

# Expressions Dance Company

2015 ANNUAL REPORT





## BOARD OF DIRECTORS 2015

MARIAN GIBNEY | Chair

TONY DENHOLDER | Deputy Chair  
(Acting Chair until February 2015)

ANNE-MAREE MOON  
(Until 31 March 2015)

ROSS CUNNINGHAM

RHYLL GARDNER

LIBBY LINCOLN

GINA MCLELLAN

NOEL STAUNTON

NATALIE WEIR

## MANAGEMENT TEAM 2015

NATALIE WEIR | Artistic Director

LIBBY LINCOLN | Executive Director/CEO

KIRSTEN BARTHOLOMEW |  
General Manager/ Marketing Manager

LEONIE LEE | Production Manager

KATHIE KELLY | Development Consultant

VIVIEN DONELEY | Marketing Coordinator

SWAN DAVIES | Office Manager  
(Until 20 July 2015)

AMELIA RUSHTON | Office Manager  
(From 6 July 2015)

ELIZABETH LEPUA | Bookkeeper  
(Part-time)

AMANDA DE BYL | Education Consultant (Casual)

KAREN MITCHELL | Accountant (Contractor)

MICHAEL CULLEN, OLIVIA HOGAN, KATE HOLMES,  
EMILY SAMUEL | Interns (Volunteers)

## EDC ENSEMBLE 2015

MICHELLE BARNETT

DARYL BRANDWOOD

BENJAMIN CHAPMAN

CLOUDIA ELDER

REBECCA HALL

ELISE MAY

JACK ZIESING

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 Expressions Dance Company

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Front Cover Image: Elise May with Thomas Gundry Greenfield  
and Cloudia Elder in *Natalie Weir's 7 Deadly Sins*.  
Image by Chris Herzfeld.

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*It is art, and art only, that reveals us to ourselves.*

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*Oscar Wilde*

*Natalie Weir's When Time Stops, 2013. Pictured Jack Ziesing. Image by Dylan Evans.*

# Our Mission

To enrich Australian culture by communicating human emotion through contemporary dance theatre.

We create emotionally driven work with extraordinary dance artists that:

- Touches the human spirit and connects to who we are as human beings
  - Speaks to a large and engaged audience locally across Queensland and Australia and globally to China
- Possesses an unwavering attention to artistic excellence and process
- Engages an ensemble of dancers who are both fearless and unique
- Establishes local, national and international collaborations and partnerships
  - Develops a vibrant dance hub in Brisbane through initiatives that promote participation, excellence and sustainability.



# Our Values

## Our art underpins our identity

- Dance is at the heart of our work - dance speaks what words cannot
  - Theatricality and physicality is central to our aesthetic
  - Collaboration with talented dance, music and design artists produces innovative and compelling art
- Generosity of spirit, inclusiveness and receptiveness drives our evolution

## Our dancers underpin our reputation

- Our ensemble, alongside our Artistic Director, is our greatest asset
  - We cherish our dancers' contribution to our art making
  - Our dancers' safety and wellbeing is paramount

## Our community underpins our capacity

- Our community is central to our art making
- A diverse and engaged EDC family brings us the support we need to flourish
  - Emerging artists, audiences and arts workers are our future

## Our organisation underpins our delivery

- We act with integrity and proficiency
- A happy, positive environment is conducive for creating great work
  - We go the extra mile where it is less crowded

# Chair's Report

MARIAN GIBNEY

In 2015 Expressions – The Queensland Dance Theatre Limited continued to bring innovative contemporary dance to Queensland, national and international audiences, with a level and standard of artistic output that defies the modest size of the company.



MARIAN GIBNEY | CHAIR

2015 was an exceptionally busy year, with two new Natalie Weir works welcomed to critical and audience acclaim at QPAC, the dancers working for a month in Guangzhou on the development of the first of the company's Chinese Australian Dance Exchange works, delivery again of the BCDI and a three-state regional tour of the much loved Carmen Sweet. The effort involved in this level of output by all in EDC's small team is enormous. The 2015 program was achievable only because of their passion for the company, the art it produces and the communities with which we engage.

During the year considerable work was undertaken re-evaluating the company's performance and our objectives for the next several years, in the course of which we recommitted to the realisation of our mission. The company's major focus remains on the development of unique dance works, which are heavily reliant on collaboration and partnerships, and on ensuring the financial and organizational sustainability of the company. The company's signature is strong and has broad appeal; with appropriate core funding we have a clear plan to broaden our audience and supporter base, including internationally, to engage further with our community in varied ways and to attract accomplished choreographers, musicians and other dance artists to collaborate with the company.

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**“Collaboration” is not just a catchy tag with this project; through careful planning, artistic respect and total organisational commitment, it is a demonstrated reality which delights all involved.**

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The highlights of the year were the artistic program however we were also pleased to have received three Helpmann Awards nominations for our 2014 signature work The Red Shoes. While EDC did not bring home an award this year, the competition in the nominations were all major arts companies and the fact of three nominations for EDC again confirms the high standard of work which this small company produces.

Also a highlight was the four weeks that our dancers spent in Guangzhou, China with the internationally recognised Guangdong Modern Dance Company, the first phase of EDC's innovative Chinese Australian Dance Exchange Project 2015–2020. This is a particularly significant project for the company as part of our ongoing strategy to engage in cross cultural collaboration, thereby enhancing the experience of dancers, production teams and audiences in Australia and China. The Chinese Australian Dance Exchange brings enormously exciting opportunities for dance artists and audiences across the two countries in addition to new business relationships. The immediate result of this collaboration was the production Black, which opened in Brisbane in February 2016. “Collaboration” is not just a catchy tag with this project; through careful planning, artistic respect and total organisational commitment, it is a demonstrated reality that delights all involved.

From the outset, a focus of the year was to build market and business opportunities. Changes to government spending priorities require individuals and the private sector to step up to support the art they value. EDC in turn needs to increase our engagement to build our support base and to ensure that our brand is true to our art and effectively aligned with our supporters' goals. A new team structure in 2015 laid the foundations for future work in this area. Significant results cannot be expected immediately, because, due to core funding constraints, the team is still too lean and much of this work is



focussed on the development of long-term relationships with potential supporters and sponsors. This work will continue.

Corporate sponsorship in 2015 did not reach the desired levels, indicative of the business environment as much as anything, but the focus on growth in this area has been renewed in 2016 and will continue. We are immensely grateful for the great contributions of our longstanding corporate supporters QPAC, QUT and Qld Newspapers and in 2015 we were proud and pleased to welcome new corporate supporters, Brisbane Airport Corporation.

Our marketing spend is of necessity small, but EDC remains committed to continuing the good growth in audience numbers and earned revenue which has been a feature of recent years. Hence additional support from marketing sponsors is much valued. Through the generous support of the Patricia MacDonald Foundation we were able to engage an additional young dancer, bringing our troupe to seven dancers in 2015. Thanks also to our loyal supporters through our Invest in a Dancer Program and other donations. Without these contributions we could not continue to strive towards our goals, including that of providing full time employment to contemporary dancers in Queensland.

2015 was a highly disrupted year for the arts sector nationally in terms of core funding, as a result of unexpected changes in federal funding through the Australia Council for the Arts and Ministry for the Arts. EDC's core funding comes from the Australia Council and from the Queensland government, via Arts Queensland. EDC, like other arts companies, had prepared for the next Australia Council multi-year core funding to be decided in mid 2015. Following May 2015 federal budget changes to arts funding, there was both further delay to the funding decision process and a significant reduction in the funds available for core funding for the small to medium arts sector. A consequence of these changes was widespread concern that the small to

medium arts sector would survive in a much-diminished form, to the long-term detriment of the Australian cultural landscape.

EDC was not immune from the stress that the arts sector suffered as a result of the federal funding changes and delays, but our dedicated team's commitment was never in doubt. Faced with reducing Queensland government funding also over the 2014 – 2016 triennium, for EDC it was an enormous financial challenge to execute the 2015 program and, given the heightened uncertainty around future core funding, also a challenging environment in which to plan for the future. No stone was left unturned and the maximum extracted from each available dollar, thanks to the efforts of all.

I was privileged to join the Board as Chairman in March 2015. 12 months on I am very grateful to my fellow board members and all in the company for the support that they have given me in this new role and to their commitment to EDC. Special mention should be made of:

- Tony Denholder who so ably acted as Chairman between Karen Masnata's retirement and my appointment. Tony's deep knowledge of EDC and willingness to share that knowledge and experience has been invaluable to both the company and me.
- Libby Lincoln, our CEO, who is truly a regular worker of miracles across all aspects of the business as well as an astute advocate for contemporary dance and performing arts generally.
- Natalie Weir, whose artistic vision and creativity drives the company to continued success in challenging times.

The demands on Board, management and staff in a year such as 2015 proved to be considerable. The achievements of the year are a testament to their talents and to the commitment of all to the success of the company.



# Artistic Director's Report

NATALIE WEIR

EDC's extensive 2015 program included the creative development and presentation of two new full-length works, an international collaboration with a residency in Guangzhou, China, and a national tour to 17 venues of *Carmen Sweet*.



NATALIE WEIR | ARTISTIC DIRECTOR

Alongside these key activities we presented our training and education program and presented new works in Ipswich and the Gold Coast.

The 2015 EDC Ensemble of Dancers included Elise May, Jack Ziesing, Michelle Barnett, Benjamin Chapman, Daryl Brandwood, Rebecca Hall and Cloudia Elder. With the help of the national tour of *Carmen Sweet*, we moved closer to my goal of full time employment for the EDC ensemble of dancers by employing them for a record 44 weeks. Having seven dancers in the ensemble for most of the year had a positive affect on the scale and aesthetic of the work produced.

I continue to believe a full time dancer ensemble is the right direction for EDC, providing our talented professionals with the same working conditions as is the norm for professional ballet dancers. The quality of our work is vastly enhanced by the shared history and dancer development that occurs through working with the same dancers over time. Also the rate of injury is far less as the dancers remain fit all year, receiving the care of the company. 2015 was one of our best years in terms of injury with zero down time due to dancer injury.

I also believe this is important for EDC because, currently, Brisbane does not have the same level of contemporary dance activity as Sydney and Melbourne, so there are less employment opportunities in dance for the dancers outside of their company contracts, thereby forcing them to undertake other jobs unrelated to their career.

## CREATIVE DEVELOPMENT

2015 kicked off with a four-week creative development of our Signature work, *7 Deadly Sins*. During this period, we fully investigated each of the sins and how best to

portray them, providing us with a thorough foundation for the creation of the work later in the year.

## THE HOST, CREMORNE THEATRE

In May, EDC presented *The Host* which was a new work of mine based on the revisitation of a concept I created many years ago on classical companies.

The setting is an elegant dinner party, hosted by an influential young man for his manipulative guests, which is then thrown into turmoil when power meets greed, ambition and jealousy. As the evening wears on, the power play between the guests intensifies, exposing society's insatiable desire for control and status and it becomes more confusing as to who really holds the power.

I collaborated with wonderful fashion designer, Gail Sorronda for the costumes, which was really enjoyable and also with Ben Hughes for the lighting. We were lucky to have the string quartet, *Southern Cross Soloists*, directed by Tania Frazer perform live on stage. This popular new work's minimal staging and engaging narrative could work well for regional and national touring in the future.

## 7 DEADLY SINS, PLAYHOUSE THEATRE

The second full-length work for 2015 was my fifth signature work for EDC, *7 Deadly Sins*. Spotlighting the inherent frailty and imperfections that exist in us all - Wrath, Greed, Sloth, Pride, Lust, Envy and Gluttony, *7 Deadly Sins* explored mankind's nature through contemporary dance.

Each sin was revealed by "the Man" (performed by guest artist Thomas Gundry Greenfield) as it emerged from one of seven boxes of different sizes, releasing it on the world. I was thrilled



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*The quality of our work is vastly enhanced by the shared history  
and dancer development that occurs through working with the  
same dancers over time*

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*Natalie Weir*



*Natalie Weir's The Host. Pictured Daryl Brandwood, Cloudia Elder, Jack Ziesing, Michelle Barnett, Rebecca Hall and Benjamin Chapman. Image by Megan Cullen.*



Natalie Weir's *7 Deadly Sins*. Photo shows Elise May with Jack Ziesing. Photo by Chris Herzfeld

to work for the first time with composer Darrin Verhagen, who composed a fantastic new electronic score. The production was stunning, with design by Bill Haycock and lighting by David Walters.

This fresh interpretation of the age-old tale was very well received and is one I am very proud of. This was the last signature work for EDC Dancer, Daryl Brandwood, who retired at the end of 2015. It was a joy to have him as part of the EDC ensemble.

### CARMEN SWEET REGIONAL TOUR

EDC had the opportunity to tour *Carmen Sweet* to 17 venues throughout New South Wales, Victoria and South Australia, thanks to the support of presenting venues and funding by Playing Australia.

The production travelled to: Mildura Arts Centre; Wagga Wagga Civic Centre; Queanbeyan Performing Arts Centre; Melbourne's Gasworks Arts Park; Clocktower Moonee Ponds; Hawthorn Arts Centre; Macedon Ranges Shire Town Hall, Kyneton; Colac Otway Performing Arts and Cultural Centre; Lighthouse Theatre in Warrnambool; Portland Arts Centre; Mt Gambier's Sir Robert Helpmann Theatre; Renmark's Chaffey Theatre; Parramatta's Riverside Theatre; Penrith's Joan Sutherland Performing Arts Centre; Bathurst Memorial Entertainment Centre; Orange Civic Centre; and finally Tamworth's Capitol Theatre.

Performed to Rodion Shchedrin's gripping score, *Carmen Suite* by six EDC dancers, this iconic tale of Spanish heat and gypsy passion unravels when naïve soldier Don José has his heart ignited by the fiery Carmen.

The role of Carmen was brought to vivid life by three female dancers playing her different states of mind and

alter egos. Designed by Bill Haycock, with lighting by Ben Hughes, this work is a favourite with audiences.

Through funding raised from a dedicated donation drive and support from the presenting venues, two artists travelled to participating venues to workshop, audition and prepare young dancers for the fantastic opportunity to perform with EDC onstage during the performance. We were thrilled to be able to work with up to ten young dancers in each centre.

*Carmen Sweet* has become one of the company's most loved productions following previous seasons across Queensland and at Singapore Dance Theatre's prestigious *Ballet Under the Stars* event.

EDC's repertoire of new work includes large-scale productions, more intimate and experimental work, and work designed for touring. *Carmen Sweet*, which was originally created for a performance with the Queensland Symphony Orchestra, has been embellished as a touring product for smaller venues. Its accessibility appeals to a broad cross art-form audience and bridges the gap between classical and contemporary. This is an important strategy for EDC to expand our audience's appetite for beautiful, high quality contemporary works that tell a story, with great music and stunning dance.

### INTERNATIONAL COLLABORATION

The company embarked on a one-month journey to Guangzhou, China to collaborate with the internationally acclaimed Guangdong Modern Dance Company (GMDC).

Respected Hong Kong choreographer Xing Liang created a new 30-minute work on the dancers of both companies. This was a wonderful month for the dancers in Guangzhou, allowing them to immerse themselves in the city and collaborating with GMDC.





*Black rehearsals in Guangzhou. Pictured Jack Ziesing, GMDC's Xiao Zhiren and Daryl Brandwood. Image by Tan Wei.*

The time in China culminated in showing the collaborative work in an informal work-in-progress performance. This collaboration is the second time EDC has collaborated with one of Willy Tsao's companies, with the first being in 2010 and 2011 with BeijingDance/LDTX. Collaboration through international partnerships such as this can bring long lasting relationships and opportunities for each country using dance as a universal language. We are proud to play our part in representing Brisbane and Australia in China.

This project forms part of our Chinese Australian Dance Exchange, which is a major part of EDC's future plans announced in 2016. The long term goals for this project include:

- To showcase Australian contemporary dance to Chinese audiences in a meaningful and open manner;
- To provide both contemporary dance companies the opportunity to develop artistic depth alongside international profile in the Australasian markets;
- To extend contemporary dance in both Australia and China through creative and cultural exploration between the experienced and talented dancers of the two companies;
- To seed an ongoing artistic dialogue between Willy Tsao (Managing Director GMDC and Artistic Director – Beijing Dance/LDTX and CCDC Hong Kong) and Expressions Dance Company; and
- To broaden understanding between China and Australia through cultural conversations and to build audiences for both companies in each other's countries.

## SECTOR DEVELOPMENT

In 2015, EDC continued to develop our training and education programs. The Brisbane Contemporary Dance Intensive (BCDI) has a strong reputation, and is a major part of how we connect with young, aspiring dancers. I am so proud of the reputation the BCDI has built nationally. Our Focus program provided professional development for high school dance teachers, and we provided secondment opportunities to 11 dance students from tertiary institutions in Australia and New Zealand.

From a business development grant from the Australia Council, EDC embarked on an extensive research and consultative process to identify the best model for a training/ professional and sector development strategy for young people. The recommendation from the report was to develop a youth company for EDC with a pilot program to commence in 2017. This program links strongly into the substantial foundations EDC has already laid down with the BCDI program and the community engagement strategies on tour.

## THANK YOU

I would like to acknowledge our ensemble. They are the heart of EDC, and their growth this year has been incredible. They are world class.

2015 is CEO Libby Lincoln's and my seventh year with EDC. Each year has its challenges, and I thank Libby and her team for the passion and dedication they give the company.

I look to the future with optimism and hope, and feel that EDC has matured into a strong voice for contemporary dance in Australia.



# Executive Report

LIBBY LINCOLN

2015 was about reach and engagement with our communities. EDC's activities spanned unprecedented distances from Mount Gambier to Ipswich; and Guangzhou to the Gold Coast. Layered with fantastic audiences for our seasons of new work in Brisbane, the year was as near perfect as we could have hoped.



LIBBY LINCOLN | EXECUTIVE DIRECTOR/CEO

## FINANCIAL REPORT

### INTRODUCTION

EDC experienced the best turnover in its history, achieving a record target of \$1.75 million. This was largely attributed to the income received through delivering the national tour to 17 venues, but also due to a significant 33% increase in income (excluding in-kind support) received through partnerships, donations and sponsorships.

Increasing EDC's capacity remains a major goal moving forward, so I am very proud of our trajectory in growing income streams. As I have said for some years now, EDC needs an initial investment of core funding of \$1million per year for three years which it can leverage to reach its potential as an exciting maker in contemporary dance and a pillar in the contemporary dance sector for Queensland.

### CORE FUNDING

2015 marked the second year of our new triennial with Arts Queensland and the sliding scale whereby the funding amounts decrease each year of the triennial by approximately 11%. This decrease was offset to some extent by the ability to apply for the Arts Leveraging Fund through Arts Queensland.

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The upheaval in national funding when Australia Council for the Arts sustained cuts of over \$107 million was felt across all the small to medium organisations. We had already submitted EDC's Expression of Interest (EOI) for six-year funding when the cuts were announced. The six-year funding opportunity was reduced to four years and the round was delayed until December. Project funding was also compromised which meant EDC once again was unable to fund key priorities within sector and artform development, missing out on grants for choreographic development platforms and *SOLO Festival of Dance*.

EDC is currently waiting on the results of the application for four-year funding in a highly competitive environment. The drastic reduction in available funding has led to a prediction that perhaps only seven out of the 14 currently funded contemporary dance organisations will be successful.

The introduction of the National Platform for Excellence / Catalyst funding through the Ministry for the Arts provided another avenue for arts funding, although no new money for the sector, which aligned itself with perhaps more non-conventional activities. Our international collaborations have not before met funding conditions within state and national funding bodies so perhaps this is an opportunity.

In 2016, EDC will also apply for four year funding with Arts Queensland. Positive results to both these funding applications will see the company set up to deliver as the state company in contemporary dance and leverage the investment made into the company over recent years.

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*Positive results to both these funding applications will see the company set up to truly deliver as the state company in contemporary dance and leverage all the investment made into the company over recent years.*

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*Libby Lincoln*



*Natalie Weir's The Host. Photo shows Rebecca Hall and Claudia Elder. Photo by Megan Cullen*





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*The company has never looked so strong,  
well disciplined and cohesive.*

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*Dance Australia*



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QPAC's ongoing support for the creation and presentation of our new work is pivotal to EDC. Together we are creating new work in Brisbane for our Brisbane audiences that then has a presence beyond our city.

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## OTHER GRANTS

EDC received most of its matched funding for our fundraising success through the Arts Leveraging Fund from Arts Queensland. The Playing Australia funding for the national tour allowed EDC deliver to a high quality and efficient tour to 17 venues across New South Wales, Victoria and South Australia. This funding is essential for small to medium companies like EDC to deliver tours, especially so as we are often at a disadvantage fee wise, competing with major dance companies who are funded to tour and do not have to offset wages of performers.

EDC also received a grant from the Department of Foreign Affairs and Trade to help support the international collaboration and the residency in Guangzhou for which we are truly grateful.

## PERFORMANCES

### Box Office Returns

*Natalie Weir's 7 Deadly Sins* met box office targets and was a critical success. The Signature work went straight on to a short season at the Gold Coast as well.

*Natalie Weir's The Host* attracted a record-breaking audience and box office return for the Cremorne Theatre. This result is testimony to our commitment to have a more sustained and consistent presence at QPAC and showcase a more diverse range of product in different venues. *The Host* also travelled to Ipswich following its sold out Brisbane season.

### Performance Fees

Natalie Weir's much loved *Carmen Sweet* toured to 17 venues for 21 performances. This was a significant tour for a small to medium sized contemporary dance company and testament to the relationship we have developed with

regional presenters and their trust in our product and brand. The fees received for touring the work helped support the EDC ensemble for a further 8 weeks of employment (the duration of the tour) which was significant.

## SPONSORSHIP AND PARTNERSHIPS

EDC's endeavours into China enabled some new partnerships to be formed. Guangdong Modern Dance Company became a major partner in the residency project and again in the presentation of the season of *Black* in the Cremorne Theatre, QPAC in February 2016.

The Chinese Australian Dance Exchange (as it has become known) attracted some corporate sponsors and also government partners for the Guangzhou residency including Noden's Wine Doctors Group, Brisbane Airport Corporation and China Southern Airlines (who provided upgrades for all the company). A strong working relationship was developed with the Australian Embassy in Beijing and the Australian Consul General (Dominic Trindade) in Guangzhou. Dominic and Candide Trindade hosted a large reception for the company and invited Australian and Chinese dignitaries and business owners. EDC dancers also performed at a special Spouses' Lunch for all the Consul Generals in Guangzhou.

We hope, as we move forward with this initiative, it will continue to ignite the imaginations of corporate partners and government so that the opportunities of the exchange extend far beyond artistic to impact cultural understandings between the two countries.

QPAC's ongoing support for the creation and presentation of our new work is pivotal to EDC. Together we are creating new work in Brisbane for our Brisbane audiences that then has a presence beyond our city. It was wonderful to see



Natalie Weir's *7 Deadly Sins*. Pictured Jack Ziesing. Image by Chris Herzfeld.

QPAC's name and logo beside ours for the national tour of *Carmen Sweet*, and the presentation of *The Host* in Ipswich and *7 Deadly Sins* on the Gold Coast. I thank John Kotzas and his team at QPAC for their incredible support during 2015.

2015 was the fifth year in partnership with our Training Partner QUT Creative Industries. Once again the two organisations worked closely to support and nurture the education and training of young aspiring dancers. QUT dance students attended company class, viewed choreographic development of new work by Natalie Weir, and were mentored by EDC dancers. Natalie Weir's work was performed as part of their mid year and end of year performance programs.

An EDC Trainee dancer in 2015, Cloudia Elder was a graduate of QUT and in 2016 is now a member of the company. I am proud of this association with QUT. Each year we continue to find new opportunities of engagement that enrich the training of the young dancers.

#### **DONATIONS AND PHILANTHROPIC SUPPORT**

EDC engaged fundraising and development consultant Kathie Kelly (Square Pegs Consulting) to work with the EDC team and Board on our fundraising strategies and plan. Unfortunately, we were not successful in receiving funding to engage a full time Development Manager so Kathie was engaged for 15 weeks only on a part time basis. During this time, we made inroads into improving our overall strategies in our campaigns around donations, fundraising and philanthropic support. She also focused on sourcing support for the Chinese Australian Dance Exchange.

Despite a large campaign, EDC did not secure corporate support for the national tour, however was successful in raising almost \$10,000 through a targeted fundraising program to fund some pre-tour engagement workshops to audition and connect with the young local dancers who would perform with the company when we performed in their region. The fundraising approach was new to EDC and involved a very targeted appeal around helping EDC to inspire regional dancers. The campaign engaged with 17 new donors with whom we can now continue to build a relationship.

In 2015, we were also fortunate to again receive support from the Patricia MacDonald Memorial Foundation to employ trainee dancer, Cloudia Elder. Without the support of this Foundation, EDC could not have engaged Cloudia who was a wonderful addition to the EDC ensemble and has continued with the company in 2016. I would like to thank Margaret Lucas, Ailsa Hunter and Shirley Treacy from the Patricia MacDonald Memorial Foundation for their continual support of the development of talented dancers in Queensland.

Our Invest in a Dancer initiative grew to new heights in 2015, with all the EDC dancers being sponsored.

We were also pleased to receive pledges for ongoing annual support from major donors. We continue to prioritise this area of growth for the organisation as not only does it build our capacity, it also enriches who we are and what we can achieve and is a direct indication of how we affect our community, something that is very important to EDC. From the bottom of our hearts we thank each and every person who donated to EDC in 2015. You remain incredibly important to the organisation and are a lifeline when things seem tough.



Guangdong Modern Dance Company's Hu Tengfeng, Xiao Zhiren, Zhang Congbin and Zhang Xuefeng in *Black*. Image by David Kelly.

## SECTOR INITIATIVES

Our education and training initiatives continue to be a rewarding part of our program bringing us connection with young dancers and their teachers and also providing us with an additional income stream. The Brisbane Contemporary Dance Intensive had a remarkable program in 2015, attracting 75 young dancers from all over the country and New Zealand. We connected with many of them again whilst on tour with *Carmen Sweet*.

In late 2014, we received a grant from the Australia Council for the Arts to research and scope the development of a business plan and strategy for EDC's Training and Education Program that extends on successful current activities and builds business opportunities through increasing scope, efficiencies, profit margins and product innovation. We engaged Erica Rose Jeffries to spearhead this research project during 2015, and she worked with Anja Ali Haapala to conduct consultation with the dance sector locally and nationally as well as research other models nationally.

The resulting report provides a broad overview of the Australian contemporary dance training landscape in three categories: short intensives, pre-professional training, and youth companies. It then explores four themes: lifelong relationship with dance, training approach, performance opportunities, and pathways and connections. The report discusses possible future directions for EDC that are drawn from the community consultation process.

In many ways, this is a complex puzzle and with the uncertainty of funding, it is challenging to create a business or strategic plan that offers one solution to our investigation. However, during 2016, EDC will look to incorporate key findings of the

research into the overall strategic plan for the organisation moving forward. This will include a pilot project for a youth company as a first step to achieve the key aims of the project.

EDC's studio continues to be a major asset for the broader dance community. The studio is available for rent most evenings to community dance and movement practitioners at competitive rates. The independent sector uses the studio at little or no cost on a regular basis.

## PREPARING FOR GROWTH – STAFFING APPOINTMENTS

Despite a considerable increase in productivity and income, EDC's core operational costs (excluding salaries) remained on par with 2014 demonstrating the leanness of the organisation.

Salaries and wages increased by 23% as a reflection of EDC's commitment in 2015 to grow our organisational capacity and prepare for growth through better staffing and dancer engagement weeks. A number of changes to staffing took place.

Kirsten Bartholomew, EDC's Marketing Manager took on the duties of a General Manager to free my position up for more strategic planning as well as focus on business development and funding. She continued as Marketing Manager also and a Marketing Coordinator, Vivien Doneley, was engaged full time to support Kirsten and to increase EDC's marketing

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**Salaries and wages increased by 23% as a reflection of EDC's commitment in 2015 to grow our organisational capacity**

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capabilities. Karen Mitchell, EDC's accountant, took over the budget reporting from the CEO and my days decreased to four per week to assist me in focusing on two Year 12 children in 2015. I am grateful for the team's support. We are in a stronger position structurally to move forward because of the restructure.

Amy Hollingsworth was engaged part time as a Rehearsal Director to support Natalie and her workload with two new major works in 2015. This appointment also increased the capacity of the ensemble through the more targeted management of their training and rehearsal needs. Lizzie Vilmanis toured with the company as Rehearsal Director for the national tour.

In 2015, EDC submitted a record 17 funding applications to a range of corporate, community and philanthropic arts foundations. This is a major increase from the usual 3 or 4 submitted in past years. They say 1 in 20 get funded.

Jen Livingstone, EDC's part time Producer took leave in 2015 and returned in 2016. Therefore the role of Producer was distributed throughout the rest of the team. We are looking forward to this role returning in 2016.

The EDC dancers were engaged for 44 weeks and were in the studio until mid December which was a vast improvement on 2014. However, their engagement weeks have dropped again in 2016, strengthening our resolve once again to engage them full time once funding is confirmed.

## GOVERNANCE

I was thrilled to welcome Marian Gibney as Chairman for EDC in March 2015. In a short amount of time, she has shown formidable capacity to lead this organisation through the tumultuous times facing the smaller arts organisations that cherish such a big ambition. An unstable environment has called for an articulate understanding of our key priorities and goals, and I thank Marian for her fast and comprehensive grasp on what needs to be done. She is a tremendous support for Natalie and I, and invokes great confidence moving forward.

I would like to farewell and thank Anne-Maree Moon who resigned in March. Anne-Maree was absolutely pivotal to EDC's growth and a great mentor to me.

On a personal note, I am devastated about the passing of our stoic and wonderful ex-chair Karen Masnata. Karen gave EDC so much during her time as a board member and Chair but in particular myself with her support and passion for our dreams for EDC. We pay tribute to Karen and also Robyn Potter (former EDC Chair) who also passed away in 2015.

I thank all the Board members including Tony Denholder, Noel Staunton, Ross Cunningham, Rhyl Gardner, Anne-Maree Moon and Gina McLellan for their ongoing support of the executive team and of EDC.

In 2015, we further improved our OHS, workplace and risk management policies, aligning EDC with organisations that value our employees and operate in a fair, effective, safe and legal manner. We commenced an Injury Prevention Management Program with Workplace Health & Safety Queensland, which has served to tighten our procedures and policies and given us some great tools for preventing injury and minimising WorkCover claims.

## MARKETING & AUDIENCE DEVELOPMENT

In 2015, through our performance program, EDC performed to almost 12,000 people in over 43 events and performances.

Our website received 209,735 visits in 2015 with 77% of these being unique or new visits. Also in 2015, EDC increased Facebook followers by 21% to 5950. Twitter also increased by 15% and our Instagram page increased by 219% from 356 followers to 1138. Our monthly e-newsletters now visit 2674 inboxes (an increase of 45%) with an open rate of 28.8%.

At this important time of growth for the company, EDC's strong brand and marketing strategies are more vital than ever. The changes and growth the organisation will experience over the next five years, including a major brand refreshment, will have a positive impact on the growth of our audience. EDC faces an increasingly competitive environment, so it is essential that we maintain and grow our individual voice, allowing us to fulfill our goal of engaging and connecting with our existing customer base, as well as attracting new audiences to our work.

## LOOKING FORWARD

EDC goals are ambitious but anything less is substandard for dance, for Queensland and for the vibrancy of Australian culture. However, we must continue to articulate and verify the value of arts in our society and more importantly the absolute privilege to have artists of such a world-class standard living and working in our city.

I congratulate Natalie for another extraordinary artistic year. As a choreographer/Artistic Director, her productivity in creating new work with very high artistic values in collaboration with musicians, composers and designers, should not be underestimated and I thank her for her unrelenting commitment to the company.

I am very excited about EDC's Strategic Plan 2016 – 2020. It clearly articulates a pathway for this company as a contributor to Australian dance and the Australian community. Funding permitting, EDC will continue to grow and evolve to develop and present a diverse and artistically rich program that inspires, engages and connects with the Australian people.

I have absolute faith in our highly efficient and skilled company to bring international attention to Brisbane and to make outstanding contributions to Australian dance.

A man with long dark hair and a goatee stands in a doorway, wearing a long, gold-sequined robe with a deep V-neckline and a high slit. He is barefoot and has his right hand raised in a palm-forward gesture. The doorway is framed by dark wood with brass-colored rivets. In the background, another man is visible, and the floor is dark and reflective.

# Performance Program 2015

*Natalie Weir's 7 Deadly Sins. Pictured Benjamin Chapman and Jack Ziesing. Image by Chris Herzfeld.*



# 2015 Cremorne Season

## NATALIE WEIR'S THE HOST

Presented by Expressions Dance Company and Queensland Performing Arts Centre



*Natalie Weir's The Host. Pictured Daryl Brandwood and Claudia Elder. Photo by Megan Cullen*



An elegant dinner party hosted by an influential young man for his manipulative guests is thrown into turmoil when power meets greed, ambition and jealousy. As the evening wears on *The Host* exposes society's insatiable desire for control and status and the power play between the guests intensifies as the accusations start to fly.

Who really holds the power at this sophisticated table? And who will be in control by the time coffee is served?

Combining gripping dance theatre with a touch of explosive fun, *The Host* will take you on a thrilling ride through the lifestyles of the power hungry. You will be struck by the sublime costumes by Brisbane-based fashion designer Gail Sorronda, the live music performed by Southern Cross Soloists and the enduring story told by multiple award-winning choreographer, Natalie Weir in this world premiere production.

<b>SEASON DATES</b>	1 – 9 May 2015 - Brisbane 13 May 2015 - Ipswich
<b>NUMBER OF PERFORMANCES</b>	7
<b>VENUES</b>	Cremorne Theatre, QPAC Ipswich Civic Centre
<b>AUDIENCE ATTENDANCE</b>	1,463 Brisbane and Ipswich
<b>CREATIVE TEAM</b>	<p><b>CONCEPT:</b> Natalie Weir</p> <p><b>CHOREOGRAPHY:</b> Natalie Weir and the EDC Dancers</p> <p><b>MUSICAL DIRECTOR:</b> Tania Frazer</p> <p><b>COSTUME DESIGN:</b> Gail Sorronda</p> <p><b>LIGHTING DESIGNER:</b> Ben Hughes</p> <p><b>REHEARSAL DIRECTOR:</b> Amy Hollingsworth</p> <p><b>HAIR DESIGN:</b> Lisa Guardala, Lila Boheme</p> <p><b>MAKEUP DESIGN:</b> Chloe Turner, MAC Cosmetics</p> <p><b>PHOTOGRAPHY:</b> Megan Cullen</p>
<b>EDC DANCERS</b>	<p>Michelle Barnett - The Younger Woman</p> <p>Daryl Brandwood - The Has-Been</p> <p>Benjamin Chapman - The Wannabe</p> <p>Cloudia Elder - The Insecure Girl</p> <p>Rebecca Hall - The Party Girl</p> <p>Elise May - The Hostess</p> <p>Jack Ziesing - The Host</p>
<b>MUSICIANS – SOUTHERN CROSS SOLOISTS</b>	<p>Thomas Chawner - Viola</p> <p>Cameron Jamieson - Violin</p> <p>Robert Manley - Cello</p> <p>Iona Tache - Violin</p>
<b>PRODUCTION</b>	<p><b>STAGE MANAGER:</b> Tanya Malouf</p> <p><b>HEAD ELECTRICIAN:</b> Corinne Fish</p> <p><b>AUDIO OPERATOR:</b> Brett Cheney</p> <p><b>LIGHTING SECONDMENT:</b> Skye Lilliss</p> <p><b>COSTUME MAINTENANCE:</b> Liezel Buckenham</p> <p><b>COSTUME MAKERS:</b> Selene Cochrane and Gayle MacGregor</p>

# 2015 Signature Season

## NATALIE WEIR'S 7 DEADLY SINS

Presented by Expressions Dance Company and Queensland Performing Arts Centre

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*...an hour of power that is heart accelerating  
for the audience.*

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*The Queensland Times*



Natalie Weir's 7 Deadly Sins. Photo shows Jack Ziesing and Benjamin Chapman. Photo by Chris Herzfeld

Wrath. Greed. Sloth. Pride.  
Lust. Envy. Gluttony.

Plunge into a wicked tale  
of ancient sin unleashed on  
the modern world.

Internationally acclaimed choreographer, Natalie Weir, and the Expressions Dance Company ensemble of award-winning dancers take you on a journey through the seven deadly sins in this edgy, world-premiere production, spiced with villainous wit.

Spotlighting the inherent frailty and imperfections that exist in us all, *7 Deadly Sins* explores the age-old sinful nature of mankind retold through electrifying contemporary dance.

Natalie Weir's unique insights into the human condition have earned EDC an impressive ten Helpmann Award nominations, the nation's top honour for artistic achievement and excellence.

Rich imagery, extravagant costumes and breathtaking movement will pack an emotional punch in this devilishly delicious adventure.

<b>SEASON DATES</b>	August 21 – 29 2015 - Brisbane September 11 - 12 2015 - Gold Coast
<b>NUMBER OF PERFORMANCES</b>	9
<b>VENUES</b>	Playhouse, QPAC The Arts Centre Gold Coast
<b>AUDIENCE ATTENDANCE</b>	3,335 - Brisbane 630 - Gold Coast
<b>CREATIVE TEAM</b>	<b>CONCEPT:</b> Natalie Weir and Bill Haycock <b>CHOREOGRAPHY:</b> Natalie Weir and the EDC Dancers <b>DESIGN:</b> Bill Haycock <b>COMPOSER:</b> Darrin Verhagen <b>LIGHTING DESIGN:</b> David Walters <b>REHEARSAL DIRECTOR:</b> Amy Hollingsworth
<b>EDC DANCERS</b>	Michelle Barnett - Wrath Daryl Brandwood - Greed Benjamin Chapman - Pride Cloudia Elder - Sloth Rebecca Hall - Envy Elise May - Lust Jack Ziesing - Gluttony
<b>GUEST ARTIST</b>	Thomas Gundry Greenfield - Man
<b>PRODUCTION</b>	<b>SET CONSTRUCTION:</b> Iceworks Design <b>CURTAIN MANUFACTURER:</b> PRG Showdrapes <b>CUTTER-COSTUME MAKER:</b> Gayle Macgregor <b>ADDITIONAL COSTUME WORK:</b> Jayne Warrington <b>COSTUME INTERN:</b> Arundhati Madan <b>SOUND INTERN:</b> Ben Keane <b>HERO PHOTOGRAPHY:</b> Beth Mitchell <b>PROMOTIONAL PHOTOGRAPHY:</b> Jeff Camden
<b>SEASON SHOW CREW</b>	<b>STAGE MANAGER:</b> Jodie Roche-Jones <b>HEAD ELECTRICIAN:</b> Corinne Fish <b>LIGHTING PROGRAMMER:</b> Ben Shotton <b>QUT STAGE MANAGEMENT SECONDMENT:</b> Dominique Prince <b>QUT LIGHTING SECONDMENT:</b> Christine Felmingham <b>COSTUME MAINTENANCE:</b> Liezel Buckenham



# 2015 National Tour

## NATALIE WEIR'S CARMEN SWEET

Presented by Expressions Dance Company and  
Queensland Performing Arts Centre

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*They are all strong dancers and the partnering constantly surprises as Weir moulds their bodies in a technique that uses ballet as a springboard for eye-catching invention. She and her performers develop mood, character and storyline through their body language, a powerful achievement that's very satisfy for the viewer.*

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*Sydney Morning Herald*



*Natalie Weir's Carmen Sweet. Pictured Elise May. Image by Dylan Evans*

## 21 performances across 17 Venues

The iconic tale of Spanish heat and gypsy passion unravels when naïve soldier Don Jose has his heart ignited by the fiery Carmen. Jose's attempts to tame the freedom-loving beauty are futile, and when she leaves him for the famous Matador Escamillo, all three are engulfed in the flames of jealousy and revenge. The FortuneTeller reveals to Carmen her ill-fated future: death at the hands of Don Jose. In *Carmen Sweet*, Opera's most famous femme fatale is brought to vivid life by three dancers playing her different states of mind and alter egos.

### SEASON DATES

3 October - 21 November 2015

### NUMBER OF PERFORMANCES

21

### AUDIENCE ATTENDANCE

2,780

### COMMUNITY ENGAGEMENT

Engagement Workshops (Pre-tour) - 193  
Local Dancers (Tour) - 110  
Community Workshops (Tour) - 94

### VENUES

#### NEW SOUTH WALES

Wagga Wagga Civic Centre (6, 7 Oct 2015)  
Queanbeyan Performing Arts Centre  
(9, 10 Oct 2015)  
Riverside Theatre, Paramatta (10,11 Nov 2015)  
Joan Sutherland Performing Arts Centre, Penrith  
(13 Nov 2015)  
Bathurst Memorial Entertainment Centre  
(17 Nov 2015)  
Orange Civic Centre (19 Nov 2015)  
Capitol Theatre, Tamworth (21 Nov 2015)

#### VICTORIA

Mildura Arts Centre (3 Oct 2015)  
Gasworks Arts Park, Melbourne (14,15 Oct 2015)  
Clocktower, Moonee Ponds (16 Oct 2015)  
Hawthorne Arts Centre (17 Oct 2015)  
Macedon Ranges Shire Town Hall, Kyneton  
(21 Oct 2015)  
Colac Otway Performing Arts & Cultural Centre  
(23, 24 Oct 2015)  
Lighthouse Theatre, Warrnambool  
(27, 28 Oct 2015)  
Portland Arts Centre (30 Oct 2015)

#### SOUTH AUSTRALIA

Sir Robert Helpmann Theatre, Mt Gambier  
(3 Nov 2015)  
Chaffey Theatre, Remark (6 Nov 2015)

## CREATIVE TEAM

**CHOREOGRAPHY:** Natalie Weir  
**DESIGN:** Bill Haycock  
**AUDIO DESIGN:** Tony Brumpton  
**MUSIC:** Rodion Shchedrin  
**LIGHTING DESIGN:** Ben Hughes in collaboration with Amelia Davis

## EDC DANCERS

Michelle Barnett - The sensual, dominant and fiery side of Carmen  
 Daryl Brandwood - The Fortune Teller  
 Benjamin Chapman - Escamillo The Matador  
 Rebecca Hall - The carefree, young and flirty side of Carmen  
 Elise May - The wiser, mature and darker side of Carmen  
 Jack Ziesing - Done Jose The Soldier

## TOURING SHOW CREW

**TOUR MANAGER:** Leonie Lee  
**REHEARSAL DIRECTOR:** Lizzie Vilmanis  
**STAGE MANAGER:** Jodie Roche-Jones  
**HEAD ELECTRICIAN AND OPERATOR:** Ronan Humphreys  
**TRUCK DRIVER:** Daniel Marshall  
**TRANSPORT:** RoadPro Event Services

## LOCAL DANCERS

### LIGHTHOUSE THEATRE, WARRNAMBOOL & PORTLAND ARTS CENTRE

Zarly Smith  
 Lauryn Womersley  
 Keah Mizzi  
 Nicola McKenzie  
 Courtney Dunn  
 Kate Farley

### SIR ROBERT HELPMANN THEATRE, MT GAMBIER

Ashleigh Neale  
 Courtney Jolley  
 Imogen Harkness  
 Kaycee Rodda  
 Tenille Grub  
 Tamara Kovaleff  
 Michaela Pace  
 Mikaela Ryan  
 Jacyllyn Proud  
 Samantha Brotherton

### CHAFFEY THEATRE, RENMARK

Nicola Badran  
 Demi Nicholson  
 Aneisha Alderson  
 Kristy-Ann Corner  
 Bella-Louise Hunyadi  
 Clare Baker

### RIVERSIDE THEATRE, PARRAMATTA

Sophie Raper  
 Jessica Goodfellow  
 Viola Iida  
 Caitlin Stejskal  
 Olivia Kingston  
 Hannah Evans  
 Hannah Kelly  
 Isabella De Santis  
 Chelsea Brewer

### JOAN SUTHERLAND PERFORMING ARTS CENTRE, PENRITH

Jen Horvath  
 Gemma Thripp  
 Brooke Lane  
 Zoe Thripp  
 Felicity Hall  
 Patricia Holt  
 Stephanie McElroy  
 Jessica Godfrey

### ORANGE CIVIC THEATRE & BATHURST MEMORIAL ENTERTAINMENT CENTRE

Paris Robinson  
 Eliza Breach  
 Zoe Petraglia  
 Georgina Wills  
 Brianna Priest  
 Carmen McKenzie



**LOCAL DANCERS**

**CAPITOL THEATRE, TAMWORTH**

Brianna Dyson  
Jessica Vongphachan  
Meg Attwell  
Annabelle Stier  
Abbey Condon  
Amber Fisher  
Taylor Johnston  
Amy Hughes  
Shelby Botfield Mohr  
Sarah Nash  
Kaitlyn van der Graaf  
Lily Singh

**MILDURA ARTS CENTRE**

Emily Waters  
Keelin Darcy  
Amy Cottrell  
Ashley Spataro  
Harper Banks  
Mahalia Brouwers  
Gabriella Millen  
Yasmin Williams

**WAGGA WAGGA CIVIC THEATRE**

Kathryn Fisher  
Lydia Grigg  
Emma Meiklejohn  
Grace Mattingly  
Riley Ashcroft  
Keeley Burgess  
Alicia Rynehart  
Sian O'Sullivan

**QUEANBEYAN PERFORMING ARTS CENTRE**

Georgia Clark  
Jessica Robertson  
Isabella Wolter  
Bethany Gillard  
Riley Dickie

**THE CLOCKTOWER CENTRE, MOONEE PONDS  
& HAWTHORN ARTS CENTRE**

Alessia Augello  
Olivia Castagna  
Cassandra Tattersall  
Kim Lamb  
Gabrielle Martin  
Stephanie Halyburton  
Delilah Russell  
Jasmine Susic  
Alexandra Miller  
Lucy Hogan

**COLAC OTWAY PERFORMING ARTS AND  
CULTURAL CENTRE**

Victoria Conroy  
Olivia Swain  
Martinique McKenzie  
Carly Finn  
Mao Takenaka  
Bonnie Shepherd

**MACEDON RANGES SHIRE  
TOWN HALL, KYNETON**

Stephanie Bertalmio  
Nicola Fitzgerald  
Lucy Brigg  
Annie Jones  
Amelia Eddy  
Georgia Boyer  
Whitney Eadon  
Tatiana Griffiths  
Bethany Daws  
Greta McGowan

# 2015 International Collaboration

WITH GUANGDONG MODERN DANCE COMPANY



EDC's Jack Ziesing and GMDC's Xiao Zhiren in *Black*. Image by Tan Wei.

EDC spent four weeks in Guangzhou in residence with the Guangdong Modern Dance Company (GMDC). During that time the EDC ensemble and 14 GMDC dancers collaborated with highly regarded Chinese choreographer Xing Liang to create a new work, *Black*.

A small, triple bill showing of the new work, together with an excerpt of *The Host* (performed by EDC) and an excerpt of *Sumeru* (performed by GMDC), was presented at the Guangdong Modern Dance Company's Theatre.

<b>EVENT</b>	EDC Gala Performance - Australian Consul General Residence, Guangzhou
<b>EDC ACTIVITY</b>	The Australian Consul General, Guangzhou, Mr Dominic Trindade and his wife, Candide hosted a large reception for EDC and invited Australian and Chinese dignitaries and business owners. Staff from the Australian Embassy in Beijing also attended the event. The company performed short excerpts at the reception as well at a special spouses lunch earlier in the day.
<b>DATE</b>	20 May 2015
<b>AUDIENCE</b>	200

<b>COLLABORATION DATES</b>	16 May - 14 June 2015
<b>VENUES</b>	Guangdong Modern Dance Company Studio
<b>AUDIENCE ATTENDANCE</b>	240 (showing)
<b>SHOWING OF BLACK</b>	<b>PERFORMANCE</b> EDC and GMDC Dancers <b>CHOREOGRAPHER</b> Xing Liang <b>REHEARSAL ASSISTANT</b> Liang Yu <b>MUSIC DESIGN</b> Kung Chi Shing <b>COSTUME DESIGN</b> Linda Lee <b>LIGHTING DESIGN</b> Shee Hoe Low
<b>SHOWING OF SKETCHES</b>	<b>PERFORMANCE:</b> EDC Dancers <b>CHOREOGRAPHY:</b> Natalie Weir and EDC Dancers <b>MUSICAL DIRECTOR:</b> Tania Frazer <b>COSTUME DESIGN:</b> Gail Sorronda <b>LIGHTING DESIGN:</b> Shee Hoe Low (based on concept by Ben Hughes)
<b>SHOWING OF SUMERU</b>	<b>PERFORMANCE:</b> GMDC Dancers <b>CHOREOGRAPHER:</b> Liu Qi <b>MUSIC DESIGN:</b> Kung Chi Shing <b>LIGHTING DESIGN:</b> Shee Hoe Low
<b>EDC DANCERS IN RESIDENCE</b>	Michelle Barnett Daryl Brandwood Benjamin Chapman Cloudia Elder Rebecca Hall Elise May Jack Ziesing
<b>GMDC DANCERS</b>	Fu Binjing Zhang Congbin Zhao Jianrui Yu Lijun He Min Li Pianpian Hu Qingqing Liu Qingyu Li Shengxiong Hu Tengting Shen Wanying Michele Wong Zhang Xuefeng Chen Yijie Xiao Zhiren

Expressions Dance Company's collaboration with the Guangdong Modern Dance Company is supported by the Australian Government through the Australia-China Council of the Department of Foreign Affairs and Trade.



# Special Projects

**IN 2015, EDC PARTICIPATED IN SEVERAL  
PUBLIC ACTIVATION EVENTS TAKING THE  
COMPANY OUT TO THE STREETS**



Natalie Weir's 7 Deadly Sins. Pictured Elise May, Thomas Gundry Greenfield and Michelle Barnett. Image by Chris Herzfeld.

## PUBLIC ACTIVATION

<b>EVENT</b>	Marie Claire's James Street Up Late, James Street Precinct, New Farm.
<b>EDC ACTIVITY</b>	In partnership with fashion designer, Gail Sorronda and restaurant Spicers Balfour, EDC created a dinner party installation featuring the EDC dancers styled by MAC and Gail Sorronda. DJ, Michelle Xen provided the music to animate the dancers within the installation at periods throughout the night.
<b>DATE</b>	12 March 2015
<b>ESTIMATED AUDIENCE</b>	2,000 over four hours.
<b>EVENT</b>	James Street Food and Wine Trail, James Street Precinct, New Farm
<b>EDC ACTIVITY</b>	EDC took its <i>Deadly Sins</i> confessional box to James Street Food and Wine festival before the 7 <i>Deadly Sins</i> season. The public were invited to write their confessions and display them on the specially designed confessional box.
<b>DATE</b>	1 August 2015
<b>ESTIMATED AUDIENCE</b>	700 over five hours.
<b>EVENT</b>	Queen Street Mall Activation , Queen Street Mall
<b>EDC ACTIVITY</b>	EDC dancers performed excerpts from 7 <i>Deadly Sins</i> to lunch time audiences as part of a promotional campaign for the season. The confessional box invited public to write their confessions and display them on the specially designed confessional box.
<b>DATE</b>	30 July 2015
<b>ESTIMATED AUDIENCE</b>	420

## CORPORATE EVENT INVITATIONS

<b>EVENT</b>	Cartier Store Opening Gala Dinner, Lightspace, Brisbane
<b>EDC ACTIVITY</b>	EDC was invited by Cartier to design a bespoke performance for presentation at its exclusive gala opening dinner. Six dancers performed a stunning processional movement work with costumes by Gail Sorronda, make-up by MAC and hair by Lila Boheme.
<b>DATE</b>	30 July 2015
<b>ESTIMATED AUDIENCE</b>	280



# Dance Sector Development

*The performance quality is outstanding and the production is real world and relevant to students studying Dance Curriculum. It allows schools to support Australian companies and satisfies the Curriculum requirements of live show viewing.*

7 Deadly Sins Audience Survey



Natalie Weir's 7 Deadly Sins. Photo shows Benjamin Chapman, Rebecca Hall and Elise May. Photo by Chris Herzfeld.





## CONTEMPORARY DANCE WORKSHOPS

EDC offered schools the opportunity to request specific training and experiential programs for their students. EDC worked directly with them to package a program to meet their needs.

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### NUMBER OF STUDENTS WHO PARTICIPATED IN A WORKSHOP

250

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### NUMBER OF WORKSHOPS DELIVERED

12 across South-East Queensland

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### TEACHERS (IN ADDITION TO THE EDC ENSEMBLE)

Gabriel Comerford  
Caitlyn Comerford  
Amanda de Byl (Facilitator)  
Riannon McLean  
Courtney Scheu  
Amelia Spokes  
Liesel Zink

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## FOCUS

### Professional Development Program for Dance Teachers

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#### DATES

23 February & 20 July

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#### VENUE

EDC Studio

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#### ATTENDANCE

29 teachers from South-East Queensland

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Two full days were dedicated to providing FOCUS days, each based on key curriculum areas for secondary school dance – choreography, technique and repertoire. The full day program is run by a dance education specialist who acts as a liaison between the company dance practice and the classroom. The aim is to inspire teachers as well as giving them practical exercise and tools to take into the classroom.

## SUPPORT FOR INDEPENDENT ARTISTS

EDC supported independent artists through the provision of free/ in-kind and reduced rate rehearsal space for the development of new work.

EDC continued to offer Brisbane Dance Artists Hub (BDAH) studio space to run their Pro Dance Classes. These weekly classes aim to meet the needs of independent artists who require regular professional level classes to maintain their dance technique.

## SECONDMENTS

Eleven secondments from dance training institutions across Australia and New Zealand joined the company for training and experience.

<b>6-10 JULY</b>	Madeleine Birch	Western Australian Academy of Performing Arts
<b>6-10 JULY</b>	Tia Hockey	Western Australian Academy of Performing Arts
<b>6-10 JULY</b>	Tobias Wollinski	Western Australian Academy of Performing Arts
<b>6-10 JULY</b>	Rochelle Louise	Liquid Skin Performing Arts Company
<b>13-17 JULY</b>	Isaac Di Natale	New Zealand School of Dance
<b>13-17 JULY</b>	Sam Hall	New Zealand School of Dance
<b>13-17 JULY</b>	Jag Popham	New Zealand School of Dance
<b>20 - 24 JULY</b>	Jennifer Horvath	Brent Street
<b>20-24 JULY</b>	En Rui Foo	Queensland University of Technology
<b>20-24 JULY</b>	Samuel Marcon	Queensland University of Technology
<b>6- 20 JULY</b>	Charles Ball	Queensland University of Technology



## BRISBANE CONTEMPORARY DANCE INTENSIVE (BCDI)

“It’s hard to find any other intensive like this around Australia.”

2015 Participant

“BCDI is a great way to kickstart the dance year, meet other like minded dancers and be taught by inspirational dance artists from EDC and the greater dance community.”

2015 Participant

Now in its sixth year, the BCDI has become one of Australia's leading contemporary dance intensives. Offering a week-long intensive training program for aspiring dancers and dance professionals, the BCDI is led by some of Australia's best contemporary dance practitioners including the EDC dancers. In 2015, there were two different programs offered for advanced students and two programs for intermediate students during the summer program. In winter, two one-week programs were offered across the two levels.

## COMPANY CLASS

EDC engages independent artists to teach daily class.



Students warm up at BCDI Winter 2015

### DATES

Summer Week 1: 12 – 16 January  
Summer Week 2: 19 – 23 January  
Winter: 29 June – 3 July

### VENUE

QUT O Block, Kelvin Grove Campus

### NUMBER OF PARTICIPANTS

73 (Summer) 28 (Winter)

### EMPLOYMENT

21 dance industry practitioners from around Australia

### BCDI TEACHERS IN ADDITION TO EDC DANCERS

Craig Bary  
Bradley Chatfield  
Russell Dykstra  
Miranda Glikson  
Susan Hogard  
Amy Hollingsworth  
Jenni Large  
Brian Lucas  
Loredo Malcolm  
Riannon McLean  
Gene Moyle  
Gabrielle Nankivelw  
Dean Walsh  
Lisa Wilson  
Zaimon Vilmanis

### COMPANY CLASS TEACHERS

Tracey Carrodus  
Bradley Chatfield  
Fiona Cullen  
Miranda Glikson  
Dale Johnston  
Jenni Large  
Riannon McLean  
Nathan Tight  
Chantalah Webster-Tight





# 2015 Goal Review



# Artistic Excellence

Powerful contemporary dance theatre that resonates with audiences, and  
is globally recognised for its unique aesthetic.

**“EDC deliver another powerful and provocative original production that shows that Australia is definitely producing exceptional talent....”**

Dancetrain

**“EDC's work is spellbinding, thought-provoking and always visually stunning.”**

Audience Survey – 7 Deadly Sins

**“Expressions Dance Company's latest offering is a masterpiece in communicating emotion through dance.”**

The Queensland Times

With one international collaborative work developed, two main-stage performances and a significant national tour, 2015 was an exceptional year for showcasing EDC's artistic excellence on a local, national and international scale.

EDC maintained its commitment to its signature work, *Natalie Weir's 7 Deadly Sins*, a work of scale that connected with its audience and gained national attention. Collaborations with Electronic Music Composer, Darrin Verhagen, Designer Bill Haycock and Lighting Designer David Walters produced an edgy production with rich imagery, extravagant costumes and breathtaking movement.

Collaboration was again a theme with the Cremorne Theatre work, *Natalie Weir's The Host*. Partnering with fashion designer, Gail Sorronda and with live music performed by Southern Cross Soloists, the production resonated with audiences.

EDC took its work to the world in 2015 by travelling to Guangzhou, China to create a new work alongside Guangdong Modern Dance Company. Created by Hong Kong Choreographer Xing Liang, the work was created to travel back to Brisbane for performances at QPAC in 2016.

Both *7 Deadly Sins* and *The Host* are included in EDC's 2017 repertoire for national touring.

*Natalie Weir's Carmen Sweet* once again wowed regional audiences through a significant 8-week tour to 17 venues across New South Wales, Victoria and South Australia.

All EDC's seasons received exceptional feedback from audiences with over 97% rating the quality of the work as either Very Good (14.5%) or Excellent (83%). The work also received excellent critical comment.

2014 signature work - *The Red Shoes* was recognised for its excellence through three nominations for Helpmann Awards including Best Choreography in a Dance Work; Best Male Dancer and Best Female Dancer.

The 2016 Australian Dance Awards has nominated *7 Deadly Sins* for 2 categories – Best Choreography and Most Outstanding Performance by a Company; and *The Host* for one award – Most Outstanding Performance by a Male Dancer – Jack Ziesing.

We are exceptionally proud of the EDC ensemble, a passionate and extraordinarily talented group of dancers, dedicated to producing groundbreaking and significant dance theatre productions.

# Audience Development

A company that connects to its community, its place and its audience.

**“I've seen a lot of dancing, but this creates a life time memory!”**

Audience survey – 7 Deadly Sins

**“I absolutely LOVED 7 Deadly Sins - it was 'awesome' in the true sense of the word. The dance moves, atmosphere, strength, innovation, costumes, subtle story took my breath away. Natalie Weir is an amazing choreographer, and the dancers were brilliant.”**

Audience Survey – 7 Deadly Sins

2015 recorded record-breaking attendances for EDC's QPAC seasons in Brisbane. Over 5,480 people saw *The Host* and *7 Deadly Sins* across a total of 16 performances. Touring these two productions - *The Host* to Ipswich and *7 Deadly Sins* to the Arts Centre Gold Coast introduced us to further new audiences.

EDC continued to build its schools audience through direct marketing to teachers as well as participating in QPAC's Educator's Performing Arts Market. 1,113 school students attended the two new contemporary works complemented with substantial notes and workshops surrounding the themes and content of the productions.

Following on from our successful 2012 and 2013 national tours of R&J, EDC was invited to tour *Carmen Sweet* to 17 national venues in 2015. Designed for engagement with

regional presenters and their communities, the production offered world-class choreography and performance through a reinterpretation of the classic Carmen story. The tour facilitated access to contemporary dance across regional and remote centres in three states - Victoria, New South Wales and South Australia.

EDC's social media platforms remain a vital tool for EDC and through revised re-vigoration they experienced an increase, as did subscribers to the regular e-newsletter.

EDC delivered three public activations to build EDC's profile and brand. These worked particularly well and presented an alternative look for the company. In addition, EDC was invited to perform at the opening of Cartier's new store in a high end, exclusive event. EDC curated a bespoke performance in partnership with fashion designer – Gail Sorronda.

We are proud of the relationship we have developed with our growing audiences. Formal and ad hoc feedback is overwhelmingly positive, suggesting an audience who is absorbed in the works we create and who remain engaged with and loyal to the company. A greater understanding of our audience maximises the growth outcomes of EDC's limited marketing budget and we expect to continue to see our audiences increase.



# Artform Development

Inspired future dancers, choreographers and audiences.

**“The company did a fantastic job trying to do whatever was possible to engage with our community and to make the show the best it could possibly be”**

Bathurst Memorial Entertainment Centre.

The community engagement component of EDC's touring production of *Natalie Weir's Carmen Sweet* enabled 104 young dancers from across New South Wales, Victoria and South Australia to join the EDC ensemble on stage during the performance in their hometown. This enabled the dancers to engage in a professional performance experience and meet the EDC dancers. For many, this was a life changing experience. Several workshops were also held for young dance students in regional areas during the tour.

EDC's education program in 2015 attracted 1,150 students to our in-theatre performance program to see *The Host* and *7 Deadly Sins* at QPAC. Eleven schools and almost 200 students took part in our in-school workshop program throughout the year, working with an EDC or associated dancer to learn new contemporary dance techniques and repertoire.

In 2015 EDC and QUT worked in partnership to strengthen opportunities for Creative Industries students, primarily within the Dance discipline, to connect with EDC professionals across a range of unique industry and real world experiences. These collaboration activities included a wide range of tailored experiences for students that are fully integrated into the curriculum within QUT Dance's undergraduate courses, and with EDC's support, assists to maintain the lineage of QUT graduates whose

training is aligned with real world expectations of potential employers. This year, EDC provided mentoring, company class experiences, opportunity to watch choreographic development process, extended secondments, new choreography and provided repertoire for student graduation performances.

100 aspiring student and young professional dancers from around Australia and New Zealand participated in the Brisbane Contemporary Dance Intensive programs in 2015. This intensive training course for contemporary dance enables young dancers to work exclusively with EDC's dancers, alongside a handpicked selection of guest teachers, including some of the best dance artists in the industry. Courses were available for two levels of age and experience.

In 2015, EDC was invited to partner with Education Queensland to roll out the curriculum material for dance education across Primary and Secondary schools. This included the development of bespoke resource material relating to EDC's repertoire as well as toolkits for teachers.

11 dancers in training from across Australia and New Zealand received a secondment opportunity with EDC, each spending one week receiving mentorship and new skills during an intensive professional dance company experience.

29 teachers spent a full day in Professional Development with EDC and our education consultants to discover new ideas for teaching dance linked with curriculum based outcomes through our annual FOCUS program.

# Capacity

A flourishing and dynamic company here for the future.

**“ The quality of performance and standard of delivery was excellent. Our audience enjoyed the show enormously”**

Gasworks, Melbourne

EDC experienced the best turnover in its history, achieving its record target of \$1.75million. The company continues to build sustainability by growing existing income streams and finding new ones. A 33% increase was achieved in income through partnerships, donations and sponsorships.

In 2015, EDC submitted 17 applications to a range of corporate, community and philanthropic arts foundations. This is a major increase from the usual 3 or 4 submitted in past years.

New corporate sponsors and also government partners for the China collaboration included Noden's Wine Doctors Group, Brisbane Airport Corporation and China Southern Airlines. Other new sponsors for 2016 include RACQ, Style Magazine, JCDecaux, JSA Creative, Dendy Cinemas who join long time partners QUT Creative Industries and QPAC.

Our 2015 tour of *Carmen Sweet* cemented us as one of Australia's most successful small companies touring contemporary dance works nationally and we pride ourselves on our engagement with local dance communities in the regions.

Through an extensive history of collaboration and partnership, EDC continuously delivers a strong voice and brand. EDC continues to build robust relationships with key investment stakeholders to leverage opportunities that will

increase core funding, identify potential new sponsorship opportunities and nurture our relationships with existing partners. We surround ourselves with a strong network of creators, partners, artists, donors, presenters and stakeholders who value what we do and support our art creation.

In 2015, we undertook a research and scoping project to develop a business plan and strategy for EDC's Training and Education Program that extends on successful current activities and builds business opportunities through increasing scope, efficiencies and product innovation. Our project coordinators conducted consultation with the dance sector locally and nationally as well as research other models nationally. EDC expects to roll out a pilot program in 2017.

The company is excited about the future possibilities, with an ambitious five-year strategic plan, a blueprint for the next stage of EDC's evolution. EDC's mission is ambitious and we are in a strong position, poised for the next stage of our growth. Priorities moving forward include:

- International collaborations – The Chinese Australian Dance Exchange 2016 – 2020
- New and International Markets
- Philanthropic and Private support
- Training and Education
- Future collaborations and artistic development
- EDC Brand refresh

# In Memoriam

Over the last six months, the EDC family has lost two special people who were longstanding Chairs of the company and wonderful advocates for the arts.



## Karen Masnata (1969-2016)

Karen was a young, vibrant, positive and intelligent woman who was passionate about the arts, life, Brisbane and her family. She inspired those around her with her energy and vitality.

Karen, after studying law and corporate finance, worked in the public finance sector and was responsible for looking after, amongst other things, the Queensland Arts portfolio from 2004-2006 from within Queensland Treasury, before moving to the private sector with a position as Director in Economics with Price Waterhouse Coopers from 2010 - 2012. In 2014 Karen stepped into the role of Deputy-Director General within the Department of Energy and Water Supply.

In 2010, whilst with PWC, Karen joined the EDC Board of Directors and was appointed to position of Chair of EDC in May 2011. During her tenure, the company presented and/or produced over 24 seasons/events and increased turnover significantly, growing other income streams. Her unrelenting support of EDC allowed the company to thrive and dream big. Upon her resignation due to ill health in October 2014, Karen spoke of how EDC held a strong place in her heart and her disappointment of not being able to participate in the challenging but incredible journey of the company moving forward.

EDC's Board, team and dancers will celebrate Karen's life by dedicating the 2016 Signature season, *When Time Stops*, to her and her family.



## Robyn Potter (1946 - 2015)

Robyn's passion for the arts, social justice, and the law in Australia was matched by her devotion to the people she loved and worked with. Her career, from the Australia Council, to the Hyde Park Barracks in Sydney, the Frazer Island Enquiry, Queensland's Office of the Coordinator General and then Department of State Development, and Macarthur Coal, was matched by her devotion to arts organisations throughout Australia, including the many years Robyn gave to Expressions Dance Company from 1990-2008.

From its earliest beginnings, Robyn fostered a commitment to excellence in arts administration, securing funding and mentoring new board members, taking great pride in EDC as it became one of Australia's preeminent modern dance companies. So many of Robyn's colleagues have remarked on the huge impact she had on their lives and the quality of the work produced by the teams she lead. She was regarded as a sharp wit, voracious reader and commentator, and warm and extremely generous.



# Expression Dance Company acknowledges and thanks our 2015 partners, sponsors and supporters

## INVESTMENT PARTNERS



Queensland Government



Australian Government



Expressions Dance Company acknowledges the assistance of the Queensland Government through Arts Queensland, and the Australian Government through the Australia Council, its arts funding and advisory body.

## PRODUCING PARTNER



## TRAINING PARTNER



TRAINING PARTNER

## CHAMPION PARTNER



## PRESENTING PARTNERS



SOUTHERN CROSS  
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WARRNAMBOOL



COLAC OTWAY  
PERFORMING ARTS &  
CULTURAL CENTRE



HAWTHORN ARTS CENTRE



Glenelg Shire Arts Program



CAPITOL  
THEATRE  
TAMWORTH



Clocktower Centre  
Alive with theatre, functions & events



MILDURA ARTS CENTRE



Macedon  
Ranges  
Shire Council



ORANGE  
CITY COUNCIL



gasworks



BATHURST  
200  
1815-2015



the Joan



THE Q  
QUEANBEYAN  
PERFORMING  
ARTS CENTRE



Wagga Wagga  
Civic Theatre



RIVERSIDE



BATHURST'S PREMIER  
PERFORMING ARTS VENUE  
BMEC

## WELLNESS PARTNER



## SUPPORTERS



## MAJOR DONORS

Andrew Battersby  
Kris Prikka & Anand Shah  
Marian Gibney  
Myer Foundation  
Patricia MacDonald Memorial Foundation  
Paul Newman & Lucy Bretherton  
Powerarts  
Ray & Penny Weekes  
Rhyll Gardner & Rusty Graham  
Richard Scott  
Ross Cunningham  
Sophie Mitchell  
Stack Family Foundation  
The English Family Foundation  
Tony Denholder & Scott Gibson  
Trevor and Judith St Baker

## INVEST IN A DANCER DONORS

Patricia MacDonald Memorial Foundation (Cloudia Elder)  
The English Family Foundation (Daryl Brandwood)  
Tony Denholder & Scott Gibson (Jack Ziesing)  
Ray & Penny Weekes (Jack Ziesing)  
Trevor St Baker (Elise May)  
Powerarts (Elise May)  
Paul Newman & Lucy Bretherton (Elise May)  
Marian Gibney (Rebecca Hall)  
Judith St Baker (Benjamin Chapman)  
Rhyll Gardner & Rusty Graham (Michelle Barnett)





# 2015 Financial Statement

EXPRESSIONS THE QUEENSLAND DANCE THEATRE LIMITED  
ABN 12 010 545 187

FOR THE YEAR ENDED 31 DECEMBER 2015

*Natalie Weir's 7 Deadly Sins. Pictured Thomas Gundry Greenfield and Claudia Elder. Images by Chris Herzfeld.*



# Directors' Report

## DIRECTORS

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

- Ross Cunningham;
- Tony Denholder (Deputy Chair) (Acting Chair 1 January - 28 February 2015);
- Rhyll Gardner;
- Libby Lincoln (Secretary – appointed on 26th May 2015);
- Gina McLellan;
- Marian Gibney (Chair - appointed on 1st March 2015);
- Anne-Maree Moon (Secretary – resigned on 26th May 2015);
- Noel Staunton; and
- Natalie Weir.

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

## COMPANY SECRETARY

Libby Lincoln was appointed company secretary from 26th May 2015 replacing Anne-Marie Moon who previously held the position of company secretary from 14th May 2013.

## OPERATING RESULTS

Expressions – The Queensland Dance Theatre Limited financial results for the year ending 31 December 2015 was a minor deficit of (\$387) representing less than .02% of the company's turnover of \$1.7 million for the year. The 2014 deficit was (\$17,288).

## PRINCIPAL ACTIVITIES

The principal activity of the entity during the financial year was to enrich Australian culture by communicating human emotion through contemporary dance theatre.

### EDC's goals are:

- Artistic Excellence - powerful contemporary dance theatre that resonates with audiences, and is globally recognised for its unique aesthetic.
- Audience Development - a company that connects to its community; its place and its audience.
- Capacity - a flourishing and dynamic company here for the future

- Artform development - inspired future dancers, choreographers and audiences.

### To achieve these objectives, EDC has adopted the following key strategies:-

- Maintain EDC's commitment to its signature - work that speaks of humanity and connects emotionally with its audience
- Sustain an ensemble of dancers who are passionate individuals and who invest themselves in EDC to create groundbreaking work
- Take our work to the world
- Attract outstanding, established choreographers to create new work
- Continue to build EDC's audience base in Brisbane
- Build EDC's database for strategic audience engagement
- Allow our audiences to get closer to the art
- Build sustainability by growing existing income streams
- Build capacity by finding new income streams
- Support EDC's Board to meet its leadership and governance accountabilities
- Strengthen EDC's organisational sustainability and capacity with an adequate human resource structure
- Lead and mentor emerging choreographers
- Support Brisbane-based independent dance artists
- Support school-based and tertiary based dance
- We will encourage our community's engagement with dance
- Inspire, extend and attract young dancers

## REVIEW OF OPERATIONS

Artistic Director, Natalie Weir and Executive Director, Libby Lincoln succeeded in achieving the company's principal objectives through a program that showcased its talent for collaboration. The key activities included performance seasons as well as sector development activities as follows:

**7 Deadly Sins.** Natalie Weir's fifth signature work presented in the Playhouse, QPAC, Brisbane followed by a season at the Arts Centre Gold Coast.

**The Host.** During May Natalie Weir's *The Host* was performed in the Cremorne Theatre, QPAC, Brisbane and at the Ipswich Civic Centre.

**National Tour.** Natalie Weir's *Carmen Sweet* toured to 17 regional venues throughout Australia including – Mildura, Wagga Wagga, Queanbeyan, Gasworks, Clocktower, Boroondara, Kyneton, Colac Otway, Warrnambool, Portland, Mt Gambia, Renmark, Parramatta, Penrith, Bathurst, Orange, Tamworth

**Dance Sector Development.** EDC continues to significantly contribute to the development of Queensland's dance sector through a variety of initiatives and programs including:

- Brisbane Contemporary Dance Intensive;
- In-schools workshops and high quality resource material to assist curriculum-based assignments;
- EDC's partnership with QUT;
- Secondments; and
- Professional Development programs for teachers.

## SIGNIFICANT CHANGES IN STATE OF AFFAIRS

EDC's funding with the Queensland Government, through Arts Queensland, will roll over on current funding for 2016. EDC will reapply for funding for 2017-2020 in 2016.

EDC's funding with the Australia Council for the Arts will roll over on current funding for 2016. In 2015 EDC applied for four year funding from 2017-2020.

The majority of EDC's core funding is provided by the Queensland Government through Arts Queensland. At the date of this report the Board of Directors has no reason to believe that Arts Queensland will not continue to support Expressions - the Queensland Dance Theatre Limited.

No other significant changes in the state of affairs of the company occurred during the financial year.

## FUTURE DEVELOPMENTS

EDC's management and board continue to explore and implement new strategies to enable the company to be more sustainable over the coming years, and to compensate for changes in funding the current and future triennial periods. This includes developing new non-government funding income streams. The company has also implemented operational changes to financial management to ensure close monitoring of its reserves and cash flows over the next triennial with the goal to maintain, if not increase the current level of activity.

## INFORMATION ON DIRECTORS

### ROSS CUNNINGHAM

Ross is Executive Director of Programming at QPAC. This executive position heads Programming, Venue Hire and Production for the centre. Ross has had senior roles at Arena Management as Executive General Manager (The Sydney Entertainment Centre and Capitol Theatre), Tabcorp as Divisional General Manager Entertainment (Star City and Jupiter's Group), Panthers World of Entertainment as Executive Manager Hotel and Entertainment and Hoyts as National Operations Manager in Australia and Vice-President of Hoyts US Operations plus operational consulting in Australia and overseas. Ross is a board member of Australia's peak entertainment industry association, Live Performance Australia; Chairman of the Australian Helpmann Awards for the Live Performing Arts in Australia; and was the Probono Events/Entertainment advisor to the Australian Paralympic Committee from 2002 - 2008. Ross was appointed to the EDC Board in February 2011 and is Chair of EDC's Market Development Committee.

### TONY DENHOLDER

(LLB (QUT), Bachelor of Civil Laws (Oxford))

Tony is a partner with Ashurst Australia, having practiced as a lawyer since 1993. He is a member of the Queensland Law Society and is a Solicitor in the Supreme Court of Queensland, the High Court of Australia and the Supreme Court of Western Australia. Tony is a Board Member of the Queensland Symphony Orchestra and was appointed to the EDC Board on 1st March 2005. Tony is currently Deputy Chair of EDC and a member of the Audit and Risk Committee. Tony stepped into the position of Acting Chair following Karen Masnata's resignation until end of February 2015.

### RHYLL GARDNER

(Executive MBA INSEAD; Master of Arts Macquarie University; Master of Applied Finance Macquarie University)

Rhyll is Chief Executive Officer at Forresters Group. She has extensive career, experience and achievements in banking over 25 years across strategy, marketing, risk and distribution including over 10 years running banking businesses at Executive level. Rhyll has also had five years board and committee experience in the arts and education sectors with the Sydney Development Committee for the Australian Chamber Orchestra and the Queensland Symphony Orchestra. Rhyll was the winner of the Finsia Hugh D T Williamson Prize for excellence in financial services in 2008 and she is a graduate of the Australian Institute of Company Directors. Rhyll joined the EDC board late 2013 and is Chair of the Audit & Risk Committee.

**MARIAN GIBNEY**

(Member of Australian Institute of Company Directors. BA/LLB (Hons) University of Queensland)

Marian is an experienced legal executive having worked with companies including ANZ and MIM Holdings Ltd where she has dealt with a diverse range of significant transactions and major operational events. In the not for profit sector, she has had extensive experience as a board member in setting and reviewing organizational strategy, including fundraising and stakeholder engagement strategies, together with governance and monitoring organisational performance. Past board appointments include the National Museum of Australia, Queensland Art Gallery Foundation Board, University of Queensland Foundation Board and Tarong Energy Corporation. Marian was appointed to the EDC Board in February 2015 and commenced her tenure as EDC Chair in March 2015.

**LIBBY LINCOLN**

(Bachelor of Arts – Arts Management)

Chief Executive of EDC. Libby has undertaken leadership roles in developing, producing and managing major arts projects for the past 30 years. She has performed key roles in Brisbane's key festivals through senior management positions with Out of the Box Festival, QLD Music Festival, Brisbane Festival and Riverfestival. She has worked in arts development through roles with organisations like Brisbane Ethnic Music and Arts Centre (as Director and Artistic Director), and QPAC through producing roles. In 2016 Libby commenced a Masters of Fine Arts, Cultural Leadership at NIDA. Libby was appointed to the Board of EDC in January 2009.

**GINA MCLELLAN**

(Graduate Australian Institute of Company Directors; Bachelor of Architecture (Hons); Bachelor Design Studies, University of Queensland)

Gina has an extensive career in talent management and human resources over the past 15 years. Her expertise covers Executive Recruitment, Search and Selection, Change Management, HR Advisory, and Learning and Development. Her most recent appointment was Managing Director, Asia, for one of the largest international Human Resource organisations. Her executive responsibilities have included people management, operations and commercial development. Gina primarily consults in the areas of Strategy, Management and Diversity. She currently acts as an independent Director on a number of Not-For-Profit boards including the Chair of The Dukesne College Foundation UQ and a Member of the University of Queensland Art Museum Advisory Committee. Gina was appointed to the EDC Board in May 2013 and is on the Market

Development Committee.

**ANNE-MAREE MOON**

(B Mus Ed, Queensland Conservatorium of Music)

Anne-Maree is Director of Leisure Tourism & Major Events with Brisbane Marketing. Previously she has held the roles of Associate Director, ACMN Marketing and Advertising, and Director, Marketing and Ticketing at the Queensland Performing Arts Centre (QPAC). Anne-Maree has held a number of senior positions in marketing and publicity in the television and arts and entertainment industry. Appointed to the board of EDC in May 2009, Anne-Maree is a member of the Market Development Committee. She took up at the position of Secretary in May 2013. Anne-Maree resigned in May 2015.

**NOEL STAUNTON**

(Degree in Technical Production, Royal Academy of Dramatic Art (RADA))

Noel Staunton was the Artistic Director of Brisbane Festival 2009 - 2014. His career in the performing arts has been extensive, working in various high level production and technical positions throughout the UK (Technical Director at English National Opera) and Australia (Technical Director at Opera Australia). In 1999, Noel set up Bazmark Productions with Baz Lurhmann, where as Executive Producer he created many live theatrical events that were staged across the world including Broadway, Cannes, New York and London. He has produced some of the most impressive productions in Australia, including the Sydney Harbour Bridge 75th Anniversary Celebration. In 2009, Noel was appointed CEO of Sydney Dance Company and was Artistic Director of Brisbane Festival until end 2014. Noel was appointed to EDC's Board in October 2012.

**NATALIE WEIR**

(Associate Diploma in Performing Arts QUT, Kelvin Grove)

Natalie Weir is the Artistic Director of EDC. She is an internationally renowned choreographer who has been choreographing professionally for more than 20 years. In that time she has created over 150 works. She was a founding member of Expressions Dance Company and was offered her first choreographic commission by Expressions at the age of 18. She has since created at least 10 works for the company. Natalie has worked extensively throughout Australia, creating many works for most of the country's major classical and contemporary dance companies. Natalie has also created works for international companies such as American Ballet Theatre, Houston Ballet, Singapore Dance Theatre and Hong Kong Ballet.



Natalie was appointed to the EDC board in January 2009.

### MEETINGS OF DIRECTORS

During the financial year, seven meetings of Directors were held. Attendances were:

DIRECTOR	NUMBER ELIGIBLE TO ATTEND	NUMBER ATTENDED
Ross Cunningham	7	7
Tony Denholder	7	7
Rhyll Gardner	7	5
Marian Gibney	7	6
Libby Lincoln	7	7
Gina McLellan	7	5
Anne-Maree Moon	3	2
Noel Staunton	7	5

Natalie Weir	7	7
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The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the articles of association state that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2015 the number of members was 15 (2014: 17).

### AUDITOR'S INDEPENDENCE DECLARATION

The copy of the auditor's independence declaration as required under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is set out at page 6.

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

Director:   
MARIAN GIBNEY, CHAIR

Dated this 24<sup>th</sup> day of March 2016

PKF Hacketts



**AUDITOR'S INDEPENDENCE DECLARATION  
UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012  
TO THE DIRECTORS OF EXPRESSIONS - THE QUEENSLAND DANCE THEATRE LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2015, there have been:

- No contraventions of the auditor's independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- No contraventions of any applicable code of professional conduct in relation to the audit.

**PKF HACKETTS AUDIT**

**Liam Murphy**  
**Partner**

Brisbane, 24<sup>th</sup> March 2016.

PKF Hacketts Audit  
ABN 33 873 151 348

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# Statement of comprehensive income

	NOTES	2015 \$	2014 \$
<b>REVENUE</b>	<b>2</b>	<b>1,741,311</b>	<b>1,390,429</b>
<b>EXPENDITURE</b>			
Employee benefits expense		(945,299)	(770,765)
Depreciation expense		(8,995)	(10,438)
Marketing and promotion		(51,650)	(60,061)
Occupancy expense		(53,627)	(51,464)
Other expenses	3	(682,127)	(514,989)
<b>(Deficit) / Surplus before income tax</b>		<b>(387)</b>	<b>(17,288)</b>
Income tax expense	1(a)	-	-
<b>(Deficit) / Surplus for the year</b>		<b>(387)</b>	<b>(17,288)</b>
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year</b>		<b>(387)</b>	<b>(17,288)</b>
<b>Deficit attributable to members of the entity</b>		<b>(387)</b>	<b>(17,288)</b>
<b>Total comprehensive income attributable to members of the entity</b>		<b>(387)</b>	<b>(17,288)</b>



# Statement of financial position

	NOTES	2015 \$	2014 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	167,225	357,654
Trade and other receivables	5	74,889	59,177
Other current assets	6	36,396	26,773
<b>Total current assets</b>		<b>278,510</b>	<b>443,604</b>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	7	40,810	40,670
<b>Total non-current assets</b>		<b>40,810</b>	<b>40,670</b>
<b>Total assets</b>		<b>319,320</b>	<b>484,274</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	84,253	66,468
Other current liabilities	9	97,380	292,674
Provisions	10	1,681	-
<b>Total current liabilities</b>		<b>183,314</b>	<b>359,142</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	10	17,286	6,025
<b>Total non-current liabilities</b>		<b>17,286</b>	<b>6,025</b>
<b>Total liabilities</b>		<b>200,600</b>	<b>365,167</b>
<b>Net assets</b>		<b>118,720</b>	<b>119,107</b>
<b>EQUITY</b>			
Retained earnings		118,720	119,107
<b>Total equity</b>		<b>118,720</b>	<b>119,107</b>

# Statement of changes in equity

	RETAINED EARNINGS \$	TOTAL \$
<b>Balance at 1 January 2014</b>	136,395	136,395
<b>COMPREHENSIVE INCOME</b>		
Deficit for the year	(17,288)	(17,288)
Other comprehensive income	-	-
<b>Total comprehensive income</b>	(17,288)	(17,288)
<b>Balance at 31 December 2014</b>	119,107	119,107
<b>COMPREHENSIVE INCOME</b>		
Deficit for the year	(387)	(387)
Other comprehensive income	-	-
<b>Total comprehensive income</b>	(387)	(387)
<b>Balance at 31 December 2015</b>	<b>118,720</b>	<b>118,720</b>

# Statement of cash flows

	NOTES	2015 \$	2014 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Operating grants and subsidies receipts		806,395	971,060
Receipts from customers		585,182	436,458
Payments to suppliers and employees		(1,578,693)	(1,233,034)
Interest received		5,822	5,263
<b>Net cash generated from/(used in) operating activities</b>	11	(181,294)	179,747
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for plant and equipment		(9,135)	(10,572)
<b>Net cash used in investing activities</b>		(9,135)	(10,572)
<b>Net increase (decrease) in cash held</b>		(190,429)	169,175
Cash and cash equivalents at beginning of the financial year		357,654	188,479
<b>Cash and cash equivalents at end of the financial year</b>	4 (a)	167,225	357,654



# Notes to the financial statements

## NOTE 1: GENERAL INFORMATION AND BASIS OF PREPARATION

The financial statements are a special purpose financial report that has been prepared in order to satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The directors have determined that the company is not a reporting entity because there are no users who are dependent on its general purpose financial reports. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Expressions – The Queensland Dance Theatre Limited is an Australian Public Company limited by Guarantee, incorporated and domiciled in Australia.

### BASIS OF PREPARATION

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 period unless otherwise stated.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:-

The financial statements were authorised for issue on the 24th March 2016 by the directors of the company.

### ACCOUNTING POLICIES

#### (a) Income Tax

No provision for income tax has been raised, as the company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

#### (b) Plant and Equipment

Each class of plant and equipment is carried at cost or fair value as indicated, less where applicable, any accumulated depreciation.

#### Plant and equipment

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

#### Depreciation

The depreciable amount of all fixed assets, is depreciated on a reducing balance basis over the asset's useful life to the entity commencing from the time the asset is held ready for use.

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

CLASS OF FIXED ASSET	DEPRECIATION RATE
Plant and equipment	22.5% / 33%
Motor vehicles	22.5%

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 included in the statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

#### (c) Employee Benefits

Provision is made for the company's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus related on costs.

Contributions are made by the entity to an employee superannuation fund and are recognised 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. Bank overdrafts are shown within short term borrowings in current liabilities on the statement of financial position.

**(e) Revenue**

Non-reciprocal grant revenue is recognised in the statement of comprehensive income when the company obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the company and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it 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 company 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.

The company receives reciprocal contributions of income in the form of contracted services provided to them by other parties in exchange for contracted services rendered to them by the company. Income in respect of the services received is recognised at fair value on the date the services are carried out in the statement of comprehensive income, with a corresponding expense recognised at that date. No cash changes hands in respect of these transactions.

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

Donation revenue is recognised upon receipt of monies.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

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

**(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) Provisions**

Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**(h) Leases**

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) are transferred to entities in the economic entity, are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the lease term.

**(i) Impairment of Assets**

At the end of each reporting date, the company reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the statement of comprehensive income.

**(j) Comparative figures**

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

**(k) Trade and Other Payables**

Trade 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 that remains unpaid. The balance is recognised as a current liability with the amount being normally paid within 30 days of recognition of the liability.

**(l) Critical Accounting Estimates and Judgments**

The directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

**Key Estimates**

*Impairment*

The company assesses impairment at the end of each reporting period by evaluating conditions and events specific to the company that may be indicative of impairment triggers.

**(m) Economic Dependence**

Expressions – The Queensland Dance Theatre Limited is dependent on the State Government's 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 Arts Queensland will not continue to support Expressions – The Queensland Dance Theatre Limited.

**(n) New Accounting Standards for Application in Future Periods**

The Australia Accounting Standards Board has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The company does not anticipate early adoption of any of the new or amended Australian Accounting Standards. These Standards are not expected to significantly impact the company.

**NOTE 2: REVENUE**

**OPERATING ACTIVITIES**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Ticket Sales for self promoted productions	144,143	150,605
Performance contracts	167,150	25,515
Sponsorship, partnerships & donations - Cash	236,906	177,184
Sponsorship & partnerships - In-Kind	128,867	147,655
Merchandising	2,009	5,636
Membership	74	82
Participation fees	64,660	50,606
Interest	5,822	5,263
General income	25,938	24,346
Public subsidies / grants	965,742	803,537
	<b>1,741,311</b>	<b>1,390,429</b>



**NOTE 3: OTHER EXPENSES**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>AUDITOR'S REMUNERATION</b>		
- auditing the financial statements	7,000	6,000
- other services provided	-	-
<b>PRODUCTION COSTS</b>		
- fees	193,968	165,042
- travel and accommodation costs	159,633	28,197
- venues	33,633	35,914
- sets and costumes	56,361	33,209
- other production costs	36,772	35,242
In-kind Expenses – Production, marketing & injury management	128,867	147,655
Other miscellaneous expenses	65,893	63,730
<b>Total other expenses</b>	<b>682,127</b>	<b>514,989</b>

**NOTE 4: CASH AND CASH EQUIVALENTS****CURRENT**

Cash on hand	643	300
Cash at bank	166,582	357,354
	<b>167,225</b>	<b>357,654</b>

**(a) Reconciliation of Cash**

Cash at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows:

Cash and cash equivalents	167,225	357,654
	<b>167,225</b>	<b>357,654</b>

**NOTE 5: TRADE AND OTHER RECEIVABLES****CURRENT**

Trade receivables	74,889	59,177
	<b>74,889</b>	<b>59,177</b>

## NOTE 6: OTHER ASSETS

### CURRENT

	2015 \$	2014 \$
Prepayments	36,396	26,773
	<b>36,396</b>	<b>26,773</b>

## NOTE 7: PLANT AND EQUIPMENT

### NON-CURRENT

#### Plant and equipment

##### *Plant and equipment*

At cost	156,062	146,927
Less accumulated depreciation	(122,995)	(116,247)
	<b>33,067</b>	<b>30,680</b>
<i>Motor vehicles</i>		
At cost	20,010	20,010
Less accumulated depreciation	(12,267)	(10,020)
	<b>7,743</b>	<b>9,990</b>
Total plant and equipment	<b>40,810</b>	<b>40,670</b>

### (a) Movements in Carrying Amounts

	PLANT AND EQUIPMENT \$	MOTOR VEHICLES \$	TOTAL \$
<b>2015</b>			
Balance at the beginning of the year	30,680	9,990	40,670
Additions	9,135	-	9,135
Disposals	-	-	-
Depreciation expense	(6,748)	(2,247)	(8,995)
<b>Carrying amount at end of year</b>	<b>33,067</b>	<b>7,743</b>	<b>40,810</b>

**NOTE 8: TRADE AND OTHER PAYABLES**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Trade payables	14,743	27,930
GST payable	12,289	23,070
Sundry payables	57,221	15,468
	<b>84,253</b>	<b>66,468</b>

**NOTE 9: OTHER LIABILITIES**

<b>CURRENT</b>		
Grants received in advance	67,408	257,949
Income in advance	29,972	34,725
	<b>97,380</b>	<b>292,674</b>

**NOTE 10: PROVISIONS**

<b>CURRENT</b>		
Provision for annual leave	1,681	-
	<b>1,681</b>	-
<b>NON-CURRENT</b>		
Provision for long service leave	<b>17,286</b>	<b>6,025</b>

**NOTE 11: CASH FLOW INFORMATION**

**RECONCILIATION OF CASH FLOW FROM OPERATIONS WITH DEFICIT AFTER INCOME TAX**

Surplus/(Deficit) after income tax	(387)	(17,288)
Depreciation	8,995	10,438
	<b>8,608</b>	<b>(6,850)</b>

**CHANGES IN ASSETS AND LIABILITIES**

(Increase)/decrease in receivables and other receivables	(32,076)	(57,165)
(Decrease)/increase in trade and other payables	24,526	40,343
(Decrease)/increase in other liabilities	(195,294)	204,431
(Decrease)/increase in provisions	12,942	(1,012)
<b>Cash flows provided by/(used in) operating activities</b>	<b>(181,294)</b>	<b>179,747</b>



**Non-cash transactions**

During the financial year, in-kind revenue of \$128,867 and in-kind expenses of \$128,867 have been included within income and expenditure in respect of 'barter' contractual arrangements, refer to notes 2 and 3. These transactions are not reflected in the statement of cash flows.

**NOTE 12: LEASING COMMITMENTS**

The company has the following operating lease commitments at the end of the financial year in respect of the rental of (i) premises that commenced on 1 July 2015 and expires on 30 June 2018 and (ii) photocopier that commenced on 1 March 2013 and expires on 28 February 2018.

	<b>2015</b> <b>\$</b>	<b>2014</b> <b>\$</b>
Payable not later than 1 year	57,280	30,236
Payable later than 1 year but not later than 5 years	84,508	9,180
	<b>141,788</b>	<b>39,416</b>

**NOTE 13: 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 articles of association state that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2015 the number of members was 15 (2014: 17).

**NOTE 14: COMPANY DETAILS**

The registered office and principal place of business of the company is:

**Expressions The Queensland Dance Theatre Limited**

Level 3, Judith Wright Centre of Contemporary Art  
420 Brunswick Street  
FORTITUDE VALLEY QLD 4006

## DIRECTORS' DECLARATION

### FOR THE YEAR ENDED 31 DECEMBER 2015

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 8 to 18 satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012 including:
  - (a) complying with Australian Accounting Standards as described in Note 1 to the financial statements and the Australian Charities and Not-for-profits Commission Regulation 2013; and
  - (b) giving a true and fair view of the financial position of the company as at 31 December 2015 and of its performance for the year ended on that date.
2. Having regard to those matters referred to in Note 1(m), in the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Director:   
 MARIAN GIBNEY, CHAIR

Dated this 24<sup>th</sup> day of March 2016

PKF Hacketts



## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD | FOR THE YEAR ENDED 31 DECEMBER 2015

We have audited the accompanying financial report, being a special purpose financial report, of Expressions – The Queensland Dance Theatre Limited, which comprises the statement of financial position as at 31 December 2015, and the statement of 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 other explanatory information, and the directors' declaration.

### Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial statements, 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 value and is free from material misstatement, whether due to fraud or error.

### Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

### Independence

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. We have given the Directors of the Company a written Auditor's Independence Declaration, a copy of which is attached to the Directors' Report.

### Opinion

In our opinion, the financial report of Expressions – The Queensland Dance Theatre Limited has been prepared in accordance Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a. giving a true and fair view of the company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- b. 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*.

PKF Hacketts Audit  
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PKF Hacketts



**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND  
DANCE THEATRE LTD | FOR THE YEAR ENDED 31 DECEMBER 2015**

**Basis of Accounting**

Without modifying our opinion, 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 director'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.

PKF HACKETTS

**PKF HACKETTS AUDIT**

A handwritten signature in black ink, appearing to be 'Liam Murphy', is written over a horizontal line.

**Liam Murphy**  
**Partner**

Brisbane, 24<sup>th</sup> March 2016



EDC  
EXPRESSIONS DANCE COMPANY

[expressionsdancecompany.org.au](http://expressionsdancecompany.org.au)

*Natalie Weir's 7 Deadly Sins. Pictured Thomas Gundry Greenfield and Daryl Brandwood. Image by Chris Herzfeld.*