

A woman with long dark hair, wearing a light grey blazer and a matching skirt, stands in front of a dense, vibrant pink flowering bush. She is looking down and touching her hair with both hands. She is wearing blue and white sneakers. The background is a thick wall of pink flowers, likely bougainvillea, with some green leaves visible. The overall scene is bright and colorful.

DANCENORTH  
AUSTRALIA

# ANNUAL REPORT 2021



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 Aboriginal and Torres Strait Islander cultures; and their Elders past, present and emerging. We acknowledge the fact that sovereignty was never ceded and that Aboriginal people are Australia's first dancers.



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## OUR COMPANY

Centered 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.

## BOARD OF DIRECTORS

CHAIR

Dr Judith McLean

DEPUTY CHAIR

John Drummond Montgomery

DIRECTORS

Millicent Darby

(from July 2021)

Kathryn Deyell

(from April 2021)

Bridget Hart

(until April 2021)

Margaret Naylor

Debbie Rains

(from December 2021)

Courtney Thompson

(from April 2021)

Dr Sandra Wallace

(until April 2021)

Jacinta Wight





## **OUR PEOPLE**

ARTISTIC DIRECTOR, CO-CEO  
EXECUTIVE DIRECTOR, CO-CEO  
ASSOCIATE ARTISTIC DIRECTOR  
COMPANY PRODUCER  
COMMUNITY EXPERIENCE MANAGER  
COMMUNITY EXPERIENCE COORDINATOR

MARKETING AND COMMUNICATIONS MANAGER  
MARKETING AND COMMUNICATIONS COORDINATOR  
PRODUCTION MANAGER  
TECHNICAL AND OPERATIONS MANAGER  
OFFICE AND ADMINISTRATION COORDINATOR

FINANCE MANAGER

ENSEMBLE DANCERS

Marlo Benjamin, Nelson Earl, Felix Sampson, Niharika Senapati, Michael Smith

GUEST DANCERS

Sara Black, Jeremy Beck, Samantha Hines, Damian Meredith, James O'Hara, Georgia Rudd, Nikki Tarling, Glenn Thomas

COLLABORATORS AND ARTISTS

Big Eye Theatre (Mula Jina Jalbu, Mulu Jina Warran), Bindal Dancers, Diffraction Collective, Kiosk Films, Komet Torres Strait Island Art and Culture, TheatreiNQ, Sambo Productions, Vetta Creative, Wulgurukaba Walkabouts.  
Ellen Arkbro, Aaron Ashley, Jessica Brown, Baker Boy, Brenton Creed, Robert Crispe, David Cross, Cameron Deyell, Chris Dyke, Arminelle Fleming, Aedan Gale, Jordan Galliot, Verity Hampson, Ben Hughes, Naomi Jean, Yoshie Kenny, Roman Kouzmenko, Paea Leach, Max Lenoy, Jo Lloyd, Pip Loth, Gail Mabo, William Koiki Mabo, Alisdair Macindoe, Gideon Obarzanek, Harriet Oxley, Niklas Pajanti, Bhenji Ra, Gavin Rossetti, Aunty Rosalind Sailor, Ashley Saltner Jnr, Zane Saunders, Suzie Searight, Andrew Treloar, Shane Troubles, Tibian Wyles, Rike Wolf.

SECONDMENT DANCERS

Emily Bartlett, Gracie Bosward, Tammy Bouman, Zoe Brown, Maddison Campbell, Vee Canning, Jazmyn Carter, Jess Crompton, Emily Eather, Josh Freedman, Ren Hammatt, Celina Hage, Patricia Hayes-Cavanagh, Bella Hood, Cora Hughes, Kahlia Illin, Tiana Lung, Andrea Marsic, Gabrielle Martin, Airu Matsuda, Damian Meredith, Emily McCarthy, Roy Munro, Ellie Murtagh, Amelia O'Leary, Patrick O'Luanaigh, Melissa Pham, Jag Popham, Tessa Redman, Macon Riley, Remy Rochester, Aimee Schollum, Målfrid Søndena, India Stewart, Kai Taberner, Nikki Tarling, Chelsea Turner, Georgia Van Gils, Josie Weise, Grace White, Luther Wilson, Zachary Wilson.

Kyle Page  
Hillary Coyne  
Amber Haines  
Eloise Grace  
Alice Lee Holland  
Andrea Dighton (until June 2021)  
Maddison Campbell (from July 2021)  
Matthew Higgins  
Pierce Eldridge (from September 2021)  
Felicity Organ-Moore  
Charles Wiles  
Kirstin Nelson (until April 2021)  
Laura Aroha Douglass (from April 2021)  
Helen Hobbs,  
HGH Advisory

## **THANK YOU**

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

# 2021 HIGHLIGHTS

OPEN  
CLASSES 152

OPEN CLASS  
ATTENDEES 1407

337 ATTENDEES  
TO SHOWINGS  
AND SHARINGS

NATIONAL  
AUDIENCE 5701

4827 LOCAL  
AUDIENCE

167 ARTISTS AND  
ARTSWORKERS

NEW WORKS 06

WORKSHOPS 224

WORKSHOP  
PARTICIPANTS 3312





## CHAIR'S REPORT

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### DR JUDITH MCLEAN

To begin this Annual Report, I want to acknowledge the grit and determination that Dancenorth and the arts and cultural sector in Australia demonstrated despite the struggles of the pandemic and the ongoing issues that have affected us all as a society.

Like others, Dancenorth managed to move forward with élan and determination. As Hillary Coyne and Kyle Page (Co-CEOs) outline in their report, we've created new works, held world premieres, and built deeper connections and more meaningful relationships, particularly with First Nations artists and diverse communities in the local area, despite the shutdowns.

Maintaining focus and keeping company spirits buoyant did come at a personal cost in 2021 – balancing resources and ensuring artists and administration staff were kept safe and employed provided challenges for this regional dance company. Together, Kyle and Hillary lead an incredible dedicated staff, and deserve heartfelt thanks and admiration for distinguished leadership – evidenced by care, compassion, and an indefatigable capacity to stay focused and remain inspirational, whatever the circumstances.

The Australia Council and Arts Queensland, through the National Performing Arts Partnership Framework (NPAPF) offered the company an opportunity to join as one of thirty-eight leading Australian Performing Arts companies. Joining the NPAPF is indeed a great honour, and we are thrilled to be held in such high esteem. Being part of this celebrated group brings both benefits and challenges – the ambition to be at the forefront of contemporary dance in Australia and overseas is axiomatic, what is not automatic are the means of keeping dancers employed and housed in Townsville. This is our challenge.

2021 saw us embark on how to meet such a challenge by encouraging more of our broader community to join the Dancenorth journey.

Being in a regional community has limitations in developing a broad private sector supporter base – pressing business to guarantee the company's future. Dancenorth commissioned Patterns Makers to undertake benchmarking analysis of public investment returns to contextualise the case for increased investment in Dancenorth, and also engaged Janine Collins (J9 Consulting) to develop a five-year philanthropic strategy.



Armed with this intelligence, we enlisted the Tim Fairfax Foundation (TFFF) to assist us in accessing people and donors who knew the company's work but had not yet become intertwined with us. Gratitude seems insufficient for the focus and support that Tim and Gina offered us and the introductions to new donors who are now part of the Dancenorth family. Tim and Gina we are so grateful, thank-you, and we look forward to building stronger and more meaningful relationships with all our supporters in 2022. Thanks also go to Neal Harvey, TFFF's new CEO who always goes above and beyond to support us.



The 2021 Board has worked well to support the company. We pay respect particularly to Bridget Hart and Sandra Wallace who retired from the Board in 2021. Bridget's commitment and longevity on the Dancenorth Board is honoured, having given over eight years' service working as a valued member, most recently on the Development Working Group – her extensive corporate history of Dancenorth, her intelligence of the Townsville community as well as her skills as an event organiser were valued. Dr Sandra Wallace's expertise and dedication are equally valued – Sandra was an outstanding leader and advisor as Chair of the Finance, Audit and Risk Committee. Joining the Board this year are Millicent Darby, Kathryn Deyell, Courtney Thompson, and Debbie Rains – we look forward to productive working relationships.

I finish by quoting the words of esteemed writer Arundhati Roy who wrote in relation to the pandemic -

*Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it.*

2021 was Dancenorth's entre into imagining another world – we are excited to turn our attention to 2022.

Dr Judith McLean

## CO-CEO'S REPORT

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### HILLARY COYNE + KYLE PAGE

As the sun set on 2021 we pondered many things, including the extraordinary and continued generosity of our supporters and extended community. For many, however, the year was mired by lockdowns, loneliness, and isolation. Despite these ongoing challenges, art found its way. We continued to connect communities, enable moments of exchange and interaction (be that face-to-face or digitally) and provided opportunities to continue to work creatively together.

As the global desire to get back to 'normal' gathered momentum, we continued to carefully consider how else we might be in a world still grappling with the pandemic. How can we offer a space for our community to feel valued and to be heard? How can we emerge as a bastion of participation and inclusion, where all are welcome? Perhaps most importantly, how can we continue to explore the ways in which we can meet one another with our hearts and minds wide open?

In many ways, regional communities like Townsville have been extremely fortunate, compared to our friends and peers living in capital cities, in avoiding sustained and prolonged lockdowns. Despite this we were acutely aware of the impact of not being able to gather and connect through arts and cultural activities had on many communities and individuals around the globe. It prompted us to think carefully on what we do, why we do it, how we do it and who we do it for.

We took the opportunity to look closely, to listen, and to invest deeply in a hyperlocal approach to our work, both in its development and presentation. Whilst not touring nationally and internationally to the level we were in 2018 and 2019 we instead focused attention towards our local community. This was profoundly satisfying and resulted in increased audience engagement, forging new relationships, and seeding new creative ideas. Our stillness proffered deeper and more meaningful connections with those immediately around us.

2021 was a transformative year for the company, with some standout highlights. We had the opportunity to present six new works to approximately 4,500 local audience members and engaged with over 4,700 people through our open class and workshop programs. Townsville truly embraced these wonderful offerings and we look forward to extending our hyperlocal reach even further, continuing to dismantle the barriers to access and inclusivity. Other highlights included:

- Recognition as one of Australia's major performing arts companies with the invitation to join the National Performing Arts Partnership Framework, a partnership between Federal and State governments. Dancenorth now sits alongside the other 38 leading Australian performing arts companies (state orchestra, theatres and opera companies) with guaranteed stability of 8 year funding. The invitation to join the National Performing Arts Partnership Framework is an outstanding achievement and a testament to the company's 36-year history as a leading contemporary dance company. We will move into the coming years with a heightened sense of responsibility and gratitude for being able to do the work that we do and take seriously our role to support the health and vitality of the Australian arts and cultural sector more broadly by continuing to find ways to offer opportunities to the many independent artists around the country. We are thrilled to join the other new companies



that have been invited into the Framework, all of whom represent unique and important voices. We are hopeful it will ensure a deeper, richer and more diverse representation in our arts and cultural life.

- The World premiere of *RED* at RISING Melbourne (cut short due to lockdown) and at Brisbane Festival, to public and critical acclaim. Phil Brown (Courier Mail Arts Editor) said it was “a triumph, it has been the talk of the festival” and “the best thing to come out of Townsville since the North Queensland Cowboys”. The work was commissioned by RISING Festival Melbourne, Brisbane Festival, Darwin Festival, and Ten Days on the Island, so there’s no doubt this work will be touring the international arts festival circuit for the next 3 – 5 years.
- Presentation of *Dungarri Nya Nya Ngarri Bi Nya*. A beautiful celebration of First Nations culture from across the North Queensland region featuring five First Nations groups alongside Dancenorth. The two-year process of developing the work was the work, resulting in a highly visible cross-cultural celebration of creativity and collaboration. A grounding from which we will continue to find ways to connect and collaborate ongoing; to breathe life and build community strength in this wonderful city.
- Pilot and launch of new community experience approach - Deeper than Dancing. Deeper than Dancing invites people into the heart of an immersive, process-driven experience of art. Across the next three years, Dancenorth will work in depth with three local communities; elderly people – including those affected by Parkinson’s Disease, people who are differently-abled/neurodiverse and the migrant/refugee community.
- Growth of our artist development program. In 2021 the expanded No Show program welcomed Chris Dyke, one of Australia’s leading disability dance artists, as well as highly respected independent Melbourne-based choreographer, performer and teacher Jo Lloyd. In addition we welcomed over 100 guest artists and more than 40 secondments to work and spend time with the company.

We feel a deep sense of pride and gratitude for our Leadership roles here at Dancenorth - in Townsville - at this time. When there is so much disruption and discomfort in the world around us, we consider it a gift to be able to do the work that we do. The privilege of carrying the responsibility to take care of this extraordinary company; to serve the needs of our community, our artists our peers and our friends, in the hope that we can, in our own small way, contribute to the creation of (to quote Charles Eisenstein), ‘the more beautiful world our hearts know is possible’.

Hillary and Kyle









# RED

## A DESPERATE ODE TO A FRAGILE PLANET

*“the show that set the Brisbane Festival alight...”* - Courier Mail

### Preview Townsville

20 - 21 May 2021

Dancenorth Theatre, Townsville, Queensland

### World Premiere

RISING Festival

26 May 2021 (season postponed)

Malthouse Workshop, Melbourne, Victoria,

### Queensland Premiere

Brisbane Festival

8 - 21 September 2021

The Warehouse, Hamilton, Brisbane, Queensland

Number of Performances	9
Number of Attendees	1190

Concept, Direction  
& Choreography

Amber Haines and  
Kyle Page

Composition/Sound Design  
featuring Music by  
and Vocals by

Alisdair Macindoe  
Ellen Arkbro  
Sara Black

Lighting Design

Niklas Pajanti

Lighting Realisation (Brisbane)

Ben Hughes

Costume Design

Harriet Oxley

Inflatable Set Design Consultant

David Cross

Dramaturgy

Gideon Obarzanek

Performers/Choreographers

Marlo Benjamin  
and Nelson Earl

Original Cast

Georgia Rudd and  
James O'Hara



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Rising, Brisbane Festival, Darwin Festival, and Ten Days on the Island.



# DUNGARRI NYA NYA NGARRI BI NYA

## A GROUND-BREAKING CELEBRATION OF ABORIGINAL AND TORRES STRAIT ISLAND CULTURE

Two years in the making *Dungarri Nya Nya Ngarri Bi Nya* was a beautiful celebration of First Nations culture from across the North Queensland region featuring Wulgurukaba Walkabouts, Big Eye Theatre (Mula Jina Warran and Mula Jina Jalbu), Sambo Productions and Komet Torres Strait Islander Arts and Culture, and non-first nations collaborators Dancenorth, as well as 30 young performers from Heatley State School, Townsville Multicultural Support Group and Dancenorth's youth community. Award-winning multilingual rapper Baker Boy, from North East Arnhem Land performed live alongside the cast of 70 performers before rounding out the evening with a 50 minute set that had the audience up and dancing.

### World Premiere

North Australian Festival of Arts

11 – 12 July 2021

The Ville Headland, Townsville, Queensland

Number of Performances	2
Total Attendees	2100





Original Concept

Max Lenoy

Concept/ Direction/  
Choreography

Kyle Page  
and Amber Haines  
Aunty Rosalind Sailor  
William Mabo  
Ashley Saltner Jnr  
Glenn Thomas  
Tibian Wyles

Collaborating Groups

Big Eye Theatre  
(Mulu Jina Waran and  
Mulu Jina Jalbu)  
Komet Torres Strait  
Islander Art and Culture  
Sambo Productions  
Wulgurukaba Walkabouts

Additional Music Composition  
Lighting Designer  
Dancenorth Costumes  
Scenic Artist  
Pre-show Entertainment  
Featuring

Cameron Deyell  
Verity Hampson  
Nungala Creative  
Gali Mabo  
Normey Jay, Urapon  
Blak Arts and Cultural Markets





# WORLD INTERIOR

AN UNFAMILIAR EXPLORATION INTO THE MYSTERY OF A MOMENT

*“It is the house itself that remains the heart of the piece, and the fact that dancers and audience are there only for a short period of time seems oddly to symbolise what we are all doing – simply passing through.”*

- Townsville Bulletin

## World Premiere

PUNQ

5 – 7 August 2021

A run down 110-year-old house in North Ward, Townsville.

Number of Performances	6
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Number of Attendees	406
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Concept, Direction  
& Choreography

Amber Haines and  
Kyle Page

Composition/Sound Design

Cameron Deyell

Lighting Realisation

Yoshie Kenny

Performers

Marlo Benjamin  
Nelson Earl  
Felix Sampson  
Niharika Senapati  
Michael Smith

PUNQ 2021



Pop Up North Queensland (PUNQ) is proudly presented by Umbrella Studio Contemporary Arts (Umbrella). Dancenorth's World Interior performance was commissioned by Umbrella for PUNQ 2021.



# TEST SUBJECT

A LIVE DANCE EXPERIMENT THAT EMPLOYS A COMPUTER AS THE DICTATOR OF A DANCE SHOW

*“...an unpredictable journey each night that is different, amusing, interesting and surprisingly entertaining”*

- Townsville Bulletin

18 - 20 November 2021

Dancenorth Theatre, Townsville, Queensland

Number of Performances	4
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Number of Attendees	388
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Director / Sound Designer  
/ Coding & Text / Costume

Alisdair Macindoe

Choreography

Alisdair Macindoe in  
collaboration with the  
Dancenorth Ensemble

Software Development

Josh Mu

Lighting & Sound Programmer

Yoshie Kenny

Cast

Marlo Benjamin  
Nelson Earl  
Felix Sampson  
Niharika Senapati  
Michael Smith with  
Hillary Coyne





# TOMORROW MAKERS 4

AN EVENING OF FOUR SHORT NEW WORKS BY SOME OF AUSTRALIA'S MOST EXCITING DANCE ARTISTS

*"...a Dadaistic flavour of absurdity and satire."*

- ArtsHub

7 – 9 October 2021

Dancenorth Theatre, Townsville, Queensland

Number of Performances	3
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Number of Attendees	232
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Curator	Amber Haines
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Lighting Design	Charles Wiles
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Lighting and Sound Programmer	Yoshie Kenny
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## IT'S CALLED ACHILLES

Choreographer / Performer

Performer / Sound Composition

Costume Design

Dramaturgy

Michael Smith

Felix Sampson

Andrew Treloar

Ashleigh Musk

and Amber Haines

## ANGEL

Direction / Choreography /

Performer / Sound Design / Text

Costume Design

Niharika Senapati

Andrew Treloar

## GOOD BOYS

Choreographer / Performer

Performers

Nelson Earl

Felix Sampson

and Michael Smith

## THINGS YOU CAN DO WITH A MICROPHONE

Choreographer

Performers

Felix Sampson

Niharika Senapati

Nelson Earl

and Michael Smith



Supported by the Ian Potter Foundation



# YURODIVY

**BASED UPON THE LEGEND OF SISYPHUS AND USING THE VOICE OF THE LATE-PHILOSOPHER ALAN WATTS, YURODIVY EXPLORES CONTEMPORARY HUMANKIND'S RELENTLESS PURSUIT FOR WEALTH AND HAPPINESS.**

A film collaboration between Dancenorth & Kiosk Film.

Cast	Marlo Benjamin, Nelson Earl, Felix Sampson, Niharika Senapati, Michael Smith, with Damian Meredith and Glenn Thomas
Voice	Alan Watts (Courtesy of the Alan Watts Organisation)
Concept and Choreography	Kyle Page
Director	Ryan Renshaw
Executive Producer	Sara Taghaode
Cinematography	Liam Edward Brennan
Colourist	Caleb De Leon
Kiosk Production Manager	Tilly Towler



# ARTISTIC CAPACITY + LEADERSHIP DEVELOPMENT





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

Through the support of the Ian Potter Foundation we provide a suite of creative programs for myriad voices, including engaging and hosting a diverse range of choreographers, guest collaborators, artists in residence, dance artists and secondments.

## **NO SHOW**

No Show was conceived to offer Australian independent choreographers and makers with the opportunity to work full time with the Dancenorth ensemble, free from the omnipresent need for outcome, product and performance. Makers focus on practise development to find new queries into dance making with non-outcome focused methods and systems. In 2021 the No Show program welcomed Chris Dyke and Jo Lloyd.

## **A.R.T.**

Artist Residency in the Tropics (A.R.T.) offers independent dance practitioners the opportunity to live and work in the spectacular environs of Tropical North Queensland – a landscape thoroughly conducive to creativity. A.R.T. residents are afforded time and space away from the familiarity of their usual surroundings, enabling not just space for reflection, research and development, but entirely new experiences from which to draw creative inspiration. In 2021 we welcomed the return of previous A.R.T. resident, Zane Saunders and celebrated the inclusion of new artists to the program; Paea Leach, and Bhenji Ra.

## **TOMORROW MAKERS**

Our annual Tomorrow Makers season supports the company's ensemble to create short works with full production values presented in Townsville.

## **SECONDMENT PROGRAM**

Our annual Secondment Program invites young dance artists from Australia and New Zealand to participate in a five-day full-time program working on class/skills training with members of the Dancenorth Ensemble. In addition we offer a series of ongoing guest secondment positions throughout the year. Dancenorth is committed to offering all secondment placements for free with the express purpose of ensuring equity of access to professional development opportunities. Dancenorth was thrilled to have welcomed 42 emerging dance artists to participate in the Secondment Program throughout 2021.



## **NO SHOW**

**CHRIS DYKE**

During his No Show residency in February, Chris Dyke explored concepts inspired by Banksy, David Bowie, Queen and the colours red and black. Significantly, this is one of the first times an artist with an intellectual disability has led the creative process as the choreographer of a new work with a contemporary dance company in Australia. A role model for people with disability, Chris highlights that artists with disability create great art, aspire to creative leadership, and that everyone can experience the transformative power of dance.



## NO SHOW

JO LLOYD

Joining Dancenorth in April, Jo Lloyd and collaborator Andrew Treloar worked with the ensemble with an array of movement conditions. Jo, an influential Melbourne dance artist, works with choreography as a social encounter, revealing behaviour over particular durations and circumstances.

Testing ideas around frequencies and collective nouns, an on-going negotiation took place between Jo and the artists, as she decided how to offer and build upon her own choreographic methodologies and interests with them.





## A.R.T

### ZANE SAUNDERS

Zane Saunders, a multi-disciplinary artist and performer of Aboriginal descent, took inspiration from strong visual art motifs, traditional dance, sound, screen media and contemporary performance. He crafted a one-off performance embedded in story and location, Zane describes his performances or dance style as “Artistic Movement”, a deep theatrical play in a particular space and time.

As an artist, Zane performs ritualistically, drawing on an incorporeal language and his esoteric cultural roots, entwined with his religious influences. Behind his work and expressive output, is a motivation to reconnect with his ancestral spirituality, prompting himself and asking audiences to re-engage, re-imagine and utilise their cultural origins, to find solidarity within and solace of mind and heart.



## A.R.T

### BHENJI RA

During her A.R.T Residency, Bhenji worked with the community, body, and personal experience. Elements of social practice, and interests in organising, interdependency, and the environment were translated onto the dancers. A particular thread Bhenji explored was an interest in the pre-colonial rituals of death in the Philippines. Specifically, masks, through which to be recognised by ancestors, and the correlations of ritual death to the experienced realities of the trans-feminine body.



## A.R.T

### PAEA LEACH

Paea Leach is a Ngāti Kuri (Northland Aotearoa) and Australian dance artist based in Naarm. She has worked as a dancer for renowned companies Chunky Move, Eastman (Belgium), Australian Dance Theatre, Perth Theatre Co and PVC (Germany). She has been making her own work, alone, and in long collaborations, since a young age. Paea has been funded for projects small and large, professional development, and residencies.

During her A.R.T residency, Paea harnessed writing as dancing and improvisation practice, situating the physicality of writing as equal to moving. An excerpt:

*"I have been here, in Townsville, for 9 days. I came from Melbourne, from Naarm. There, I live on the lands of the Wurundjeri and Woi Wurrung people.*

*I came to do a residency.*

*To be in situ as a dancer artist.*

*I came to shift tempo and situation and alter conditions.*

*The point of such things like this is to see what happens.*

*This philosophy of just see what happens, is a rare gift given 'the world' is product driven, outcome crazed."*



# SECONDMENT WEEK

Dancenorth was thrilled to have welcomed an enthusiastic and energetic group of 16 emerging dance artists to participate in the 2021 Secondment Week Program.

A mixture of creation methodology, creative tasking, improvisation labs and repertoire informed the program structure with space granted for spontaneous ideas to emerge. The week culminated in a showing of all things discovered and learned followed by a social BBQ with Dancenorth staff and dancers.

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.

For the first time, in 2021 the Dancenorth Community Experience team offered an additional two-day intensive for dance artists interested in exploring the intersection between dance and diverse communities.

*‘The guided improvisation and outdoor explorations were particularly special and opened up new avenues of experience and ways of working that I will take with me into my own practice. I really appreciated the mixture of physical learning, play and discussion with opportunities but no pressure to share or question.’*

- 2021 Secondment Week Dancer

*‘It was such an exciting and inspiring experience that I am still thinking about often, many months on. Thank you for cultivating an uplifting, supportive space where we could all connect with one another and with ourselves, I certainly left feeling empowered and knowing myself better. It was the highlight of the year!’*

- 2021 Secondment Week Dancer



**2021 was a rich and full year for Community Experience, marked by ambitious projects and growing connections between our community and company.**

The year commenced with our first Community Experience production, *Safety Net* – a hyper-local work created collaboratively with TheatreiNQ, Diffraction Collective and 24 young people aged 11 to 17. *Safety Net* was conceived as an alternative experience of dance and acting opportunities available to Townsville's young people; focused instead on creative collaboration and original thinking. This was an unfamiliar space for the young cast members, where the process ultimately became the work itself. We welcomed 600 audience members to the performance season, which included over 200 school students from five local schools at matinee performances.

Our second Dance for Absolute Beginners series similarly introduced a new cohort of dance-enthusiasts to Dancenorth. Alongside their classes, participants were invited to an exclusive experience of *RED*, where they attended the final dress rehearsal, then shared their curiosities in discussion with co-creators Kyle Page and Amber Haines. As extended opportunities (rather than casual classes) both *Safety Net* and the Dance for Absolute Beginners series demonstrated a shift towards deeper engagements with our local community. It was a delight to welcome many of these participants, along with their friends and families, back to the venue for other shows and experiences throughout the year.

A new three-year initiative, Deeper than Dancing is a responsive and unfolding program of classes, workshops, conversations, gatherings, and ultimately events, with three key communities – conceived to develop not only the connection, but the porosity of exchange between our community and our art.





Deeper than Dancing commenced softly in 2021, with a handful of experiences for our dedicated Still Dancing and Vital Dance communities, including a special matinee performance of *RED*, and workshops designed to extend shared experiences beyond our weekly dance classes. In one, we shared food and photographs, recipes and memories, getting to know one another more deeply and gently opening the opportunity towards creative collaboration and new ideas. Another Deeper than Dancing event was scheduled to coincide with the inaugural Community Experience Secondment intensive. On the second day of the program, members of our open class community joined the eight young artists for a creative workshop, followed by lunch – an invaluable opportunity for learning and exchange, on both sides.

Alongside our own curated program, we accepted invitations to facilitate experiences for the Whitsunday Arts Festival, Crossroad Arts' C.R.U.S.H. program, Mulkadee Youth Arts Festival, and schools and community groups. Once again, *Dance Tropics Dance* was a highlight for the annual community calendar and we wrapped this big, beautiful year with our annual collaboration with Townsville Community Learning Centre, in celebration of International Day of People with Disability.





## SAFETY NET

**A BRAND NEW AND UNIQUE COMMUNITY ARTS PROJECT PLACING YOUNG TOWNSVILLE ARTISTS CENTRE STAGE AS BOTH CREATORS AND PERFORMERS.**



*"With all the characteristics of high end production, I certainly have not seen the likes of this quality of production in the community collaboration space before."*

- ArtsHub

A Dancenorth Community Experience Production presented by Dancenorth in association with TheatreiNQ and Diffraction Collective

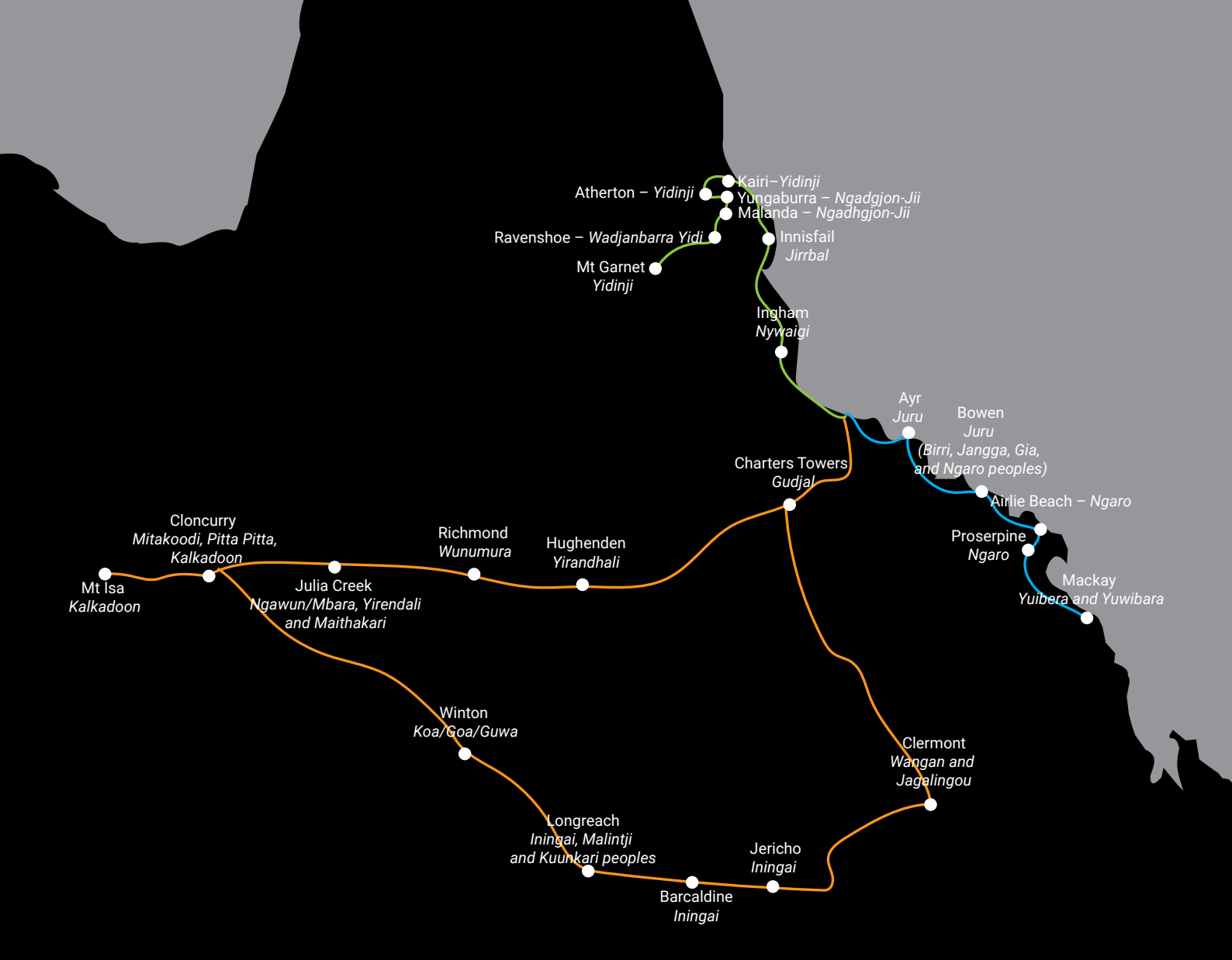
25 – 27 March 2021

Dancenorth Theatre, Townsville, Queensland

Number of Performances	3
Number of Attendees	598
Concept, Direction and Choreography Script and Co-Direction	Alice Lee Holland Arminelle Fleming for TheatreiNQ
Visual Design	Shane Troubles, Gav Rossetti and Aaron Ashley for Diffraction Collective
Lighting Design	Charles Wiles
Choreography and Rehearsal Direction	Andrea Dighton
Choreography and Assistant	Jordan Galliot

### Cast & Collaborators

Alexandra Cockburn-Dahl, Augusta Pattinson-Tucker, Ava Saldana Lopez, Axel Lincoln, Billie Tristram, Brandon Gibbs, Brooke Laneyrie, Ella Chandler, Emma Paas, Ester-Rae Khalu-Amrit, Esther Wulf, Gemma Morris, Georgia Biasi, Grace Pattinson-Tucker, Hannah Russo, Indiana Copley, Lillee Bowden-Preston, Mackenzie Hinrichs, Mahalia Boyd, Malachi Steine, Matilda Weekers, Rosa Minns, Skye Power, Zoe Lucas



## COASTAL

9 days  
830 km  
5 towns  
19 workshops  
380 people  
12 school and community groups

## TABLELANDS

5 days  
942km  
8 towns  
17 workshops  
540 participants  
10 school and community groups

## WESTERN

12 days  
2500km  
11 towns  
31 workshops  
730 young people  
17 school and community groups



## REGIONAL WORKSHOP TOUR

The 2021 Regional Workshop Tour spanned 4200km and 24 towns in North and Far North Queensland. 67 workshops were facilitated for 1650 participants, from 39 school and community groups.

Each year we tour, our engagement with each town more deeply informs our understanding of the nuances of each community. Reflecting on these learnings allows us to shape a more bespoke experience for each community group the following year. It is rewarding to be able to deepen our work this way, despite limited time on the ground.

The western loop was facilitated by Alice Lee Holland and guest teaching artist Arminelle Fleming (TheatreiNQ). Workshop content was inspired by the pair's collaboration during *Safety Net*, focused on activating and integrating sound (voice) and movement (dance). For younger students, this included games and activities based on expression and invention. For older students, this translated to exploration of body language, tone and communication.

In September, Maddison Campbell joined Alice for the Tablelands loop. Mostly these workshops were for primary school-aged participants, and the team once again facilitated a fun and lively session for the Tablelands Community Link – a Disability and Mental Health support service.

Finally, in October, Jordan Galliot joined Maddison and Alice for the coastal loop, which included our third annual involvement with Crossroad Arts' C.R.U.S.H. program, a three-day workshop in dance and theatre-making for people with and without disability.

As we continue our work with school and community groups across regional Queensland, the need for experiences that explicitly prioritise health and wellbeing – particularly mental health – becomes clearer and more urgent. As well as special experiences of dance and the arts, our regional tour engagements create safe and inclusive spaces for participants, and demonstrate best practice in pedagogy, building strong networks with communities – educators and participants alike.

*“With increased levels of anxiety and other mental health issues impacting our rural young people, it is worthy to note that Dancenorth’s workshops are abreast of current mental health trends, presenting workshops focused on mindful movement and empowering self-expression. Dancenorth’s outstanding workshops impress upon the students the joy of movement, with fun, playful and accessible dance moves, highly scaffolded to engage all participants, regardless of prior experience. Malanda students were grinning from ear to ear at the conclusion of the workshop, including some very unlikely Yr. 10 boys! With each passing year of our school’s involvement with Dancenorth I have seen the workshop’s reputation grow, with Malanda SHS students signing up in increased numbers indicating the value the students hold for this workshop. As a rural school, without Dancenorth’s workshops few of our student would have the opportunity to engage with dance meaningfully.”*

- Rebekah Honeyman – Teacher, Malanda State High School



# DANCE TROPICS DANCE

## A FREE ALL AGES DANCE PARTY UNDER THE STARS

Presented by Dancenorth Australia, in association with  
 Townsville City Council and the 1RAR Band  
 28 August 2021  
 Kennedy Regiment Plaza, Jezzine Barracks Precinct

Number of Performances	1
Number of Attendees	780

Choreography and Facilitation Alice Lee Holland  
 Maddison Campbell  
 Andrea Dighton  
 Jordan Galliot

Music	1RAR Rock Band
Performances	Wulgurukaba Walkabouts, Vital Dance, Still Dancing and Kith & Kin community performers, Dancenorth Ensemble
Community Artists	Blak Arts Markets Brenton Creed Michael Pope Aaron Ashley
MC	Eloise Grace





## INTERNATIONAL DAY OF PEOPLE WITH DISABILITY

Each year, Dancenorth collaborates with a group of students from Townsville Community Learning Centre to create an original dance performance to celebrate International Day of People with Disability. In 2021 the group worked with the idea of 'home', inspired by *World Interior* – with themes of strength, construction, and heart.

3 December 2021

Dancenorth Theatre, Townsville, Queensland

Number of Performances	1
Number of Attendees	143

Creative Leadership

Alice Lee Holland,  
supported by  
Maddison Campbell

Featured students from the  
Townsville Community  
Learning Centre

Sean, Skylar, Tristan,  
Aaliyah, Noah, Ava,  
Caylin, Emilie, Mishel,  
Mia and Will, supported by  
Carina and Karen

Guest Performance

William Mabo

Auslan Interpreter

Pani Kingston



## A HEARTFELT THANK YOU TO OUR GENEROUS GIVING COMMUNITY

Only through collaboration do shared instincts of our humanity come alive.

### Community Maker \$20,000 - \$49,999

Philip Bacon AO  
Anonymous x1

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### Art Maker \$10,000 – \$19,000

Dr Judith McLean

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### Innovation Maker \$5,000 - \$9,999

Veronika Butta  
Knights Family Jabula Foundation  
Nala’s Family Foundation

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### Movement Maker \$1,000 - \$4,999

Kathryn and Cameron Deyell  
Paul Spiro  
Jacinta Wight  
Travel Associates

### Change Maker Up to \$999

Joanna Chinen  
Janine Collins  
Hillary Coyne  
Alison Crombie  
Millicent Darby  
Andrea Dighton  
Zuni Drake  
Doug and Elaine Eager  
Joanne Eager  
Eloise Grace  
Annette Green  
Antony Hamilton  
Anthony Hart  
Bridget Hart  
Dorin Hart  
Peter Haines  
Matthew Higgins  
Maria Larkin  
Catherine Lilly-Howe  
Lucy Martinez  
Joyce McLean  
John Drummond Montgomery  
Sarah Muller  
Prof. Stephen Naylor and Marg Naylor  
Garry and Nicola Page  
Kyle Page and Amber Haines  
Courtney Thompson  
Seeds Community Program  
Anonymous

GOVERNMENT PARTNERS



TRUSTS + FOUNDATIONS



COMMISSIONING + PRESENTING PARTNERS



PROJECT PARTNERS



# 2021 FINANCIALS

**DANCENORTH AUSTRALIA LIMITED**

**ABN: 98 010 440 678**

**FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**





## STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the Year Ended 31 December 2021

	2021 \$	2020 \$
Interest revenue	57	301
Revenue and other income	2,190,031	1,803,368
Employee benefits expense	(1,246,374)	(1,093,235)
Depreciation and amortisation expense	(33,452)	(26,709)
Other operating expenses	(691,298)	(367,814)
<b>Profit before income tax</b>	<b>218,964</b>	<b>315,911</b>
Income tax expense	-	-
<b>Profit for the year</b>	<b>218,964</b>	<b>315,911</b>
<b>Other comprehensive income for the year, net of tax</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income for the year</b>	<b>218,964</b>	<b>315,911</b>

## STATEMENT OF FINANCIAL POSITION

As At 31 December 2021

	2021 \$	2020 \$
<b>ASSETS</b>		
CURRENT ASSETS		
Cash and cash equivalents	1,238,711	675,809
Trade and other receivables	56,074	59,273
TOTAL CURRENT ASSETS	1,294,785	735,082
NON-CURRENT ASSETS		
Property, plant and equipment	255,075	275,331
TOTAL NON-CURRENT ASSETS	255,075	275,331
TOTAL ASSETS	1,549,860	1,010,413
<b>LIABILITIES</b>		
CURRENT LIABILITIES		
Trade and other payables	106,557	78,982
Provision for annual leave	60,976	50,761
Contract liabilities	673,500	361,849
TOTAL CURRENT LIABILITIES	841,033	491,592
NON-CURRENT LIABILITIES		
Trade and other payables	64,314	99,314
Provision for long service leave	22,756	16,714
TOTAL NON-CURRENT LIABILITIES	87,070	116,028
TOTAL LIABILITIES	928,103	607,620
NET ASSETS	621,757	402,793

# STATEMENT OF FINANCIAL POSITION

As At 31 December 2021  
continued

	2021 \$	2020 \$
<b>EQUITY</b>		
Reserves	44,530	44,530
Retained earnings	577,227	358,263
TOTAL EQUITY	621,757	402,793



## STATEMENT OF CHANGES IN EQUITY

For the Year Ended 31 December 2021

	Retained Earnings \$	Cash Reserve \$	Total \$
<b>Balance at 1 January 2021</b>	<b>358,263</b>	<b>44,530</b>	<b>402,793</b>
Total comprehensive income for the year	<b>218,964</b>	-	<b>218,964</b>
<b>Balance at 31 December 2021</b>	<b>577,227</b>	<b>44,530</b>	<b>621,757</b>

	Retained Earnings \$	Cash Reserve \$	Total \$
<b>Balance at 1 January 2020</b>	42,352	44,530	86,882
Total comprehensive income for the year	315,911	-	315,911
<b>Balance at 31 December 2020</b>	<b>358,263</b>	<b>44,530</b>	<b>402,793</b>

# STATEMENT OF CASH FLOWS

For the Year Ended 31 December 2021

	2021 \$	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	2,695,751	1,671,557
Payments to suppliers and employees	(2,119,766)	(1,494,686)
Interest received	57	301
Net cash provided by/(used in) operating activities	576,042	177,172
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>		
Purchase of property, plant and equipment	(13,140)	(51,283)
Net cash provided by/(used in) investing activities	(13,140)	(51,283)
Net increase/(decrease) in cash and cash equivalents held	562,902	125,889
Cash and cash equivalents at beginning of year	675,809	549,920
Cash and cash equivalents at end of financial year	1,238,711	675,809

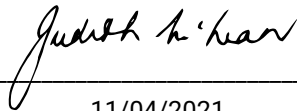
## RESPONSIBLE PERSONS' DECLARATION

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*.

Responsible person \_\_\_\_\_



Dated

11/04/2021

# **INDEPENDENT AUDIT REPORT**

## **TO THE MEMBERS OF DANCENORTH AUSTRALIA LIMITED**

### **FOR THE YEAR ENDED 31 DECEMBER 2021**

#### **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 2021, 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 2021 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](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: 31 March 2022

## PHOTOGRAPHY CREDITS

All images Amber Haines,  
except page 32, 33, 36: Aaron Ashley,  
and page 25: Pierce Eldridge.









DANCENORTH  
AUSTRALIA