



DANCE NORTH  
AUSTRALIA

# ANNUAL REPORT 2016



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## ABOUT DANCENORTH

Dancenorth is a contemporary dance company based in Townsville, Tropical North Queensland. As a major champion of the arts Dancenorth balances a dynamic regional presence with a commitment to creating bold, adventurous and critically acclaimed contemporary dance that tours the globe.

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




Image: The Three Dancers  
Photographer: Amber Haines



## VISION

### ONE COMPANY MANY VOICES.

Providing artistic opportunities for a range of creatives including emerging and highly established choreographers, guest collaborators and dancers is the primary mechanism by which Dancenorth will enact the vision: One Company Many Voices. This innovative approach is designed to enhance and energise the Company's activities, diversify performances and develop significant touring networks providing a unique platform for the promotion of dance within the industry landscape.

## MISSION

To become a creative hub for new collaborative work where a stable company of experienced dancers is led by the Artistic Director.

We are guided by the following Company Values

- Artistic creativity, leadership and creative risk-taking
- Innovation, excellence and vitality
- Forward thinking and outward looking
- The fostering of creative dynamism in a challenging environment
- Every employee's right to full potential exploration within an inclusive team environment
- Diversity and inclusion
- Commitment and passion

Image by photographer: Amber Haines

# BOARD + STAFF

## BOARD OF DIRECTORS

### CHAIR

Jan Pool

### DEPUTY CHAIR

Bridget Hart

Trevor Goldstone (to Feb, 2016), Sue Willis (to Feb 2016), Julieanne Cox, Marg Naylor, Verena Combe, Rachael Azzopardi, Bridget Woods

## STAFF

### GENERAL MANAGER, CO- CEO

Deanna Smart

### ARTISTIC DIRECTOR, CO- CEO

Kyle Page

### REHEARSAL DIRECTOR

Amber Haines

### COMPANY MANAGER (FROM NOV 2016)

Kellie Williams

### PRODUCTION MANAGER

Murray Dempsey

### EDUCATION AND OUTREACH MANAGER

Susan van den Ham

### CULTURAL ENRICHMENT ASSISTANT

Tegan Nash

### ADMINISTRATION ASSISTANT

Arminelle Fleming (to Apr 2016)  
Dana Norris

### VENUE TECHNICIANS

Yoshie Kenny, Thomas Roach

### OPERATIONS MANAGER (TO JUL 2016)

Karin Palmer

### MARKETING MANAGEMENT

Heidi Hatherell, Crystal Clear PR

## DANCERS

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

## 2016 COLLABORATORS AND ARTISTS

Ben Bosco Shaw, Govin Ruben, Alisdair Macindoe, Stephanie Lake, Josh Mu, Tatsuo Miyajima, Jiro Matsumoto, Mamiko Oe, Rie Teranishi, Misako Tanaki, Ross McCormack, Lee Serle, Lucy Guerin, Gideon Obarzanek, Emily O'Brien, Robin Fox, Niklas Pajanti, Andrew Treloar, Rully Sharbaram, Wukir Suryadi, Sam Hines, Jack Zeising, Elena Kats Chernin, Nick Roux, Paea Leach, Andrea Dighton, Harriet Oxley, Gregory Lorenzutti, Gus Kemp, Jo Lloyd, Frankie Snowden, Maddie Krenek, Tom Wright and Andres Sanchez, Chris Dyke, Disability Ambassador.

## DONORS

Roger Salkeld, Richard Large, Marg Naylor, Rhonda Dumaresq, Rachael Azzopardi, Annette Bearne, Avanti, VIVA, 1RAR, Kyle Page, Julieanne Cox, Douglas Eager, Samuel Gadd, Antony Hamilton.

## THANK YOU

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

38  
PERFORMANCES

11098  
WORKSHOP  
PARTICIPANTS

5  
NEW  
WORKS

1  
AUSTRALIAN  
DANCE  
AWARD

2016  
ACHIEVEMENTS

1  
GREEN  
ROOM  
AWARD

686  
WORKSHOPS

4733  
AUDIENCE MEMBERS

60  
SECONDS

4  
INTERNATIONAL  
COLLABORATIONS





Image: If Form Was Shifted (Ross McCormack)  
Photographer: Amber Haines

# CHAIRMAN'S REPORT

JAN POOL



AS A BOARD OF DIRECTORS, WE COULD NOT BE PROUDER OF THE ACHIEVEMENTS AND ACCOLADES OUR REGIONAL DANCE COMPANY HAS ACHIEVED IN ITS 31 YEARS.

In 2016 Dancenorth continued to expand its reach beyond its base in Tropical North Queensland with performances across 31 cities in Australia, including Poruma Island in the Torres Strait, and an international tour performing at KAAT in Yokohama, Japan. While the Company remains committed to performing in our Region and Nationally, following the reviews of 2016 our Artistic Team have several tours in the planning for Europe, China and the USA for 2017 to 2019. Truly reflecting our vision to be:

## **REGIONALLY BASED, NATIONALLY RESPECTED AND INTERNATIONALLY DESIRED**

In January 2016, we welcomed new General Manager Deanna Smart to Dancenorth. She brings with her extensive experience in management in the performing arts sector particularly in seeking and securing funding for Arts programs.

The most immediate challenge for our new GM, and the Company, was the announced budget cuts to both Commonwealth and State funding for the Arts. The achievements and accolades did not automatically offer certainty or security that Dancenorth would continue to be funded through to 2020. As a not-for-profit reliant on valuable funding and sponsorship it is imperative we can demonstrate responsible fiscal stewardship and sound allocation of resources.

Collaborating with Artistic Director Kyle Page and with the direction of the Board, they have implemented an organisational structure which supports our vision but most importantly demonstrated the Company's commitment to advancing the performing arts, community engagement and cultural enrichment. We are extremely fortunate to have secured continued support of our major funding partners - Arts Queensland, the Australia Council for the Arts, the Townsville City Council and the Tim Fairfax Family Foundation - and acknowledge them for this commitment to Dancenorth and to regional Queensland.



As Chair, I am pleased to have the opportunity to work closely with two wonderful leaders in the Arts - their dedication to the Company and to contemporary dance is both inspirational and exhausting! We congratulate Deanna on her being awarded an International Society for the Performing Arts (ISPA) Fellowship for 2016- 2018 and Kyle being accepted into the 2016 Australia Council for the Arts 'Arts Leaders program' and being named Australian Institute of Management Emerging Leader of the Year for the Region. The Company has also received nominations for major awards.

I also acknowledge the contribution of my fellow Directors of the Board. Thank you to past Chair Trevor Goldstone and Director Sue Willis who both resigned from the Board early 2016 accepting employment opportunities outside Townsville. We extend a warm welcome to Bridget Woods, Cr Verena Coombe and Rachael Azzopardi. It has been quite the journey this year and I thank you all for your contributions and perspective.

Jan Pool  
CHAIRMAN

Image: Rainbow Vomit  
Photographer: Amber Haines



# GENERAL MANAGER'S REPORT

DEANNA SMART



2016 WAS A CHALLENGING AND REWARDING YEAR FOR DANCENORTH. IMPLEMENTING THE COMPANY RESTRUCTURE ENABLED THE ORGANISATION TO CONSOLIDATE AND MOVE AHEAD TOWARDS REALISING THE STRATEGIC MISSION FOR DANCENORTH. THIS PERIOD OF RENEWAL HAS ENABLED US TO FOCUS TOWARDS REACHING OUR GOALS WITH INTEGRITY AND A WONDERFUL COMRADERY FROM ALL STAFF.

The funding landscape had its uncertainties and I am very pleased to report that Dancenorth secured important organisational funding, 2017 -2020 through both Arts Queensland and the Australia Council for the Arts, with all three tiers of Government supporting the company. The Tim Fairfax Family Foundation remain wonderful supporters of our Cultural Enrichment program through to 2019.

A temporary venue move has preoccupied our team for the past year, with the School of Arts Theatre undergoing significant structural repair in the first 6 months of 2017. Dancenorth will be housed in the Townsville City Council's C2 venue and

the adjacent Reid Park offices. This development prompted us to think more broadly about other improvements the old heritage building needs to undergo for us to better utilise the space. Funding was sought and awarded by the Queensland Government Gambling Community Benefit Fund towards cosmetic upgrades, including the kitchen, green room and office areas. Dancenorth will aim to attract more hirers to the venue to better diversify our income streams.

Staying true to our Vision: One Company, Many Voices, we forged many new and vital partnerships including a significant commission of a new work through the Major Festivals Initiative, with Brisbane Festival, Asia TOPA and the Arts Centre Melbourne and WOMADelaide co-commissioners for our new work Attractor, choreographed by Gideon Obarzanek and Lucy Guerin. Alongside the work created by Dancenorth's Artistic Director Kyle Page and Rehearsal Director Amber Haines, works created by our guest artists enable Dancenorth to further extend our reach and build audiences on a global scale.

With the implementation of our international touring strategy in early 2016, Dancenorth is gaining international attention. Dancenorth presented Spectra at KAAT in Yokohama, Japan to rave reviews with several tours in the planning for Europe, China and the USA for 2017 to 2019. I was also successful in being awarded an International Society for the Performing Arts (ISPA) Fellowship for 2016- 2018. ISPA is a global network of nearly 500 arts leaders placing Dancenorth at the centre of the international conversation about arts leadership and changing ecologies.

All of this could not be achieved without the Dancenorth team. Thank you to Kyle Page for his support, belief, creative rigor and endless energy for discovery, thank you to the wonderful Dancenorth staff who worked tirelessly throughout the year to successfully deliver a demanding schedule of projects, a generous team who believe in Dancenorth and give their utmost to remain relevant, take risks and deliver with care and professionalism every day. Thank you to the Dancenorth Chair, Jan Pool and the Board for their support throughout my first

year with the company. We took risks to stay relevant and we couldn't have done that without the confidence of the Board.

We leave 2016 touted as a leading Australian contemporary dance company, an accolade that reflects the passion and dedication of every staff member, every artist who worked with us across the year and every volunteer and audience member who chose Dancenorth.

Deanna Smart  
GENERAL MANAGER & CO-CEO

# ARTISTIC DIRECTOR'S REPORT

KYLE PAGE



IN 2016, WE WELCOMED SEVEN CHOREOGRAPHERS THROUGH OUR DOORS AND CREATED FIVE NEW WORKS THAT WERE PRESENTED IN SEVEN SEASONS ACROSS AUSTRALIA AND JAPAN. WE WERE FORTUNATE ENOUGH TO TOUR 31 CITIES, MANY IN REGIONAL AND REMOTE LOCATIONS ACROSS QLD.

We visited Poruma Island in the Torres Strait on three separate occasions, invited 60 secondments from around Australia and New Zealand to spend time with the Company and attended three international arts markets. We received six major award nominations, won an Australian Dance Award and a Green Room Award and taught over 4000 students across the country. We were also thrilled to secure ongoing and increased funding from the Australia Council for the Arts, Arts Queensland and the Tim Fairfax Family Foundation!

Throughout the year we focused on building long-term meaningful relationships with a range of partners. I am immensely proud that we will be working with the community of Poruma Island over the next 10-years, together we will share stories, song, dance and culture through a rich and meaningful reciprocal exchange.

Susie, our Education and Outreach Manager has built powerful relationships with many organisations across Townsville including Cootharinga, Kith and Kin, PCYC, Access Arts, CPL, Aitkenvale Library, Townsville High School and TMSG. Dancenorth continues to create opportunities for dance and movement to impact and inspire a range of communities through each stream of our

Enrichment Projects, Youth, Disability, Refugee / Asylum Seekers and Indigenous.

The appointment of Deanna Smart as Dancenorth's General Manager at the start of 2016 further cemented our position as a key player on the National and International scene. It is a true pleasure to come to work and be challenged, provoked and inspired by her presence within the Company.

On a personal note, I was delighted to be accepted into the 2016 Australia Council for the Arts 'Arts Leaders program' as well as being named Australian Institute of Management Emerging Leader of the Year for the Region. I am passionate about leadership and will continue seeking opportunities at the cutting edge of research in this area.

Artistically, 2015 laid the foundations for a truly remarkable 2016, which in turn has sown the seeds for what is an incredibly exciting trajectory into 2017. Dancenorth is a small team of immeasurably passionate humans, each of whom selflessly contributes so much to the organisation and its ongoing success. Looking forward we will continue asking important questions, creating amazing art, and shaping the world around us through thoughtful and inspiring projects...

Kyle Page  
ARTIST DIRECTOR & CO-CEO

## 2016 PROGRAM HIGHLIGHTS

DANCENORTH PRESENTED FIVE NEW DANCE WORKS IN 2016, CREATED BY SOME OF AUSTRALIA'S MOST EXCITING CHOREOGRAPHERS.

### RAINBOW VOMIT

CHOREOGRAPHED & DIRECTED BY  
KYLE PAGE AND AMBER HAINES

Enter a space of tangled imagination where light and sound collide in a familiar yet distant world. Creatures from afar morph within the shadows to navigate an ever-changing landscape of bewilderment and wonder. Synaesthesia envelopes the mind as rhythm becomes vision, voice shapes movement and light warps sound. Welcome to the world of *Rainbow Vomit*, a place where anything is possible, everything can happen, and much more than colour erupts from the darkness. Premiered in April 2016, *Rainbow Vomit* is an immersive work designed to target young audiences, whilst maintaining appeal for kids of all ages. Audience members are invited to watch the performance through their own pair of 'fireworks glasses'. These magical glasses are made using holographic diffraction film, which refracts light into all colours of the spectrum, generating a myriad of rainbows.

#### Performers

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

#### Lighting/ Set Design

Govin Ruben

#### Sound

Alisdair Macindoe

#### Costume Design

Andrew Treloar

#### Venues

Dancenorth Townsville  
and Judith Wright Centre  
Brisbane Festival

WORLD PREMIERE  
in Townsville



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

**ARTS HUB**

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

**REALTIME**

#### ABOVE

Image: Rainbow Vomit  
Photographer: Amber Haines



## SYNCING FEELING

CHOREOGRAPHED & DIRECTED BY  
KYLE PAGE AND AMBER HAINES

Presented as part of MOFO 2016 Kyle Page and Amber Haines rigorously explore 'the duet' in 'Syncing Feeling'. Delving into Theory of Mind, Metacognition and Mirror Neurons, Syncing Feeling Illuminates cognitive processes that facilitate a host of enigmatic aspects of the human mind, including empathy, imitation learning and the decoding of another person's actions, feelings and emotions. Groundbreaking research within the field of neuroscience is challenging preconceptions around human interactions and only now beginning to prove what Eastern philosophy has known for millennia... the only thing that separates us is our skin.



### Performers

Kyle Page, Amber Haines

### Lighting Design

Ben Bosco Shaw

### Sound

Alisdair Macindoe

### Venues

Peacock Theatre,  
Salamanca Arts Centre -  
MOFO

*JAW-DROPPING PARTNER WORK  
AND SUPERBLY CONFIDENT  
PERFORMANCES.*

**THE AGE**

*A SEDUCTIVE PIECE OF DANCE  
WHICH HIT A LOT OF DEEP  
PSYCHIC NERVES IN PEOPLE.*

**BRIAN RITCHIE, CURATOR MOFO**

### ABOVE LEFT & RIGHT

Image: Syncing Feeling

Photographer: Gregory Lorenzutti



## IF \_\_\_ WAS \_\_\_

CHOREOGRAPHED & DIRECTED BY STEPHANIE LAKE  
& ROSS MCCORMACK

*If \_\_\_ Was \_\_\_* is both an investigation into choreographic practice and sensory representation of each artist's personal library of lived experience generated in response to a strict framework and equal limitations. Artistic Director Kyle Page set the challenge for each artist to select sound from the one sound score, create costumes from one pattern, utilise lighting from one design and work to a set duration. It is within these parameters that *If \_\_\_ Was \_\_\_* comes to life. Audiences were invited to experience this double bill that celebrates our difference and questions what is unique to us.

## IF NEVER WAS NOW

CHOREOGRAPHED & DIRECTED  
BY STEPHANIE LAKE

*If Never Was Now* is a surreal hive of buzzing activity reflecting the beauty and brutality of the natural world. From marching automatons to hybrid creatures, this work and the dancers within it are continually transmuting and being affected by their rapidly changing conditions. It's about survival, symbiosis and growth. The dancers incubate a strange world with a desperate forward momentum.

## IF FORM WAS SHIFTED

CHOREOGRAPHED & DIRECTED  
BY ROSS MCCORMACK

*If Form Was Shifted* is a virtuosic reflection of the thought process structured through group manipulation.

Reflecting the body at odds with its purpose - a device grappling with its complexities and placement, and how it unnaturally manipulates itself to be somehow spectacular yet also pathetic.

### Performers

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

### Lighting and Sound Design

Robin Fox

### Costume Design

Andrew Treloar

### Venues

Dancenorth Townsville,  
Judith Wright Centre  
Brisbane, Substation  
Melbourne, Proserpine  
Entertainment Centre,  
Mackay Entertainment  
Centre, Salamanca  
Arts Centre.

WORLD PREMIERE  
in Townsville

Awarded 'Best Ensemble' at  
Green Room Awards 2017



“...THE DANCERS - HARRISON HALL, MASON KELLY, JENNI LARGE, ASHLEY MCLELLAN, GEORGIA RUDD - ARE SUPERB. THEY GO ALL-OUT TO MAKE THIS CHOREOGRAPHY SOAR, AND IT'S THANKS TO THEIR FOCUS AND EXPRESSIVE INTUITION THAT BOTH THESE PIECES COMMUNICATE WITH SUCH DIRECT, UNGUARDED EASE. LIMELIGHT MAGAZINE

### TOP RIGHT

Image: *If Form Was Shifted*  
Photographer: Amber Haines

### ABOVE

Image: *If Never Was Now*  
Photographer: Amber Haines



## THE THREE DANCERS

CHOREOGRAPHED & DIRECTED  
BY LEE SERLE

*The Three Dancers* was a re-imagining of world-renowned composer Elena Kats-Chernin music score (inspired by Picasso's painting of the same name.) Love, desire and betrayal are the ingredients of the shocking true story which inspired Picasso's masterpiece and Lee's work reveals the intricacy within one of the 20th century's greatest artworks. The work is a unique collision of sound, light and movement. The musical score was co-commissioned by Wimbledon International Music Festival, Dancenorth, Australian Festival of Chamber Music, Sitka Summer Music Festival, El Paso Pro Musica, Northwest Bach Festival and the Rambert Dance Company.

### ABOVE

Image: The Three Dancers  
Photographer: Amber Haines

### RIGHT

Image: The Three Dancers  
Photographer: Amber Haines

### Performers

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

### Lighting Design

Bosco Shaw

### Composer

Elena Kats Chernin

### Costume Design

Lee Serle

### Venue

Dancenorth, Townsville

WORLD PREMIERE  
in Townsville

This project was co-presented by Dancenorth and the Australian Festival of Chamber Music as part of the 'Concert Crawl'.

“THE DELIBERATE VISUAL MINIMALISM ALLOWS FULL FOCUS ON MOVEMENT AND MUSIC—AND THESE ELEMENTS AMPLY BRING COLOUR, ALBEIT DARKENED, LIKE BLOOD SLOWLY DRYING... EXUDES UNRELENTING ENERGY, CAPITALISING WONDERFULLY ON THE STRENGTHS OF THE YOUNG ENSEMBLE. THE MOTIF OF THE TRIO IS CONSTANTLY SHIFTING, RE-INTEGRATING AND SEPARATING AGAIN. I CANNOT HELP BUT READ INTO IT THE STORY BEHIND PICASSO'S PAINTING, THE MELANCHOLIC INEVITABILITY OF A TRAGIC OUTCOME TO HIS FRIENDS' LOVE TRIANGLE. IT REEKS OF LOVE, SEX, JEALOUSY AND DEATH.

**REALTIME**



## ATTRACTOR

CHOREOGRAPHED & DIRECTED  
BY LUCY GUERIN & GIDEON  
OBARZANEK

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

As the performance unfolds, Senyawa's unique fusion of hand-made electrified 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 release, that transmits to the audience as a visceral emphatic 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.

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

*This project has been assisted by the Australian Government through the Department of Communication and the Arts' Catalyst - Australian Arts and Culture Fund and the Australia Council for the Arts.*



“CHOREOGRAPHICALLY, ATTRACTOR CHANNELS A SENSE OF FRENZIED POSSESSION - WITH DANCERS' FLAILING LIMBS AND RUBBERY TORSOS ENDLESSLY ENERGISED BY THE MUSIC, BY ONE ANOTHER AND BY THE DYNAMIC OF THE GROUP. THE DANCERS ARE BRILLIANT - FREE AND TECHNICALLY WONDERFUL. THE MUSIC INCORPORATES DEEP, HUMAN SOUNDS AS WELL AS ALIENATING CACOPHONIES AND BLOOD CURDLING SHRIEKS.

**SYDNEY MORNING HERALD  
AND THE AGE**

“WATCHING THIS WORK IS AN ELECTRIC EXPERIENCE; IT IS A HIGHLY SUCCESSFUL COLLABORATION BETWEEN AUSTRALIAN AND INTERNATIONAL ARTISTS THAT IS EVENLY BALANCED AND RICH. THE WORK DESERVES A LONGER SEASON THAN THE FEW PERFORMANCES IT HAS BEEN ALLOCATED HERE IN MELBOURNE.

**SYDNEY MORNING HERALD AND THE AGE**

### Performers

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

### Lighting Design

Ben Bosco Shaw

### Sound

Senyawa

### Costume Design

Harriet Oxley

### Venue

Dancenorth, Townsville

### 2017 Season

AsiaTOPA, the Arts Centre Melbourne, WOMADelaide, Brisbane Festival, Whitebird, Portland Oregon USA Royce Hall, UCLA, USA.

### ABOVE

Image: Attractor  
Photographer: Amber Haines

## SPECTRA

CHOREOGRAPHED & DIRECTED BY  
KYLE PAGE & AMBER HAINES

Premiered in September 2015, *Spectra* draws together a melting pot of visionary arts from Australia and Japan in an artistic collaboration that spans continents and cultures. Blending contemporary dance, butoh, live music and visual art, *Spectra* explores the phenomenology of dependent origination which states that the secret of the universe lies in the nature of causality – the way one thing leads to another. It examines how all things that come into being – whether it be a human life, a thought or a galaxy – depend on an endless chain of preceding causes and conditions. Co-commissioned by OzAsia Festival, *Spectra* is produced and performed by Dancenorth and features guest performers from Batik dance company in Tokyo, the visual design of internationally renowned artist Tatsuo Miyajima and live music by Jiro Matsumoto. Directed by Kyle Page and Amber Haines, *Spectra* is an investigation into the latent beauty that resides within causal agency, illuminating the potency of intentional actions and their inherent power to bear fruit in the future. This work has been performed at Dancenorth, Townsville, September 2015; OzAsia Festival in Adelaide, Australia, September 2015; Kanagawa Arts Centre, Yokohama, Japan October 2016; and at Sydney Festival, Australia in January 2017.

AN OZASIA FESTIVAL/ DANCENORTH  
CO-PRODUCTION.

### Performers

Kyle Page, Jenni Large,  
Mason Kelly, Josh  
Mu, Mamiko Oe and  
Rie Teranishi

### Stage design

Tatsuo Miyajima

### Lighting Design

Niklas Pajanti

### Sound

Jiro Matsumoto

### Venues

KAAT, Yokohama

The 2016 tour was  
support by the Australia  
Japan Foundation and  
Townsville City Council.

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

GLOBAL MEDIA POST

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

DANCE AUSTRALIA



### ABOVE

Image: Spectra  
Photographer: Amber Haines



Photographer: Amber Haines





Image: Chris Dyke  
Photographer: Amber Haines



## COMMUNITY AND OUTREACH

Dancenorth's Community and Education program continues to grow from strength to strength, delivering a huge number of cultural engagement activities throughout Townsville and far North Queensland. The C&E team's core commitment is to connect with community and provide a myriad of dance opportunities to people who live and work here. We strive to facilitate diverse and responsive Enrichment Projects, continuously assessing what we currently deliver, noticing where the gaps are, and then developing new ways to grow our programs.

In 2016 we supported new connections within the 'Merge' Enrichment Program, offering movement-based classes with a focus on Body-Mind Centering, coordination, social skills, rhythm and fitness. These classes were a beautiful weekly reminder of the immense potential for dance to connect people. CPL and Access Arts (in partnership with Dancenorth) began preparations to develop a funded NDIS pilot program for 2017, providing a unique opportunity to develop a bespoke dance workshop series with an in-depth written approach to teaching methods, along with assessment outcomes. This exciting partnership, working alongside allied health practitioners provides a unique opportunity to fine-tune our skills, to better support local people with disability who are interested in dance.

Our 'Vast' program, which saw a new partnership begin with Townsville State High school, consisted of a weekly engagement over 12 weeks in the lead up to a performance for Harmony Day. The dance performance involved students who celebrate multicultural diversity, bringing together their culture and stories to further enrich the experience. Over 400 people experienced this vibrant and warming performance.

Connecting with indigenous youth at Charters Towers PCYC began with monthly dance classes held, with a focus on Hip Hop, fitness and creative dance tasks. We set up initial meetings with staff and local elder Kenny Kennedy, to talk through some of the ways we can better support the after-school youth program. We incorporated the 'circle of respect' which acknowledges family, supports 'No shame' through the duration of the class, celebrates culture and commits to sharing dance through stories. The youth participants deeply relate to dance, they speak and live it. The biggest gift is our ongoing relationship, forming deep trust and real connections. Over the months the youth started to develop increased coordination and enhanced memory, reflecting the incredibly powerful benefits of dance.

October saw the Community and Outreach team (together with the company dancers) travel through 16 remote and regional towns to deliver

the Regional Workshop Tour. Presenting repertoire from the company's live works (Spectra, If\_\_\_ Was\_\_\_ and Rainbow Vomit) the tour engaged primary and high school students, along with dance school and disability organisations. A fruitful year of cultural engagement and art making with and for the Queensland community, laying the foundations for a huge 2017!



2016

# FINANCIALS

NORTH QUEENSLAND BALLET  
AND DANCE COMPANY LIMITED  
AUDITED FINANCIAL  
STATEMENTS



Image: If \_\_\_ Was \_\_\_  
Photographer: Amber Haines



# DIRECTORS' REPORT

31 DECEMBER 2016

The directors present their report, together with the financial statements, on the company for the year ended 31 December 2016.

## 1 GENERAL INFORMATION

### DIRECTORS

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

Names	Position	Appointed/Resigned
Jan Pool	Chair	
Bridget Hart	Deputy Chair	
Julieanne Cox	Company Secretary	
Rachael Azzopardi	Board Director	Appointed 22 March 2016
Verena Coombe	Board Director	Appointed 22 March 2016
Trevor Goldstone	Board Director	Resigned February 2016
Marg Naylor	Board Director	
Sue Willis	Board Director	Resigned February 2016
Bridget Woods	Board Director	Appointed 2 May 2016

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

### PRINCIPAL ACTIVITIES

#### Principal activities and significant changes in nature of activities.

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

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

### GOALS OF THE COMPANY

The Company's goals are to:

- Create vibrant, distinctive dance theatre with a national and international presence and retain a constant local presence;
- Build and maintain a recognisable brand that will excite,

- stimulate and activate new and existing audiences;
- Grow Dancenorth's business base, financial health and sustainability;
- Develop, maintain and motivate a cohesive, creative and enthusiastic team;
- Govern the Company sustainably and responsibly by providing leadership, stability and vision through prudent adaptation of skills and resources;
- Develop formal measurement and evaluation systems for Dancenorth's activities.

## KEY OBJECTIVES OF THE COMPANY

### ARTISTIC OBJECTIVES

- Create and cultivate a distinctive artistic identity and aesthetic which will be associated with Dancenorth;
- Grow the Community & Education program capacity;
- Develop programs to grow audience;
- Develop and maintain Queensland touring;
- Increase touring nationally and internationally;
- Encourage and mentor development of future Australian dance artists.

### MARKETING OBJECTIVES

- Match the brand image with the artistic style;
- Market to local, regional, national and international audiences.

### FINANCIAL OBJECTIVES

- Continue to finance the Company sustainably and responsibly;
- Develop Dancenorth's business case and presence;
- Seek alternative methods for raising additional funds for Dancenorth;
- Finance artistic productions while maintaining high standards;
- Grow the Company to a position of increased financial security.

## GOVERNANCE OBJECTIVES

- Continue to provide forward-thinking leadership and vision for the Company;
- Provide ongoing legal and financial stewardship of the Company;
- Implement best practice governance policies.

## EVALUATION & RESEARCH OBJECTIVES

- Identify and implement appropriate systems to measure outcomes and social value.

## VENUE OBJECTIVES

- Enhance the facilities of the School of Arts Theatre;
- Open the venue for more opportunities for hirers that align with the Dancenorth brand while the Company is on tour.

## STRATEGY FOR ACHIEVING THE OBJECTIVES

To achieve its stated objectives, the Company has adopted a range of detailed strategies in its 2014 - 2016 Business Plan which directly addresses all the goals and objectives of the Company. A copy of the Business Plan is available to all members on request.

## PERFORMANCE MEASURES

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

## MEMBERS GUARANTEE

North Queensland Ballet & Dance Company Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, 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 2016, the total amount that members of the Company are liable to contribute if the Company is wound up is \$30 (2015: \$47).

## INFORMATION ON DIRECTORS

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

### JAN POOL CHAIR (APPOINTED CHAIR SEPTEMBER 2015)

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

*Special Responsibilities:* Chair of Finance, Audit and Risk Committee and Member of Executive Committee.

### JULIEANNE COX COMPANY SECRETARY

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

### RACHAEL AZZOPARDI BOARD DIRECTOR

Rachael is Director, Programming and Artistic Operations at Sydney Theatre Company, Australia's largest theatre company presenting work across its own three venues at The Wharf and nearby Roslyn Packer Theatre at Walsh Bay, and is the resident drama company of the Sydney Opera House. Rachael leads the company's programming and planning and is responsible for delivering a diverse repertoire of productions for the company's annual subscription season as well as international and domestic touring and new work development. She also oversees management and programming of Sydney Theatre which hosts

a diverse range of drama, dance, music and other events. Prior to joining STC, Rachael was Executive Producer at Chunky Move, one of Australia's pre-eminent contemporary dance companies, where her successes included substantial international market development and overseeing a period of rapid growth in the company's performance, touring and educational programs. Rachael also has experience working on large scale commercial theatrical productions including Disney's The Lion King and IMG's Oliver.

#### **VERENA COOMBE** BOARD DIRECTOR

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

#### **TREVOR GOLDSTONE** BOARD DIRECTOR

Trevor Goldstone has held a range of senior executive positions and directorships for over 30 years and is currently Pro Vice Chancellor External Relations with the University of New England. Prior to that he held the position of Director, External Engagement at James Cook University and was formally CEO of Townsville Enterprise Ltd. He has also held a number of senior positions in South Australia including General Manager City Business for Adelaide City Council; CEO of Orana Incorporated; CEO Aged and Community Services SA/NT and National Director of Marketing and Development with Diabetes Australia. He has significant board experience including six years as president of the Spastic Centres of South Australia, and was a recent director of Regional Development Australia (RDA) Townsville and North Queensland.

*Special Responsibilities:* Executive Committee; Finance, Audit and Risk Sub Committee.

#### **MARG NAYLOR** BOARD DIRECTOR

Marg Naylor is currently a Project Officer with James Cook University Art Collection, facilitating and managing items within the Collection. Marg has a wealth of experience in the arts and education sector. She has worked at two regional galleries in the areas of public programs, marketing and collection management

and has been a Lecturer, Tutor and Teacher of Visual Arts and Crafts. Marg was previously the Chair of Craft Victoria, an Education Manager in Business Administration in the TAFE sector and sat on a number of state and national committees reviewing curriculum and engagement with industry. Marg has governance experience having worked on numerous boards over a 40 year period, convened the First Australian Fibre Conference, organised major events and fundraisers and is currently also a Board member of the Barrier Reef Orchestra in Townsville.

#### **SUE WILLIS** BOARD DIRECTOR

Former General Manager of Townsville's daily newspaper the Bulletin, Sue now runs her own business consultancy. She has a long history of experience in the media, joining Australian regional newspaper publisher APN News & Media in 1999. Sue developed her management career in country newspapers, in Chinchilla, Roma and the Sunshine Coast. Former Chair of the Sunshine Coast Business Women's Network Board; Director on Noosa's Economic Sector Board, and Tourism Noosa, and was Commodore and Chair of the Noosa Yacht and Rowing Club Board. Also sat on the Sunshine Coast Combined Chambers of Commerce Committee, the Sunshine Coast Community Foundation and was a director and ambassador for the Cindy Mackenzie Breast Cancer Foundation. She serves on the External Advisory Board to the Salvation Army (NQ), is a Director on the Townsville Fire Board (WNBL), and on the committee for the Sky Foundation, for the Women's Centre in Townsville.

#### **BRIDGET WOODS** BOARD DIRECTOR

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

# MEETINGS OF DIRECTORS

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

	DIRECTORS' MEETINGS	
	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Jan Pool	5	5
Bridget Hart	5	4
Julieanne Cox	5	3
Rachael Azzopardi	3	1
Verena Combe	3	3
Trevor Gladstone	1	-
Marg Naylor	5	4
Bridget Wood	3	2
Sue Willis	2	-



## AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration in accordance with section 60-40 of the *Australian Charities and Not for Profit Commission Act 2012*, for the year ended 31 December 2016 has been received and can be found on page ? of the financial report.

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

Chair 

Dated this 26 day of April 2017

## AUDITORS INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT FOR PROFIT COMMISSION ACT 2012 TO THE DIRECTORS OF NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2016, there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not for Profit Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



Crowe Horwath

**MARK ANDREJIC** PARTNER

Dated this 27 day of April 2017

# STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2016

		2016	2015
	NOTE	\$	\$
Revenue from ordinary activities	4	<b>1,750,699</b>	1,485,544
Interest revenue		<b>5,255</b>	6,442
Employee benefit expense		<b>(845,157)</b>	(656,519)
Depreciation expense	8(a)	<b>(33,757)</b>	(35,088)
Other operating expenses	5	<b>(886,966)</b>	(921,306)
Finance costs		<b>(362)</b>	(1,324)
<b>Surplus/(deficit) for the year before income tax</b>		<b>(10,288)</b>	(122,251)
Income tax expense		-	-
<b>Surplus/(deficit) for the year after income tax</b>		<b>(10,288)</b>	(122,251)
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year</b>		<b>(10,288)</b>	(122,251)

# STATEMENT OF FINANCIAL POSITION

## AS AT 31 DECEMBER 2016

	NOTE	2016 \$	2015 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	6	<b>325,556</b>	254,645
Trade and other receivables	7	<b>448,402</b>	58,118
Inventories		-	3,582
Other assets	8	<b>18,185</b>	17,461
<b>TOTAL CURRENT ASSETS</b>		<b>792,143</b>	333,804
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	9	<b>298,256</b>	319,537
<b>Total non-current assets</b>		<b>298,256</b>	319,537
<b>TOTAL ASSETS</b>		<b>1,090,399</b>	653,341
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	9	<b>744,618</b>	304,893
Borrowings	10	<b>7,901</b>	11,640
Employee benefits	11	<b>24,028</b>	-
<b>Total current liabilities</b>		<b>776,547</b>	316,533
<b>NON-CURRENT LIABILITIES</b>			
Borrowings	10	<b>3,627</b>	10,122
Employee benefits	11	<b>345</b>	6,518
<b>Total non-current liabilities</b>		<b>3,972</b>	16,640
<b>Total liabilities</b>		<b>780,519</b>	333,173
<b>NET ASSETS</b>		<b>309,880</b>	320,168
<b>EQUITY</b>			
Reserves		<b>89,579</b>	-
Retained surplus		<b>230,589</b>	442,419
Deficit for the year		<b>(10,288)</b>	(122,251)
<b>TOTAL EQUITY</b>		<b>309,880</b>	320,168

# STATEMENT OF CHANGES IN EQUITY

## FOR THE YEAR ENDED 31 DECEMBER 2016

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

2015	Retained Surplus \$	Total \$
<b>Balance at 1 January 2015</b>	442,419	442,419
Total comprehensive income for the year	(122,251)	(122,251)
<b>Balance at 31 December 2015</b>	320,168	320,168

# STATEMENT OF CASH FLOWS

## FOR THE YEAR ENDED 31 DECEMBER 2016

2016		2016	2015
	Note	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
Receipts from customer and funding providers		<b>1,760,275</b>	1,532,767
Payments to suppliers and employees		<b>(1,671,548)</b>	(1,592,492)
Interest received		<b>5,256</b>	6,442
Interest paid		<b>(362)</b>	(1,324)
Net cash provided by/(used in) operating activities	13	<b>93,621</b>	(54,607)
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
Purchase of property, plant and equipment		<b>(12,476)</b>	(30,847)
Net cash used by investing activities		<b>(12,476)</b>	(30,847)
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>			
Proceeds from borrowings		-	8,462
Repayment of borrowings		<b>(10,234)</b>	(7,108)
Net cash used by financing activities		<b>(10,234)</b>	1,354
Net increase/(decrease) in cash and cash equivalents held		<b>70,911</b>	(84,100)
Cash and cash equivalents at beginning of year		<b>254,645</b>	338,745
Cash and cash equivalents at end of financial year	6	<b>325,556</b>	254,645

# NOTES TO THE FINANCIAL STATEMENTS

## FOR THE YEAR ENDED 31 DECEMBER 2016

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

### 1 SIGNIFICANT ACCOUNTING POLICIES

#### BASIS OF PREPARATION

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

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

#### (A) REVENUE

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

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

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

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

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

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

**Interest revenue** - Interest is recognised using the effective interest method.

#### (B) INCOME TAX

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

#### (C) GOODS AND SERVICES TAX (GST)

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

Receivables and payables are stated inclusive of GST.

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

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

#### (D) CASH AND CASH EQUIVALENTS

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



#### **(E) TRADE AND OTHER RECEIVABLES**

Trade and other receivables include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

#### **(F) PROPERTY, PLANT AND EQUIPMENT**

Property, plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

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

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

<b>Fixed asset class</b>	<b>Depreciation rate</b>
Buildings	2%
Plant and Equipment	0 - 33%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed and adjusted if appropriate.

#### **(G) TRADE AND OTHER PAYABLES**

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

#### **(H) EMPLOYEE BENEFITS**

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

The balance of employee benefits not expected to be settled within 12 months of the reporting date is recognised as a non-current liability, provided there is an unconditional right to defer settlement of the liability.

The liability is measured at the amounts expected to be paid on entitlement, including any relevant on-costs.

#### **(I) CURRENT AND NON-CURRENT CLASSIFICATION**

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

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

A liability is classified as current when: it is either expected to be settled in the company's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

#### **(J) ECONOMIC DEPENDENCE**

North Queensland Ballet & Dance Company Limited is dependent on the Australia Council for the Arts and Arts Queensland for the majority of its revenue used to operate the business. In 2016, the value of the funding equated to 50% of total revenue received. At the date of this report the directors have no reason to believe the Australia Council for the Arts and Arts Queensland will not continue to support North Queensland Ballet & Dance Company Limited, with funding arrangements extended to 2019.

## **2 CRITICAL ACCOUNTING ESTIMATES AND JUDGMENTS**

The directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

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

The significant estimates and judgements made have been described below.

### **ESTIMATION OF USEFUL LIVES OF ASSETS**

The Company determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

## **3 COMPARATIVE BALANCES**

The financial statement transactions and balances reported in these financial statements relate to North Queensland Ballet & Dance Company Limited ("the Company") and North Queensland Ballet & Dance Company Building Fund ("the Building Fund"). Historically, financial statements transactions and balances relating to the Company and the Building Fund have been presented in separate annual financial statements. Whilst the Building Fund is the same legal entity as the Company, it represents the Deductible Gift Recipient "arm" of the Company. The Board of Directors made the decision to consolidate the balances of the Building Fund and the Company, to present one set of financial statements for the 2016 financial year. For financial reporting purposes, the comparative balances have been restated to reflect the substance of this decision. In this regard, the comparative balances reported in these financial statements are not directly comparable to the individual audited financial statements for the Company, but rather reflect those of both the Company and the Building Fund, adjusted for any material internal transactions.

## 4 REVENUE FROM ORDINARY ACTIVITIES

2016

2015

\$

\$

### GRANTS

Arts Queensland	472,022	573,252
Arts Queensland - projects	175,447	126,409
Australia Council for the Arts	228,030	230,030
Australia Council for the Arts - projects	72,656	46,000
Australia Japan Foundation - DFAT	20,000	12,000
Arts SA - projects	-	26,318
Other Commonwealth grants	90,000	-

### Total Grants

1,058,155 1,014,009

### SPONSORSHIP

#### Cash

Donations - Named Prizes	-	40,833
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#### In-kind

Scholarships - Other	90,268	88,067
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### Total Sponsorship

90,268 128,900

### PHILANTHROPIC

Tim Fairfax Family Foundation	110,000	90,000
The John Villers Trust	-	50,000
Torres Strait Regional Council	2,500	-
Arts Access	4,000	-
Adelaide Festival Centre Trust	-	12,000

### Total Philanthropic

116,500 152,000

### OTHER REVENUE

Box Office	43,417	20,014
Donations	10,274	254
Fundraising	34,473	26,011
Presentations and commissions	335,004	50,807
Sponsorship	10,773	12,500
Workshops	6,662	7,940
Other revenue	45,173	73,110

### Total Other Revenue

485,776 190,636

### Total Revenue

1,750,699 1,485,545

## 5 OTHER OPERATING EXPENSES

	2016	2015
	\$	\$
Audit fees	14,500	11,073
Guest artists	149,698	142,842
Marketing expenses	62,777	152,414
Operating and administration expenses	351,449	307,447
Other event expenses	12,498	22,773
Production expenses	73,425	143,595
Touring expenses	222,619	141,162
<b>Total operating expenses</b>	<b>886,966</b>	<b>921,306</b>

## 6 CASH AND CASH EQUIVALENTS

Cash at bank and in hand	235,977	168,660
Deposits at call	89,579	85,711
Other cash and cash equivalents	-	274
	<b>325,556</b>	<b>254,645</b>

## 7 TRADE AND OTHER RECEIVABLES

Trade receivables	447,599	52,376
Employee costs in advance	-	361
Deposits	803	4,717
Other receivables	-	664
<b>Total trade and other receivables</b>	<b>448,402</b>	<b>58,118</b>

## 8 PROPERTY, PLANT AND EQUIPMENT BUILDINGS

At cost	268,328	268,328
Accumulated depreciation	(61,978)	(57,767)
<b>Total buildings</b>	<b>206,350</b>	<b>210,561</b>

## PLANT AND EQUIPMENT

At valuation	26,000	26,000
At cost	31,260	31,260
Accumulated depreciation	(53,501)	(52,623)
<b>Total plant and equipment</b>	<b>3,759</b>	<b>4,637</b>

**8 PROPERTY, PLANT AND EQUIPMENT CONT.****2016                      2015****Furniture**

At cost	<b>1,606</b>	1,606
Accumulated depreciation	<b>(1,198)</b>	(1,152)
Total furniture	<b>408</b>	454

**Motor vehicles**

At cost	<b>19,040</b>	19,040
Accumulated depreciation	<b>(8,117)</b>	(4,309)
Total motor vehicles	<b>10,923</b>	14,731

**Office equipment**

At cost	<b>107,772</b>	97,233
Accumulated depreciation	<b>(81,758)</b>	(76,027)
Total office equipment	<b>26,014</b>	21,206

**Theatrical equipment**

At cost	<b>119,539</b>	119,539
Accumulated depreciation	<b>(88,934)</b>	(75,336)
Total theatrical equipment	<b>30,605</b>	44,203

**Rigging**

At cost	<b>162</b>	162
Accumulated depreciation	<b>(162)</b>	(161)
Total rigging	<b>-</b>	1

**Air Cooling**

At cost	<b>61,713</b>	61,713
Accumulated depreciation	<b>(56,031)</b>	(54,823)
Total air cooling	<b>5,682</b>	6,890

**Lighting equipment**

At cost	<b>5,023</b>	5,023
Accumulated depreciation	<b>(4,747)</b>	(4,678)
Total lighting equipment	<b>276</b>	345

**Seating**

At cost	<b>12,146</b>	12,146
Accumulated depreciation	<b>(11,857)</b>	(11,761)
Total seating	<b>289</b>	385

**8 PROPERTY, PLANT AND EQUIPMENT CONT.****2016                      2015****Stage properties**

At cost	<b>160,357</b>	160,357
Accumulated depreciation	<b>(149,781)</b>	(146,256)
Total stage properties	<b>10,576</b>	14,101

**Stage Equipment**

At cost	<b>47,778</b>	45,842
Accumulated depreciation	<b>(44,705)</b>	(44,195)
Total stage equipment	<b>3,073</b>	1,647

**Audio equipment**

At cost	<b>5,476</b>	5,476
Accumulated depreciation	<b>(5,175)</b>	(5,100)
Total audio equipment	<b>301</b>	376

Total plant and equipment	<b>91,906</b>	108,976
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<b>Total property, plant and equipment</b>	<b>298,256</b>	319,537
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## 8 PROPERTY, PLANT AND EQUIPMENT CONTINUED

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

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

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

## 8 PROPERTY, PLANT AND EQUIPMENT CONTINUED

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

	Buildings	Plant and Equipment	Furniture	Motor Vehicles	Office Equipment	Theatrical Equipment	Rigging
<b>Year ended 31 December 2015</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Balance at the beginning of year	214,858	5,702	504	18,539	18,150	51,350	1
Additions	-	-	-	-	10,540	-	-
Depreciation expense	(4,297)	(1,065)	(50)	(3,808)	(4,425)	(15,993)	-
Balance at the end of the year	210,561	4,637	454	14,731	21,206	44,203	-

	Air Cooling	Lighting Equipment	Seating	Stage Properties	Stage Equipment	Audio Equipment	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Year ended 31 December 2015</b>							
Balance at the beginning of year	8,363	431	513	2,875	2,022	470	<b>323,778</b>
Additions	-	-	-	14,520	-	-	<b>30,847</b>
Depreciation expense	(1,473)	(86)	(128)	(3,294)	(375)	(94)	<b>(35,088)</b>
Balance at the end of the year	6,890	345	385	14,101	1,647	376	<b>319,537</b>

## 9 TRADE AND OTHER PAYABLES

	2016	2015
	\$	\$
PAYG Withholding	7,234	25,730
Superannuation payable	19,652	11,214
Trade payables	13,698	91,634
GST payable	59,673	20,158
Credit Cards	-	71
Workcover	-	1,828
External box office	-	25
Grants In Advance	644,361	154,233
<b>Total trade and other payables</b>	<b>744,618</b>	<b>304,893</b>

## 10 BORROWINGS

	2016	2015
	\$	\$
CURRENT	-	274
Equipment loans	7,901	11,640
Total current borrowings	7,901	11,640
NON-CURRENT		
Equipment loans	3,627	10,122
<b>Total non-current borrowings</b>	<b>3,627</b>	<b>10,122</b>

## 11 EMPLOYEE BENEFITS

	2016	2015
	\$	\$
CURRENT		
Annual leave	24,028	-
<b>Total current employee benefits</b>	<b>24,028</b>	<b>-</b>
NON-CURRENT		
Long service leave	345	6,518
<b>Total non-current employee benefits</b>	<b>345</b>	<b>6,518</b>

## 12 CONTINGENCIES

In the opinion of the Directors, the Company did not have any contingencies at 31 December 2016 (31 December 2015:None).

## 13 CASH FLOW INFORMATION

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

	2016	2015
	\$	\$
	2016	2015
	\$	\$
Deficit for the year	(10,288)	(122,251)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:	345	6,518
- depreciation	33,757	35,088
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	(390,284)	59,775
- (increase)/decrease in prepayments	(725)	5,420
- (increase)/decrease in inventories	3,582	-
- increase/(decrease) in trade and other payables	439,724	(30,144)
- increase/(decrease) in employee benefits	17,855	(2,495)
Cashflow from operations	93,621	(54,607)

# NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

ABN 98 010 440 678

## DIRECTORS' DECLARATION

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

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

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

A handwritten signature in black ink, appearing to be 'B. A.', written over a horizontal line.A handwritten signature in black ink, appearing to be 'J. A.', written over a horizontal line.

*Dated this 26 day of April 2017*



# NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED



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

### Opinion

We have audited the financial report of North Queensland Ballet & Dance Company Limited (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

(a) giving a true and fair view of the Company's financial position as at 31 December 2016 and of its financial performance and cash flows for the year then ended; and

(b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

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

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

### Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors' financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

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## Auditor's Responsibilities for the Audit of the Financial Report



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

[http://www.auasb.gov.au/auditors\\_files/ar3.pdf](http://www.auasb.gov.au/auditors_files/ar3.pdf). This description forms part of our auditor's report.

*Crowe Horwath NQ*

CROWE HORWATH NQ

*Mark Andrejic*

**MARK ANDREJIC** PARTNER  
TOWNSVILLE

Dated this 27 day of April 2017

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

## DANCENORTH PARTNERS



SUPPORTED BY



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

## PROJECT PARTNERS



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



Image: If Never Was Now  
Photographer: Amber Haines



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