



ANNUAL REPORT 2018



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Photographer front cover: Amber Haines

Photographer: Amber Haines

ABOUT DANCENORTH

As a major champion of the arts in regional North Queensland, Dancenorth balances a dynamic regional presence with a commitment to creating compelling contemporary dance that tours the globe. Led by Artistic Director, Kyle Page, and Associate Artistic Director Amber Haines, Dancenorth is an integral part of the Australian dance ecology making a significant contribution to the dance sector and building literacy around contemporary dance nationally.

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



Photographer: Pippa Samaya

MISSION

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

VISION

Regionally Proud,
Nationally Respected,
Internationally Desired.

OUR VALUES

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



Photographer: Gregory Lorenzutti

BOARD + STAFF

BOARD OF DIRECTORS

CHAIR

Jan Pool (Chair until Jul 2018, Resigned Oct 2018)

Prof. Judith Mclean (appointed Director Apr 2018, appointed Chair Jul 2018)

DEPUTY CHAIR

Bridget Hart (until Jul 2018)

Jacinta Wight (appointed Director Feb 2018,

appointed Deputy Chair/Company Secretary Jul 2018)

DIRECTORS

Cr Verena Coombe, Bridget Hart, John Drummond Montgomery (appointed Oct 2018), Marg Naylor, Dr Sandra Wallace (appointed Oct 2018) and Bridget Woods

STAFF

ARTISTIC DIRECTOR, CO-CEO

Kyle Page

EXECUTIVE DIRECTOR, CO-CEO

Deanna Smart (until Jan 2018)

Hillary Coyne (appointed Mar 2018)

ASSOCIATE ARTISTIC DIRECTOR / REHEARSAL DIRECTOR

Amber Haines

COMPANY MANAGER

Kellie Williams (until May 2018)

Julie Amos, Amos Enterprises as Interim Company Manager (from Jun-Oct 2018)

Eloise Grace (appointed Oct 2018)

MARKETING AND DEVELOPMENT MANAGER

Georgia Alexander

PRODUCTION AND OPERATIONS MANAGER

Melanie Stanton

VENUE SUPERVISOR

Yoshie Kenny (until Mar 2018)

PRODUCTION AND TECHNICAL COORDINATOR

Daniel Holden (appointed Apr 2018)

EDUCATION AND OUTREACH MANAGER

Susan van den Ham

EDUCATION AND OUTREACH COORDINATOR

Andrea Dighton

ADMINISTRATION AND OFFICE COORDINATOR

Ally Harris

MARKETING INTERN

Emmeline Tardy (until Mar 2018)

DANCERS

Samantha Hines, Mason Kelly, Jenni Large (Assistant Rehearsal Director), Ashley McLellan, Georgia Rudd, Felix Sampson and Jack Ziesing.

2018 COLLABORATORS AND ARTISTS

Alisdair Macindoe, Harriet Oxley, Tatsuo Miyajima, Niklas Pajanti, Thomas Roach, Fiona Todd, Jiro Matsumoto, Rie Teranashi, Mamiko Oe, Gideon Obarzanek, Lucy Guerin, Rully Shabara, Wukir Suryadi, Ben Bosco Shaw, Nick Roux, Andres Salcedo Sanchez, Andrew Treloar, Govin Ruben, Jessica Moss, Peta Heffernan and Elvio Brianese (Liminal Spaces), Chris Dyke, Gabrielle Nankivell, Luke Smiles, Felicity Organ Moore, 1RAR Band, Josh Mu and Julie Amos.

DONORS

Annette Bearne, Queensland Ballet Academy, Richard Large, Douglas & Elaine Eager and Bridget Hart, Nadine Marshall, Rosemary Hinde, Deanna Smart, Liz & Graeme Wikman, Peter Smid, Marg Naylor, Richard Coyne, Bridget Woods, Tim Fairfax AC, Gina Fairfax, Hillary Coyne, Debbie Rains, Sharon Van Grinsven, John Montgomery, Megan Kair, Brian Bartley, Michael Maclean, Joy Mclean, Prof. Judith Mclean, Helen Hobbs, Jacinta Wight, Kyle Page and Julian Knights AO.

THANK YOU

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

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INTERNATIONAL
TOURS

8,717

WORKSHOP,
MASTERCLASS
AND OPEN CLASS
PARTICIPANTS

1

NATIONAL
TOUR

66

PERFORMANCES

1

AUSTRALIAN
DANCE
AWARD

4

NEW
WORKS

2018
ACHIEVEMENTS

595

WORKSHOPS,
MASTERCLASSES
AND OPEN CLASSES

1

GREEN
ROOM
AWARD

41,696

AUDIENCE MEMBERS

46

SECONDMENTS



Photographer: Amber Haines

CHAIR'S REPORT

PROF. JUDITH MCLEAN



Under the creative leadership of Artistic Director Kyle Page and Associate Artistic Director Amber Haines, coupled with Executive Director Hillary Coyne, Dancenorth is proving to be a formidable force on both the national and international stage. I feel privileged to be the Chair at this juncture in the Company's history. Having said that there is an enormous amount of work to be done to ensure the long-term sustainability of the Company in order for it to deliver on its ambitious vision and reinforce its growing reputation as a regional epicentre for collaboration, innovation, artistic exchange and excellence. In 2018 much was achieved in building the foundations from which this can be realised.

We faced a number of challenges in 2018 including a sustained period of financial consolidation and the commitment to deliver myriad projects running concurrently throughout the year. This undoubtedly demanded an enormous amount from our highly skilled and dedicated team who delivered above and beyond.

The insatiable and growing demand for Dancenorth performances across the globe is testament to the extraordinary creative work of the Company. We are incredibly proud to be based in Townsville and for the privilege to operate as a Regional Leadership Organisation. The work we make is deeply connected to place and simply could not be made elsewhere. The work of our Community Enrichment team is

similarly bound to North Queensland, touching the lives of many across the State with thoughtfully devised programs delivered with heart, authenticity and skill.

I would like to acknowledge my predecessor Jan Pool, who's passion for the Company cannot be understated. To my fellow Board members, I thank each of you for your dedication and tireless commitment to this small company doing very big things. To the staff and our talented dancers, this company only exists through the tireless efforts of each and every one of you. Your work in 2018 to deliver the bold and ambitious program with such generosity and dedication ensures the continued realisation of our mission - to reimagine the world through dance.

EXECUTIVE DIRECTOR'S REPORT

HILLARY COYNE



As I write this it is nearly a year to the day that I made the move from my hometown of Melbourne to the tropical climes of North Queensland to take up the position of Executive Director/Co CEO of Dancenorth. Nothing could have prepared me for the adventure that lay ahead and as I reflect on the last twelve months I could not be more proud of what we have achieved.

Working alongside the extraordinary creative leadership team of Kyle Page (Artistic Director/Co CEO) and Amber Haines (Associate Artistic Director), two highly skilled and impassioned individuals, I have had the good fortune to immerse myself in the wholly unique offering that is Dancenorth.

The quality of the work we make, the exquisite ensemble of dedicated and gifted dancers we employ, the calibre of collaborating artists we engage and the wholehearted and collegiate community we have built. All out of our home in the North Queensland regional city of Townsville; an achievement to be celebrated.

Having said that, it is no secret that the Company faced some significant financial challenges in 2018. With good guidance from a dedicated Board and in particular the exemplary leadership from our incoming Chair, Prof Judith McLean, who's authentic and passionate leadership style has been nothing short of an inspiration, we made some brave

and difficult decisions resulting in an extremely positive year end result; quite a contrast to what was originally forecast earlier in the year. This was, without question, a direct result of the concerted and consistent efforts of every single member of our team and for this I am immensely grateful.

To be a part of a leadership team that values its people and its artistic practice in equal measure and are the guiding tenets from which we operate is profoundly satisfying. From the students we teach, to the audiences we engage and the artists we employ, Dancenorth is a thriving creative force and I am thrilled to be a part of it. The future looks very bright indeed.

ARTISTIC DIRECTOR'S REPORT

KYLE PAGE



In April 2018 1.5 billion people around the world witnessed the immeasurably talented Dancenorth ensemble in action as they carved up the sand stage of Carrara Stadium in the Opening Ceremony of the 2018 Gold Coast Commonwealth Games. The year started off big and only continued to get bigger.

Amber and I were overjoyed to perform *Syncing Feeling* in Paris at Théâtre National de Chaillot, a long way from the concrete garage in Varanassi, India where the work was created in 2014. From Perth Festival to Brighton Festival to December Dance in Bruges, the force that is *Attractor* continued to wow audiences across the globe. The Company toured *Spectra* through France and *Rainbow Vomit* across Australia,

hosted workshops throughout remote and regional Queensland, spent a week on Poruma Island in the Torres Strait and again celebrated our annual dance festival, *Dance Tropics Dance*.

As interest in Dancenorth continues to grow there are fewer moments in the day to reflect on what an extraordinary privilege and opportunity it is to create work from our regional home base in Townsville before sharing it across the globe. To sit, write and reflect is a beautiful pause in a busy day in a busy week; reflecting upon the year that was certainly brings one thing to the fore, the people.

2018 was made possible through the work of an exceedingly passionate and dedicated team of exemplary dancers,

genuinely passionate staff, a board of directors with a healthy appetite for risk led by the phenomenal Prof. Judith McLean, good timing, big dreaming and more than a little bit of luck. Hillary Coyne joined the Company on the 4th of April and I have absolutely no hesitation in saying that the insight, experience, authenticity and generosity that Hillary has brought to the Company has enabled all of the above to be fully realised, whilst at the same time turning around what was set to be a large deficit, into a surplus year end result. Working alongside Hillary is endlessly inspiring and I am delighted to say that the company is in very, very safe hands as we continue our reimagining of the world through dance.





2018 PROGRAM HIGHLIGHTS

DANCENORTH HAS EXPERIENCED A RECORD PERIOD OF GROWTH IN 2018, SUPPORTED BY A 15% INCREASE IN PERFORMANCES AND A 47% INCREASE IN AUDIENCE MEMBERS REACHED. THIS AMBITIOUS APPROACH INCLUDED THE DEVELOPMENT OF 4 NEW WORKS WITH SOME OF AUSTRALIA'S MOST EXCITING CHOREOGRAPHERS.

Photographer: Pippa Samaya

ATTRACTOR

CREATED BY LUCY GUERIN
AND GIDEON OBARZANEK

PRESENTED BY DANCENORTH,
LUCY GUERIN INC, GIDEON
OBARZANEK AND SENYAWA

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 ecstatic release, that transmits to the audience as a visceral empathic experience. The demarcation between dancer and non-dancer, audience and performer and the professional and the amateur dissolves as the performance transitions into a large-scale dance event.

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

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



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

FJORD REVIEW

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

THE AGE NEWSPAPER

Direction / Choreography

Gideon Obarzanek
& Lucy Guerin

Music

Senyawa - Rully Shabara
& Wukir Suryadi

Lighting Designer

Ben Bosco Shaw

Costume Designer

Harriet Oxley

Dancers

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

2018 Presenters / Venues

Perth Festival - Heath Ledger Theatre (Perth, Australia), APAM - Powerhouse (Brisbane, Australia) Brighton Festival - Brighton Dome (Brighton, UK), December Dance (Stadsschouwburg, Bruges, Belgium)

ABOVE

Photographer: Gregory Lorenzutti

DUST

CREATED BY KYLE PAGE AND
AMBER HAINES

PRESENTED BY DANCENORTH
WITH LIMINAL SPACES

Dancenorth presented the World
Premiere of audacious new work *Dust* at
Brisbane Festival 2018.

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

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

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

Directors / Choreographers

Amber Haines and Kyle Page

Set Designers / Architects

Liminal Spaces / Elvio Brianese
and Peta Heffernan

Lighting Designer

Niklas Pajanti

Composer / Musician

Jessica Moss

Composer / Sound Designer

Alisdair Macindoe

Costume Designer

Harriet Oxley

Dramaturg

Gideon Obarzanek

Dancers / Choreographers

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

2018 Presenters / Venues

Brisbane Festival - Powerhouse
(Brisbane, Australia)

WORLD PREMIERE

Brisbane Festival 2018

★ ★ ★ ★

*DUST WILL, IN THAT
INEFFABLE, HIGHER-POWER-
OF-ART WAY, MOVE YOU.*

TIME OUT

★ ★ ★ ★

*DUST IS AN EXQUISITE
WORK; A POWERFUL PIECE OF
CONTEMPORARY DANCE THAT
FLIRTS WITH POTENTIALLY
HEAVY-HANDED IMAGERY
BUT NEVER SUCCUMBS TO
THE OBVIOUS OR THE BANAL.
COHESIVE AND FLUID, IT
INTEGRATES MOVEMENT AND
DESIGN BEAUTIFULLY.*

ARTSHUB

RIGHT

Photographer: Pippa Samaya



SYNCING FEELING

CREATED 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. Ground breaking 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.

“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

RIGHT

Photographer: Ashley McLellan

Choreographers

Amber Haines and Kyle Page

Lighting Designer

Ben Bosco Shaw

Sound Composition

Alisdair Macindoe

Costume Designer

Fiona Todd-Logos

Dancers

Amber Haines and Kyle Page

2018 Presenters / Venues

Théâtre National de Chaillot
(Paris, France)



RIGHT

Photographer: Ashley McLellan

SPECTRA

CREATED BY KYLE PAGE AND
AMBER HAINES

AN OZASIA FESTIVAL/
DANCENORTH CO-PRODUCTION

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

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



“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

Direction / Choreography

Amber Haines and Kyle Page

Set Designer

Tatsuo Miyajima

Lighting Designer

Niklas Pajanti

Costume Designer

Fiona Todd

**Sound Designer / Composer /
Musician and Live Music**

Jiro Matsumoto

Dancers

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

2018 Presenters / Venues

Scène Nationale 61 (Flers, France),
La Comète (Champagne, France),
Le Safran (Amiens, France)

RAINBOW VOMIT

CREATED BY KYLE PAGE AND AMBER HAINES

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

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

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

Direction / Choreography

Amber Haines and Kyle Page

Composer

Alisdair Macindoe

Lighting and Set Designer

Govin Ruben

Costume Designer

Andrew Treloar

Dancers / Choreographers

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

2018 Presenters / Venues

Riverside Theatre (Parramatta, Australia), Kogarah High School (Kogarah, Australia), Alexander Theatre (Clayton, Australia), Darebin Arts & Entertainment Centre (Darebin, Australia), The Odeon (Adelaide Australia), Darwin Entertainment Centre (Darwin, Australia), Sadadeen Primary School (Alice Springs, Australia)

BELOW

Photographer: Amber Haines

“

...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



RIGHT

Photographer: Gregory Lorenzutti

Director / Choreographer

Gideon Obarzanek

Composers

Max de Wardener, Genevieve

Lacey, Wang Peng

Associate Choreographer

Amber Haines

Lighting Designer

Damien Cooper

Sound Designer

Jim Atkins

Costume Designer

Harriet Oxley

Set Designers

Gideon Obarzanek & Damien Cooper

Dancers

Ma Chao (Beijing Dance Theatre),
Samantha Hines (Dancenorth Australia),
Niu Huaiyu (Beijing Dance Theatre)
Mason Kelly (Dancenorth Australia),
Jenni Large (Dancenorth Australia),
Georgia Rudd (Dancenorth Australia),
Felix Sampson (Dancenorth Australia),
Guo Wei (Beijing Dance Theatre),
Hou Ying (Beijing Dance Theatre) and
Wang Yuxin (Beijing Dance Theatre)

Musicians

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

2018 Presenters / Venues

Melbourne Festival, Merlyn
Theatre (Melbourne, Australia)
Melbourne Festival, Malthouse
Theatre (Melbourne, Australia)

**ONE INFINITY**

PRODUCED BY PLAYKING PRODUCTIONS
AND JUN TIAN FANG PERFORMERS

FEATURING JUN TIAN FANG MUSIC ENSEMBLE /
DANCENORTH AUSTRALIA / BEIJING DANCE THEATRE

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

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

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



AN HOUR IN YOUR LIFE THAT CAN LEAVE YOU
SUSPENDED IN TIME AND PLACE, THE CRISES OF THE
WORLD OUTSIDE FORGOTTEN

THE SYDNEY MORNING HERALD

HOME - COMMONWEALTH GAMES OPENING CEREMONY 2018

CHOREOGRAPHED BY KYLE PAGE & AMBER HAINES

Viewed by a global television audience of up to 1.5 billion, the Gold Coast 2018 Commonwealth Games Opening Ceremony was the biggest celebration the Gold Coast and Queensland had ever seen.

Choreographed by Kyle Page (Opening Ceremony Segment Director) and Amber Haines, *HOME* touches on the ethos of freedom, innocence, diversity and optimism.

The work featured a giant replica of Migaloo, the white humpback whale which has become a symbol of environmentalism in Australia, which floated gently into the stadium before the ceremony finished in a blaze of fireworks.

The creative conception of the *HOME* stems from a celebration of the rich, intrinsic tapestry of humanity that share this uniquely hospitable planet. We are all intimately connected, both to each other and to nature, we all breath the same air as Migalo.



Direction / Choreography

Amber Haines and Kyle Page

Costume Designer

Andrew Treloar

Dancers

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

2018 Venue

Carrara Stadium (Gold Coast, Australia)

“THIS IS A CELEBRATION OF OUR SHARED HOME AND OUR ESSENTIAL CONNECTIVITY TO EVERYONE AND EVERY PLACE, AS SYMBOLIZED BY THE WHITE WHALE, MIGALOO. MIGALOO SERVES TO REMIND US THAT, WHOEVER WE ARE AND WHEREVER WE ARE, WE LIVE IN THE SAME PLACE; WE SHARE THE SAME FANTASTIC PLANET; WE ARE ALL CONNECTED. DESPITE OUR APPARENT DIFFERENCES, WE ARE ALL SIMPLY A PART OF THE HUMAN RACE AND OUR ISLAND IS OUR SHARED HOME.

SURGE

CREATED BY GABRIELLE
NANKIVELL

Choreographed by Gabrielle Nankivell and sound designed by Luke Smiles, watch as five dancers embody the hypnotic paradox of beauty and violence that rages within the elements; igniting our senses, wrestling with our temperaments and wreaking havoc on our imagination.

Created especially for a 360-degree stage and set to an arresting soundscape, *SURGE* pushes the boundaries of contemporary dance.

Director / Choreographer

Gabrielle Nankivell

Set Designer

Andrew Treloar

Lighting Designer

Tom Wright

Sound Designer

Luke Smiles

Costume Designer

Nathalie Ryner

Dancers

Marlo Benjamin, Samantha Hines, Georgia Rudd, Felix Sampson and Jack Ziesing

2018 Presenter / Venues

Roundabout Stage (Broadbeach, Gold Coast, Australia), Strand Park (Townsville, Australia)



SURGE IS BY FAR ONE OF THE MOST EXCITING CHOREOGRAPHIC WORKS AND DANCENORTH IS CERTAINLY ONE OF THE MOST EXCITING CONTEMPORARY DANCE COMPANIES IN THE COUNTRY AT THE MOMENT.



THE WORK IS THRILLING IN THE WAY IT COMBINES THE ENERGY OF SPORT AND THE BEAUTY OF DANCE, AND THAT GIVES SURGE BROAD APPEAL.

**FESTIVAL 2018 GOLD COAST
CO-CREATIVE DIRECTOR
YARON LIFSCHITZ**

RIGHT

Photographer: Amber Haines





COMMUNITY AND OUTREACH

The Community Enrichment Projects continued to evolve throughout 2018 as foundations from previous years were strengthened and new projects introduced, all galvanised by sincere and authentic relationships within our community. The appointment of a new Education and Outreach Coordinator, Andrea Dighton, saw new and emerging opportunities and connections arise, resulting in the expansion of workshops and reciprocal offerings within the local and wider community.

The *Jolt* program, designed to engage with youth, expanded in 2018 with the Education and Outreach team broadening their reach to local libraries, facilitating creative movement and expression as part of the First 5 Years initiative. As part of the expansion of *Jolt*, several programs were developed in conjunction with three local high schools to facilitate and support the on-going development of techniques, knowledge and appreciation of contemporary dance, resulting in performance outcomes.

Throughout 2018, Dancenorth collaborated with The Townsville Catholic Education Office as the Dance Facilitators of large scale performance event, Mulkadee. The Mulkadee Youth Arts Festival offered more than 1,000 students and teachers from Catholic schools, the chance to participate in a week-long program of artistic workshops, led by professional instructors in the areas of choir, dance, drama, band, guitar and strings, culminating in a concert at the Townsville Entertainment and Convention Centre,



Photographer: Kyle Page

showcased to an audience of over 2000 people. Dancenorth's involvement with the Festival strengthened our local presence within the Townsville community and provided a wonderful opportunity for us to share our skills with over 1,000 students.

The *Merge* disability program saw the continuation of weekly lessons at local disability service provider Kith and Kin. Kith and Kin have a strong connection with Dancenorth, 2018 being our fourth year of engagement with this brilliant organisation. The classes are all inclusive

and encourage participants to discover and celebrate their own movement style. Our internal disability program, *Enable Dance*, evolved from being wheelchair based to inviting all participants with a disability. *Enable Dance* was an incredibly successful addition to our 2018 open class program. We continued to engage with Steve Doubleday, regular resident of Dancenorth, by supporting Steve to develop his physical strength and life skills as a volunteer assisting with office tasks. Dancenorth's Disability Ambassador Chris Dyke spent a number of weeks in the studio working with the ensemble whilst at the same time developing a dance film in collaboration with Kyle Page and Robert Crispe titled *Common Colours*.

The *Imprint* program, designed to celebrate Indigenous culture and facilitate inclusive exchange, saw growth in both reach and audience in 2018. The engagement with PCYC Charters Towers 'Circle of Respect' dance group continued on a monthly basis allowing students a richer experience through a broader range of content and the freedom to share Aboriginal dance passed on from their elders. Dancenorth's 2018 Annual Regional Workshop Tour saw opportunities given to several new schools and community groups throughout regional North Queensland. The ensemble dancers being available for this tour allowed three loops covering wider areas of Cairns and the Tablelands. The workshop tour also honoured a ten-year commitment to the Poruma Island community in the Torres Strait furthering our relationship with the students at the Poruma Ngurpay

Lag. The visit resulted in a community performance for the student's friends and family and attendance at community meetings with the Urab Dance Group developed ideas for opportunities for new collaborations in the future.

Dancenorth assisted the Townsville Pain Management Support Group who established specialised sessions, offering participants the ability to experience the benefits that dance has on health, well-being and pain management.

In addition to the expansion of Enrichment programs, the Education and Outreach team successfully completed recognised training to facilitate specialised dance classes for people affected by Parkinson's Disease. This training also developed their skills and expertise to support their ongoing work within the elderly and disability communities in Townsville. This training has enabled the development of a specialised program to be introduced in to the 2019 class offering.

Dancenorth farewelled our Education and Outreach Manager Susie van den Ham in December 2018. Susie had been with Dancenorth since 2013 and was instrumental in the expansion and ongoing success of the Community and Enrichment program. Susie managed the teaching and administration of Dancenorth's Community Enrichment programs and touched the lives of many within the Townsville Community.

Susie was an integral part of the Dancenorth family. We know that the community of Townsville joins us in wishing her all the best for her future adventures.

COMMUNITY EVENTS

Dance Tropics Dance

Dance Tropics Dance is a large scale outdoor community fundraising event; an all ages celebration of dance, music and food.

Hosted by local personality Ian Zaro, *Dance Tropics Dance* is designed to encourage a participatory spirit, enabling the audience to engage in mass dance classes and group choreography.

Proceeds from this event go towards Dancenorth and other local charities. In addition, Dancenorth offers a 'Pay It Forward' campaign each year, whereby event ticket holders and local businesses have the opportunity to purchase additional tickets to be gifted to other community members who may otherwise find it difficult to attend.

This beautiful fundraising event was the second in a series of three, funded by Townsville City Council, with the aim of celebrating dance and developing Dancenorth's profile within our community.

International Day of People with Disability

Dancenorth is a proud advocate for inclusive arts practice and offers a range of outreach programs and dance workshops, in collaboration with individuals and local disability organisations.

Dancenorth hosts an annual International Day For People with Disability event each year to celebrate diversity within our community, with a focus on the power of dance to enrich and enhance people's lives.

The 2018 event theme 'Empowering persons with disabilities and ensuring inclusiveness and equality', grew from a desire to celebrate the resilience of people with disability.

Friends, family and the general public came to support the performers at this incredibly inspiring event.

Photographer: Amber Haines





Photographer: Pippa Samaya



2018

FINANCIALS

NORTH QUEENSLAND
BALLET AND DANCE
COMPANY AUDITED
FINANCIAL STATEMENTS

DIRECTORS' REPORT

31 DECEMBER 2018

The directors present this report on the company for the financial year ended 31 December 2018. In order to comply with the provisions of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act), the directors report as follows:

DIRECTORS

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

Names	Position	Appointed/Resigned
Prof Judith McLean	Chair	Appointed 19 April 2018
Jacinta Wight	Deputy Chair	Appointed 1 February 2018
Jan Pool		Resigned 23 October 2018
Margaret Naylor		
Bridget Hart		
Bridget Woods		
Cr Verena Coombe		
Dr Sandra Wallace		Appointed 29 October 2018
John Drummond Montgomery		Appointed 29 October 2018

PRINCIPAL ACTIVITIES

The principal activity of the company during the financial year was that it is a professional contemporary dance company.

MISSION

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

VISION

Regionally Proud, Nationally Respected, Internationally Desired.

INFORMATION ON DIRECTORS

JUDITH MCLEAN CHAIR (FROM JULY 2018)

Professor Judith McLean is currently Chair Arts Education (QUT/ QPAC) and Scholar-in-Residence (QPAC). She is also a company Director; Tourism and Events Queensland.

Judith has extensive experience in the performing arts, events and education areas working as an educator, director, executive coach and company director. Over the past 12 years she has led management and executive leadership programs in corporate settings, including the health, defence, financial, media and public sectors.

Her position as Chair in Arts Education and Scholar in Residence is a joint appointment between QPAC and QUT's Creative Industries Faculty. In her role she is responsible for leading the development and execution of the educational strategy and engagement presented at QPAC; contributing to the programming of education strategy; reviewing, critiquing and building a broader education framework around QPAC's program of presentations and activities, including Out of the Box (OOTB) and leading executive development workshops across corporate, government and non-government sectors.

JACINTA WIGHT DEPUTY CHAIR & COMPANY SECRETARY (APPOINTED JULY 2018) AND MEMBER OF FINANCE, AUDIT & RISK COMMITTEE

Jacinta Wight is a legal practitioner, currently working as a Court Coordinator at the Townsville Youth Justice Service Centre. She has spent her life in Townsville, studying law and social work at James Cook University and working across a variety of private, government and not for profit roles. Jacinta was previously a manager at the local RSPCA shelter and gained invaluable experience working within a not for profit organisation. With a keen interest in the community, Jacinta holds a position on the James Cook University Animal Ethics Committee and has volunteered with the Vinnies Refugee Assistance Program and the RSPCA. Jacinta is passionate about ensuring the cultural and economic longevity of the region, with a focus on raising awareness of the financial and health benefits that a thriving arts community can have on a city.

MARG NAYLOR CHAIR OF FINANCE, AUDIT & RISK SUB COMMITTEE (UNTIL NOV 2018)

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.

BRIDGET HART CHAIR OF SPONSORSHIP & FUNDRAISING COMMITTEE

Bridget Hart is an executive director specialising in the creation of experiences for humans through partnerships, relationships, connection and communication.

Bridget is a Director at Aspect EIGHT - a boutique event agency - servicing the Financial, Retail, Health & Fitness, Pharmaceutical, Travel & Tourism, and Food & Wine industries producing large scale corporate & public events nationally and globally.

She is a serving board member and the head of Sponsorship & Fundraising at Dancenorth - North QLD's premier contemporary dance company.

Bridget is passionate about forging authentic, sustainable and viable connections through communication, events, and people.

BRIDGET WOODS MEMBER OF SPONSORSHIP & FUNDRAISING COMMITTEE

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 market both on Magnetic Island and in Brisbane's CBD area.

In her current role as Executive Manager 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.

Bridget holds a position on the Management Committee of Townsville Business Women's Circle, is a graduate of the North Qld Emerging Leaders Program and is currently completing her MBA. She is also a proud wife and mother of four children.

CR VERENA COOMBE MEMBER OF SPONSORSHIP & FUNDRAISING COMMITTEE

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.

DR. SANDRA WALLACE CHAIR OF FINANCE AUDIT & RISK COMMITTEE (FROM NOV 2018)

Sandra Wallace is the Academic Head of Accounting and Bachelor of Business Course Coordinator at the College of Business, Law and Governance, James Cook University. Since arriving in Townsville in 2014, Sandra has been actively involved with the local community. She is currently a member of the NQ CPA Australia Branch and held the position of Secretary in 2016 and 2017.

Her appreciation and understanding of the importance of ensuring the sustainability of local businesses motivated her to become a Director of Dancenorth.

JOHN DRUMMOND MONTGOMERY (APPOINTED OCT 2018)

John Drummond Montgomery is Tourism and Events Queensland's Group Executive Events. Prior to joining TEQ, John was regarded as one of Australia's most innovative theatrical lighting designers, John's skill is well demonstrated by his diversity: opera, ballet, theatre, rock concerts, arena and special events. John has created lighting for performance, events and architecture in 95 cities in 37 countries on five

INFORMATION ON DIRECTORS CONT.

continents. Amongst many, he has worked with The Sydney Dance Co, Nederland's Dance Co, Het Nationale Ballet, Bat Dor Dance Co of Israel, Opera Australia, Australian Ballet and National Theatre Zaire. He has worked with the best choreographers and directors around the world but counts the creative relationship with Graeme Murphy and Kristian Fredrikson as a career highlight. John was International Marketing Director for Bytecraft (now PRG) and was responsible for internationalising Bytecraft's stage automation and lighting systems, culminating in Australian Theatre Technology being purchased for the world's biggest theatre, the China Grand National Theatre in Beijing.

After his appointment as Australia's Consul General (and Senior Trade Commissioner) to Japan based in Osaka concluded, John returned to Australia where he was responsible for the creation of some of the biggest outdoor events Australia has seen, including VIVID Sydney, "Breakfast on the Bridge" the celebrations for the Sydney Harbour Bridge's 75th birthday and (as Executive Producer) the Sydney Festival's inaugural 'Festival First Night'.

JAN POOL CHAIR (UNTIL JUL 2018), DIRECTOR (UNTIL OCT 2018)

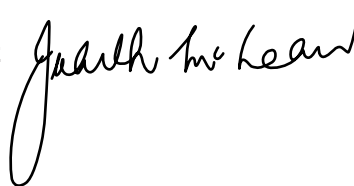
Jan Pool has been Chair of Dancenorth since May 2015 and a Director since November 2011; she has also held the position of Company Secretary between November 2011 and May 2015. Jan brings to the Board as a senior finance and commercial executive, extensive experience in financial management, risk assessment,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

DIRECTORS' REPORT FOR THE YEAR ENDED 30 JUNE 2018

The company is registered with the Australian Charities and Not-for-profits Commission and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$30 towards meeting any outstanding obligations of the entity. At 31 December 2018, the total amount that members of the company are liable to contribute if the company is wound up is \$30 (2017: \$30).

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

NAME



Dated this 4th day of April 2019

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2018

		2018	2017
	NOTE	\$	\$
Revenue	3	2,144,096	1,934,681
Interest revenue		299	333
Employee benefit expense		(1,260,361)	(1,015,500)
Depreciation expense		(27,132)	(28,964)
Other operating expenses	4	(839,504)	(1,018,625)
Current year surplus/(deficit) before income tax		17,398	(128,075)
Income tax expense		-	-
Net current year surplus		17,398	(128,075)
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		17,398	(128,075)

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2018

	NOTE	2018 \$	2017 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	2	478,264	376,673
Accounts receivable and other debtors	5	317,029	161,501
Other current assets		77,717	19,288
TOTAL CURRENT ASSETS		873,010	557,462
NON-CURRENT ASSETS			
Property, plant and equipment	6	283,437	285,984
Total non-current assets		283,437	285,984
TOTAL ASSETS		1,156,447	843,446
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	7	920,959	637,347
Employee benefits		30,450	23,467
Borrowings		5,489	481
Total current liabilities		956,898	661,295
NON-CURRENT LIABILITIES			
Employee benefits		345	345
Total non-current liabilities		345	345
Total liabilities		957,243	661,640
NET ASSETS		199,204	181,806
EQUITY			
Reserves		88,979	89,579
Retained surplus		110,225	92,227
TOTAL EQUITY		199,204	181,806

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2018

	Total Equity \$
Balance at 1 January 2017	309,880
Comprehensive income	(128,075)
Other comprehensive income for the year	-
Total comprehensive income attributable to members of the entity	(128,075)
Balance at 31 December 2017	181,806
Comprehensive income	17,398
Other comprehensive income for the year	-
Total comprehensive income attributable to members of the entity	17,398
Balance at 31 December 2018	199,204

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers and funding providers	1,900,231	2,221,582
Payments to suppliers and employees	(1,779,160)	(2,143,057)
Interest paid	(3,131)	-
Interest received	299	333
Net cash provided by/(used in) operating activities	118,239	78,858
CASH FLOWS FROM INVESTING ACTIVITIES:		
Payment for plant and equipment	(36,530)	(16,694)
Proceeds from sale of plant and equipment	7,173	
Net cash used by investing activities	(29,357)	(16,694)

CASH FLOW FROM FINANCING ACTIVITIES

Proceeds/(Repayment) of borrowings	12,709	(11,047)
Net cash used by financing activities	12,709	(11,047)
Net increase/decrease in cash held	101,591	51,117
Cash on hand at the beginning of the financial year	376,673	325,556
Cash on hand at the end of the financial year	478,264	376,673

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018

The financial statements cover North Queensland Ballet & Dance Company Ltd Not For Profit (ACNC Non-reporting) Limited as an individual entity, incorporated and domiciled in Australia. North Queensland Ballet & Dance Company Ltd Not For Profit (ACNC Non-reporting) Limited is a company limited by guarantee.

The financial statements were authorised for issue on by the directors of the company.

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

FINANCIAL REPORTING FRAMEWORK

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

STATEMENT OF COMPLIANCE

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012*, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Cash Flow Statements*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, AASB 1031: *Materiality* and AASB 1054: *Australian Additional Disclosures*.

BASIS OF PREPARATION

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

ACCOUNTING POLICIES

(a) Revenue

Non-reciprocal grant revenue is recognised in the profit or loss when the entity obtains control of the grant and 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.

If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

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 and bequests are recognised as revenue when received.

Interest revenue is recognised as it accrues using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer.

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

(b) Property, Plant and Equipment

Plant and equipment

Plant and equipment are measured on the cost basis less depreciation and any impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from

the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(f) for details of impairment).

Plant and equipment that have been contributed at no cost, or for nominal cost, are recognised at the fair value of the asset at the date it is acquired.

Depreciation

The depreciable amount of all fixed assets including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Property	2%
Plant and equipment	0 - 33%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained earnings.

(c) Employee Provisions

Short-term employee benefits

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The company's obligations for short-term employee benefits such as wages, salaries and sick leave are recognised as part of accounts payable and other payables in the statement of financial position.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred

(d) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

(e) Accounts Receivable and Other Debtors

Accounts receivable and other debtors 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) Goods and Services Tax (GST)

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

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

(g) Income Tax

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

(h) Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount being normally paid within 30 days of recognition of the liability.

(i) Economic Dependence

North Queensland Ballet & Dance Company Not For Profit (ACNC Non-reporting) Limited is dependent on the Australian Council for the Arts and Arts Queensland for the majority of its revenue used to operate the business. At the date of this report the Board of Directors has no reason to believe that the Australian Council for the Arts and Arts Queensland will not continue to support North Queensland Ballet & Dance Company Not For Profit (ACNC Non-reporting) Limited, with funding arrangements extending to 2021.

(j) New Accounting Standards for Application in Future Periods

Accounting Standards issued by the AASB that are not yet mandatorily applicable to the company, together with an assessment of the potential impact of such pronouncements on the company when adopted in future periods, are discussed below:

- AASB 16: Leases (applicable to annual reporting periods beginning on or after 1 January 2019).

When effective, this Standard will replace the current accounting requirements applicable to leases in AASB 117: Leases and related Interpretations. AASB 16 introduces a single lessee accounting model that eliminates the requirement for leases to be classified as operating or finance leases.

The main changes introduced by the new Standard are as follows:

- recognition of a right-of-use asset and liability for all leases (excluding short-term leases with less than 12 months of tenure and leases relating to low-value assets);
- depreciation of right-of-use assets in line with AASB 116: Property, Plant and Equipment in profit or

loss and unwinding of the liability in principal and interest components;

- inclusion of variable lease payments that depend on an index or a rate in the initial measurement of the lease liability using the index or rate at the commencement date;
- application of a practical expedient to permit a lessee to elect not to separate non-lease components and instead account for all components as a lease; and
- inclusion of additional disclosure requirements.

The transitional provisions of AASB 16 allow a lessee to either retrospectively apply the Standard to comparatives in line with AASB 108: Accounting Policies, Changes in Accounting Estimates and Errors or recognise the cumulative effect of retrospective application as an adjustment to opening equity on the date of initial application.

Although the directors anticipate that the adoption of AASB 16 will impact the company's financial statements, it is impracticable at this stage to provide a reasonable estimate of such impact.

- AASB 1058: Income of Not-for-Profit Entities (applicable to annual reporting periods beginning on or after 1 January 2019).

This Standard is applicable to transactions that do not arise from enforceable contracts with customers involving performance obligations.

The AASB 1058 are as follows significant accounting requirements of:

- Income arising from an excess of the initial carrying amount of an asset over the related contributions by owners, increases in liabilities, decreases in assets and revenue should be immediately recognised in profit or loss. For this purpose the assets, liabilities and revenue are to be measured in accordance with other applicable Standards;
- Liabilities should be recognised for the excess of the initial carrying amount of a financial asset (received in a transfer to enable the entity to acquire or construct a recognisable non-financial asset that is to be controlled by the entity) over any related amounts recognised in accordance with the applicable Standards. The liabilities must be amortised to profit or loss as income when the entity satisfies its obligations under the transfer.

An entity may elect to recognise volunteer services or a class of volunteer services as an accounting policy choice if the fair value of those services can be measured reliably, whether or not the services would have been purchased if they had not been donated. Recognised volunteer services should be measured at fair value and any excess over the related amounts (such as contributions by owners or revenue) immediately recognised as income in profit or loss.

The transitional provisions of this Standard permit an entity to either: restate the contracts that existed in each prior period presented in accordance with AASB 108 (subject to certain practical expedients); or recognise the cumulative effect of retrospective application to incomplete contracts on the date of initial application. For this purpose, a completed contract is a contract or transaction for which the entity has recognised all of the income in accordance with AASB 1004 Contributions.

Although the directors anticipate that the adoption of AASB 1058 may have an impact on the company's financial statements, it is impracticable at this stage to provide a reasonable estimate of such impact.

- AASB 2016-4: Amendments to Australian Accounting Standards – Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities (applicable to annual reporting periods beginning on or after 1 January 2018).

This Standard amends AASB 136: Impairment of Assets to remove references to depreciated replacement cost as a measure of value in use for not-for-profit entities; and clarify that AASB 136 does not apply to non-cash-generating specialised assets that are regularly revalued to fair value under the revaluation model in AASB 116 and AASB 138: Intangible Assets, but applies to such assets accounted for under the cost model in those Standards.

- AASB 2016-4 is not expected to have a significant impact on the company's financial statements.

AASB 2016-2: Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107

This Standard amends AASB 107: Statement of Cash Flows (August 2015) to require entities preparing financial statements in accordance with Tier 1 reporting requirements to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes.

AASB 2016-2 is not expected to have a significant impact on the company's financial statements.

- AASB 2017-2: Amendments to Australian Accounting Standards – Further Annual Improvements 2014–2016 Cycle
This Standard clarifies the scope of AASB 12: Disclosure of Interests in Other Entities by specifying that the disclosure requirements apply to an entity's interests in other entities that are classified as held for sale, held for distribution to owners in their capacity as owners or discontinued operations in accordance with AASB 5: Non-current Assets Held for Sale and Discontinued Operations.

AASB 2017-2 is not expected to have a significant impact on the company's financial statements.

2 CASH AND CASH EQUIVALENT

	2018	2017
	\$	\$
Cash at bank	478,264	287,094
Deposits at call	-	89,579
Total cash and cash equivalents	478,264	376,673

3 REVENUE

	2018	2017
	\$	\$
Grants		
Arts Queensland	550,000	550,000
Arts Queensland - projects	121,872	183,011
Australian Council for the Arts	303,000	300,000
Australian Council for the Arts - projects	72,650	26,902
Townsville City Council - projects	97,727	56,300
Total grants	1,145,249	1,116,213

Philanthropic

Tim Fairfax Fund	110,000	110,000
Sidney Myer Award	-	90,000
Total philanthropic	110,000	200,000

Other revenue

Box office	33,430	7,040
Contract fees - National	217,908	235,991
Contract fees - International	79,657	-
Donations and fundraising	103,289	16,735
In kind sponsorship	90,000	91,983
Major Festivals Initiative (MFI)	186,243	-

Other revenue	156,361	93,142
Sponsorship	-	167,788
Workshops	22,258	5,789
Total Other Revenue	889,146	618,468
Total Revenue	2,144,096	1,934,681

4 OTHER OPERATING EXPENSES

	2018	2017
	\$	\$
Guest artists	27,530	165,846
Marketing expenses	27,386	77,808
Operating and administration expenses	346,458	296,642
Production expenses	206,656	183,478
Touring expenses	231,474	294,850
Total other operating expenses	839,504	1,018,625

5 ACCOUNTS RECEIVABLE AND OTHER DEBTORS

	2018	2017
	\$	\$
Accounts receivable	316,226	160,698
Deposits	803	803
Total current trade and other receivables	317,029	161,501

6 PLANT AND EQUIPMENT

	2018	2017
	\$	\$
BUILDINGS		
At cost	268,328	268,328
Accumulated depreciation	(70,149)	(66,105)
Total buildings	198,179	202,223
PLANT AND EQUIPMENT		
At fair value	26,000	26,000
At cost	34,533	40,447
Accumulated depreciation	(56,043)	(55,606)
Total plant and equipment	4,490	10,841
FURNITURE, FIXTURES & FITTINGS		
At Cost	1,606	1,606
Accumulated depreciation	(1,275)	(1,239)
Total furniture, fixtures and fittings	331	367
MOTOR VEHICLES		
At cost	20,615	19,040
Accumulated depreciation	(5,154)	(11,925)
Total motor vehicles	15,461	7,115
OFFICE EQUIPMENT		
At cost	115,278	115,278
Accumulated depreciation	(92,457)	(87,601)
Total Stage Equipment	22,821	27,677
THEATRICAL EQUIPMENT		
At cost	119,539	119,539
Accumulated depreciation	(104,491)	(97,645)
Total Theatrical Equipment	15,048	21,894

RIGGING

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

AIR COOLING

At cost	61,713	61,713
Accumulated depreciation	(57,838)	(57,023)
Total air cooling	3,875	4,690

LIGHTING EQUIPMENT

At cost	5,023	5,023
Accumulated depreciation	(4,846)	(4,802)
Total lighting equipment	177	221

SEATING

At cost	12,146	12,146
Accumulated depreciation	(11,983)	(11,930)
Total seating	162	216

STAGE PROPERTIES AND EQUIPMENT

At cost	220,541	160,357
Accumulated depreciation	(201,351)	(152,425)
Total stage properties	19,190	7,932

AUDIO EQUIPMENT

At cost	5,476	5,476
Accumulated depreciation	(5,283)	(5,235)
Total audio equipment	193	241
Total property, plant and equipment	283,437	285,984

7 ACCOUNTS PAYABLE AND OTHER PAYABLES

	2018	2017
CURRENT	\$	\$
Accounts payable	34,762	52,870
GST payable	30,700	46,599
PAYG withholding	14,812	200
Superannuation payable	30,434	51,723
Grants in advance	810,251	485,955
Total trade and other payables	920,959	637,347

8 CASH FLOW INFORMATION

	2018	2017
RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES WITH NET CURRENT YEAR SURPLUS	\$	\$
Net current year surplus	17,398	(128,075)
Adjusted for:		
Depreciation and amortisation	27,132	28,964
Loss on sale of assets	4,772	-
Movements in working capital:		
(Increase)/decrease in accounts receivable and other debtors	(212,570)	285,802
Increase/(decrease) in trade and other payables	274,524	(107,271)
Increase(decrease) in employee benefits	6,983	(562)
Increase in inventories on hand		
(Decrease)/increase in accounts payable and other payables		
	118,239	78,858

9 MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1 towards meeting any outstanding obligations of the entity. At 31 December 2018, the number of members was 30.

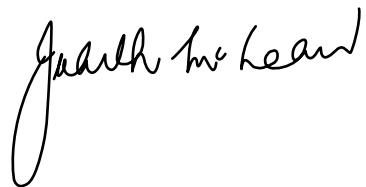
NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

ABN 98 010 440 678

DIRECTORS' DECLARATION

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

1. *The financial statements and notes, as set out on pages 14 to 22 comply with Australian Accounting Standards and give a true and fair view of the financial position of the registered entity as at 31 December 2018 and of its performance for the year ended on that date.*
2. *This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.*
3. *There are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable.*

 CHAIR

Dated this 4th day of April 2019

NORTH QUEENSLAND BALLET & DANCE COMPANY LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NORTH QUEENSLAND BALLET & DANCE COMPANY NOT FOR PROFIT LIMITED

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

Opinion

We have audited the financial report of North Queensland Ballet & Dance Company Not For Profit (ACNC Non-reporting) Limited (the registered entity), which comprises the statement of financial position as at 31 December 2018, 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, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion, the accompanying financial report of North Queensland Ballet & Dance Company Not For Profit (ACNC Non-reporting) Limited has been prepared in accordance with Div 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act), including:

- (i) giving a true and fair view of the registered entity's financial position as at 31 December 2018 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Div 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, 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 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 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 described in Note 1 to the financial report is appropriate to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012 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://auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.

A handwritten signature in black ink, appearing to read 'Rodger Dunstan', written in a cursive style.

AUDITOR: RODGER DUNSTAN

Name of firm: Jessups

Address: Level 1, 19 Stanley Street, Townsville, QLD 4810

Dated this 9th day of April 2019

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

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

DUST

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., Brisbane Festival, Sydney Festival, Ten Days on the Island, Riverside Theatres, Merrigong Theatre Company, Monash Academy of Performing Arts and Théâtre National de Chaillot.



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