

ANNUAL REPORT 2022

DANCENORTH
AUSTRALIA





OUR ACKNOWLEDGEMENT

Dancenorth acknowledges the Traditional Custodians of the land upon which we make our work, the Wulgurukaba of Gurambilbarra and Yunbenun.

The Wulgurukaba continue to nurture a deep and respectful relationship to land and sea and it is our great privilege and honour to create on their incredible country. We respectfully acknowledge neighbouring groups of our region; Bindal, Gugu Badhun and Nywaigi.

We pay our respects to 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 PURPOSE

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

OUR COMPANY

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

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

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

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

OUR APPROACH

Our approach is built on the ethics of collaboration and collision, authenticity, collegiality, discipline, care and love. With bravery we enmesh all that we do, which permits and permeates;

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

OUR STRATEGIC GOALS

CONSCIOUS WORK

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

CONSCIOUS ARTISTS

Nurture and empower the practice and careers of artists and collaborators.

CONSCIOUS COMMUNITY

Create and share experiences that invite all people to connect with dance as simply, or seriously, as they desire.

CONSCIOUS COMPANY

Sustainably and ethically manage our resources for the benefit of future generations of artists and community.



OUR PEOPLE

BOARD OF DIRECTORS

Dr Judith McLean **Chair**
John Drummond Montgomery **Deputy Chair**
Kathryn Deyell **Director**
Margaret Naylor **Director**
Debbie Rains **Director**
Courtney Thompson **Director**
Jacinta Wight **Director**

STAFF

Kyle Page **Artistic Director, Co-CEO**
Hillary Coyne **Executive Director, Co-CEO**
Amber Haines **Associate Artistic Director**
Eloise Grace **Company Producer**
Matthew Higgins **Marketing & Development Manager**
Alice Lee Holland **Community Experience Manager**
Liam Kennedy **Production Manager** (*from April 2022*)
Felicity Organ-Moore **Operations Manager** (*from April 2022*)
Laura Àroha Douglass **Office & Administration Coordinator**
Pierce Eldridge **Marketing & Communications Coordinator** (*to March 2022*)
Aaron Ashley **Marketing & Communications Coordinator** (*from March 2022*)
Helen Hobbs, HGH Advisory **Finance Manager** (*to May 2022*)
Letitia Kowski, PVW Partners **Bookkeeper** (*from April 2022*)
Andrea Dighton, Jordan Galliot, William Koiki Mabo **Teaching Artists**
Chris Young and Lia Yundarsari **Assistant Teaching Artists**
Monique Roy **Producing Intern**

ENSEMBLE DANCERS

Marlo Benjamin, Sabine Crompton-Ward, Nelson Earl, Tiana Lung, Damian Meredith, Felix Sampson, Michael Smith

GUEST DANCERS

Issy Estrella, William Koiki Mabo

COLLABORATORS AND ARTISTS

Access Arts, Aerial Fire, Australian Festival of Chamber Music, Big Eye Arts and Culture, Crossroad Arts, Cootharinga North Queensland, Dance for PD Australia, Diffraction Collective, Flashback Dance, Global Chaos, Hiatus Kaiyote, Karul Projects, Kith and Kin Association, Lift Dance, Miriki Performing Arts, Parkinson's Support Group – Townsville, Townsville Catholic Education Office, Townsville Multicultural Support Group, Wulgurukaba Walkabouts, Yalga. Sarah Aiken, raymond blanco, Andrea Dighton, Holly Durant, Jordan Galliot, Chloe Greaves, Dave Hinnrichs, Jeanette Hutchinson, Naomi Jean, Nicole Hector, Thomas E.S. Kelly, Yoshie Kenny, Robert Larsen, William Koiki Mabo, Alice O'Keeffe, Niklas Pajanti, Bhenji Ra, Nicholas Roux, Monique Roy, Zane Saunders, Byron J. Scullin, Isabella Stone, Hiromi Tango, Andrew Treloar.

SECONDMENT DANCERS

Lily Alcock, Mitchell Aldridge, Lacey Bilger, Sofia Dimasi, Lachlan Doherty, Lara Dorling, Franky Drousioti, Isabel Estrella, Josh Freedman, Sebastian Geilings, Sarah Goroch, Sam Hall, Charlotte Hoppe-Smith, Cora Hughes, Eden Kew, Maddie Knight, Amelia La Pira, Jasmin Lancaster, Siobhan Lynch, Rachel Mackie, Sabrina Madaffari, Nancy Martin, Beth Mooney, Enzo Nazario, Texas Nixon-Kain, Alice O'Keeffe, Erin O'Rourke, Kate Osborne, Georgia Pierce, Sophie Quay, Aimee Raitman, Monique Roy, Christiana Stewart, Isabella Stone, Nikki Tarling, Anna Tolotchkov, Jack Tuckerman, Jasmine Williamson-Gray, Queenie (Kunyi) Wu.

THANK YOU

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

2022 HIGHLIGHTS

AUDIENCE
TOTAL **14,460**

NEW
WORKS **2**

SECONDMENTS
AND INTERNS **46**

OPEN CLASS
ATTENDEES **903**

LOCAL
AUDIENCE **3725**

WORKSHOP
PARTICIPANTS **5,101**

OPEN
CLASSES **90**

WORKSHOPS **207**

ARTISTS AND
ARTSWORKERS **76**

VOLUNTEERS **395**

NATIONAL
AUDIENCE **10,735**

ATTENDANCE AT FREE
SHOWINGS, SHARINGS,
SALONS, AND CONVERSATIONS **1,161**



CHAIR REPORT

DR JUDITH MCLEAN



After the success of Dancenorth's *RED* at Brisbane Festival 2021 interrogating our own and the planet's survival, audiences left the theatre sombre and deeply affected. The final image of the two dancers left completely vulnerable gasping for air brandished an image that is permanently seared into memory.

Brisbane Festival Artistic Director Louise Bezzina's response to choreographers Amber Haines and Kyle Page was to thank them for their lyrical, confronting illumination of today's issues but also to offer a further provocation – "you've outlined the problem, what's the solution?"

Wayfinder is the solution.

Commissioned by Brisbane Festival and the North Australia Festival of the Arts, *Wayfinder* had its world premiere at the Confederation of Australian International Arts Festivals C-Site gathering at the Brisbane Powerhouse. Without giving too much away, and with fingers crossed; we hope the work will tour extensively across Australia in 2024, giving audiences a chance to experience the sumptuous lifeforce as audience

and dancers create the work together. The opening moments of the show are simply breathtaking, and as Olivia Stewart wrote, "it was an antidote to the recent gloom as we try to find our way forward" (The Guardian, 2022). What was also joyous, coming from Townsville (Gurambilbarra), was the opportunity for the work to be seen by Artistic Directors and arts leaders from all over Australia and New Zealand, the crème de la crème of those leading Festivals.

Thank you, Louise, for your ongoing generous support and positioning of the piece in the Brisbane Festival – living and working in North Queensland can present a tyranny of distance, and being seen is everything for a performance company.

Like all Australian arts companies we continue to aspire beyond our means and hopefully this will never change, although it is a constant struggle to juggle the whole. In all areas that the company works, the Ensemble, First Nations collaborations, community, people with Parkinson's and diverse needs, people living regionally, mentoring, dance residencies – none has precedence over another.

What Dancenorth is about is the body, the place (Townsville/ Gurambilbarra, QLD, Australia), and the people (artists, audiences, funders, philanthropists, community) and a belief that dance, and art, can change the world for the better. We thank those who also believe in us and this sentiment. To Tim and Gina Fairfax AC and the Tim Fairfax Family Foundation who continue to offer ongoing financial and in-person support, to the Ian Potter Foundation whose support helps build and nurture the next generation of artists, and to the wonderful Dancenorth family of donors. Thank you to our new donors, especially from within our local community in North Queensland, who have joined our journey through the Wayfinder Giving Circle. Thank you, Philip Bacon AO, for hosting us at your beautiful gallery and giving us time to get to know each other for we believe that the quality of the company depends on the quality of the relationship we build with each other. Enormous gratitude to Paradise Outdoor Advertising, who we welcomed as a new supporting partner.

We also thank our Local, Federal and State funders, through Arts Queensland and the Australia Council

for the Arts and Townsville City Council who support us financially and creatively.

Finally, life changing art - that dance gesture that allows us to glimpse an aspect of ourselves that we were not aware of, the theatre production that points to unearthed prejudices, the visual artwork that confounds us and makes us think and feel anew. What all art has in common is it emanates out of a cultural army of human beings. It is these beings at Dancenorth, the brave and future oriented Board of Directors, the Co-CEOs Hillary and Kyle, who lead the company so brilliantly, the indefatigable Dancenorth staff who make it all happen, the dancers and other artists whose whole lives are dedicated to the form, and our donors who believe in us. What a great fortune to be in a country where the governments fund arts companies and artists and understand the essential role in building a democratic and coherent society. 2022 has been a magnificent year and on behalf of the Board we cannot wait to see 2023 unfold.

CO-CEO REPORT

HILLARY COYNE + KYLE PAGE

“ a masterclass on the imperative of connecting with an audience

- THE GUARDIAN (Olivia Stewart)

the highlight of the Brisbane Festival

- DANCE AUSTRALIA (Denise Richardson)

a celebration of heart, body, connection and community

- THE COURIER MAIL (Phil Brown)

”

Of each of these quotes above regarding *Wayfinder*, our major new work for 2022, it is the final line that captures perfectly the essence of 2022.

Heart, body, connection, and community aptly describes a year in which we collaborated with over 150 volunteers across Queensland to co-create the finger knitting artworks used in *Wayfinder* as part of Hiromi Tango's breathtaking visual design. These words speak to our deep commitment to place, and to our Townsville (Gurambilbarra) based Ensemble who once again were supported to create short works as part of our ever-impressive Tomorrow Makers season. It acknowledges the Artists we support from across Australia via our Artist Residency in the Tropics (A.R.T.) and No Show programs including Bhenji Ra, Thomas E.S. Kelly, Sarah Aiken and Holly Durant. Under the guidance of Blak Dance, and with a particular focus on North Queensland, we were delighted to host two extraordinary Artists from

our first nations arts community, raymond blanco and Zane Saunders. Both of whom, in working on their own practice and projects for the weeks they were with us, brought a maturity, gravitas and generosity of spirit that speaks to the core of our Residency programs and our commitment to elevating First Nations Artists.

Dance Tropics Dance was once again a feature of the North Australian Festival of the Arts (NAFA), chalking up the highest attendance of any of the events throughout the month-long festival cementing itself as a much-loved participatory community event on the Townsville calendar. *Deeper than Dancing*, three years in the making, continues to evolve as we progress towards a major public presentation in 2024 with communities co-designing the process including extended studio sessions, inclusive workshop series, salons, and exchanges with the company.

Heart, body, connection, and community also speak to our reimaged regional workshop tour which enabled the company to connect with over 1,200 children across North Queensland including dance schools, primary and high schools, disability organisations, Rita Pryce's Pryce Centre for Culture and Art and Pauline Lampton's Miriki Performing Arts at Bulmba-Ja. An additional feature this year were performances of *NOISE* by our Ensemble, at Fogarty Park in Cairns (Gimuy, Djabugay and Yidinji), Bruce Jones Market Showgrounds in Yungaburra (Ngadgjon-Jii) and Mt Garnet State School in Mt Garnet (Mbarbaram). The energy on tour was wonderful with warmth and delight radiating from each of the workshops.

One of the year's highlights was receiving the IMPACT Award for *Dungarri Nya Nya Ngarri Bi Nya*. We travelled to the Sydney Opera House in September with project collaborators Aunty Rosalind Sailor, Ashley Saltner Jnr and Aicey Day to receive the Award in person. To share this moment with our First Nations friends and collaborators felt like a poignant moment of celebration. As Wulgurukuba Traditional Custodian Ashley Saltner Jnr so generously wrote:

“Since Hillary, Kyle and Amber commenced at Dancenorth, it's great to see their growing commitment to supporting, consulting, and collaborating with First Nations Elders and community members both in Townsville and beyond. Working together on *Dungarri Nya Nya Ngarri Bi Nya* was a symbol of something much greater than the sum of its parts. It speaks to the value of sharing knowledge and collective creativity in building community strength. Our work together has taken many forms but at its core is a foundation of trust and friendship; essential for health and healing. I can't wait to see what unfolds in the coming years as we continue to work and walk together.”

At Dancenorth we continue to dream big. As Lindy Hume so eloquently says “big ideas come from small places”. This is only made possible via the unshakable support of our Chair, Dr. Judith McLean and our esteemed Board, our full-time Ensemble of dancers, our passionate staff, our funding partners and our ever-growing audience who are with us every step of the way.

Marlo Benjamin, one of our remarkable Ensemble members shared this reflection at the conclusion of the year, “the output and mind-blowing work that the company produces is nothing short of incredible, but it's really the people and the community that feels so potent, so rare and so special. I arrive to Dancenorth every day feeling so lucky to be surrounded by such creative, honest, and supportive humans.”

We wrapped up 2022 with an event hosted by Philip Bacon AO at his Brisbane (Meanjin) gallery for a number of friends, partners and supporters, we left that evening having made a commitment – a commitment to continue creating – to continue reflecting upon our habits and patterns so we don't ever become an automatic art making machine.

In closing we would like to extend our heartfelt gratitude for the extraordinary level of support and trust we feel deeply from all with whom we engage; our Board, funders, partners, community and peers. It is only with this level of trust that we can continue to push the edges and challenge the assumptions of how we can work; in creating virtuosic performances, in connecting with community, in celebrating place, in looking after our people. We will continue to tell the story of regional Australia, because that is a story we all need to hear a whole lot more of.

NEW WORKS + TOURING



WAYFINDER

Directed by Amber Haines and Kyle Page, Dancenorth Australia join forces with three-time Grammy nominated Australian band Hiatus Kaiyote and sound artist Byron J. Scullin to create a soaring composition evoking pleasure and possibility. An undulating sound sculpture condenses and expands this scintillating score, immersing audiences in a new sonic dimension. Japanese-Australian visual artist Hiromi Tango offers her joyful, heart expanding artwork to both the stage design and costumes for this sublime new performance, featuring lighting design by Niklas Pajanti.

Speaking to our sensorial nature, *Wayfinder* reminds us of a state of being that transcends the words that have come to define us. Navigating bigger and more ancient reference points, *Wayfinder* recognises connection as the central axis of the universe. By the stars, the waves, and the sun, we find our way.

“**Transcendental....
the hit of the festival...**”
— The Courier Mail

Local Premiere

North Australian Festival of Arts
24 – 25 June 2022
Townsville Civic Theatre, Queensland, AU

World Premiere

Brisbane Festival
21 – 24 September 2022
Brisbane Powerhouse, Queensland, AU

Number of Performances	6
Number of Attendees	2343

Concept, Direction and Choreography	Amber Haines & Kyle Page
Lighting Design	Niklas Pajanti
Composition	Hiatus Kaiyote
Sound Art and Design	Byron J. Scullin
Sound Sculpture Design, Construction, and Implementation	Robert Larsen & Nicholas Roux
Visual Design	Hiromi Tango
Design Associate	Chloe Greaves
Design Assistant	Jeanette Hutchinson
Performers/Choreographers	Marlo Benjamin, Sabine Crompton-Ward, Nelson Earl, Tiana Lung, Damian Meredith, Felix Sampson, Michael Smith
Production Manager	Liam Kennedy
Production Technician	Yoshie Kenny
Stage Manager	Felicity Organ-Moore
Production Assistant	Nicole Hector
Producing Intern (QUT)	Monique Roy





THE KNITTING SITTINGS

Finger-knitting is a simple somatic and creative practice, and over a series of workshops, community members gathered to knit strands of brightly coloured yarn to feature in the work and enjoy cups of tea and conversation. Over 150 volunteers from both Townsville and Brisbane have woven their energy thoughtfully through more than 70 kilometres of salvaged wool – a visual metaphor for the energetic bonds that connect us all as one universal body.



WAYFINDER GIVING CIRCLE

Dancenorth gratefully acknowledges the Wayfinder Giving Circle, who have supported the making of this work.

Jayne and Laine Arlett; Justice Thomas Bradley & Dr Matthew Yoong; Hillary Coyne and Kyle Page; Kathryn and Cameron Deyell; Wesley Enoch AM and David McAllister AC; Ian and Cass George; Jenny Goicoechea; Sharon Lancini; Dr Maggie Mackay on behalf of the Netta and Norman Niven Endowment; Gavin Markwell; Kay, Paul, and Lucy Martinez; Joyce McLean; Dr Judith McLean; Marg Naylor and Prof. Stephen Naylor; Debbie Rains; Gregory Rains; Therese Smith; Ross Stiles; Jacinta Wight.

COMMISSIONED BY



SUPPORTED BY



Wayfinder was commissioned by Brisbane Festival and North Australian Festival of Arts (NAFA). This project was made possible by Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative, and by the Australian Government's Regional Arts Fund, which supports arts in regional and remote Australia. Dancenorth Australia is assisted by both the Australian Government through the Australia Council for the Arts and its arts funding and advisory body, and the Queensland Government through Arts Queensland. Dancenorth Australia is supported by Townsville City Council through their Strategic Partnerships Program.



TOMORROW MAKERS 5

“ **A series of deeply creative and thought-provoking works** — Huxley Press ”

10 – 12 November 2022
Dancenorth Theatre, Townsville, Queensland, AU

Number of Performances	4
Number of Attendees	387



Presented by Dancenorth Australia through the support of the Ian Potter Foundation.

Curator: Amber Haines
Lighting Design: Yoshie Kenny

POLYMORPHIC UTOPIA By Damian Meredith
Direction, Sound, and Installation: Damian Meredith
Performers and Creative Collaborators: Sabine Crompton-Ward, Nelson Earl, Felix Sampson, Michael Smith

roach. By Tiana Lung and Issy Estrella
Choreographers and Performers: Issy Estrella and Tiana Lung
Sound Design/Composition: Felix Sampson and Michael Smith

SAME STORY; DEAD By Nelson Earl and Michael Smith
Choreographers/ Performers: Nelson Earl and Michael Smith
Sound Designer: Nelson Earl
Costume Designer: Bouits

LIFE GETS IN THE WAY By Felix Sampson
Choreographer: Felix Sampson
Performers: Marlo Benjamin, Sabine Crompton-Ward, Tiana Lung, Damian Meredith



NOISE

“ **As the sun went down, fan favourites (rightfully so) Dancenorth returned... Every beat was interpreted precisely, showcasing a deep connection with music, nature and sound.** ”
— Glam Adelaide

South Australian Premiere
WOMADelaide
11 – 14 March 2022
Botanic Park, Adelaide, South Australia, AU

Number of Performances	8
Number of Attendees	9000

Concept, Direction and Choreography
Composition
Percussion Coordinator, WOMADelaide
Original Lighting Designer
Costume Design
Performers

Production / Tour Manager
Touring Technician

Amber Haines & Kyle Page
Costa Hagiaglou

Kyrie Anderson
Jamie Schmidt
Andrew Treloar
Marlo Benjamin, Sabine Crompton-Ward, Nelson Earl, Damian Meredith, Felix Sampson, Michael Smith
Felicity Organ-Moore
Yoshie Kenny

NOISE was originally commissioned and presented by the North Australian Festival of Arts (NAFA) in 2019.



ARTISTIC CAPACITY + LEADERSHIP DEVELOPMENT PROGRAM



We continue to be delighted at the ways in which Dancenorth artists connect and affect each other in practice and lives. With support from The Ian Potter Foundation this key pillar of Dancenorth creates precious opportunities for both structured and unstructured work, play, conversation, and spending time and space with each other.

We bear witness to the program unfolding and folding upon itself in refreshing and kaleidoscopic ways that create not just a fertile environment for artistic creation; but also thought, kindness and deep respect and appreciation for regenerative and considered artistic practice. We have seen the return of Artists to Gurambilbarra, deepening and extending their practice, stretching their rigour and artistic virtuosity across time with local to national impact. We see increased awareness and desire of regionality with artists. Locally, we have seen significant audience growth, not just in numbers, but in artistic literacy – their fondness and hunger for salons, artist talks, Q&As, showings/sharings, and their own interest and enquiry, understanding and engagement. We are less interested in bigger, faster, more; but rather seek deeper, slower, and more thoughtful. That our artists join us in this approach is deeply rewarding and affirming.

Dancenorth's Artistic Capacity and Leadership Development Program is generously supported by The Ian Potter Foundation. Their vision and leadership enable us to facilitate opportunities for independent artists to develop their professional practice and to create an environment for collaboration, dialogue and creative exchange. 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 offers 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.

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.

TOMORROW MAKERS

Supporting the next generation of dance artists, the annual Tomorrow Makers series provides the Dancenorth Ensemble with the opportunity to cultivate their independent creative practice and create new dance performances with full production values, in a nurturing and supportive environment.

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 and skills training with members of the Dancenorth Ensemble, as well as a three-day intensive workshop for dance artists interested in exploring the intersection between dance and community engagement. We also offer ongoing guest secondment positions throughout the year.

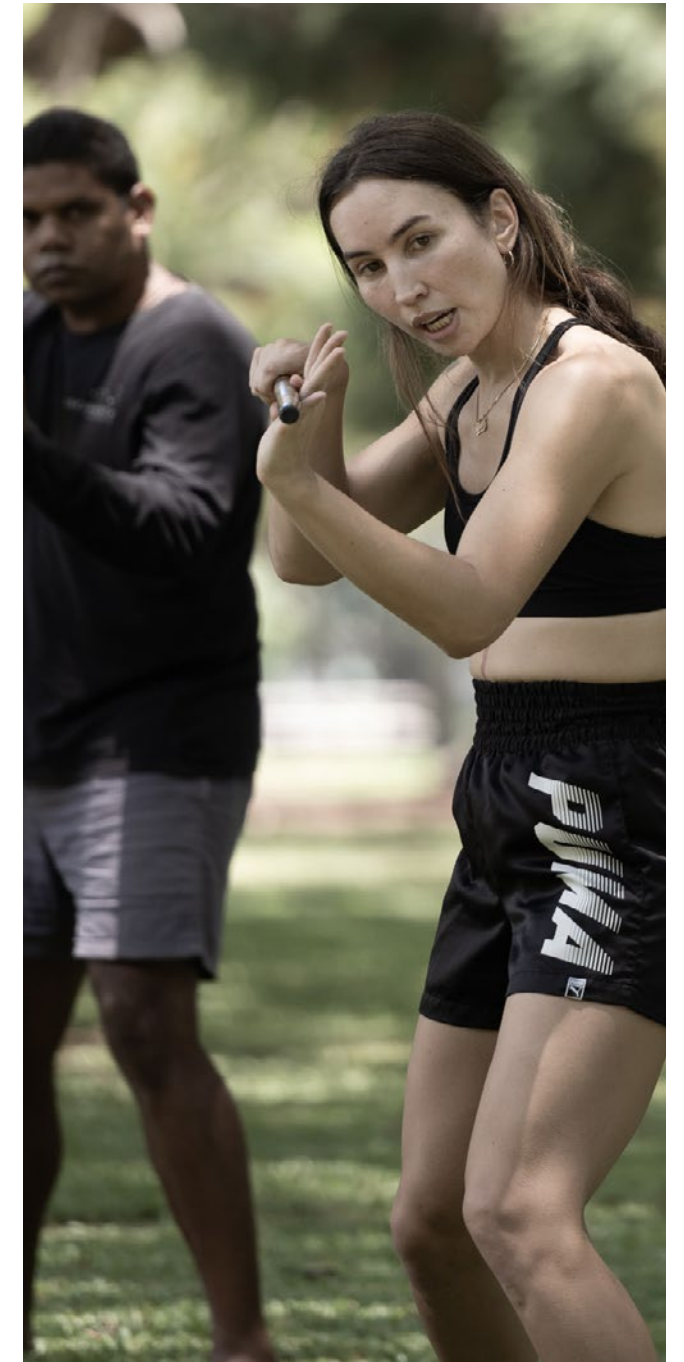
4 WALLS AND A FLOOR

4 Walls and a Floor is a free space opportunity provided to independent artists, movers and makers, providing a place for reflection, research, development and creative inspiration.



“ My practice is socially engaged and socially activated. We live in a society that does not prioritise or value opportunities to fail, or to experiment. In those spaces, where that is supported and understood – that is the most generative space for me as an artist to go into. The No Show residency, as well as my previous A.R.T. residency has really pivoted my practice. These residencies help me regenerate, and sustain.

— Bhenji Ra, No Show ”





NO SHOW

THOMAS E.S. KELLY

Thomas is a proud Minjungbal-Yugambeh, Wiradjuri and Ni-Vanuatu man. Thomas is an artist that works with multiple art forms which include choreography, dance, theatre, music composition, puppetry and teaching. In 2017 Thomas co-founded and became Co-Artistic Director of Karul Projects.

Thomas creates work that offers audiences an opportunity to learn about Aboriginal Australia and where that fits into to the modern world. Acknowledging the past, to understand the present, to better the future, knowledge is a source of power and it must be shared.

During his No Show residency, Thomas explored what it means to be connected to country, through new choreography inspired from the bubbling froth of the universe in its infancy, through to our current place, and everything in between.



NO SHOW

BHENJI RA

Bhenji Ra is a transdisciplinary artist currently based on Gadigal/Wangal lands of the Eora Nation and her practice combines dance, choreography, video, installation and club events.

Her work is often concerned with the dissection of cultural theory and identity, centralising her own personal histories as a tool to reframe performance. With an emphasis on occupation and at times collective action, her work plays with the multiplicities of spectacle while offering strategies to disrupt normativity and western dance convention. Her time with Dancenorth was generative and enabled her to reflect and sustain her practice as an artist with a vision for the future.



A.R.T. SARAH AIKEN

Melbourne (Naarm)-based choreographer and performer Sarah Aiken spent her residency exploring video experiments that combine multiple perspectives to create new bodies. She created a series of short video collages by mashing together found footage, her own body, and elements of the Townsville (Gurambilbarra) and Magnetic Island (Yunbenun) landscapes. Her intermedial experiments drew from the surrealist parlour game of exquisite corpse where you combine different drawings of hair, body, and legs to create conglomerate forms that exist from multiple perspectives. Away from the distractions of other responsibilities, Sarah enjoyed the opportunity to walk, swim, and explore the beautiful places, ultimately allowing for a concentrated and important period of research and action during her visit.



A.R.T. ZANE SAUNDERS

Returning for a fifth year in residence, Zane Saunders is a visual and performing artist and descendant of Butchulla, Gunggari and Jarrowia People's of Southern Queensland, currently residing in Kuranda, North Queensland.

This year Zane presented *Seed*, an improvised work that was shared with an intimate audience at an in-studio showing. Zane's work is highly conceptual and experimental, and he believes in being open to the process and the resultant unexpected outcomes. During his residency, Zane had the opportunity to collaborate with Amber Haines and Aaron Ashley on photography to support his written content. He believes that building connections is crucial for artists to feel at home and comfortable in their environment. Zane's residency not only allowed him to experiment and create new work but allowed the team and local community to deepen their relationship with Zane in the spirit of reciprocal exchange.



A.R.T. raymond blanco

raymond blanco, one of Australia's highly regarded choreographers in the development of contemporary First Nations dance, used his A.R.T. residency to reflect on his life and career, considering the current world environment. He explored the impact of societal divisions and the added load of being a gay black man. What emerged were plans to create a hybrid dance movement film with live performance incorporated called *Salt Mother*, a men's story. He believes live performance brings a unique energy that technology cannot replicate. raymond was grateful for a safe space to explore ideas in a creative environment and hopes by sharing his story other people will relate and maybe shift their own paradigms and look at their own problems from a different point of view.



A.R.T. HOLLY DURANT

Holly Durant, an artist and academic based in Melbourne (Naarm), explored her interest in materiality in performance making, and the ways physicality, gesture and the body can generate artworks or outcomes that are not specifically dance or performance. In her project *A Dance You Can Hold*, she focused on how you can physically hold choreography. Holly's residency with Dancenorth allowed her to exchange ideas with the company, highlighting the importance of experimentation and the relationship between humans and the natural world in our ever increasing 'more-than human' context.

SECONDMENT WEEK

In 2022, the five-day Secondment Program ran from 4 - 8 April. It incorporated various movement methodologies within elongated morning classes, creative workshops and task processes, environmental responsive sessions and interrogation of Dancenorth repertoire.

After a successful pilot program in 2021, the Dancenorth Community Experience team once again offered a three-day intensive workshop focused on collaborating with communities in dance. Led by Alice Lee Holland this intensive was held after Dancenorth's Secondment Week, from 11 - 13 April 2022, and was open to dance artists interested in exploring the intersection between dance and community engagement.

“ It was a beautiful and truly inspiring experience. I have learnt so much from all artists and staff at Dancenorth, I have learnt to connect with our beautiful land, its people, the community and art. It was all very raw, authentic, true, and fulfilling.

— 2022 Secondment Week Dancer

”

4 WALLS AND A FLOOR

WILLIAM KOIKI MABO

A dancer, collaborator, choreographer, didgeridoo player, father and friend, William Koiki Mabo is equal parts passionate, positive and laid back about most things, including; life, dancing, nature, community and family. Dancenorth has enjoyed a long-standing relationship with William, based on authentic reciprocity and respect. In 2022, William enjoyed unlimited access to the Dancenorth space to further his own artistic enquiry and practice, aligned with the Dancenorth program of works. William and Dancenorth together are less interested in bigger/ faster/ more, rather seeking out deeper, slower and more thoughtful approaches to art and community.

JORDAN GALLIOTT

Jordan is a Belly Dance artist based in Townsville (Gurambilbarra), North Queensland. She has studied Raqs Sharqi, Egyptian folkloric dance, Transnational Fusion, and commenced a degree in contemporary dance at Central Queensland University. Jordan has performed and studied across Australia, in the United States, and Indonesia. She directed the *Carnivàle of Curiosity*, a fusion dance festival in 2018, and *Improvo Nights*. She is a producer for both *Hella Nervous* and *Salon La La*.

NAOMI JEAN

Naomi Jean has lived and worked in many countries as musician, performance artist, event curator and educator. As either member or featured artist, Naomi has toured, performed and recorded with a plethora of outstanding and highly diverse artists over the last two decades. Her *Alice Orchestra* EP won gold in the IMA (Independent Music Awards). Naomi created *Sing Club* in Townsville to invite community members to participate in voice-based music making. Her musical direction uses playful improvisation techniques to increase self-alignment and well-being of participants.



COMMUNITY EXPERIENCE

Dancenorth welcomes the ongoing support from the Tim Fairfax Family Foundation in exploring the multi-layered ways in which the arts can enrich communities living in regional Queensland.

2022 brought a new layer of activity to the Community Experience program as we began working towards integrating our company and our community more fully. Highlights included the *NOISE* Regional Workshop Tour to Cairns and the Tablelands led by Artistic Director Kyle Page and the Ensemble, Hiromi Tango's Knitting Sittings where the community contributed to the visual design of *Wayfinder*, *Dance Break* for the 2022 Australian Festival of Chamber Music and new audience development initiative Under Construction for *Tomorrow Makers 5*.

We nourished the creativity of our regional community via existing programs, in new ways: *Dance Tropics Dance 2022* not only showcased local performers but also commissioned five new, short works for the mainstage event, through *Wild at Heart*. Our regional reach was deepened by a new feature in this year's Mulkadee Youth Arts Festival – the creation of a dance film, shot on location across North Queensland, which featured 54 students from Cloncurry, Mount Isa, Bowen, Proserpine, and Ingham. This was a unique experience that not only expanded participants' understanding of dance and performance, but also celebrated the beauty of their natural surroundings.

2022 saw substantial development in our work with people with disability through partner-programs as well as our own. *Merry-Go-Round* with Access Arts and Casus Circus (Brisbane – Meanjin) was a weeklong creative workshop and performance for NAFA 2022. The fourth iteration of Crossroad Arts' *C.R.U.S.H* (Mackay – Yuibera) engaged the largest number of participants from the most diverse locations, since the program began.

Our *Deeper than Dancing* project introduced creative workshop sessions for people with disability, which culminated in a performance as part of our annual event celebrating *International Day of People with Disability*. Additionally, the access and inclusivity of our overall program improved, with the inclusion of Auslan interpretation for *Dance Tropics Dance* and *International Day of People with Disability*.



CLASSES + CONNECTIONS

“ The class gave me a boost of energy, vitality and joy. It has been great for my mental and physical health. ”

— On Dance for Absolute Beginners

For the first time, we offered paid professional development placements for two local dance/movement teaching artists, Chris Young and Lia Yundarsari. This was a strategic response to bolster our pool of casual teachers.

Our Vital Dance program continued at Riverside Gardens Community Centre with 10-15 regular attendees. Twice in 2022 this program shifted to an online format due to local surges in COVID-19. Our third Dance for Absolute Beginners course ran at capacity this year with 18 participants. It is exciting to see this program gather momentum with our local community.

Alice facilitated a professional development workshop for Ausdance Queensland's Dance Education Conference. Through this, a relationship was formed with Heatley Secondary College, who engaged us to lead a block of workshops in term four. Another new relationship was formed this year with Townsville Flexible Learning Centre, which, over a three-month period, evolved from a venue tour and talk, to a workshop, and finally the school's attendance at the *Tomorrow Makers 5* school matinee performance. Two groups of students from Cowboys House visited Dancenorth during *Wayfinder* rehearsals to increase their familiarity with Dancenorth – our venue, our people and our work.

Later in the year we connected with YWCA Encore – an exercise and information program for people who have experienced breast cancer.

DEEPER THAN DANCING

Deeper than Dancing is designed to engage with our local community in new, deep ways; to facilitate an exchange of ideas and perspectives, which will develop not only our audience's understanding of our process and work, but also deepen our understanding of our audience.

Activity in 2022 facilitated gentle arts experiences for our focus communities, led by Alice Lee Holland, designed to hold space and broaden experience:

Sixteen members of our Still Dancing community opted to join a series of creative workshops. Alice guided participants to explore imaginative spaces, develop creative responses, experiment with abstraction, and consider divergent interpretations. This was a potent experience for all. Many of our Still Dancing participants are also dedicated audience members, so the opportunity to spend time together, interrogating the elements of creative process and artistic outcome, was invaluable.

Another highlight was creative workshops specifically for people with disability. To date, our work with this community has been limited to dance classes. In April we ran our first workshop, which was co-facilitated by local visual artist Jeanette Hutchinson and Isabella Stone (Hobart – Nipaluna). In November, a five-part workshop series was curated, focused on sensory experiences – touch, smell, sight, sound, and taste – co-facilitated with Jordan Galliot. Each workshop explored a different theme and generated outcomes in both movement and visual art.

Alongside *Wayfinder* Knitting Sitings sessions for the general public, a session was specifically facilitated for culturally and linguistically diverse participants from a refugee/migrant background, who also attended the production as our guests.





DANCE TROPICS DANCE

The fifth edition of *Dance Tropics Dance*, marked the first presentation with the North Australian Festival of the Arts. The event was co-presented with the 1RAR Rock Band and attendance was free.

The program was inspired by *Wayfinder* themes, including the heart, love and connection, which informed the music and costume selection. Performances from the Community Experience Program participants (Vital Dance, Still Dance, and Kith and Kin) were complemented by the Dancenorth Ensemble.

A new initiative, *Wild at Heart* supported the creation and presentation of five short performances from local movement artists exploring new, unexpected ideas, and fresh perspectives. The final set for the evening was Dance Break Live, with a performance by our Ensemble and facilitated participation from the 1900-strong audience.



This project is supported by Townsville City Council.

North Australian Festival of Arts
9 July 2022
Garrabarra / Jezzine Barracks,
Townsville, Queensland, AU

Number of Performances	1
Number of Attendees	1907

“ Having the wide range of community groups was wonderful – it really opened up the idea that dance is for everyone! ”

— Dance Tropics Dance Participant

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. This annual event is small and mighty – and this year was more powerful than ever with the addition of the *Deeper than Dancing* performers. It was inspiring to see adults with disability performing alongside the students and feel the potential of the *Deeper than Dancing* project to initiate ongoing company activity that provides a creative pathway for people with disability, from youth to adult.

Creative Leadership: Alice Lee Holland & Jordan Galliot

Featuring Students from Townsville Community Learning Centre: Aaliyah, Arthur, Ava, Caylin, Gus, Mackenzie, Nikolai, Noah, Shae, Skylar, Sofia, William - Supported by Carina & Tanisha

Featuring Deeper Than Dancing project participants: Callan, Eyvonne, Gloria, Joshua, Kate, Paul

Auslan Interpreter, Deaf Connect: Tatum Brittain

“ The most memorable and heart-warming moments are the parents who come up to me afterwards in tears to tell me how grateful they are that their child was included and that they never thought their child would get on a stage and perform with such joy. ”

— Townsville Flexible Learning Centre staff member

2 December 2022
Dancenorth Theatre, Townsville,
Queensland, AU

Number of Performances	1
Number of Attendees	140



REGIONAL WORKSHOP TOUR

The 2022 Regional Workshop Tour included a deepened level of engagement between our company and communities across North and Far North Queensland. In July, the whole Ensemble, together with guest musician Naomi Jean, Artistic Director Kyle Page and Company Producer Eloise Grace, met with over 1,326 students and community members and facilitated over 30 percussion and dance workshops, which culminated in three community performances of *NOISE* in Cairns (Fogarty Park), Yungaburra (Bruce Martin Showground) and the far reaches of the Tablelands at the remote Mount Garnet State School.

Drawing from *NOISE*, foundational workshop content was developed by Community Experience Manager Alice Lee Holland in collaboration with Naomi and Kyle and

explored with the Ensemble in the week leading up to the tour. On the ground, these workshops met our community in place, and were deftly bespoke to their ages, interests, studies, and capacities. Participants were encouraged to attend and take part in the performance of *NOISE* in their region. Our engagement with each school deeply informs our understanding and connection to our community, and it is a joy to make music and dance together.

In October, Alice and Jordan travelled to Mackay for the annual *C.R.U.S.H.* intensive with Crossroad Arts and La Boite Theatre Company. Following the intensive, they facilitated a series of workshops for school and community groups in Mackay, Airlie Beach, Proserpine and Bowen. Notably, this was the second year we have engaged with students at Mackay District Special School.

“

The number one priority was that our students could engage in a meaningful and enjoyable learning experience. Dancenorth continues to exceed our expectations again and again - the dancers and leaders were not just engaging, but committed, present, friendly and inspiring.

— Teacher feedback

I can't handle this electricity, you guys!!

— Student, Cairns State School

”



DONORS

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

Art Maker

\$10,000 – \$19,999

Dr Judith McLean

Innovation Maker

\$5,000 - \$9,999

Ian & Cass George

Knights Family Jabula Foundation

Dr Maggie Mackay on behalf of the
Netta and Norman Niven Endowment

Movement Maker

\$1,000 - \$4,999

Jayne & Laine Arlett

Justice Thomas Bradley &
Dr Matthew Yoong

Hillary Coyne & Kyle Page

Kathryn & Cameron Deyell

Wesley Enoch AM
& David McAllister AC

Jenny Goicoechea

Sharon Lancini

Gavin Markwell

Kay, Paul, & Lucy Martinez

Joyce McLean

Dr Judith McLean

Marg Naylor &
Prof. Stephen Naylor

Debbie Rains

Gregory Rains

Therese Smith

Paul Spiro

Ross Stiles

Jacinta Wight

Travel Associates

Sidney Myer Fund

Change Maker

Up to \$999

Rukiye Apaydin

Madonna Caffery

Hillary Coyne

Alison Crombie

Joanne Eager

Eloise Grace

Annette Green

Gail Hamilton

Matthew Higgins

Helen Higgins

Alan Marlowe

Sarah Muller

Garry & Nicola Page

Kyle Page & Amber Haines

Ivor Preston & Karen Doyle

Anonymous x 2

PARTNERS

GOVERNMENT PARTNERS



TRUSTS & FOUNDATIONS



COMMISSIONING & PRESENTING PARTNERS



SUPPORTING PARTNERS



PROJECT PARTNERS



2022 FINANCIALS

DANCENORTH AUSTRALIA LIMITED
ABN: 98 010 440 678

AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022



STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the Year Ended 31 December 2022

	2022 \$	2021 \$
Interest revenue	1,855	57
Revenue and other income	2,175,130	2,192,123
Employee benefits expense	(1,342,843)	(1,269,420)
Depreciation expense	(31,623)	(33,452)
Other operating expenses	(726,904)	(670,344)
Profit before income tax	75,615	218,964
Income tax expense	-	-
Profit for the year	75,615	218,964
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	75,615	218,964

STATEMENT OF FINANCIAL POSITION

As at 31 December 2022

	2022	2021
	\$	\$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	1,173,395	1,238,711
Trade and other receivables	81,446	56,074
TOTAL CURRENT ASSETS	1,254,841	1,294,785
NON-CURRENT ASSETS		
Property, plant and equipment	236,360	255,075
TOTAL NON-CURRENT ASSETS	236,360	255,075
TOTAL ASSETS	1,491,201	1,549,860
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	135,488	106,557
Employee benefits	68,703	60,976
Contract liabilities	525,103	673,500
TOTAL CURRENT LIABILITIES	729,294	841,033
NON-CURRENT LIABILITIES		
Trade and other payables	34,314	64,314
Employee benefits	30,221	22,756
TOTAL NON-CURRENT LIABILITIES TOTAL	64,535	87,070
LIABILITIES	793,829	928,103
NET ASSETS	697,372	621,757
EQUITY		
Reserves	44,530	44,530
Retained surplus	652,842	577,227
TOTAL EQUITY	697,372	621,757

STATEMENT OF CHANGES IN EQUITY

For the Year Ended 31 December 2022

	Retained Earnings		
	\$	\$	\$
Balance at 1 January 2022	577,227	44,530	621,757
Total comprehensive income for the year	75,615	-	75,615
Balance at 31 December 2022	652,842	44,530	697,372

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

CASH FLOWS

For the Year Ended 31 December 2021

	2022	2021
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	2,174,051	2,695,751
Payments to suppliers and employees	(2,228,315)	(2,119,766)
Interest received	1,855	57
Net cash provided by/(used in) operating activities	(52,409)	576,042
CASH FLOWS FROM INVESTING ACTIVITIES:		
Proceeds from sale of plant and equipment	-	300
Purchase of property, plant and equipment	(12,907)	(13,440)
Net cash provided by/(used in) investing activities	(12,907)	(13,140)
Net increase/(decrease) in cash and cash equivalents held	(65,316)	562,902
Cash and cash equivalents at beginning of year	1,238,711	675,809
Cash and cash equivalents at end of financial year	1,173,395	1,238,711

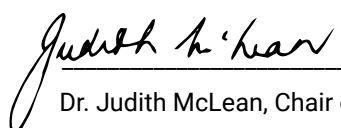
RESPONSIBLE PERSONS’ DECLARATION

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


Dr. Judith McLean, Chair of the Dancenorth Australia Board of Directors

Dated

21 April 2023

INDEPENDENT AUDIT REPORT
TO THE MEMBERS OF DANCENORTH AUSTRALIA LIMITED

For the Year Ended 31 December 2022
Report on the Audit of the Financial Report

Opinion
We have audited the financial report of Dancenorth Australia (the registered entity), which comprises the statement of financial position as at 31 December 2022, 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 2022 and of its financial performance for the year then ended; and
- complying with Australian Accounting Standards to the extent described in Note 1, 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 (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor’s Report Thereon
The directors are responsible for the other information. The other information comprises the information included in the registered entity’s annual report for the year ended 31 December 2022, but does not include the financial report and our auditor’s report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of the Directors for the Financial Report

The directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and is appropriate to meet the needs of the members. The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

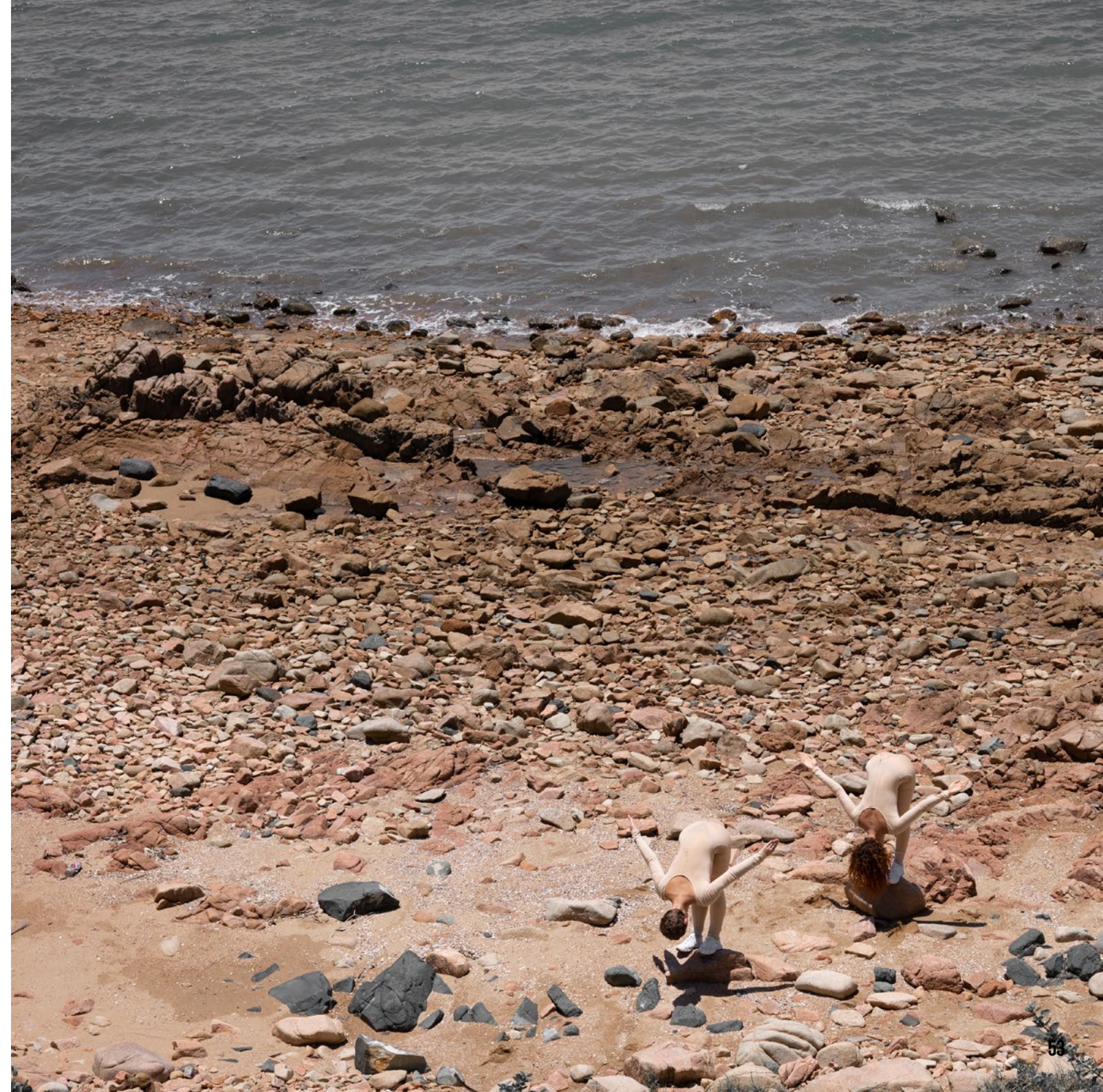
A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards website at: http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.

Jessups



Paul Sapelli
Partner

Level 1, 211 Sturt Street, Townsville, QLD 4810
Dated: 16 February 2023



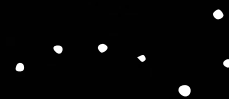


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DANCE NORTH
AUSTRALIA

