Dancenorth Australia) and

Ma Chao, Niu Huaiyu, Guo Wei, Hou Ying, Wang Yuxin (Beijing Dance Theatre)

Musicians
Liu Xiao Gang (Jun Tian Fang), Genevieve Lacey, Zhang Lu (Jun Tian Fang), Zhuo Ran (Jun Tian Fang) and Wang Peng (Jun Tian Fang)

2019 Presenters / Venues
Sydney Festival - Carriageworks (Sydney, Australia)
Perth Festival - His Majesty's Theatre (Perth, Australia)



TECTONIC

CREATED BY KYLE PAGE
PRESENTED BY DANCENORTH AND BLEACH* FESTIVAL

Tectonic is a dynamic examination of shifts: shifts in land and sea, time and tide, space and thinking. Featuring 180 fit balls half-buried in the sand, Tectonic is a confluence of sculpture, movement and sound, unfolding in a dazzling site-specific performance on the beach.

Tectonic was inspired by conversation, singing and dancing with locals on tiny Poruma Island in the Torres Strait – about erosion, rising sea levels and the very real fear of disappearing into the ocean. The 180 balls represent the 180 people living on the island, as well as 180 degrees – half a globe – an island in the sea.

With each fit ball acting as a mini trampoline, the adventurous stage design provides a literal springboard off which the dancers bounce, twist and weave across the sand, with the magnificent Pacific Ocean as the backdrop. The balls remain buried for the duration of the Festival, providing a large-scale interactive installation for the public.

“Dancenorth delivers an intensely moving, lithe and at times visceral short work with Tectonic, touching on place, history, nature, colonialism, industrialisation, climate change and rising sea levels, on a site that underpins the premise spectacularly.”

- REALTIME

Concept/Direction/Choreography
Kyle Page

Rehearsal Director
Amber Haines

Lighting Designer
Tom Wright

Composer
Alisdair Macindoe

Set/Costume Designer
Andrew Treloar

Dancers / Choreographers
Amber Haines, Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Georgia Rudd, Felix Sampson, Jack Ziesing

2019 Presenters / Venues
Bleach* Festival - Burleigh Beach (Gold Coast, Australia)

ABOVE
Photographer: Amber Haines



Photographer: Amber Haines

NOISE

CREATED BY AMBER HAINES AND KYLE PAGE
PRESENTED BY DANCENORTH AND NORTH
AUSTRALIAN FESTIVAL OF ARTS (NAFA)

NOISE is a gathering, a united force of percussive energy and powerful dance designed to pull audience members into the present moment, to wholly captivate attention and energy. NOISE is a powerful remedy created to excite a sense of community and togetherness anchored by our primal connection to rhythm. With 100 drums sending sound waves vibrating through the air delivering an aural punch only matched by the power and force of Dancenorth's ensemble, NOISE is a monumental celebration of sound, rhythm and dance.

Presented as part of the inaugural North Australian Festival of Arts (NAFA), NOISE was a brand new work of epic proportions, tailor made for Townsville with the local percussion community. 100 drummers thumped out a scintillating live score composed by Costa Hagiaglou (King Social, King Konz School of Music).

“NOISE was an outstanding highlight of the inaugural North Australian Festival of Arts. The way in which our world class contemporary dance company embraced the community drumming ensemble to present this amazing work was a landmark engagement for the arts in our city. The collaboration between Dancenorth and Council to present NOISE sets a high benchmark for future joint presentations for NAFA.

- JEFF JIMMIESON, MAJOR EVENTS DIRECTOR, TOWNSVILLE CITY COUNCIL

Concept/Direction/Choreography

Amber Haines and Kyle Page

Composer/Percussionist

Costa Hagiaglou

Costume Designer

Andrew Treloar

Lighting Designer

Jamie Schmidt

Lead Djembe Soloist

Alex Salvador

Creative/Composition Support

Donna Maree Makiwhara and Debie Curd

Dancers/Choreographers

Samantha Hines, Mason Kelly, Georgia Rudd, Felix Sampson, Jack Ziesing and Callum Mooney (Professional Placement)

2019 Presenters / Venues

North Australian Festival of Arts (NAFA)
- Strand Park (Townsville, Australia)

COMMUNAL TABLE

CREATED BY AMBER HAINES AND KYLE PAGE
PRODUCED BY DANCENORTH AND BRISBANE FESTIVAL

Created by Dancenorth's Artistic Director Kyle Page and Associate Artistic Director Amber Haines, and featuring choreography by eight of Australia's leading dancemakers, Communal Table is a multi-sensorial work created for the adventurous, the curious and the brave.

Communal Table sets out to illuminate the most basic of human desires through the sharing of four fundamental ingredients - food, wine, conversation and dance.

Food and wine have long been fundamental tenets of social interaction, providing sustenance to both the body and mind; conversation and dancing add to this long celebrated social alchemy, creating a viscerally immersive, embodied experience.

Communal Table asks the question...

What if we were to arrive as strangers, and leave as friends?

“★★★★★

...there is nothing in this piece which even remotely resembles anything I have ever experienced in any theatre before - ever. And therein lies its mystery, beauty and intrigue...an extraordinary, thoughtful piece...

- ARTS HUB



Photographer: Amber Haines

Concept/Direction/Choreography

Amber Haines and Kyle Page

Philosopher in Chief, School of Life

John Armstrong

Music

Kelly Ryall

Lighting Design

Niklas Pajanti

Set/Costume Design

Andrew Treloar

Tables Designed by Liminal Objects

Peta Heffernan and Elvio Brianese

Dramaturgy

Lee Serle

Assistant Lighting Design

Tom Roach

Choreography

Kristina Chan in collaboration with Mason Kelly
Thomas E.S. Kelly in collaboration with Felix Sampson
Melanie Lane in collaboration with Georgia Rudd
Jo Lloyd in collaboration Jenni Large
Gabrielle Nankivell in collaboration with Samantha Hines
Kyle Page in collaboration with Amber Haines
Daniel Riley in collaboration with Jack Ziesing
Lee Serle in collaboration with Ashley McLellan

Performers/Collaborators

Amber Haines, Samantha Hines, Mason Kelly, Jenni Large, Ashley McLellan, Georgia Rudd, Felix Sampson, Jack Ziesing

2019 Presenters / Venues

Preview Season - Dancenorth (Townsville, Australia)
Premiere Season - Brisbane Festival - The Joinery (Brisbane, Australia)

TOMORROW MAKERS 2

CURATED BY AMBER HAINES

CREATED BY SAMANTHA HINES, MASON KELLY, JENNI
LARGE, GEORGIA RUDD AND JACK ZEISING

PRESENTED BY DANCENORTH WITH SUPPORT
FROM THE IAN POTTER FOUNDATION

Tomorrow Makers 2 was an evening of five short, contemporary dance works,
created by members of Dancenorth's very own ensemble members.

With an eye to supporting the next generation of choreographers, the annual Tomorrow
Makers series provides the Dancenorth Ensemble with the opportunity to create
short works with full production values, in a nurturing and supported environment.

Tomorrow Makers is curated by Dancenorth's Associate Artistic Director
Amber Haines who provides her extraordinary, nuanced and intelligent
choreographic eye to the process, providing invaluable insight and
guidance to each individual maker in the realising of their ideas.

In 2019 the suite of short dance works, each brimming with ingenuity, raw talent and
imagination, was performed over the course of each evening, followed by a brief Q&A
session between the makers and the audience. Tomorrow Makers continues to be
a unique and important offering to our loyal and growing Townsville community.

“

*In all, Tomorrow Makers 2 is a rewarding evening
of performance. Each of the five works is built on
fascinating enquiries into what it means to be human
and how we process information. Dancenorth's ensemble
dancers have done great justice to their own work
and that of their peers...I'm sure we can all agree, the
future of contemporary dance is in good hands.*

- HUXLEY PRESS



Curator

Amber Haines

Lighting Designer

Jamie Schmidt

OH, HOW MY SOUL FLARES UP IN A MINUTE!

Concept/Direction/Choreography

Jenni Large

Performers and collaborators

Samantha Hines, Mason Kelly, Georgia
Rudd, Felix Sampson and Sophie Gargan

PRINCE OF DARKNESS: PROLOGUE

Concept/Direction/Choreography

Jack Ziesing

Performer

Jack Ziesing

Costume

Andrew Treloar

AND HERE WE ARE

Concept/Direction/Choreography

Mason Kelly

Performer

Mason Kelly

Collaborator

Sophie Gargan

SIFTING THROUGH ALL THE FORGETS

Concept/Direction/Choreography

Georgia Rudd

Collaborators and performers

Jenni Large, Felix Sampson, Jack Ziesing.

BEYOND THE MARROW

Concept/Direction/Choreography

Samantha Hines

Dancers

Mason Kelly, Felix Sampson, Jack Ziesing

2019 Presenters / Venues

Self-Present - Dancenorth
(Townsville, Australia)

Photographer: Amber Haines



ARTISTIC CAPACITY AND LEADERSHIP DEVELOPMENT PROGRAM

Photographer: Amber Haines

ARTIST RESIDENCY IN THE TROPICS (A.R.T.)

The Dancenorth Artist Residency in the Tropics program (A.R.T.), generously supported through the Ian Potter Foundation, offers individuals or small groups of art practitioners, the opportunity to live and work in the pristine environs of Tropical North Queensland – a landscape thoroughly conducive to creativity.

In any year, the program offers a suite of residency opportunities across a range of sectors and practices including; Indigenous, Cross Artform, Community and Dance.

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

Each A.R.T. residency offers the opportunity to utilise the Dancenorth studio space for two weeks to undertake research and development of a creative project, a bursary of \$4,000, along with connectivity to the company and basic technical support throughout the residency period.

A.R.T. residencies also provide an invaluable mentoring opportunity, connecting the practitioners with exposure to Dancenorth Artistic Director Kyle Page, Associate Artistic Director Amber Haines and Executive Director Hillary Coyne, to enable and facilitate a sharing of knowledge and creative vision, whilst also creating a reciprocal exchange.

In 2019 Dancenorth offered three A.R.T opportunities to applicants from across Australia - one residency for dance practitioners, one for members of the community sector and a further residency opportunity for Indigenous Cross Artform arts practitioners.

A.R.T. Community Residency Second Echo Ensemble

A.R.T. Indigenous Cross Artform Residency Zane Saunders

A.R.T. Dance Residency Bridget Fiske

“The opportunity to participate in daily company class ensured I entered my creative process with a prepared body, spirit and mind. As an independent practitioner, it's is often challenging to engage with daily training and it was wonderful to feel aspects of my capacity as a movement artist returning through this consistency...to engage with artists of the company in conversation around practice, philosophies, science, methodologies and life, and this contributes to a sense of making as part of a community, when solo making can be at times a very lonely process, was a supportive and energising aspect of my experience. Being inspired by the company environment and culture. It was a real pleasure to witness and experience such care and attention to language and to each other. This was a great affirmation of best practice working cultures. Thank you.

- BRIDGET FISKE, DANCE ARTISTS IN
RESIDENCE, 2019 A.R.T. PROGRAM



“

Dancenorth provides an engaging and accessible opportunity for young artists. By doing so, they allow and encourage the exploration of unfamiliar practices that often disrupt, open and evoke one's already existent training and practices. A personal highlight was exploring the marriage between foreign physical, mental and sensorial processes and how they interconnect to create, challenge and develop dance creation. It was an open week of sharing generously and supporting ambition.

- PARTICIPANT DANCER, 2019
SECONDMENT WEEK PROGRAM

LEFT

Photographer: Amber Haines

SECONDMENT PROGRAM

Dancenorth's annual Secondment Program invites dance artists from Australia and New Zealand to participate in a 5-day full-time secondment experience led by Kyle Page (Dancenorth Artistic Director), Amber Haines (Dancenorth Associate Artistic Director) and the Dancenorth Ensemble. The program incorporates company class/skills training, creative workshops and the Dancenorth repertoire.

In addition to the formal, week long Secondment Program opportunity, invite only secondment opportunities run year round and provide dance artists with the opportunity to work alongside the full-time ensemble in the creative development of new works.

Dancenorth is committed to offering all Secondment Program opportunities to participants free of charge, with the express purpose of ensuring equity of access to these kinds of professional development opportunities. We see it as our gift to the dance community.

The Dancenorth Secondment Program is generously supported by the Ian Potter Foundation.

The main objective of the 2019 Secondment Program was to offer emerging dance artists a period of immersion within the Dancenorth studio environment and workplace culture; a culture that prides itself on collaboration and collision, authenticity, collegiality, discipline, care and love.

The program was designed to provide insight into company life, extend physical, mental and sensorial capacity, challenge assumptions and offer space for interaction. A simple guided meditation practice, designed to enhance focus and rejuvenate / restore body, heart and mind, was offered as the entry point to begin each day.

Dancenorth ensemble members conducted an extended two hour technique class daily. This durational approach to pure technique class gifted the secondees time to dive deeper, allowing them to dissect and digest new skills.

Select solos and group sections from current Dancenorth works were carefully chosen to deliver a rich, challenging and diverse

learning experience. Dancers leading these sessions generously offered insight into the process and generative methodologies behind the material. The days ended with a guided improvisation followed by group discussion. This daily ritual provided an opportunity for participants to connect and process the day's offerings in an open and supportive environment.

"The collective energy accumulated throughout the week was incredibly positive and inspirational, both the participants and Dancenorth facilitators felt a deep sense of creative reinvigoration." - **Amber Haines, Dancenorth Associate Artistic Director**

COMMUNITY ENRICHMENT PROGRAM

Marked by significant shifts in staffing, 2019 proved a valuable year for the interrogation and refinement of our expansive Community Enrichment program, as well as the initiation of new relationships and strengthening those existing.

A delay in the recruitment of a new Manager saw Community Engagement and Learning Coordinator Andrea Dighton step in to the role for the best part of the year, with increased support from local teaching artists. During this time, Andrea not only maintained the comprehensive program of activities, but also established the new Vital Dance program (for people affected by Parkinson's Disease) and worked closely to support indigenous teaching artist William Mabo, in the initiation of his cultural dance program for schools.

IMPRINT

The establishment of Dancenorth's partnership with William Mabo was undoubtedly a highlight of 2019. William's pilot program focused on strengthening and sharing Aboriginal culture with local children and young people, teaching and celebrating traditional dance as well as encouraging new ways of moving. The program engaged with the Wulgurukaba Walkabout Dancers and Bindal Dance Group, six schools in Townsville and initiated a new relationship with St Teresa's College in Abergowrie. Alongside the development of his own program, William worked with Dancenorth to support existing programs, including creating the Acknowledgement dance for the Mulkadee Youth Arts Festival and guest teaching for the PCYC Charters Towers 'Circle of Respect' dance group.

"The Circle of Respect participants thoroughly enjoy the dance sessions and with the inclusion of William Mabo this year our participants have had the opportunity to have cultural dance and movement included into the sessions as well. William is great with the participants and since he has been attending alongside Andrea, we have seen an increase in engagement in several of our participants, especially the older boys who respond very well to William and appear to enjoy having an indigenous male role model involved in the program. PCYC Charters Towers is thankful for the opportunity to provide our program participants with such a great experience and look forward to continuing to work with Dancenorth in the future."

**- Karly Smith, Community Development
Officer PCYC Charters Towers**

Back in 2015, Dancenorth signed a 10-year MOU with the Urab Dancers from Poruma Island designed to establish an ongoing, mutually beneficial partnership founded in collaboration and artistic exchange. In 2019 Kyle Page and Dancenorth filmmaker Robert Crispe travelled to Poruma to begin the creation of a documentary film showcasing and celebrating traditional culture, story, song and dance and Island Custom. Kyle also spent time with the incredible students from Ngurpay Lag Primary School facilitating 6 workshops to over 150 participants, exploring the Dancenorth repertoire, traditional Porumalgal dance styles and contemporary dance techniques.

"As with previous trips to the island, the 2019 program provided many deep learnings and generous exchanges with the community. Time spent in conversation and in silence with Elders, Traditional Custodians and other members of the community was both profound and enriching."

- Kyle Page, Dancenorth Artistic Director

LEFT

Photographer: Kyle Page

JOLT

The 2019 Annual Regional Workshop tour engaged 600 young Queenslanders in 33 dance workshops, across 3000 kilometres, 12 towns and 19 schools. The two-week tour focused on the Cairns region and Western Queensland, where the Community Engagement and Learning team delivered dance workshops to young people aged 5-17 years old, further strengthening our relationships with school and community groups in these areas.

“My body feels free! Free to move however it wants. I learnt so much and loved the vibe.”

- Student, Saint Monica’s College, Cairns

“You guys are amazing! Anyone who can get me to dance deserves a medal. Thanks for everything.”

- Student, Power Up, Charters Towers

Presented by the Townsville Catholic Education Office, Mulkadee is an intensive, weeklong experience of dance, drama and music workshops that culminates in the presentation of an original, evening-length production. Dancenorth led the dance element again in 2019, in collaboration with other local teaching artists across the areas of choir, guitar, strings, band and drama. In 2019, more than 1000 students from across the region participated, and over 2000 people attended the performance. Our involvement with the Festival strengthened our presence within the Townsville community and provided a valuable opportunity for us to share our skills with over 1000 students. Beyond Mulkadee, a number of workshop programs were developed in conjunction with local schools to facilitate and support the ongoing development of skills, knowledge and appreciation of contemporary dance.

VAST

Throughout the year, we continued our weekly dance for Townsville State High School (TSHS). Our TSHS sessions are attended by students from refugee families, predominantly from West and Central African countries, who are navigating their initial years at the mainstream school. This year, we were able to extend this opportunity and facilitate an eight-week after-school program for these young people, in partnership with the Townsville Multicultural Support Group (TMSG).

“I think that your program is extremely beneficial to the girls, I can tell that they enjoy coming every week and every week they are improving on their technique. This program definitely makes a difference socially as many of our youth are not engaged in after school activities and this gives them the opportunity to do so, which in turn engages them in their local community. Thank you Dancenorth!” - Danielle Carlin, Youth Worker SETS, Townsville Multicultural Support Group

OPEN CLASS PROGRAM

Dancenorth continues to offer a vast range of dance experiences to the people of Townsville through its Open Class and Community Connections Programs. In 2019 Dancenorth ran weekly classes in the venue, in contemporary, ballet, jazz, hip hop, Zouk Fusion and Pilates, as well as ‘Kids Move’ (for children) ‘Forever Young’ (for people aged over 55) and ‘Vital Dance’ (for people affected by Parkinson’s Disease).

“I have mostly motor skill decline due to Parkinson’s. Doing normal exercise classes is helpful in regaining muscle strength especially for the core. If you add music, coordination and (loads of) good humour, the effect on my motor skills has improved greatly. I don’t think I’m a threat to the Bolshoi Ballet, but I am a threat to Parkinson’s disease.” - Ivor Preston, Class Participant, Vital Dance

MERGE

Each year, Dancenorth celebrates International Day of People with Disability (IDPwD) with a performance event in our theatre, featuring students from the Townsville Community Learning Centre (TCLC). In the lead up to this event, our Community Engagement and Learning team work collaboratively with the TCLC students (primary school-aged children with disability) to create a new dance for performance, inspired by a Dancenorth production. In 2019, eleven children took part in the program, working with the concepts of rhythm, percussion, cause and effect, inspired by our production NOISE. We were thrilled to welcome local Disability Ambassador Stephen Doubleday to be our Master of Ceremonies for this event. With the support of his speech pathologist and family, Stephen was able to deliver his script through his speaking device. He also performed a solo created in collaboration with Andrea Dighton.

As well as his key involvement in this event, Stephen continued to visit Dancenorth regularly in 2019. Each week, accompanied by his family and support worker, Stephen arrived in the building to connect with the company as a valued member of our community. During his visits, Stephen volunteered his time to assist with general office tasks, and when the ensemble was in rehearsal, he was invited in to the theatre to observe. This is the fifth year of our relationship with Stephen, and Dancenorth is deeply grateful for this ongoing connection and the opportunity to support and inspire Stephen’s creativity and general development.

“I am a volunteer at Dancenorth and I do dance lessons there as well. I performed at Dance Tropics Dance last year and really enjoyed it. Dancing makes me feel free, like I can do things just like other people who don’t use a wheelchair... I enjoy going out and spending time doing the things I love, like volunteering and dancing at Dancenorth. Everybody is always so friendly and I feel like I am part of something very special there.”
- Stephen Doubleday, Dancenorth Disability Ambassador

Additionally, Dancenorth continued longstanding relationships throughout 2019 with local disability service providers Kith and Kin and Cootharinga North Queensland.

Dancenorth’s National Disability Ambassador Chris Dyke was appointed in 2015 and has subsequently travelled to Townsville twice a year to work with Dancenorth Artistic Director / mentor Kyle Page, and the company ensemble. Chris’ seamless integration within the folds of Dancenorth is a true testament to his resilience and passion, and his ongoing desire to merge his work in the disability sector within a mainstream context. Over this time Chris and Kyle have developed a powerful working relationship and genuine friendship which has extended to include the entire company. Chris is an extraordinarily talented mover and creator, is incredibly hard working by nature and shows endless enthusiasm for developing his craft and nurturing his burgeoning career as a proud contributor to the arts ecology of Australia.

“Eternally grateful to you Maestro Kyle and the dancers. Over the moon to have engaged in this exhilarating residency... way beyond my wildest of dreams. BIG thanks to all at Dancenorth for sharing and awesomeness!” - Chris Dyke, Dancenorth National Disability Ambassador

DANCE TROPICS DANCE

Dance Tropics Dance is a largescale outdoor event delivered annually since 2017 in partnership with 1RAR Band and Otto's Fresh Food Market, and supported by the Townsville City Council. The event has become a special feature on Townsville's annual calendar, celebrated as one of the city's most inclusive and diverse offerings - a kaleidoscopic sharing of arts and culture across social and cultural borders.

Dancenorth's third annual Dance Tropics Dance was unequivocally the most thriving and memorable. With 1175 audience members assembled at the Jezzine Barracks the atmosphere was joyous, inclusive, liberated and progressive. Hosted by Kyle Page, this year's event featured over 100 local dance artists in an incredible showcase of community spirit and passion for movement. The 1RAR Band performed original arrangements of popular disco songs throughout the evening and our ensemble led the audience through a 1970's inspired warm-up and presented an elating routine showcasing their virtuosity, with warmth and humour.

Dance Tropics Dance is the centrepiece of the Community Enrichment program. The 2019 event featured a wide-range of community performers from Dancenorth's open class program and local community groups including our Vital Dance program for people affected by Parkinson's disease, Forever Young program for dancers aged over 55 and Kith and Kin program for adults living with disability. The event showcased a range of dance styles including Lindy Hop by Swing Dancing Townsville, as well as Zouk Fusion, ballet, jazz, contemporary, aerial silks and hip hop. Students from refugee families who are involved in our programs for Townsville State High School and Townsville Multicultural Support Group participated throughout the event, and performed an impromptu piece at the end of the evening.

In support of the rights of all people to participate in arts and culture experiences, Dancenorth gifted 572 tickets to 19 community organisations including the Townsville Multicultural Support Group, the Department of Youth Justice, Townsville Aboriginal and Islanders Health Services and the Townsville Hospital Foundation.

"Big thanks to Dancenorth for providing the Community Ticket Giving Initiative! This provided some of our women and families that have experienced domestic and family violence an opportunity to attend this wonderful celebration of dance! We thoroughly enjoyed the evening and danced the night away to the Disco Fever music performed by the wonderful 1RAR Band! We're all looking forward to next years Festival and getting into the theme." - **Florence Onus, Aboriginal & Torres Strait Islander Women's Legal Services NQ Inc.**

The 2019 Dance Tropics Dance program included several opportunities for the audience to join in, including an African dance workshop with guest artist Gabriel Otu supported by local drumming group Drumbumba and an onstage workshop learning a fusion of Disco and Bachata with local Latin dance group Movimiento. Further offerings saw patrons bedazzle themselves in the eco-glitter tent before taking a snapshot in the photo booth, competing in the catwalk competition and enjoying the delicious offerings from Otto's Fresh Food and the Dancenorth bar.

"Thank you for giving me the opportunity to be part of such an amazing event! I love the community feel, watching the other amazing people and being part of such a special event. The dancing is just a bonus. I feel this years was the best yet... your belief and encouragement in me has given me the confidence to say yes when I never thought I would and do amazing dances I never thought I could. You know when to give feedback for improvement and when to not, realising that it may make me falter. You have become a friend as have the other girls in the class and that is a lovely bonus. Thank you again to all that were involved in last night." - **Community Performer, Dance Tropics Dance 2019**

RIGHT

Photographer: Kyle Page

COMMUNITY EXPERIENCE PROGRAM

Dancenorth welcomed Alice Lee Holland as the new Community Experience Manager in July. Alongside the ongoing classes, projects and events, this second half of the year saw the initiation of a deep analysis of the current program; digging into the purpose, value and potential of each individual activity, as well as the connections between them, both existing and potential. This analysis fed into the development of Dancenorth's Strategic Plan 2020-2024:

Dance means many things to many people, and our previous Community Enrichment program attempted to deliver across these expectations. Our energy and focus were fragmented as we attempted to balance a workload that spanned Dancenorth's

curated program as well as opportunities that arose. The program was defined by articulating the differences between people, with streams of activity for: migrant communities, the elderly, people who are differently-abled, Aboriginal and Torres Strait Islander peoples and children/youth.

Our evolving approach acknowledges that we are all people who are seeking connectedness and a sense of belonging. We will continue to directly engage and support myriad communities in Townsville, but we will consciously shift towards deeper and more focused experiences, designed with and for community through our newly named Community Experience Program.



2019 FINANCIALS

NORTH QUEENSLAND
BALLET AND DANCE
COMPANY AUDITED
FINANCIAL STATEMENTS



DIRECTORS’ REPORT

31 DECEMBER 2019

The directors present this report on the company for the financial year ended 31 December 2019. In order to comply with the provisions of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act), the directors report as follows:

DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

Names	Position	Appointed/Resigned
Prof Judith McLean	Chair	
Jacinta Wight	Deputy Chair and Company Secretary	Resigned 27 Jun 2019
John Drummond Montgomery	Deputy Chair	Appointed 13 Sep 2019
Bridget Hart		
Margaret Naylor		
Cr Verena Coombe		
Dr Sandra Wallace		
Max Lenoy		Appointed 5 Dec 2019
Bridget Woods		Resigned 4 April 2019

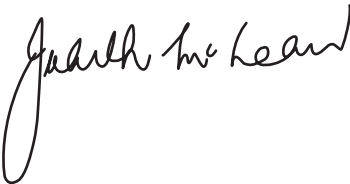
INFORMATION ON DIRECTORS

Name of Director/Position	Experience/Qualifications	Date appointed to Board	Years on Board (as at 31 Dec 2019)
Prof Judith McLean Chair	Chair in Arts Education (QUT/QPAC), Scholar in Residence (QPAC) Member NPAF Australia Council	19/04/2018	1 year, 8 months
John Drummond Montgomery Deputy Chair	Group Executive for Events, Tourism and Events Queensland	29/10/2018	1 year, 2 months
Dr Sandra Wallace Chair of Finance, Audit & Risk Committee	Associate Dean Graduate Programs (acting) and Academic Head, Accounting and Finance, College of Business, Law and Governance at JCU.	29/10/2018	1 year, 2 months
Bridget Hart Chair of Sponsorship & Fundraising Committee	Director - Event Agency Aspect Eight	26/03/2013	1 year, 2 months
Margaret Naylor Member of Finance, Audit & Risk Committee	Project Officer at James Cook University Art Collection	14/05/2013	6 years, 7 months
Cr Verena Coombe Member of Sponsorship & Fundraising Committee	Councillor at Townsville City Council	17/05/2016	3 Years, 7 months
Max Lenoy Cultural Advisor (appointed 5th December 2019)	Project Manager (Indigenous STEM) - CSIRO	05/12/2019	26 days
Bridget Woods Member of Sponsorship & Fundraising Committee (resigned 4th April 2019)	Executive Manager of Tourism and Events at Townsville Enterprise	22/03/2016	3 years, 13 days
Jacinta Wight Deputy Chair, Company Secretary and Member of Finance, Audit & Risk Committee (resigned 27th June 2019)	Court Team Leader at the Townsville North Youth Justice Service Centre	01/02/2018	1 year, 4 months

DIRECTORS’ REPORT FOR THE YEAR
ENDED 31 DECEMBER 2019

The company is registered with the Australian Charities and Not-for-profits Commission and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1 towards meeting any outstanding obligations of the entity. At 31 December 2019, the total amount that members of the company are liable to contribute if the company is wound up is \$30 (2018: \$30).

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

NAME 

Dated this 29th day of April 2020

STATEMENT OF PROFIT OR LOSS AND
OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2019

		2019	2018
	NOTE	\$	\$
Revenue	3	2,391,211	2,148,818
Interest revenue		805	299
Employee benefit expense		(1,325,979)	(1,260,361)
Depreciation expense		(17,824)	(27,132)
Other operating expenses	4	(971,073)	(920,594)
Current year surplus/(deficit) before income tax		77,140	(58,970)
Income tax expense	1(i)	-	-
Net current year surplus		77,140	(58,970)
Other comprehensive income for the year, net of tax			
Total comprehensive income for the year		77,140	(58,970)

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2019

	NOTE	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	2	550,169	478,430
Accounts receivable and other debtors	5	73,167	394,746
TOTAL CURRENT ASSETS		623,336	873,176
NON-CURRENT ASSETS			
Property, plant and equipment	6	250,755	283,437
Total non-current assets		250,755	283,437
TOTAL ASSETS		874,091	1,156,613
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	7	615,436	921,125
Employee benefits		37,032	30,450
Borrowings		82	5,489
Total current liabilities		652,550	957,064
NON-CURRENT LIABILITIES			
Accounts payable and other payables	7	134,314	189,462
Employee benefits		345	345
Total non-current liabilities		134,659	189,807
Total liabilities		787,209	1,146,871
NET ASSETS		86,882	9,742
EQUITY			
Reserves		44,530	88,979
Retained surplus		42,352	(79,237)
TOTAL EQUITY		86,882	9,742

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2019

	Total Equity \$
Balance at 1 January 2018	49,228
Comprehensive income	
Other comprehensive income for the year	(58,970)
Total comprehensive income attributable to members of the entity	9,742
Balance at 31 December 2018	9,742
Comprehensive income	
Other comprehensive income for the year	77,140
Total comprehensive income attributable to members of the entity	77,140
Balance at 31 December 2019	86,882

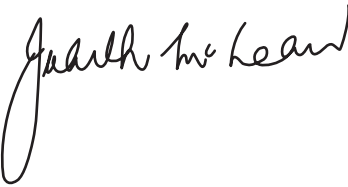
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers and funding providers		2,347,114	1,900,231
Payments to suppliers and employees		(2,262,122)	(1,779,160)
Interest paid		(646)	(3,131)
Interest received		805	299
Net cash (used in)/generated from operating activities		85,151	118,239
CASH FLOWS FROM INVESTING ACTIVITIES:			
Payment for plant and equipment		(8,004)	(36,530)
Proceeds from sale of plant and equipment		-	7,173
Net cash used in investing activities		(8,004)	(29,357)
CASH FLOW FROM FINANCING ACTIVITIES			
Proceeds/(Repayment) of borrowings		(5,408)	12,875
Net cash used by financing activities		(5,408)	12,875
Net increase/decrease in cash held		71,739	101,757
Cash on hand at the beginning of the financial year		478,430	376,673
Cash on hand at the end of the financial year		550,169	478,430

DIRECTORS' DECLARATION

The directors of the registered entity declare that, in the directors' opinion:

1. *The financial statements and notes, as set out on pages XX to XX comply with Australian Accounting Standards and give a true and fair view of the financial position of the registered entity as at 31 December 2019 and of its performance for the year ended on that date.*
2. *This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not-for- profits Commission Regulation 2013.*
3. *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.*

 CHAIR

Dated this 29th day of April 2020

NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
NORTH QUEENSLAND BALLET AND DANCE COMPANY
LTD FOR THE YEAR ENDED 31 DECEMBER 2019

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

OPINION

We have audited the financial report of North Queensland Ballet and Dance Company Ltd (the registered entity), which comprises the statement of financial position as at 31 December 2019, 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 a summary of significant accounting policies, and the directors’ declaration.

In our opinion, the accompanying financial report of North Queensland Ballet and Dance Company Ltd 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 registered entity’s financial position as at 31 December 2019 and of its financial performance for the year then ended; and
- 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 registered entity in accordance with the ACNC Act and the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110: Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

INFORMATION OTHER THAN THE FINANCIAL REPORT AND AUDITOR’S REPORT THEREON

The directors are responsible for the other information. The other information comprises the information included in the registered entity’s annual report / Directors’ report for the year ended 31 December 2019, but it does not include the financial report and our auditor’s report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

EMPHASIS OF MATTER – COVID-19

We draw attention to Note 11 of the financial report, which describes the circumstances relating to the material subsequent event regarding COVID-19 and the uncertainty surrounding any potential financial impact on the entity. Our opinion is not modified in respect of this matter.

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 registered entity’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 DIRECTORS FOR THE FINANCIAL REPORT

The directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and is appropriate to meet the needs of the members. The directors’ responsibility also includes such internal control as the directors 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 directors are responsible for assessing the registered entity’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 directors either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

AUDITOR’S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

Our 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.

Jessups



Paul Sapelli
Director

Level 1, 211 Sturt Street, Townsville, QLD 4810

Dated: 30 April 2020



Photographer: Amber Haines

DANCENORTH PARTNERS



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 Australian Council, its arts funding and advisory body.

PROJECT PARTNERS



A person with long blonde hair, wearing a black dress, is captured in a deep backbend pose within a field of tall, dry grass. The person's head is tucked towards their knees, and their arms are extended downwards. The background is a dense field of tall grass, creating a textured and natural setting. The overall tone is artistic and serene.

DANCENORTH
AUSTRALIA

Photographer: Amber Haines

DANCENORTH.COM.AU