



DANCENORTH
AUSTRALIA

ANNUAL REPORT 2020



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All Images by Amber Haines

OUR
ACKNOWLEDGEMENT

Dancenorth acknowledges 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 our region; Bindal, Gugu Badhun and Nywaigi.

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





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.

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

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 PEOPLE

BOARD OF DIRECTORS

CHAIR

Prof. Judith McLean

DEPUTY CHAIR

John Drummond Montgomery

DIRECTORS

Cr Verena Coombe (resigned February 2020), Bridget Hart, Max Lenoy (resigned October 2020), Marg Naylor, Dr Sandra Wallace, Jacinta Wight (appointed February 2020)

STAFF

ARISTIC DIRECTOR & CO-CEO

Kyle Page

EXECUTIVE DIRECTOR & CO-CEO

Hillary Coyne

ASSOCIATE ARTISTIC DIRECTOR

Amber Haines

COMPANY MANAGER

Eloise Grace

PRODUCTION AND OPERATIONS MANAGER

Felicity Organ-Moore

PRODUCTION AND TECHNICAL COORDINATOR

Charles Wiles

COMMUNITY EXPERIENCE MANAGER

Alice Lee Holland

COMMUNITY EXPERIENCE COORDINATOR

Andrea Dighton

MARKETING AND COMMUNICATIONS MANAGER

Jules Lawson (until August 2020)

OFFICE AND ADMINISTRATION COORDINATOR

Danelle Bayley (until March 2020)

Krishna Patel (from July 2020)

Kirstin Nelson (from July 2020)

FINANCE MANAGER

Helen Hobbs, HGH Advisory

DANCENORTH ENSEMBLE

Samantha Hines, Mason Kelly, Ashley McLellan, Felix Sampson.

GUEST PERFORMERS

Sara Black, Sam Hall, Jenni Large, James O’Hara, Georgia Rudd, Niharika Senapati, Jack Ziesing.

2020 COLLABORATING ARTISTS

Big Eye Theatre, Wulgurukaba Walkabout Dancers, Emma Barbagallo, Maddi Campbell, Jeanna Clearwater, Brenton Creed, David Cross, Cameron Deyell, Rebecca Forde, Jordan Galliot, Angelique Giuffre, Hayley Gorsuch, Gemma Ivens, Catherine James, Naomi Jean, Jackson Jobe, Melanie Laird, Jenni Large, Miles Lee, William Koiki Mabo, Alisdair Macindoe, Natalia Mann, Rhiannon McQueen, Jessica Minas, Ashleigh Musk, Gideon Obarzanek, Niklas Pajanti, Neve Pierce, Bethany Reece, Georgia Rudd, Aunty Rosalind Sailor, Zane Saunders, Jarrah Scarsi, Suzie Searight, Niharika Senapati, Matilda Skelhorn, Michael Smith, Tom Snowden and Willaris. K, Victor Steffensen, Andrew Treloar, Loci Walmsley, Amelia Watson, Geoffrey Watson, Rike Wolf.

THANK YOU

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



99%

PEOPLE RATE
OUR WORK
AS GOOD OR
EXCELLENT

6087

WORKSHOPS,
MASTERCLASSES
AND OPEN CLASSES
PARTICIPANTS

52

ARTISTS AND
ARTSWORKERS

14

SECONDMENTS

356

WORKSHOPS,
MASTERCLASSES
AND OPEN CLASSES

3

NEW
WORKS

1294

LOCAL
AUDIENCE

39

VOLUNTEERS

28

LOCAL
PERFORMANCES

2020
HIGHLIGHTS



CHAIR'S REPORT

PROF. JUDITH MCLEAN

'In a million years, when no one will be around anymore to even remember us faintly, some of these places will. Places have memories. They remember everything. It's engraved in stone. It's deeper than the deepest waters. Their memories are like sand dunes, wandering on and on' - Wenders 2003

In many ways, the last 12 months has been a boon for Dancenorth. Just as many of us have found time to regather and reassess the big questions of life, so too Dancenorth found its silver lining. Saying this is not to deny the hardship and sense of frustration that the company, particularly the dancers and community engagement staff, felt at not publicly performing and reaching out to their audiences and communities. However, what

COVID-19 offered was a never-before-opportunity: *time* - time to reflect, time to refine, and more significantly time to put down deeper roots into its own Townsville regional community.

Strategically, Dancenorth has been extremely fortunate to perform internationally and nationally. In 2019 the Board had become aware just how much Dancenorth has been travelling and became acutely aware of the need to reconnect with its own place - the extended North Queensland Townsville region.

People and place emerged as two key ingredients driving Dancenorth's artistic enquiry. Recognising the criticality of place in this case the wider North Queensland region became the key

to understanding its people and their motivations. Canberra writer Matthew Colloff explains how such a link is forged in his book *Landscapes of our Hearts* (2020) revealing the intimate connections between self and place:

For children, nature is close up concentrated and in detail, felt and sensed holistically... Touch, smell and taste are at least as important as the look of a place. Through engaging in these ways, they not only make sense of their landscapes, but also learn to be part of them in intimate and lasting way.

The idea that landscape becomes internalised affecting who we are and who we become was and still is an idea worth reflecting on, intellectually, physically, and spiritually. Out of

this enquiry, new connections, new relationships and new opportunities developed - especially with young people and First Nations people. The North Australian Festival of the Arts' commission scheduled in 2020 was rescheduled to July 2021, and what a gift this has been for the deepening of relationships. Kyle and Hillary have a new KPI benchmark - how many cups of tea with the local community before meaningful collaborations can begin?

The Board is particularly pleased that new relationships have been made and old ones rekindled. Dancenorth has had time to prepare for the exciting years ahead. As ever, giving the artistic team space to process and dream has meant that ambitions are soaring. The constant challenging of why we exist, what our

purpose is, and we why gather in person (and not on Zoom), occupies us currently. A lot of work was done on the Strategic Plan and funding applications, which hopefully will bring exciting news for Townsville, Dancenorth and for dance in Australia in 2021. What we never take for granted is engaging with the wonder of bodies in space and motion.

Once again, thanks go to Kyle, Hillary, Amber, and the whole staff who worked tirelessly throughout the COVID-19 period. The Board now feels prepared for the future.

Thanks also to those who continue to support us: Australia Council for the Arts, Arts Queensland, the wonderful Tim Fairfax Family Foundation and Ian Potter Foundation, as well as our donors from Townsville, Brisbane, Sydney,

Melbourne and New Zealand. In 2021 we will look forward to reconnecting with you all to outline our bold new venture.

The Board has been resourceful and dedicated, and I thank them for their ongoing commitment to the company, to dance, and to Australian - particularly regional-arts and culture in this place, Townsville, regional North Queensland where Dancenorth acts with and upon the place.

Places have memories. They remember everything.

- PROF. JUDITH MCLEAN



CO-CEOS' REPORT

HILLARY COYNE + KYLE PAGE



In March of 2020, the impact of the COVID-19 global pandemic was beginning to be felt in Australia and we, along with all of our friends, peers and colleagues around the country, were forced to cancel programs, cease travel and temporarily close our doors. We took pause to think carefully on how to approach the situation in a conscious and considered way with our company ethos at the core of any decision making. In the initial stages we focused wholly on managing the swift shift in focus with our priority, broadly speaking, being on the health of the organisation as a whole whilst concurrently paying very close attention to our team and their individual needs. Projects were postponed, revenue reduced and the psycho/social impact on our team and our community was yet to be known.

As a part of this process the company drafted a manifesto on how to approach the unique circumstances we found ourselves in, consciously prioritising the long-term health of

the company whilst simultaneously applying deep consideration to our people; our staff and our community.

'Our priority is to ensure the ongoing sustainability of the company well into the future. To care for and support, firstly our staff and colleagues, secondly our Townsville community (class participants, local audience and friends) and finally our national / international community (national audience, peers, friends and stakeholders).

We will do this by:

- *Making thoughtful decisions regarding employment;*
- *Planning for a minimum of 12 months of disruption;*
- *Creating ongoing opportunities for connection and engagement;*
- *Remaining present and available to individuals and collectives;*
- *Communicating clearly, consistently and frequently knowing that information will continue to evolve daily.*

We will do this quietly and consciously, with deep consideration for what is truly needed.'

In adopting this approach, and despite a significant reduction in activity in 2020, the company was fortunate to remain in good financial health, with the assistance of JobKeeper. This time of reduced visibility afforded us an opportunity to not only take pause but to remain creative and delve deeply into the research and development of a number of projects which will sustain us well into the future.

Towards the latter half of the year we had thankfully been able to return to a relatively normal working arrangement back in the office and studio. We were fortunate enough to be able to invite a limited number of patrons back into our building and resumed our public class program. By year-end we felt confident that we had managed to move through this extremely unusual and difficult period well with a renewed and heartfelt belief that it is our responsibility to think

even deeper on what we do, why we do it, how we do it and who we do it for.

We remain cognisant that our experience was and continues to be different from many of our peers and friends around the country given our unique location in regional North Queensland and that the long-term impact of COVID-19 is yet

to be fully realised. As the pandemic continues to have a devastating impact on many around the world, we will work hard to nurture and sustain our deeply held philosophical position centred on an inclusive ethos of shared ownership, collective conscience, support, interconnection, and empowerment. We move forward into the coming years

with these values embedded firmly in our thinking with a heightened sense of responsibility and gratitude for being able to do the work that we do.

- KYLE AND HILLARY

2020 PROGRAM

2020 WORKS

RESEARCH +
DEVELOPMENT

ARTISTIC CAPACITY
+ LEADERSHIP
DEVELOPMENT PROGRAM

COMMUNITY
EXPERIENCE PROGRAM



TOMORROW MAKERS 3

CURATED BY AMBER HAINES

CREATED BY SAMANTHA HINES, MASON KELLY, ASHLEY MCLELLAN, GEORGIA RUDD, FELIX SAMPSON, JACK ZIESING

PRESENTED BY DANCENORTH WITH SUPPORT FROM THE IAN POTTER FOUNDATION

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

Created in isolation with the weight of uncertainty looming, this season of Tomorrow Makers can be viewed as a time-capsule of a world-tilting time in history. Developed during the height of lockdown, the artists worked alone at home for six weeks to create their solo works. An online visual diary program was established to share this creative process, which connected the makers with communities and offered them a reflective tool. As restrictions slowly lifted, the makers returned one at a time to work in the theatre with essential production members.

Tomorrow Makers 3 was curated by Dancenorth's Associate Artistic Director Amber Haines, who provided her extraordinary, nuanced and intelligent choreographic eye to the process. She mentored each maker, agitating and refining conceptual intentions, illuminating dramaturgical interpretations and supported them to refine and edit the six solo works.

Tomorrow Makers continues to be a unique offering to our loyal and growing Townsville community, as well as an important skills development platform for the Dancenorth Ensemble members.

Series Curator

Amber Haines

Lighting Designer

Charles Wiles

BOWERGIRL

Concept/Direction/Choreography/

Performer

Samantha Hines

Music

A Postcard to Henry Purcell
performed by Dario Marianelli

Costume Design/Construction

Samantha Hines

MICRO DEEP

Concept/Direction/Choreography/

Performer

Mason Kelly

Composer

Miles Lee

Saxophone

Joshua Maxwell de Hoog

LAGUNA

Concept/Direction/Choreography/

Performer

Ashley McLellan

Sound Designer

Niharika Senapati

Costume Designer

Geoffrey Watson

Music

Samtang Ako May Kinabuhi Pa
performed by Del Horest and Shake

CONSTRUCTION AND CONTEMPLATION

Concept/Direction/Choreography/

Performer

Georgia Rudd

Music

Empire I, Empire IV performed
by Jon Hassell

THE THINGS THEY DON'T TEACH YOU WHEN YOU LEARN GUITAR

**Concept/Direction/Choreography/
Performer**

Felix Sampson

Sound

This Night performed by Leny Bhoelai

PRINCE OF DARKNESS - BOOKS I & II

**Concept/Direction/Choreography/
Performer**

Jack Ziesing

Composer

Paul Ziesing

Costume Designer

Andrew Treloar



awake

CREATED BY KYLE PAGE

PRODUCED BY DANCENORTH AUSTRALIA

PRESENTED BY NORTH AUSTRALIAN FESTIVAL OF ARTS

awake sprung out of the collective experience of silence, contemplation, and isolation prompted by the COVID-19 pandemic. Townsville, cradled in abundant nature, invited us to connect more deeply to its natural beauty and simplicity during that quiet time. Our desire: to create a collective moment of art in and with nature, to welcome warmth and calm back to our spirit.

Arriving pre-dawn, attendees were provided with a pair of wireless headphones which transmitted a stunning sound score composed by Tom Snowdon and Willaris. K.

Finding a comfortable place to sit, we invited audiences to take pause and breathe deeply as we collectively witnessed the first rays of sunlight breaking across Yunbenun and the ocean. With nature taking centre stage, the sun slowly illuminated and warmed our inner and outer world.

awake was a reminder of new beginnings, the beauty of the world we live in, and our interwoven relationship with the natural world, and each other. An opportunity to be here, together, for this fleeting, magnificent moment – the world around us is a living canvas.

Concept and Realisation

Kyle Page

Composed by

Tom Snowdon and Willaris. K

Venue

Surfclub Headland, The Strand, Townsville

“

There's a special kind of reverence in being alone, together. A significance in witnessing something glorious and fleeting unfold and then vanish forever. The beauty of this work is that it will never be the same: Not from day to day, nor from person to person. You can only experience it for yourself.

- HUXLEY PRESS

RESEARCH + DEVELOPMENT

Dancenorth consciously embraced the challenging period of global uncertainty as an opportunity to ponder thoughtfully what is needed, for ourselves, our community, our planet. The time afforded us over the last six months of 2020 as a direct result of the enforced reduction of visible activity, provided an extraordinary opportunity to research and develop the work that the company will make over the coming years.

Over the past five years the work of the company has steadily moved away from traditional formats towards inclusive, site specific performances and participatory experiences. Truly participatory performance experiences celebrate the power and impact of engaged audiences to shape, inform and influence our work. Our current line of creative enquiry is anchored around themes of nature, body and community, with a range of performances on the horizon which explore the intersectionality of these three facets of our existence.

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. With bravery we will charter new creative territory.



ARTISTIC CAPACITY + LEADERSHIP DEVELOPMENT PROGRAM

NO SHOW

Dancenorth's No Show program is a radical new offering; an open-ended opportunity steeped in the potential of everything and nothing all at once.

No Show is an invite only program facilitated by Dancenorth and generously supported by the Ian Potter Foundation, providing the opportunity for Australian choreographers and directors to work full-time with the Dancenorth Ensemble free from the omnipresent need for outcome, product and performance.

Celebrating process, failure, attempt and the unknown, No Show celebrates all that is available when artists are given time, bodies and space.

2020 Inaugural No Show Recipient Alisdair Macindoe

The recipient of the No Show program was accomplished choreographer/director/performer Alisdair Macindoe. As a multidisciplinary artist, Alisdair has a great interest in the intersection of various artistic practices. During his No Show residency, Alisdair was particularly interested in exploring the relationship between computer code and the performing body.

“The 2020 No Show program supported a deep and focused investigation into human computer performance situations. Working collaboratively with the exceptional Dancenorth team, this investigation unveiled and revealed unpredictable and extremely valuable information that will contribute to the development of my ongoing choreographic/ programmatic practice. ... I now have a clear understanding of its potential and the direction I am interested in taking it. An invaluable creative development that will feed my works for years to come.

- ALISDAIR MACINDOE, 2020 NO SHOW RECIPIENT



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

Dancenorth's Artist Residency in the Tropics (A.R.T.) Program, generously supported by the Ian Potter Foundation, offers independent dance practitioners the opportunity to live and work in the spectacular environs of Tropical North Queensland - a landscape thoroughly conducive to creativity.

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

In 2020 Dancenorth offered a scaled down program of two A.R.T. opportunities to applicants from across Australia - one residency for Dance practitioners and one for Indigenous Cross Artform practitioners.

A.R.T. Indigenous Cross Artform Residency Zane Saunders
A.R.T. Dance Artist Residency Ashleigh Musk and Michael Smith

"We had a beautiful time at Dancenorth and feel absolutely privileged to have had the opportunity to develop work amidst a global pandemic. The fact that this residency was able to go ahead is a testament to Dancenorth's commitment to art making, sharing and nurturing."

The team at Dancenorth are incredible supportive nurturers of arts, committed to the daily practice of furthering our capabilities as humans, as artists, to be curious and conscious makers."

- ASHLEIGH MUSK AND MICHAEL SMITH, A.R.T. DANCE ARTISTS IN RESIDENCE, 2020 A.R.T. PROGRAM



4 WALLS AND A FLOOR

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

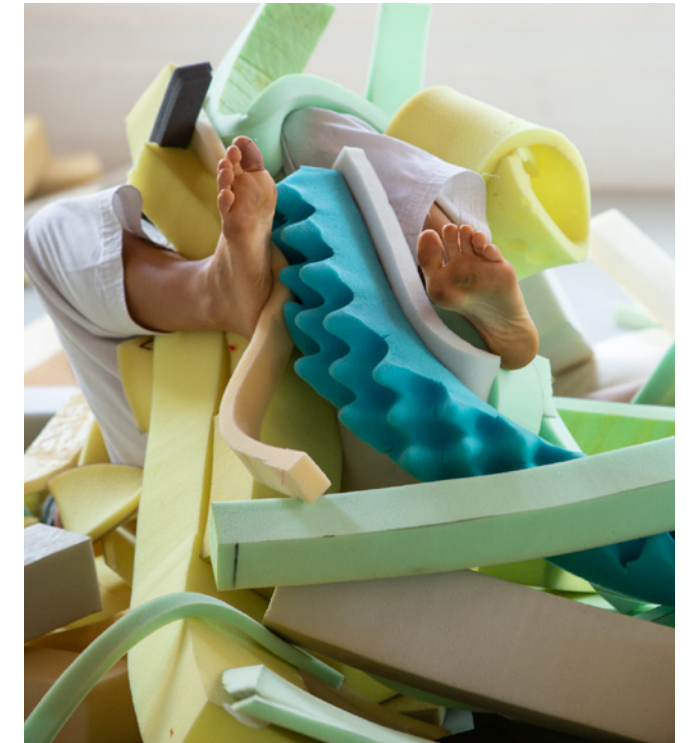
In any year, the program may offer access opportunities to either of the key spaces in the Dancenorth facility; our 180-seat theatre or our multipurpose studio.

4 Walls and a Floor aims to offer artists and makers access to space within a professional dance Company facility: providing a place for reflection, research, development and creative inspiration.

4 Walls And A Floor - Dance Artists Residency
The Gardeners: Jenni Large, Georgia Rudd & Michael Smith
4 Walls And A Floor - Dance Artists Residency
Re-Form: Jenni Large & Georgia Rudd

"We would like to extend a huge thank you for offering your space and support for our '4 Walls and a Floor' mini residency. Although it was over too fast, it was undoubtedly the most privileged place to begin a development and seed ideas - in and of the body and space, rather than of the mind. The opportunity to begin with not knowing, in collaboration, in space is a rarity that we do not take lightly. Artists so often need to fit within the written cognitive funding structures before a project even has the capacity to start. We are so grateful to have had the support to circumvent this formula."

- JENNI LARGE, GEORGIA RUDD & MICHAEL SMITH



SECONDMENT WEEK

Facilitator

Amber Haines

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 Amber Haines and the Dancenorth Ensemble. The program offers emerging dance artists a period of immersion within the Dancenorth studio environment and workplace culture and incorporates company class/skills training, creative workshops and Dancenorth repertoire.

Dancenorth was graced with the enthusiastic energy of 14 emerging dance artists from South Australia and across Queensland to participant in the 2020 secondment week program. With border closures in place, the intimate group of dancers that were able to attend were gifted a more hands on experience with more time for location experiments, discussion sessions and space to create and share.

A mixture of creation methodology, creative tasking, improvisation labs and repertoire informed the program structure with space granted for spontaneous ideas to emerge.

The open, nurturing and stimulating environment generated throughout the week left all participants and facilitators inspired, energised and recalibrated. A very powerful reminder of why we dance.

“So...there's this place right, up north, where you soak up the sun and your body feels amazing. And in this little place, with its palm trees and sunny beaches, is an old brick building where you go to dance. You'll walk in expecting to learn a little bit of technique and a maybe some stuff from some of their shows...but nothing can prepare you for the experience within. The dancers are so generous and the space is so safe, you can find new vulnerabilities as a dancer, artist and human being. You'll find not only new ways to move, but new ways to interact with the environment around you, as well as a deepened sense of connection, understanding and appreciation for the world we live in.

- 2020 SECONDMENT WEEK DANCER



COMMUNITY EXPERIENCE PROGRAM



2020 commenced with a new Community Experience program ready to unfold, brimming with excitement and bursting with energy. In the first six weeks of activity, we celebrated the new year with our Open Class Open Day, featuring 13 taster classes in different styles, the launch of two brand new programs, Wild Dance and Dance for Absolute Beginners, two school workshop programs, a photo shoot for the new program, as well as planning for longer term projects Dance Tropics Dance and Mulkadee 2020.

This momentum was soon halted as we faced restrictions on gathering due to COVID-19, but the pause was short-lived as new opportunities emerged to keep our communities connected and dancing. Our Open Class program was re-imagined for an online format, with particular focus on our more vulnerable communities. Acknowledging the various levels of impact these restrictions had on different people, we curated a range of classes and offered them free of charge. Between April-December we facilitated 104 online sessions with 1280 engagements.

The restrictions also resulted in the development of Dance Break – a new initiative that began as an online dance experience, which evolved to become an outdoor event, as well as a baseline methodology for all access-level dance experiences.

As restrictions on gathering lifted mid-year in Queensland, the Community Experience program launched back into the original schedule of activities, as well as those that had been postponed from the first part of the year. This second part of 2020 was exceptionally busy, marked by four separate legs of regional touring, the realisation of a new outdoor event to take the place of the 2020 large scale event Dance Tropics Dance and our annual program with Townsville Community Learning Centre building towards our event celebrating International Day of People with Disability.

“*Firstly, thank you so much for keeping on, free of charge, when so much of the world stopped. I was pleasantly surprised how online sessions can make classes more accessible... It was also surprising how enjoyable and personal Alice and Andrea made the classes with their natural presentation and ability to explain movements – except for the lack of other people and space restriction I felt like I was still in the studio. I'm also surprised and pleased to find that in spite of lockdown I hadn't lost all of my flexibility or fitness and in spite of my initial doubts I can now see the benefits of online classes and the ongoing potential of reaching a different audience.*”

- ONLINE CLASS PARTICIPANT



“Absolutely brilliant. The team at Dancenorth have a way of creating inclusive events that truly bring in everyone, in a gentle, encouraging and supportive way. I could not have been happier.

- DANCE BREAK EVENT PARTICIPANT

DANCE BREAK

Dance Break was conceived in response to COVID-19. Living each day in isolation and spending a great deal of time seated and on screen is a significant challenge for the body, brain and spirit. Dance Break (Online) was conceived as a break from your day, to dance; a live, shared experience, designed to simultaneously activate and energise your own body, and connect to other people, in your own community and beyond. Dance Break (Online) commenced in April and ran twice a week through July.

“It was a delight to be unconcerned about choreography, to follow an idea from Alice and let it inhabit my body and brain. It felt like I was experimenting alone, yet I also felt connected to others. There was a freedom to the way I moved that doesn't always happen if you are in a studio with others. I danced in my garden, and I found it made me very happy to look up at the blue sky and the growing plants around me. I felt a connection to the others in the class - whether they were in my city or in another country... Thank you Dancenorth - I believe you are leading the world.

- DANCE BREAK ONLINE PARTICIPANT

The Dance Break concept encourages participants to focus on how movement feels in the body, rather than what it looks like from the outside. Gently, this experience encourages freedom and joy of movement, rather than concern with being 'good' at dancing, or getting the steps 'right'. With a focus on embodiment, joy and agency - methodology developed for Dance Break has become the foundation of our Community Experience pedagogy, across the program.

As restrictions on gathering began to lift, Dance Break was reimaged as an outdoor event that brought our local community and our world-class Ensemble together, to dance in the most joyful, liberating way. Equal parts dance class, dance performance and dance party, Dance Break was presented in August at the Perfume Gardens in Townsville with 76 community participants attending. The Community Experience team worked with the Ensemble for one week fulltime to create content for the event, which seamlessly combined moments of performance and participation.

Dance Break (Online) continued as part of our weekly dance class program, even after restrictions eased. The sessions have become a way for participants who feel self-conscious about their dance experience, ability or fitness to build confidence from the privacy of their own home. It is also extending the reach of the Community Experience program beyond Townsville, to Melbourne, Brisbane, Perth - as well as Japan, Germany, Switzerland and the USA.

REGIONAL WORKSHOP TOUR

Dance Break was the foundation of our 2020 Regional Workshop tour, which connected with more than 1100 community participants through 57 workshops, spanning 3600 kilometres and 14 towns. We connected with twelve new school and community groups including four in Central Queensland, three in Far North Queensland and five along the coast within the Mackay, Issac and Whitsunday region.

The coastal loop was scheduled to include Crossroad Arts' 2020 C.R.U.S.H. workshop intensive. This was our second involvement in C.R.U.S.H. since the inaugural project in 2019. This year the workshop was reduced to a shorter engagement due to COVID-19. It was wonderful to take part in the workshop and continue to develop our relationships with the Crossroad Arts community.

2020 saw our work with young people deepen in a number of ways. We commenced Wild Dance – a new initiative for local young people offering half-day workshops focused on contemporary practice and creative process. Three workshops were offered in 2020; the first in March, the second in August co-facilitated by Ensemble members Ashley McLellan and Mason Kelly and the third in November offered specifically to our migrant/refugee community, held offsite at Stocklands Shopping Centre. Throughout the year a dedicated group of curious young people emerged as regulars and we are excited by the opportunity to develop this concept with them.

We also partnered on the inaugural North Queensland Young Artist Camp, presented by Townsville's Shed 3 in association with the Regional Arts Services Network NQ, to facilitate the dance program for young people aged 13-17 from the Burdekin, Townsville and Charters Towers, alongside local artists from TheatrefiNQ, Diffraction Collective and Cajam Circus.

“As a teacher, the workshops are definitely a humbling reminder to teach with that attitude of 'if it feels right, it is right', as both teachers and dancers are often so focused on technique and appearance that they lose the self-expression and freedom that makes us fall in love with dance. It's also inspiring to watch the typical boundaries of movement be pushed and played with, serving as a reminder that the creative possibilities for choreography are basically limitless. On top of this, it is excellent as a teacher to note the ways in which Alice and Andrea create a safe space for dancers to experiment – their interactions with their participants are always positive.

- DANCE TEACHER, CHARTERS TOWERS





DEEPENING RELATIONSHIPS

Dancenorth's Local Disability Ambassador Stevie Doubleday has been connected to Dancenorth for more than five years. We were thrilled to be able to maintain our connection with Stevie during restrictions through our online classes. Using his speech device, Stevie was our Master of Ceremonies for our event celebrating International Day of People with Disability 2020 and greeted people on arrival at our Dance Break event.

Dancenorth's National Disability Ambassador Chris Dyke was awarded the Arts and Disability Mentoring Initiative from the Australia Council in 2020, to continue his life-long learning and creative exchange with Artistic Director Kyle Page. Chris was the only recipient of the funding with an intellectual disability and as a result will create, direct and perform in his first full length performance piece.

Dancenorth's partnership with William Koiki Mabo evolved to include him in the team of collaborators involved in developing a new work for presentation at the Northern Australian Festival of Arts 2021. 2020 saw a five-week research and development period for the work, including workshops and experiences with First Nations artists, Elders and specialists.

For our ongoing relationship with Poruma Island, we engaged Townsville videographer Robert Crispe to create a short documentary for the Urab Dancers and broader community after it was self-identified that the community was lacking high quality documentation of their dance practice. This documentation will be used by the Urab Dancers for promotion, advocacy and funding applications in a major step towards self-determination for the group, as an evolving cultural entity.

MEETING POINTS

The few months away from a full program of activity allowed time for reflection and reimagining. We identified the opportunity to develop a more integrated approach to programming between the company's curated and community activities, as we work together with the same purpose: to enact a culture of consciousness for our company and our community through the universal language of dance. Moving forward, this will allow for vital exchange between the two programs as one informs and inspires the other – not only galvanising company activity but strengthening our relationships to people and place.

New initiative Meeting Points speaks directly to this opportunity. Meeting Points was piloted in 2020 as part of the annual Tomorrow Makers season, with a three-part education suite uniquely designed to explore and reveal the process of artmaking, focused on a comprehensive study of Dancenorth production Tomorrow Makers 3, for Year 11-12 dance students at Townsville Grammar School (TGS). The program further deepened our relationship with TGS, following a two-part workshop series to develop choreographic skills in March. Three additional school workshop programs ran across 2020, two high schools and one primary school.

RESEARCH AND METHODOLOGY

In addition to projects and events the 2020 Community Experience program maintained its ongoing weekly classes and workshops with various communities including people who are differently abled/neurodiverse (Kith and Kin, Townsville Community Learning Centre), older people (Still Dancing, Vital Dance) and culturally and linguistically diverse (CALD) peoples (Townsville State High School and Townsville Multicultural Support Group). Throughout 2020 the Community Experience team worked to identify and develop specific methodology related to working with each of these groups, which considers their unique parameters, opportunities and optimal outcomes. As a result, our ongoing work will be more sustainable as we are able to focus our energy, deepen our understanding and continue to innovate.





2020 FINANCIALS

DANCENORTH AUSTRALIA
AUDITED FINANCIAL
STATEMENTS

DIRECTORS' REPORT

31 DECEMBER 2020

The directors present this report on the company for the financial year ended 31 December 2020. In order to comply with the provisions of the Australian Charities and Not-for-profits Commission Act 2012 (ANCN act), the director's report as follows:

DIRECTORS

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

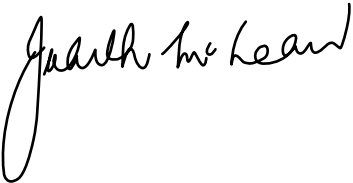
INFORMATION ON DIRECTORS

Name of Director/Position	Experience/Qualifications	Date appointed to Board	Years on Board (as at 31 Dec 2020)
Prof Judith McLean Chair	Chair in Arts Education (QUT/QPAC), Scholar in Residence (QPAC), Member NPAF Australia Council	19/04/2018	2 years, 8 months, 12 days
John Drummond Montgomery Deputy Chair	Group Executive for Events, Tourism and Events Queensland	29/10/2018	2 years, 2 months, 8 days
Dr Sandra Wallace Chair of Finance, Audit and Risk Committee	Associate Dean Graduate Programs (acting) and Academic Head, Accounting and Finance, College of Business, Law and Governance at JCU	29/10/2018	2 years, 2 months, 8 days
Bridget Hart Chair of Sponsorship and Fundraising Committee	Founding Director – Capital B Creative	26/03/2013	7 years, 9 months, 5 days
Margaret Naylor Member of Finance, Audit and Risk Committee	Project Officer at James Cook University Art Collection	14/05/2013	7 years, 7 months, 17 days
Jacinta Wight (appointed 20 February 2020)	Court Team Leader at the Townsville North Youth Justice Service Centre	20/02/2020	10 months, 11 days
Max Lenoy (resigned 29 October 2020)	Executive Manager (Indigenous STEM) - CSIRO	05/12/2019	10 months, 25 days
Cr Verena Coombe (resigned 20 February 2020)	Councillor at Townsville City Council	17/05/2016	3 years, 9 months, 3 days

DIRECTORS' REPORT FOR THE YEAR ENDED 31 DECEMBER 2020

The Company is incorporated under the Australian Charities and Not-for-profits Commission Act 2012 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 each towards meeting any outstandings and obligations of the Company. At 31 December 2020 the number of members was 28 (2019: 28).

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

NAME 

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
Interest revenue	301	805
Revenue	1,803,368	2,391,211
Employee benefits expense	(1,112,435)	(1,325,979)
Depreciation and amortisation expense	(26,709)	(17,824)
Other operating expenses	(348,613)	(971,073)
Profit before income tax	315,911	77,140
Income tax expense	-	-
Profit for the year	315,911	77,140
Other comprehensive income, net of income tax		
Total comprehensive income for the year	315,911	77,140

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2020

	2020	2019
	\$	\$
A S S E T S		
CURRENT ASSETS		
Cash and cash equivalents	675,809	549,920
Trade and other receivables	59,273	73,166
Total current assets	735,082	623,086
NON-CURRENT ASSETS		
Property, plant and equipment	275,331	250,756
Total non-current assets	275,331	250,756
Total assets	1,010,413	873,842
L I A B I L I T I E S		
CURRENT LIABILITIES		
Trade and other payables	78,982	129,724
Employee benefits	50,761	37,032
Contract liabilities	361,849	485,545
Total current liabilities	491,592	652,301
NON-CURRENT LIABILITIES		
Trade and other payables	99,314	134,314
Employee benefits	16,714	345
Total non-current liabilities	116,028	134,659
Total liabilities	607,620	786,960
NET ASSETS	402,793	86,882
E Q U I T Y		
Reserves	44,530	44,530
Retained earnings	358,263	42,352
Total equity	402,793	86,882

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2020

	Total Equity \$
Balance at 1 January 2020	86,882
Total comprehensive income for the year	315,911
Balance at 31 December 2020	402,793
Balance at 1 January 2019	9,742
Total comprehensive income for the year	77,140
Balance at 31 December 2019	86,882

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from customers	1,671,557	2,347,114
Payments to suppliers and employees	(1,494,686)	(2,267,530)
Interest received	301	805
Interest paid	-	(646)
Net cash provided by/(used in) operating activities	177,172	79,743
CASH FLOWS FROM INVESTING ACTIVITIES		
Purchase of property, plant and equipment	(51,283)	(8,004)
Net cash provided by/(used in) investing activities	(51,283)	(8,004)
CASH FLOW FROM FINANCING ACTIVITIES		
Net increase/(decrease) in cash and cash equivalents held	125,889	71,739
Cash and cash equivalents at beginning of year	549,920	478,180
Cash and cash equivalents at end of financial year	675,809	549,920

RESPONSIBLE PERSONS' 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*.

Janeth McLean CHAIR

Dated 22 April 2021



NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF DANCENORTH AUSTRALIA LIMITED FOR THE YEAR ENDED 31 DECEMBER 2020

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

OPINION

We have audited the financial report of Dancenorth Australia Limited (the registered entity), which comprises the statement of financial position as at 31 December 2020, 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 responsible persons' declaration.

In our opinion, the accompanying financial report of the registered entity 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 2020 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.

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
Partner

Level 1, 211 Sturt Street, Townsville, QLD 4810
Dated: 4 February 2021



DANCENORTH PARTNERS



Dancenorth is supported by the Queensland Government through Arts Queensland. Dancenorth is assisted by the Australian Government through the Australian Council, its arts funding and advisory body.

PROJECT PARTNERS



SUPPORTERS

Dean Lonergan – D&L Events, Jacinta Wight, Stephen and Marg Naylor, Joanne Eager, D + E Eager, Alison Crombie, Anja Ali Haapala, Sabine Komma, Stuart Peterson, Veronica and Kevin Knowles

A high-angle, close-up photograph of a group of people's hands reaching towards a central fire pit at night. The hands are of various skin tones and some have tattoos. The fire is bright orange and yellow, casting a warm glow on the surrounding hands and the dark ground. The background is dark, suggesting an outdoor setting at night.

DANCENORTH
AUSTRALIA

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