

EXPRESSIONS  
**DANCE**  
COMPANY

20/16

ANNUAL REPORT






EDC  
EXPRESSIONS **DANCE** COMPANY

## EXPRESSIONS DANCE COMPANY

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## BOARD OF DIRECTORS 2016

MARIAN GIBNEY | CHAIR  
TONY DENHOLDER | DEPUTY CHAIR  
ROSS CUNNINGHAM  
RHYLL GARDNER  
LIBBY LINCOLN (Resigned July 2016)  
GINA MCLELLAN  
DARE POWER (Appointed December 2016)  
NOEL STAUNTON (Resigned May 2016)  
NATALIE WEIR

## MANAGEMENT TEAM 2016

NATALIE WEIR | Artistic Director  
LIBBY LINCOLN | EXECUTIVE DIRECTOR/CEO  
(Resigned July 2016)  
DONNA ORAZIO | Acting CEO (Appointed July 2016)  
CHRISTINE JOHNSTONE | Executive Director  
(Appointed November 2016)  
KIRSTEN BARTHOLOMEW | General Manager/ Marketing  
Manager (Maternity Leave from April 2016)  
LEONIE LEE | Production Manager  
KATHIE KELLY | Development Consultant (Part-time)  
VIVIEN DONELEY | Marketing Coordinator  
AMELIA RUSHTON | Office Manager  
ELIZABETH LEPUA | Bookkeeper (Part-time)  
AMANDA DE BYL | Education Consultant (Casual)  
KAREN MITCHELL | Accountant (Contractor)

## EDC ENSEMBLE 2016

MICHELLE BARNETT  
RICHARD CAUSER  
BENJAMIN CHAPMAN  
CLOUDIA ELDER  
REBECCA HALL  
ELISE MAY  
JAKE MCLARNON  
ALANA SARGENT

Front Cover Image: Natalie Weir's *When Time Stops*.  
Pictured Michelle Barnett and Thomas Gundry Greenfield.  
Image by Chris Herzfeld

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GMDC's *Seed*. Pictured GMDC Dancers. Image by SUN Xinjing

# 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.





Natalie Weir's *When Time Stops*. Pictured Benjamin Chapman, Michelle Barnett and Jake McLarnon. Image by Chris Herzfeld.

# 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

**2016 was a significant year in the company's history. The year marked a turning point for EDC in core and large project funding, and set up the company for a new era.**



MARIAN GIBNEY | CHAIR

In order to continue to deliver on our objectives, we needed access to a reasonable level of core funding for our operations and project funding for the ground breaking multi-year Chinese Australian Dance Exchange project. We now have that funding through to the end of 2020. In addition, 2016 saw a number of changes in personnel, with the departures being sad moments but full of gratitude and the new appointments being welcomed with enthusiasm for the journey ahead.

2016 again provided our audiences with strong, compelling dance theatre which engaged hearts and minds. Natalie Weir's *When Time Stops* returned to the QPAC Playhouse for EDC's signature season and enthralled audiences. 2016 was bookended brilliantly by performances forming part of the Chinese Australian Dance Exchange project. In February, EDC's performance year opened with the triple bill production *Black*, in conjunction with Guangdong Modern Dance Company (GMDC), at QPAC's Cremorne Theatre. The year concluded with our dancers in Guangzhou, performing a reworked triple bill with GMDC as a spectacular finale to the Guangdong Dance Festival. This was followed by a two week tour of this work, with five performances in four major regional centres in the Pearl River Delta Province by EDC and GMDC.

I am pleased that at year's end we could reflect on the considerable artistic and educational output of 2016 and also feel confident that we now have a sound funding base to pursue our goals for the next four years and set us up far better for the long term.

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**I was immensely proud of our EDC dancers and of the production crew who travelled to Guangzhou to support them. The audience were enraptured by the strength and versatility of our dancers.**

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## FUNDING, PARTNERS AND FINANCES

In terms of core funding, after the delays and uncertainties in arts funding which I noted in this report last year, we were delighted to receive the following core funding for 2017 – 2020:

- Arts Queensland (Queensland Government) : \$600,000 p.a
- Australia Council for the Arts: \$250,000 p.a.

In addition we received a grant through Catalyst – Australian Arts and Culture Fund for the Chinese Australian Dance Exchange project over five years 2016 – 2020 totalling \$610,866. That amount covers a considerable part of the costs of delivering this ground breaking cross cultural dance collaboration, which is a substantial component of EDC's program through to 2020.

I thank the Queensland Government, the Australia Council and the Federal Government for this funding. The core funding enables us to engage staff to build the organisational capabilities, which we have prioritised as necessary to the company's future success. Near term this includes:

- strengthening our philanthropy and partnerships and our marketing areas so that we can establish productive long term relationships which support EDC's work alongside the support of our core funding partners;
- focusing on regional, national and other touring and on more community engagement programs which increase knowledge and appreciation of dance theatre generally, as well as inspire audiences and participants with EDC's artistic signature.

To all partners and supporters of EDC, we thank you sincerely for your support in 2016 and prior years. We look forward to talking with you about how we can work together in the future. Each of Queensland Performing Arts Centre (QPAC) and Queensland University of Technology (QUT) Creative Industries remain key partners and friends of EDC and throughout 2016 provided much valued support and assistance.



*Black Rehearsals in Guangzhou. Pictured Michelle Barnett, Benjamin Chapman and Elise May.*

We enjoyed excellent support from each of our corporate sponsors Brisbane Airport Corporation, Singapore Airlines, RACQ, GOA, Avant Card, JSA, De Bortoli, JC Decaux, Style Magazine, Dendy Cinema and Core Yoga and we hope to enhance our contacts and grow the work that we do together. To all of our philanthropic and other supporters – Trevor and Judith St Baker and the Patricia MacDonald Memorial Foundation in particular, and to all who support via our Invest in a Dancer program, thank you sincerely for your faith in EDC.

It is important that the company recorded a surplus in 2016. Not for profit companies cannot endure with uncomfortably low reserves. Resilience is necessary in all areas, including the financial. It is one of our goals over the next four years to grow the company's reserve base. That growth will vary with the years, but it is good that, despite a tough year in 2016 in terms of revenue, we have made a start on reserve increases.

## PEOPLE

In 2016 EDC experienced a number of personnel changes. In part this reflected the turning point, which the year represented in the company's journey, as EDC set out on execution of its plan through to the end of 2020. At board and senior management level:

- In May, we farewelled Noel Staunton after nearly 4 years as a director. I thank Noel for the breadth of knowledge of the performing arts sector, which he brought to the company and shared so freely with all;
- In late July, our Executive Director/CEO Libby Lincoln departed. There was great regret to see Libby go, but also unwavering respect for her, thanks for Libby's enormous contribution to EDC over nearly 8 years and very best wishes for her future. Libby, with Artistic Director Natalie Weir, introduced so much that is core to the company's ethos and success and she left us having secured EDC's four year core funding and with a very clear forward plan;

- In December, we welcomed Dare Power to the EDC board. Dare is an active participant in, as well as a supporter of, the performing arts through PowerArts. He brings additional and diverse performance industry knowledge to the company and we all look forward to working with Dare in coming years;
- Donna Orazio was an invaluable Acting Chief Executive following Libby Lincoln's departure. She ably steered the company through the second half of the year, doing far more than Donna or others thought that she would be undertaking in a part time role;
- In late November, we announced the appointment of Christine Johnstone as our new Executive Director. Christine's background in marketing and communications in the arts sector and arts touring is an excellent fit with EDC's needs. Christine commenced with EDC in mid January 2017 and is rapidly settling into her role.

There were a number of other staff movements in the year, including among our beautiful dancers. To all who left EDC we say thank you for your contribution and to all new members of the EDC team, welcome.

The EDC team again worked tirelessly in 2016 to deliver our program. To all of our dancers, production and administration staff, and to our collaborating artists, thank you most sincerely. I want to especially acknowledge for "going beyond" and to thank:

- our Artistic Director Natalie Weir. In a time of much change, Natalie's artistic vision for EDC and its art form was a beacon by which to steer and rally. In ways large and small Natalie contributed exceptionally in 2016;
- my fellow board members. Much out of meeting time was devoted by all to the recruitment of our new Executive Director and to assisting wherever possible in the transitional period after Libby Lincoln's departure.

## ARTISTIC OUTPUT

The performances for local audiences in 2016 were focussed in the first half of the year. With *Black* in February, we saw the first of the collaborative works developed as part of the Chinese Australian Dance Exchange. That first work wowed Brisbane audiences and demonstrated the vibrancy of this cross cultural collaboration project. More detail on the project deliverables in 2016 can be found elsewhere in this annual report. I have been privileged to see behind the scenes how the participants from EDC and our Chinese collaborators in 2016, GMDC, work in development and rehearsal and to meet with Willy Tsao and other GMDC management, choreographers and dancers. I am delighted that all are equally committed to and engaged in the collaborative work. This is a great project, demonstrating in its multiple facets that dance truly touches emotions regardless of borders and language barriers. Sitting in the audience in Guangzhou in November, I was immensely proud of our EDC dancers and of the production crew who travelled to Guangzhou to support them. The audience were enraptured by the strength and versatility of our dancers. Special thanks goes to the Australian Consul General in Guangzhou, Mr Dominic Trindade, for again making EDC so welcome. We have had great support for this project not only from the Catalyst Fund (our principal funding partner) but also from the Department of Foreign Affairs and Trade both in Australia and in China, the Australia China Council and Singapore Airlines.

In May 2016 Natalie Weir's much loved *When Time Stops* returned to QPAC. This is a deeply moving, technically engrossing and complex work and Natalie's ability to collaborate with other artists was again to the fore in the success of this production. The musicians of Camerata of St Johns joined the dancers on stage throughout the performance and the combination was electrifying.

Natalie and Christine, in their reports, expand on the other work undertaken during the year. Suffice for me to say that the board was again delighted by and grateful for the commitment of all EDC staff, collaborators and contractors, a commitment which shines through in the quality of each performance.

## LOOKING FORWARD

2017 has a strong and active program. We will bring more and diverse dance to our audiences. As I write, the company has just finished a very successful season of *Propel*, showcasing the works of independent and emerging choreographers. This demonstrated the depth of dance talent in our State and the appetite of audiences to embrace that talent. EDC will further showcase the works of diverse choreographers and other artists in other collaborative works in the 2017 program. The company's partnership with QUT has been renewed and we embrace the opportunities for the dancers of the future, which this partnership provides. Through this, our twice-yearly BCDI program and other community based initiatives, EDC will continue to work to enhance our art form, secure its future and engage widely with the community.

At board level, in 2017 EDC will pursue board renewal, to ensure that we have the diversity of the skills and experience best suited to stewardship of the company. This has been on the agenda for some time, but was difficult to progress when we were uncertain of whether we would secure the core funding needed to execute the company's plans. The board is focussed on ensuring that we maximise the value to the company, and to each of our government and other supporters and partners, of the faith which in 2016 those supporters and partners placed in EDC's future.

It is a pleasure to work with all with whom I come into contact at and through EDC. Thank you and enjoy our 2017 program of performance and other activities, which I am confident will delight.



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*I am pleased that at year's end we could reflect on the considerable artistic and educational output of 2016 and also feel confident that we now have a sound funding base to pursue our goals for the next four years and set us up far better for the long term.*

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*Marian Gibney*



# Artistic Director's Report

NATALIE WEIR



NATALIE WEIR | ARTISTIC DIRECTOR

2016 was a challenging year, with a great deal of uncertainty about future funding.

In some ways it was a transition year, where we were able to apply for four year funding from both Arts Queensland and the Australia Council, as well as the new initiative, Catalyst.

We presented our collaboration with the Guangdong Modern Dance Company (GMDC), *Black* at the Cremorne Theatre and, for our Signature season we presented a remount of *When Time Stops*. The company had a creative development for the *Propel* season that would be presented in 2017, with works by Lisa Wilson, Amy Hollingsworth and Elise May alongside Chinese guest artist Xu Yiming. This creative development was made possible by a Queensland Arts Showcase Program (QASP) grant from Arts Queensland.

The company had a very long break before resuming at the end of the year to travel to China as part of our collaboration with the Guangdong Modern Dance Company. This involved two weeks of workshops, a performance of a reworked *Black* as a triple bill at the Guangdong Dance Festival, followed by a two-week tour of the Pearl River Delta region. Alongside these key activities we presented our training and education program.

## EDC ENSEMBLE

2016 was a year of change in terms of the ensemble. The 2016 EDC Ensemble of Dancers included Elise May, Michelle Barnett and Benjamin Chapman. Rebecca Hall finished up after the *Propel* creative development, and Clodia Elder finished after *When Time Stops*. Clodia returned in November for the China tour. Unfortunately Richard Causer sustained an injury during the *Black* season, and was rehabilitating for the rest of the year. Fortunately Richard's skills could be used in other areas including as Rehearsal Director for the China Tour. We also welcomed Jag Popham and Alana Sargent on board for the China tour. 'We also welcome Jake McLarnon who joined us for *When Time Stops* and later in China.

The ensemble of dancers were employed for a total of 34 weeks, made possible only by the extra *Propel* project funding.

## BLACK - CREMORNE THEATRE

Our performance season kicked off with our collaborative work with Guangdong Modern Dance Company, *Black*, as part of our Chinese Australian Dance Exchange. This took the form of a triple bill. EDC performed *Don't*, a work originally created for the Australian Ballet's Let's Dance Gala. GMDC performed a work, *Sumeru* created by their Resident Choreographer Liu Qi. The final work in the program was a joint work between the two companies, *Black*, created by Xing Liang. This work was stunning, and it was a joy to watch the two companies work together. Though their aesthetics are so very different, they came together beautifully in this strikingly crafted work. The collaboration was highly successful.

## WHEN TIME STOPS - PLAYHOUSE THEATRE

*When Time Stops* returned to the stage, with many new cast members. The new dancers brought new energy and sensitivity to the work. The Camerata of St John's once again joined us onstage, playing Iain Grandage's award winning score which is simply breathtaking. We tweaked a few things and the result was a strong, dynamic and beautiful season, warmly received and beautifully performed. We welcomed back Thomas Gundry Greenfield in his pivotal role as 'The Ferryman', who once again was mesmerising in this role. We also welcomed guest artist Xiao Zhiren from Guangdong Modern Dance Company. Xiao was an audience favourite, his agility and intense focus onstage was so rewarding. Jake McLarnon also joined us as a guest artist, and is now a full time member of the ensemble. He is a strong, fluid and beautiful artist. The rest of the ensemble were fantastic as always, and special mention of Michelle Barnett, who was so impressive in her first leading role, as 'The Woman'.





### CREATIVE DEVELOPMENT - PROPEL

The company had a creative development for the *Propel* season to be presented in 2017, with works by Lisa Wilson, Amy Hollingsworth and Elise May. Xu Yiming from China also joined us to choreograph a work in 2017. This creative development was made possible by a Queensland Arts Showcase grant from Arts Queensland. It was wonderful to be able to give the choreographers time to play with their ideas in the studio.

### BLACK - GUANGDONG DANCE FESTIVAL AND REGIONAL TOUR

The year concluded with our dancers in Guangzhou, performing a reworked triple bill with GMDC as a spectacular finale to the Guangdong Dance Festival in November 2016. This was followed by a two week tour of this work through four cities in the Pearl River Delta province by EDC and GMDC including; Dongguan, Shenzhen, Huizhou and Jiangmen.

### CHINESE AUSTRALIAN DANCE EXCHANGE

In 2016, with support from Catalyst funding, Expressions Dance Company formalised our groundbreaking partnership with China's leading contemporary dance companies, Guangdong Modern Dance Company, City Contemporary Dance Company (Hong Kong) and Beijing/LDTX Dance Company. Extending until 2020, the Chinese Australian Dance Exchange Project was developed through a long-term mutual trust between myself and Willy Tsao, Artistic Director of the three Chinese companies. The Project features:

- Collaborative new dance works created by significant Australian, Chinese and international choreographers
- Partnering with Guangdong Dance Festival and Beijing Dance Festival

- Residencies - creation of new works by the companies in China and Australia
- Exchanges - individual dancers from the companies spend time working and performing in China and Australia, enhancing both personal and professional development opportunities
- Touring throughout China and Australia, showcasing and celebrating the differences and similarities between Australian and Chinese work
- Festivals and Seasons – where new collaborative works, as well as individual works are presented both in China and Australia

This unique collaboration strengthens Australia's artistic ties with China and provides the respective companies with an opportunity to use their likeminded dance philosophies to transcend cultural boundaries.

### SECTOR DEVELOPMENT

In 2016, EDC continued to develop our training and education programs. The Brisbane Contemporary Dance Intensive (BCDI) continues to go from strength to strength, we continued to deliver our Focus program to upskill dance high school teachers, and offered 13 positions to secondments from around the country.

Our partnership with QUT continued to be of great value.

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**This unique collaboration strengthens Australia's artistic ties with China and provides the respective companies with an opportunity to use their likeminded dance philosophies to transcend cultural boundaries.**

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Natalie Weir's *When Time Stops*, Pictured Rebecca Hall, Cloudia Elder and Elise May. Image by Chris Herzfeld

## FUNDING

Despite the challenges of 2016, it was the year where our funding for the future was confirmed, with Arts Queensland and the Australia Council for the Arts funding being assured for the next four years, and Catalyst funding for the Chinese Australian Dance Exchange in place until 2020. This gives EDC some stability for the future, and allows longer term planning to take place. I am optimistic that EDC will have a creative and wonderful future, with the focus returning to the creation of great work.

## THANK YOU

It was with sadness that my long term partner at EDC, Executive Director/CEO Libby Lincoln decided to move on. Libby was instrumental in securing the funding for EDC's future, but more than that, Libby is a passionate arts advocate and for eight years has shared my vision of a great contemporary dance company for Queensland. She implemented many great initiatives, including the BCDI and nurtured and developed many great partnerships, including our cherished partnership with QPAC. I will miss her and thank her for the great generosity and commitment she showed with EDC.

I would also like to thank Donna Orazio, who became our interim CEO. She came for only a few weeks, but ended up being CEO for six months. Donna was the voice of reason in a difficult time, and I thank her for all she brought to us, she will be a friend of EDC for a long time.

I would like to acknowledge our ensemble. The dancers are not only wonderful artists but wonderful people, and they continue to move and inspire not only me, but all who come in contact with them.

Finally I would like to welcome on board our new Executive Director, Christine Johnstone and look forward to leading EDC with her into the future.



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*The dancers are not only wonderful artists but wonderful people,  
and they continue to move and inspire not only me, but all who come  
into contact with them.*

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*Natalie Weir*



Natalie Weir's *Don't*. Pictured Jake McLarnon and Elise May. Image by You Ming.

# Executive Report

CHRISTINE JOHNSTONE  
WITH ASSISTANCE FROM DONNA ORAZIO (ACTING CEO JULY 2017 - JAN 2018)



CHRISTINE JOHNSTONE I  
EXECUTIVE DIRECTOR

2016 was a time of change and consolidation for the company. The year saw funding changes, a new strategic direction, the firming of a comprehensive international exchange, and the development of new and exciting future collaborations for the company.

This, combined with our regular seasons, ongoing training programs, the exit of our long-term Executive Director/CEO Libby Lincoln and the search for a replacement, ensured 2016 was again an extremely busy but rewarding year for EDC.

## FINANCIAL REPORT

### INCOME

In 2016 EDC's turnover was \$1,567,932. A slight decrease from the record breaking high of 2015, this achievement is attributed to the income received through state and federal funding bodies, in particular Catalyst, administered by the Federal Ministry of the Arts which will support the Chinese Australia Dance Exchange program 2016 – 2020.

Leveraging this government funding to enhance EDC's capacity continues to be a major goal for the company, to reach its potential as a strong voice in the Australian dance sector and Queensland's foremost contemporary dance theatre company.

### CORE FUNDING

2016 marked the final year of our triennial funding with Arts Queensland. While as previously advised the triennial involved

progressively decreasing core funding each year, the decrease was offset to an extent by other Arts Queensland funding.

Following the upheaval of, and changes to national funding for small to medium organisations in 2015, EDC applied for and was successful with applications to State and Federal funding bodies. This renewal of core funding is aligned across both funding bodies for four years (2017 – 2020); Australian Council for the Arts \$250,000 p.a. and Arts Queensland \$600,000 p.a. Whilst not supported to the extent requested to align with the goals of our strategic plan, the company will continue to work towards these ambitions. EDC feels confident that with the security of this income we are well placed to leverage additional funds through development of partnerships with sponsors, commercial entities and philanthropic agencies.

The 2016-2020 Strategic Plan focuses on investing in key fundamental resources to ensure the company is equipped to meet its bold artistic goals. It sets EDC up for the long-term future, enabling it to be more capable, financially resilient and even stronger artistically.

One of our biggest challenges remains the full-time employment of our ensemble of incredible dancers. With much reassessment of our priorities following the funding outcomes, we have managed to contract the ensemble for more than 80% of the coming year and hope to extend this to full-time employment in the future. Continued full-time employment benefits not only the creative process, but ensures the ensemble remains fit and in good health, along with creating opportunity to increase exploration of commercial partnerships and events.

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Following the upheaval of, and changes to national funding for small to medium organisations in 2015, EDC applied for and was successful with applications to State and Federal funding bodies.

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In 2016, we also benefitted from a grant through the Queensland Arts Showcase Program (QASP) that enabled us to develop a season of *Propel*. This program is an important part of the company's strategy to not only lead and mentor, but to provide real opportunities for Queensland's emerging choreographers to develop and showcase their work.

The commitment of Arts Queensland and the Australia Council to the company will go a long way towards achieving the company's goals and ensuring sustained and ongoing growth for decades to come.

## OTHER GRANTS

EDC's commitment to cultural exchange and the long established creative relationship between EDC's Artistic Director, Natalie Weir and Willy Tsao, choreographer and Artistic Director of three of China's major modern dance companies, led to the development of the Chinese Australian Dance Exchange 2016 - 2020.

Established as a long-term project, it aligned strategically with Catalyst – Australian Arts and Culture Fund (formerly the National Platform for Excellence) administered directly by the federal Department of Communications and the Arts, which supported larger non-conventional arts activities. Libby Lincoln, EDC's former Executive Director/CEO, and Natalie Weir, worked tirelessly to bring together an application building on the inherent creativity in the existing relationship and a realistic comprehensive approach to the financial support required from all involved in the project. EDC has successfully secured funding from Catalyst of more than \$600,000 across the project.

In November 2016, the initial Catalyst contribution enabled a very successful collaboration with the Guangdong Modern Dance Company (GMDC). EDC toured to Guangzhou for two weeks of workshops led by both companies, followed by a sell-out triple bill performance to close the Guangdong Dance Festival. The companies then toured to four regional cities, Jiangmen, Huizhou, Shenzhen and Dongguan, in the Pearl River Delta Province.

EDC also received a grant from the Department of Foreign Affairs and Trade through the Australia-China Council (ACC) to help fund this international tour. We are grateful for the ongoing support of the ACC. Extending until 2020, this groundbreaking project will strengthen our already established ties with China and will feature the creation of collaborative new works, residencies, exchanges and tours.

In July, with the support of a grant from Brisbane City Council, EDC featured in the Council's Friday Night Laneways initiative with a new work, *Lumen Body*. EDC dancer and emerging choreographer, Elise May, choreographed movements for members of the ensemble in a collaboration featuring musician and visual artist Michelle Xen's physical sonic performance and Paul Van Opdenbosch's experimental animations.

## PERFORMANCES

## Box Office Returns

Natalie Weir's *When Time Stops*, while not quite meeting box office targets, was a critical success and maintained high audience numbers. A number of factors including a very late on sale date, a Brisbane market saturated with dance product and the nature of a remount likely affected the final box office.

*Black* exceeded box office targets and was an enormous success, attracting new audiences and showcasing a diverse product.

*Black* China Tour - a sold out performance in Guangzhou and well attended performances in each of the four Pearl River Delta cities ensured the success of this tour to China.

## SPONSORSHIP AND PARTNERSHIPS

QPAC's ongoing support for the creation and presentation of our new work remains pivotal to EDC. Whilst we continue to present new work for Brisbane audiences, we were pleased this year to be able to extend this partnership to an international reach. Our presentation of the triple bill, *Black* at the Cremorne Theatre in February was reworked for presentation and tour in Guangzhou and the Pearl River Delta Province in China during the month of November. It was wonderful to see QPAC's name and logo beside ours for this international collaboration with the Guangdong Modern Dance Company.

During August and September, we worked closely with QPAC's Program, Marketing and Ticketing teams to ensure EDC's 2017 programs were available to our audience. At a time when the company was in transition, the assistance of QPAC was invaluable. We thank John Kotzas and his team at QPAC for their incredible support during 2016.

2016 was also the sixth year in the 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. We are delighted to have signed a new contract with QUT that will see more opportunities for QUT dance students in the future. For the first time in 2017 EDC will have offered two projects to gifted students focused on a career within the contemporary dance industry and an extended secondment opportunity.

Other benefits include, attendance at company class, viewing of choreographic development of new work by Natalie Weir, and technical and dress rehearsals, and mentoring opportunities with EDC dancers. Each year we continue to find new areas of engagement that enrich the training of the young dancers.

We thank QUT for their ongoing support of the Brisbane Contemporary Dance Intensive (BCDI). BCDI remains an important strategy for the company and our focus on inspiring and extending young dancers.

This year we forged new collaborative partners and reconnected with past friends in preparing for our 2017 season. We are





Natalie Weir's *When Time Stops*, Pictured Thomas Gundry Greenfield and Michelle Barnett. Image by Chris Herzfeld.

grateful for the generosity and passion extended to us by the many creatives that we will work with in the coming year. We are especially delighted to be working with both Opera Queensland and Opera Australia to present works in August and September.

Kathie Kelly (Square Pegs Consulting) continued to work with the EDC team and board on our fundraising strategies and partnership support. This saw a continuation of our valuable partnerships with Brisbane Airport Corporation and RACQ. We were also fortunate to forge new partnerships with Singapore Airlines and Alex Perry Hotel and Apartments. These partners are key to the company's success and we thank them for their contribution.

## DONATIONS AND PHILANTHROPIC SUPPORT

Our Invest in a Dancer initiative continues to be well supported and 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 and will look to employ a Development and Philanthropy Manager in 2017 to focus on income raising in the corporate and philanthropic spheres. We thank each and every person who donated to EDC in 2016. You are incredibly important to the organisation and are fundamental to the company's continued growth and success.

## STAFF

As a year of both change and consolidation, 2016 saw changes in staffing, most importantly the departure of long-term Executive Director/CEO Libby Lincoln mid year. EDC warmly welcomed Donna Orazio as an interim measure expecting to retain her for only six weeks. After an extensive recruitment process it was found the CEO position proved more difficult to fill than anticipated, and we were lucky that Donna continued to steward the company for a further six months. I am very pleased

that Christine Johnstone accepted the role in November 2016, commencing in January 2017, and truly have appreciated the ongoing support given by both Libby and Donna across the last three months.

Donna's calm and responsible attitude, ensured EDC's forward momentum, without her leadership the delivery of the first major initiative of the Chinese Australian Dance Exchange project would have been far more difficult for the small team.

Kirsten Bartholomew, EDC's Marketing Manager, began maternity leave in April 2016, recommencing in February 2017 in a part time capacity of 5.5 days per fortnight. Unfortunately, EDC's Office Manager, Millie Rushton and Marketing Coordinator Vivien Doneley both left to explore new career opportunities in late 2016.

These changes have meant that the final quarter of 2016 has seen several new staff employed, to work alongside the remaining team of committed professionals, to deliver the significant program planned for 2017.

## GOVERNANCE

In this year of change, EDC's Artistic Director Natalie Weir, Executive Director/CEO Libby Lincoln and interim CEO Donna Orazio all benefited from the ongoing support and commitment of the EDC Board of Directors.

In particular, we would all like to thank Marian Gibney, as Chair, for her continual guidance and assistance in articulating the almost daily concerns, changes and aspirational plans to the board. Special thanks must also be extended to Rhyll Gardner, non-executive board member, who during the interim between executive appointments, managed and undertook the company's daily financial responsibilities. We are, of course, also incredibly grateful to other board members, Tony Denholder,





Natalie Weir's *When Time Stops*. Pictured Claudia Elder. Image by Chris Herzfeld





Natalie Weir's *When Time Stops*. Pictured Elise May and Thomas Gundry Grenfield. Image by Chris Herzfeld.

Ross Cunningham and Gina McLellan for giving their time and experience so generously.

During 2016, Noel Staunton resigned from the Board after four years. In November 2016 we welcomed Dare Power to the Board. Dare brings extensive business acumen and an ongoing commitment and passion for the arts.

### MARKETING & AUDIENCE DEVELOPMENT

In 2016, through our performance program, EDC performed to 10,284 people in 24 events and performances.

The ever-increasing size and scope of EDC's program demands a more intense and expedient focus on marketing.

74% of visitors to EDC's website were new visits. Also in 2016, EDC increased Facebook followers by 8% to 6447. Twitter also increased by 10% and our Instagram page increased by 79% to 1648 followers. Our e-newsletters visit 2683 inboxes with an average open rate of 25%.

At this important time of growth for the company, EDC's strong brand and marketing strategies are more vital than ever. We face an increasingly competitive environment so it is essential that we continue to grow our brand, engaging and connecting both new and existing audiences with our work.

### LOOKING FORWARD

While 2016 has seen extraordinary change for EDC's small team, it has also presented us with extraordinary opportunities and secure core funding through to 2020. While it still remains a goal to employ our ensemble of dancers full time, each year we grow closer. We are confidently reasserting our position as a major player in the contemporary dance sector in Australia, our ensemble of dancers has never been stronger, and we are in an

enviable position with our international partnership - the Chinese Australian Dance Exchange 2016 – 2020.

2017 will be a significant year, with performances to be held at the Judith Wright Centre of Contemporary Arts, at QPAC, on Coolangatta Beach as part of Opera Australia's AIDA, and in Hong Kong, with the company travelling to create a collaborative work with City Contemporary Dance Company (CCDC). Interspersed with these season commitments will be a substantial number of additional undertakings by our ensemble and teaching artists.

Once again, Natalie Weir, as Artistic Director, extends her exceptional creativity to enhance the company's reputation. Her choreography entrances audiences and inspires the ensemble. Her originality of thought draws innovative musicians, composers and designers to the company and, in collaboration, work of the very highest artistic value is brought to the stage. As the new Executive Director, I thank her for this, and look forward to forming a strong partnership with her in the years ahead.

During the coming year, EDC will also endeavor to engage further with philanthropic and commercial partnerships, leveraging the secured funding to facilitate growth as articulated in EDC's Strategic Plan 2016 – 2020. Our wish is to further dedicate ourselves to cultural exchange, ensuring a diverse and artistically rich program is presented, which engages and expands the audience for Australian contemporary dance theatre.

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**The commitment of Arts Queensland and the Australia Council to the company will go a long way towards achieving the company's goals and ensuring sustained and ongoing growth for decades to come.**

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# Performance Program 2016





# 2016 Cremorne Season

## **BLACK**

A Chinese-Australian exchange of culture, ideas and dance

Presented by Expressions Dance Company, Guangdong Modern Dance Company  
and Queensland Performing Arts Centre



*Black* - Image shows EDC's Michelle Barnett. Image by Li Jianyang



Discover the best of international dance when some of China's most talented and captivating dance artists join Queensland's acclaimed ensemble from Expressions Dance Company for three achingly beautiful and compelling works. Showcasing the stunning artistry and exhilarating physicality of contemporary dance, *Black* features a trio of short works from three leading choreographers. Featuring sublime music and lighting, this Chinese/Australian collaboration draws on multiple tales of exploration, emotion and poetry to celebrate our cultural connection.

## SUMERU

According to an ancient saying, a grain as tiny as a mustard seed can reveal all the wonders of Mount Sumeru. Dance, like a mustard seed, may contain many interesting stories if you care to take a moment to look inside. Guangdong Modern Dance Company's resident choreographer, Liu Qi, explores the gravity, energy and temperature which organically guides the kinesis of the body, creating a dynamic wash of exploration while in search of the mustard seed within Mount Sumeru.

**Choreography** – Liu Qi

**Dancers** – Guangdong Modern Dance Company

**Music Design** – Thomas Lee Pettersen, Kung Chi Shing

**Lighting Design** – Low Shee Hoe

## DON'T

Exploring the emotional power of words. Words that come between us, words that inspire us and words we wish we had never said. This exquisite work by Natalie Weir has never before been seen in Brisbane.

**Choreography** – Natalie Weir

**Dancers** – Expressions Dance Company

**Design Concept** – Francis Croese

**Music Design** – Max Richter

**Costume Design** – Bill Haycock

**Lighting Design** – Low Shee Hoe

## BLACK

Black is a mysterious colour that's full of the unknown and infinite possibility. In this Chinese-Australian collaboration, Hong Kong based choreographer, Xing Liang, alongside dancers from Expressions dance Company and Guangdong Modern Dance Company have used materials and textures seen in their lives, such as architecture, poetry and experience to collage the dreamlike, fleeting and ineffable charm of black.

**Choreography** – Xing Liang

**Dancers** – Expressions Dance Company and Guangdong Modern Dance Company

**Music Design** – Kung Chi Shing

**Costume Design** – Linda Lee

**Lighting Design** – Low Shee Hoe

<b>SEASON DATES</b>	12-20 February 2016
<b>NUMBER OF PERFORMANCES</b>	7
<b>VENUES</b>	Cremorne Theatre, QPAC
<b>AUDIENCE ATTENDANCE</b>	1,621
<b>EDC DANCERS</b>	Michelle Barnett / Richard Causer / Benjamin Chapman / Cloudia Elder / Rebecca Hall / Elise May / Jag Popham - Trainee
<b>GMDC DANCERS</b>	Yu Lijun / Zhang Congbin / Li Pianpian / Liu Qingyu / Xiao Zhiren / Zhao Jianrui / Hu Tengting / He Min / Shen Wanying / Zhang Xuefeng / Michele Wong / Chen Yijie / Fu Binjing / Belinda Zhang / Peng Mi
<b>PRODUCTION</b>	Production Manager - Leonie Lee / Stage Manager - Tanya Malouf / Deputy Stage Manager - Zhifeng Deng / Assistant Stage Manager - Tenneale Rodgers / Head Electrician - Ronan Humphreys / Don't Cutter-Costume Maker - Gayle MacGregor / Costume Maintenance - Frances Pyper / Publicity - Cinnamon Watson Publicity

# 2016 Signature Season

## NATALIE WEIR'S WHEN TIME STOPS

Presented by Expressions Dance Company and Queensland Performing Arts Centre  
in association with Camerata of St John's



Natalie Weir's *When Time Stops*. Pictured Jake McLarnon and Michelle Barnett. Image by Chris Herzfeld



It's about one moment...

From award-winning choreographer Natalie Weir and Queensland's premier contemporary dance company, Expressions Dance Company, comes *When Time Stops* - a haunting journey of life-changing moments.

In her final moments a woman's life flashes before her eyes, opening the floodgates on those achingly personal yet intensely dramatic life-defining events: loss, new love, tragedy and longing.

How we deal with these moments determines who we are, who we become, and what we hold dear.

*When Time Stops* features Iain Grandage's Helpmann Award winning score performed live on stage by Queensland's chamber orchestra, Camerata of St John's.

The return season of this highly celebrated work features design by Bill Haycock and lighting by David Walters.

<b>SEASON DATES</b>	20-28 May 2016
<b>NUMBER OF PERFORMANCES</b>	6
<b>VENUES</b>	Playhouse, QPAC
<b>AUDIENCE ATTENDANCE</b>	2728
<b>CREATIVE TEAM</b>	<p>Concept – Natalie Weir and Bill Haycock</p> <p>Choreography – Natalie Weir and the EDC Dancers</p> <p>Composer – Iain Grandage</p> <p>Design – Bill Haycock</p> <p>Lighting Design – David Walters</p> <p>Music Director – Brendan Joyce</p> <p>Rehearsal Director – Lizzie Vilmanis</p>
<b>EDC DANCERS</b>	<p>Michelle Barnett</p> <p>Benjamin Chapman</p> <p>Cloudia Elder</p> <p>Rebecca Hall</p> <p>Elise May</p>
<b>GUEST DANCERS</b>	<p>Thomas Gundry Greenfield</p> <p>Jake McLarnon</p> <p>Xiao Zhiren</p>
<b>MUSICIANS - CAMERATA OF ST JOHN'S</b>	<p><b>Orchestra Leader</b> Brendan Joyce</p> <p><b>Violin</b> Jonny Ng / Sally-Ann Djachenko / Daniel Lopez / Nicolas Thin / Jason Tong / Allana Wales</p> <p><b>Viola</b> Anna Colville / Elizabeth Lawrence</p> <p><b>Cello</b> Katherine Philp / Nathan Smith</p> <p><b>Double Bass</b> Chloe Ann Williamson</p>
<b>PRODUCTION</b>	<p>Production Manager – Leonie Lee</p> <p>Set Construction – Iceworks Design</p> <p>Head Mechanist – Craig Anderson</p> <p>Cutter–Costume Maker – Gayle MacGregor</p> <p>Costume Maker – Michelle Wiki</p>
<b>SEASON SHOW CREW</b>	<p>Stage Manager – Jodie Roche–Jones</p> <p>Head Electrician – Timothy Gawne</p> <p>Sound Designer – Brett Cheney</p> <p>Costume Maintenance – Michelle Wiki</p> <p>Physiotherapy – Chanthalah Webster–Tight, Core Yoga</p> <p>Promotional Photography – Dylan Evans</p> <p>Season Photography – Chris Herzfeld</p>

# 2016 International Tour

GUANGDONG MODERN DANCE  
COMPANY COLLABORATION



*Black.* Pictured GMDC Dancers. Image by Sun Xinjing



Expressions Dance Company performed in Guangzhou, China, at the prestigious Guangdong Dance Festival as part of a triple bill, *51° Cosmos*.

Expressions Dance Company teamed up with Guangdong Modern Dance Company to perform the collaborative work *Black*, created in 2015 and premiered in Brisbane in February 2016. The EDC Ensemble also performed *Don't*, a work which had never before been seen in China, created by EDC's Artistic Director, Natalie Weir.

The Company's trip to China was part of a groundbreaking partnership with China's leading contemporary dance companies. Extending until 2020, the Chinese Australian Dance Exchange features the creation of collaborative new works, residencies, exchanges and tours. Following the performance in Guangzhou, the dancers toured the region with performances in Jiangmen, Shenzhen, Dongguan and Huizhou, providing workshops for young dancers along the way, including a dedicated workshop for participants with a disability.

## DATES AND VENUES

Workshops in Guangzhou - 24 October - 4 November  
Guangdong Dance Festival - Saturday 19 November  
Jiangmen Performing Arts Centre – 25 November  
Huizhou City Swan Theatre – 27 November  
Shenzhen Poly Theatre – 29-30 November  
Dongguan Cultural Centre – 3 December

## ATTENDANCE

Guangdong Dance Festival Performance - 900  
Provincial Tour - 3075  
Workshops - 775  
Disability Workshop - 18

## PERFORMANCE 1 - SEED

Choreography – Liu Qi  
Lighting – Low Shee Hoe  
Music – Thomas Lee Pettersen, Kung Chi Shing  
Costume - K@FingPop  
Dancers – GMDC Dancers

## PERFORMANCE 2 – DON'T

Choreography – Natalie Weir  
Original Lighting – Francis Croese  
Executive Lighting – Low Shee Hoe  
Music - Max Richter  
Rehearsal Director – Richard Causer  
Dancers – EDC Dancers

## PERFORMANCE 3 – BLACK

Choreography – Xing Liang  
Lighting – Low Shee Hoe  
Music – Kung Chi Shing  
Costume – Linda Lee  
Dancers – EDC and GMDC Dancers

## EDC DANCERS

Michelle Barnett  
Benjamin Chapman  
Cloudia Elder  
Elise May  
Jake McLarnon  
Jag Popham  
Alana Sargent

## GMDC DANCERS

Fu Binjing  
Zhang Congbin  
Yu Lijun  
Peng Mi  
He Min  
Li Pianpian  
Liu Qingyu  
Hu Tengting  
Shen Wanying  
Zhang Xuefeng  
Chen Yijie  
Wang Yue  
Belinda Zhang  
Xiao Zhiren

# Special Projects



*Lumen Body*. Pictured Jake McLarnon, Michelle Barnett, Benjamin Chapman, Rebecca Hall. Image by Dylan Evans



## PUBLIC ACTIVATION

<b>EVENT</b>	Lumen Body
<b>EDC ACTIVITY</b>	<p><i>Lumen Body</i> explores a groundbreaking collaboration between three exquisite emerging artists with the support of Queensland's premier contemporary dance company.</p> <p>Four contemporary dancers from Expressions Dance Company (EDC) created a striking interaction with animated visual forms, electronic sound and live vocal performance.</p> <p>Musician and visual artist Michelle Xen's physical sonic performance combined with Paul Van Opdenbosch's experimental animations, generated from the choreographed movements of EDC's Elise May.</p> <p>Simple geometric sculptures are illuminated by projected imagery that responds to the movement of the dancers' bodies. Cycles of sound, movement, shape and color build and release, each layer adding complexity to the sensory visual and kinetic language. Physical and digital objects, bodies and sounds talk to one another and tell visual stories in the illuminated space where three art forms merge and collaborate.</p> <p><i>Lumen Body</i> premiered in July 2016 in three locations</p> <p>An initiative of Brisbane City Council</p>
<b>CREATIVE TEAM</b>	<p>Director and Choreographer – Elise May</p> <p>Animator – Paul Van Opdenbosch</p> <p>Composer and Co-Creator – Michelle Xen</p> <p>Industrial Designer – Richard Candy</p>
<b>DANCERS</b>	<p>Jake McLarnon</p> <p>Rebecca Hall</p> <p>Benjamin Chapman</p> <p>Michelle Barnett</p>
<b>DATES</b>	<p>Brisbane Powerhouse - 1 July</p> <p>Gasworks Plaza - 15 July</p> <p>South Bank's River Quay Green - 29 July</p>
<b>ESTIMATED AUDIENCE</b>	1000

## CORPORATE EVENT INVITATIONS

<b>EVENT</b>	QPAC Philanthropy Dinner
<b>VENUE</b>	Cremorne Theatre, QPAC
<b>EDC ACTIVITY</b>	Dinner Reception hosted by QPAC for their current and potential supporters. The dinner was part of a larger activation all over the QPAC building. EDC dancer, Elise May performed a self devised 3 minute solo at the dinner especially created for the event with costume design by Bill Haycock and lighting design by David Walters.
<b>DATE</b>	5 September 2016
<b>ESTIMATED AUDIENCE</b>	50





EDC and GMDC in *Black*

<b>EVENT</b>	Export Awards
<b>VENUE</b>	Brisbane Convention and Exhibition Centre
<b>EDC ACTIVITY</b>	Cloudia Elder and Benjamin Chapman performed an excerpt from Natalie Weir's <i>When Time Stops</i> at Brisbane's export awards in October 2016.
<b>DATES</b>	20 October 2016
<b>ESTIMATED AUDIENCE</b>	660
<b>EVENT</b>	Australian Consulate-General Reception, Guangzhou
<b>VENUE</b>	Sofitel, Guangzhou, China
<b>EDC ACTIVITY</b>	<p>Reception hosted by the Australian Consulate-General Guangzhou in honour of EDC's tour of the Guangdong province. The event recognised the importance of a partnership between China and Australia. EDC was welcomed by Consul General Mr Dominic Trindade and members of the both Chinese and Australian business and arts communities were present.</p> <p>EDC's Michelle Barnett and Benjamin Chapman performed a duet called <i>To Frozen Lake</i>, choreographed by Natalie Weir, set to a song of the same name by Brisbane musician Timothy Carroll. The duet was originally commissioned for the Lord Mayor's Business Awards.</p> <p>EDC's Jake McLarnon and GMDC's Xiao Zhiren performed a duet from <i>Black</i>.</p>
<b>DATES</b>	17 November 2016
<b>ESTIMATED AUDIENCE</b>	250



*Black* - Pictured GMDC's Liu Qingyu and EDC's Cloudia Elder. Image by Li Jianyang



# Dance Sector Development



Natalie Weir's *When Time Stops*. Pictured Benjamin Chapman, Chloe Ann Williamson, Thomas Gundry Greenfield and Rebecca Hall. Image 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.

<b>NUMBER OF STUDENTS WHO PARTICIPATED IN A WORKSHOP</b>	442
<b>NUMBER OF WORKSHOPS DELIVERED</b>	16
<b>TEACHERS (IN ADDITION TO THE EDC ENSEMBLE)</b>	Riannon McLean Courtney Scheu Amelia Stokes

## FOCUS

Professional Development Program for Dance Teachers

<b>DATES</b>	18th April and 24th October
<b>VENUE</b>	EDC Studio
<b>ATTENDANCE</b>	33 teachers

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 exercises 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.

## MENTORSHIPS, SECONDMENTS AND TRAINEESHIPS

Thirteen secondments from dance training institutions across Australia and New Zealand each joined us for a week including:

<b>4-8 APRIL</b>	Jesse Moore	Adelaide College of the Arts
<b>4-8 APRIL</b>	Scott Eistermann	Western Australian Academy of Performing Arts (WAAPA)
<b>4-8 APRIL</b>	Alexander Perrozzi	Western Australian Academy of Performing Arts (WAAPA)
<b>11-15 APRIL</b>	Jake McLarnon	Western Australian Academy of Performing Arts (WAAPA)
<b>11-15 APRIL</b>	Strickand Young	Sydney Dance Company
<b>18-22 APRIL</b>	Tiana Lung	New Zealand School of Dance
<b>18-22 APRIL</b>	Bree Timms	New Zealand School of Dance
<b>18-22 APRIL</b>	Kent Giebel-Date	New Zealand School of Dance
<b>18-22 APRIL</b>	Tiana Pinnel	Queensland University of Technology
<b>18-22 APRIL</b>	Lauren Sherlock	Queensland University of Technology
<b>18-22 APRIL</b>	Nadia Milford	Queensland University of Technology
<b>25-29 APRIL</b>	Olivia Smith	Queensland University of Technology
<b>25-29 APRIL</b>	Lachlan Hall	New Zealand School of Dance

# BRISBANE CONTEMPORARY DANCE INTENSIVE (BCDI)

“Working with the EDC company members and sharing their knowledge was a unique and inspiring experience. There were many opportunities for creativity and choreography throughout the week.”

2016 Participant

Now in its seventh 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 2016, 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.

## DATES

Summer Week 1: 11 – 15 January 2016  
Summer Week 2: 18 – 22 January 2016  
Winter: 4 – 8 July 2016

## VENUE

QUT O Block, Kelvin Grove Campus

## NUMBER OF PARTICIPANTS

59 (Summer) 20 (Winter)

## EMPLOYMENT

9 dance industry practitioners from around Australia

## GUEST TEACHERS (IN ADDITION TO EDC DANCERS)

Craig Bary  
Kristina Chan  
Lauren James  
Jenni Large  
Tony Lewis  
Nathan Tight  
Paul Selwyn Norton  
Lizzie Vilmanis  
Chanthalah Webster-Tight,

# EDC COMPANY CLASS

EDC engages independent artists to teach daily class

## GUEST TEACHERS (IN ADDITION TO EDC DANCERS)

Fiona Cullen  
Lizzie Vilmanis  
Dale Johnstone  
Willy Tsao (Guest)  
LI Pianpian (Guest - GMDC - Chinese Dancer)  
Amber Haines (Dance North - Guest)  
Alana Sargent  
Bradley Chatfield  
John Sandurski  
Riannon McLean  
Nathan Tight  
Nathan Scicluna  
Liesel Zink  
Sally Wicks  
Rosetta Cook  
Vanessa Mafe-Keanne  
Tracy Trundle (Carodus)  
Zaimon Vilmanus  
Matt Cornell (Guest)





# 2016 Goal Review

# Artistic Excellence

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

“I loved the performance, having the musicians integrated with the dancers on stage made it so powerful.”

Audience Survey - When Time Stops

“It expressed so many emotions which are with me in my daily life. I felt uplifted.”

Audience Survey - When Time Stops

“Companies like EDC are what make our Australian arts community so diverse and visionary.”

West End Magazine

“It’s a showcase of Queensland’s artists and guests, and a testament to teamwork and collaboration, with the talent on stage and off each being critical to the whole of the work.”

Artshub

The successful season of EDC’s collaboration with Guangdong Modern Dance Company (GMDC), *Black*, in Brisbane, began an exceptional year for showcasing EDC’s artistic excellence on a local and International scale. Performing a triple bill including the collaboration, *Black*, a work by Natalie Weir, *Don’t*, and a work by GMDC Choreographer, Liu Qi, *Sumeru*, dancers from both companies excelled to high critical and audience acclaim.

A tour later in the year saw the EDC dancers travelling to Guangdong to perform *Black* and *Don’t* as part of the Guangdong Dance Festival, and deliver workshops and performances within this city and beyond through a provincial tour. Between a combination of the Brisbane season of *Black* and the visit by GMDC, and the tour by EDC in China, the second year of EDC’s Chinese Australian Dance Exchange took our work to the world in a way which built relationships, exchanged cultural ideas and presented work in two nations to high acclaim.

EDC maintained its commitment to its signature work. *Natalie Weir’s When Time Stops*, was remounted from its first appearance in 2013. Performed in the Playhouse, QPAC, this work of scale revisited its original collaboration with Iain Grandage, who created the music for which it won a Helpmann Award. EDC also collaborated with Queensland’s chamber orchestra, Camerata of St John’s, producing, once again, a strong and diverse work which innovatively combined dance and music on-stage, attracting national attention and sustaining the life of the work.

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



# Audience Development

Be a company that connects to its community, its place and its audience.

“I noticed many Chinese people (often with Caucasian friends/partners) in the audience so your Chinese Project is bringing your work to new people.”

Audience Survey - *Black*

“A collaboration like this one between EDC and GMDC can show everyone – dancers, choreographers, composers, designers, and the audience – other ways and other styles, and is an enriching experience.”

XS Entertainment

2016 recorded healthy audience numbers for EDC's activities in Brisbane. Over 5,349 people saw EDC perform between *Black*, *When Time Stops* and *Lumen Body* over a total of 15 performances.

Over the season of *Black*, a concerted effort was made to reach out to Chinese audiences in Brisbane, a potential new audience for EDC. A Mandarin speaking casual staff member was employed to help liaise with various Chinese community groups and media outlets including making phone calls and sending emails with information about the season and translating media releases. The result of this was higher than usual representation of the Chinese community in the audience for *Black* as well as increased profile for EDC in these communities. These new relationships will continue to be built on as the Chinese Australian Dance Exchange continues in the coming years.

*Lumen Body*, activated in three public spaces throughout Brisbane, was also successful in reaching a new audience and increasing our profile. Passers-by were compelled to stop and watch the performance, and appreciate the mixture of contemporary dance, digital projection and contemporary music. This new work for EDC is now ready to be performed in other public spaces whenever the opportunity arises.

EDC continued to build its schools audience through direct marketing to teachers. 625 school students attended the seasons at QPAC complemented with substantial notes and workshops surrounding the themes and content of the productions.

Alongside the public activations of *Lumen Body*, EDC was contracted to deliver three corporate performances, the Export Awards, QPAC's Philanthropy Dinner and at a reception for the Australian Consulate-General in Guangzhou in China, which attracted a combined audience of 960 people and contributed to increased brand profile in Brisbane.

We continue to be 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, supported by ticketing data gathered by QPAC, 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.

**“I really enjoyed every class, learning so much that I hadn’t learnt before was eye-opening and inspiring.”**

2016 BCDI Participant

EDC’s education program in 2016 attracted 625 students to our in-theatre performance program to see *Black* and *When Time Stops* at QPAC. Further, fourteen schools and 442 students took part in our in-school workshop program throughout the year, working with an EDC or associated dancers to learn new contemporary dance techniques and repertoire. While in China, EDC dancers provided workshops to 775 students from schools and dance schools in provincial regions as they toured.

EDC continued its work with long-term training partner QUT, offering opportunities for students, primarily within the Dance discipline, to connect with EDC professionals across a range of unique industry and real work experiences. These included the provision of mentoring, students joining EDC dancers in company class, secondment opportunities and opportunities to join intensive workshops through EDC’s Brisbane Contemporary Dance Intensive (BCDI) program.

Almost 80 aspiring student and young professional dancers participated in the participated in the BCDI programs in Summer and Winner in 2016. 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.

13 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.

33 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.

EDC continues its focus as Queensland’s premier contemporary dance company, of providing support to the contemporary dance industry and providing opportunities to young dancers to learn and grow within the sector.



# Capacity

Be a flourishing and dynamic company here for the future

While EDC experienced great change in 2016, financially it is in a strong position. This, along with stability across the EDC admin team and ensemble, renews energy to look beyond core activities, aiming to leverage existing funding, to build key stakeholder relationships, attract corporate partners and sponsors, reconnect to our patrons and develop new audiences.

Overall EDC reported a better than expected operating surplus of \$69,628 for 2016 representing 4% of the company's turnover of \$1.57 million. As a result EDC reported net assets of \$188,348 at 31 December 2016 and significantly improved cash reserves. EDC's Cash Reserves Ratio at year-end is 10.7% that well exceeds 2014 and 2015 both 6%. The steady build and maintenance of reasonable cash reserves is essential in allowing the company to be strategic and implement long term plans for effective capacity building.

Obviously, the comparison of turnover between years has to take into account the varying dance programs and activities of each year. This includes the financial impact of the major national tours EDC has previously undertaken in 2015 and 2013. However, excluding any national tour income in these years, the company's turnover in 2016 exceeded the results of the past 3 years.

EDC is pleased to report earned income and fees from the sector development programs were in line with the increased results achieved in 2015. In particular, the dance development program (including BCDI and Focus) has been gradually building over recent years and is an area the Board and Management are working to expand. While restricted with resources, developing and maintaining independent ongoing income streams remains an important strategy.

2016 has concluded with continuing partnerships with QUT Creative Industries, and QPAC, confirmation of four year Organisational Funding from both Arts Queensland and the Australia Council, and the ongoing support of Catalyst – Arts and Culture Fund in support of the Chinese Australian Dance Exchange 2016 – 2020. This, plus engagement of new corporate sponsors, Singapore Airlines, Alex Perry Hotel and Apartments and GOA Billboards, will see the company delivery on outcomes in our ambitious five-year strategic plan across 2017 and beyond.







# 2016 Financial Statement

EXPRESSIONS THE QUEENSLAND DANCE THEATRE LIMITED  
ABN 12 010 545 187

FOR THE YEAR ENDED 31 DECEMBER 2016

Natalie Weir's *When Time Stops*. Pictured Xiao Zhiren. Image 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)
- Rhyll Gardner;
- Marian Gibney (Chair);
- Christine Johnstone (Appointed 14th February 2017);
- Libby Lincoln (Secretary – Resigned 8th July 2016);
- Gina McLellan;
- Dare Power (Appointed 20th December 2016);
- Noel Staunton (resigned 20th May 2016);
- 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

Christian Johnstone was appointed company secretary from 14th February 2017 replacing Libby Lincoln who previously held the position of company secretary from 26th May 2015.

## OPERATING RESULTS

Expressions – The Queensland Dance Theatre Limited reports an operating surplus of \$69,628 for the year ending 31 December 2016 representing 4.4% of the company's turnover of \$1.57 million for the year. A small deficit of (\$387) was reported for 2015.

## 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
- Encourage our community's engagement with

## REVIEW OF OPERATIONS

Under the leadership of Artistic Director, Natalie Weir and Executive Director, Libby Lincoln and, after Libby Lincoln's departure mid year, Interim CEO Donna Orazio, the company succeeded in achieving its principal objectives through again presenting a program that showcased the company's talent for collaboration. The key performance and sector development activities included:

**Black.** During February a season of Black was performed in the Cremorne Theatre, QPAC, Brisbane. Black was a collaboration between EDC and Guangdong Modern Dance Company (GMDC) marking the second phase of the company's Chinese Australian Dance Exchange Project and the Australian launch of this unique initiative. The Black performance was part of a triple bill of works including Natalie Weir's Don't and a GMDC work.

**When Time Stops.** Natalie Weir's signature work was re-presented in May in the Playhouse, QPAC, Brisbane. The staging of this season was dedicated to EDC's past chair, Karen Masnata.



**China Tour.** As part of the company's Chinese Australian Dance Exchange Project the company travelled to China to perform Black at the Guangdong Dance Festival in November before embarking on a tour of the region with GMDC performing at multiple venues as well as providing workshops for young local dancers along the way.

**Propel.** During the year the company worked with China's Xu Yiming and Australia's Lisa Wilson, Amy Hollingsworth, and Elise May in the development of works for Propel – showcasing the latest in daring contemporary dance with emerging choreographers – to be presented in the company's 2017 season.

**Lumen.** In 2016 the company worked with the Brisbane City Council to present Lumen, a collaboration between Brisbane artists: musician Michelle Xen, animator Paul Van Opdenbosch, and choreography by EDC's Elise May. Four dancers performed over three nights around Brisbane city astounding audiences in colliding outdoor installations, music, animations and dance.

**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

During the year EDC successfully secured 4 year funding with the Queensland Government, through Arts Queensland, for 2017-2020. EDC's funding with the Australia Council for the Arts was also confirmed for four years from 2017-2020. These 4 year funding grants underpin the company's forward program. In addition the company secured multi-year funding for its innovative cultural exchange project the Chinese Australian Dance Exchange Project from the Australian Government through the Department of Communication and the Arts' Catalyst – Australian Arts and Culture Fund.

During the year Executive Director Libby Lincoln resigned (finishing in July) and the board expressed their heartfelt thanks to Libby for her seven and a half years of dedicated and passionate service. During the recruitment process for a new Executive Director, Donna Orazio ably stepped in as Interim Executive Director for the remainder of the year. In early December the board announced the appointment of Christine Johnstone as the new Executive Director commencing in January 2017.

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. 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. The goal of such initiatives is to deliver on the company's strategic plan.

## 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 a Non-Executive Director and Management Consultant. She has had a successful executive career in financial services over 25 years in strategy, marketing, finance, risk and people at General Management and CEO level. Rhyll has also had over 10 years of board and committee experience across finance, the arts and education sectors. She is currently also a director

of Foresters Group and Innovation & Business Skills Australia. Her prior directorships have included Queensland Symphony Orchestra, St.Margaret's School and YWCA. She is a Graduate of the Australian Institute of Company Directors, was awarded the Finsia prize for excellence in financial services in 2008 and she is a former finalist in the Telstra Businesswomen's Awards. Rhyll joined the board in 2013 and is Chair of the Audit and 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 to July 2016. Libby has undertaken leadership roles in developing, producing and managing major arts projects for the past 27 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. Libby was appointed to the Board of EDC in January 2009 and resigned after seven and a half years of service in July 2016.

#### **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 Duchesne 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.

#### **DARE POWER**

(Graduate Australian Institute of Company Directors; Master of Business Administration, Executive (EMBA), Australian Graduate School of Management; Master of Film and Television, Bond University; Bachelor of Arts (Hons), University of Queensland)

Dare currently holds the post of Group Administration Manager for his family business – urban development and civil construction company BMD – where he has key responsibilities including business systems, information technology and corporate administration. He is also General Manager of PowerArts, a Performing Arts production and investment company with altruistic goals. Dare has several years' experience as a director in the Not-For-Profit Arts sector having served previously on the boards of QPIX and the Queensland Arts Council. Dare was appointed to the EDC Board in November 2016, and is on the Market Development Committee.

#### **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 and resigned in May 2016.

#### **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.

### CHRISTINE JOHNSTONE

(Bachelor of Arts (Photography) Queensland College of Art)

Christine joined EDC as Executive Director in January 2017, and became a member of the Board in February 2017. During the past three and half years Christine has held the position of Touring and Regional Program Coordinator at Queensland Theatre, where she jointly devised, and was responsible for the delivery of, the extensive touring strategy. From 2010 – 2013, she was the National Tour Coordinator at arTour, Queensland's peak tour coordination body, securing funding and managing budgets of over four million, to tour Queensland productions to metropolitan and regional locations throughout Australia. Christine also managed her own consultancy, Service Station, enabling small to medium companies, particularly those in the arts, to easily access effective marketing and communication solutions.

### 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	5
Tony Denholder	7	6
Rhyll Gardner	7	7
Marian Gibney	7	6
Libby Lincoln	3	1
Gina McLellan	7	3
Dare Power	0	0
Noel Staunton	3	0
Natalie Weir	7	6

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 2016 the number of members was 16 (2015: 15).

### 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 7.

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

Director:   
 MARIAN GIBNEY, CHAIR  
 Dated this 28 day of March, 2017

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 2016, 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, 28<sup>th</sup> March 2017.

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PKF Hacketts Audit  
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# Statement of comprehensive income

FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTES	2016 \$	2015 \$
<b>REVENUE</b>	<b>2</b>	<b>1,567,932</b>	<b>1,741,311</b>
<b>EXPENDITURE</b>			
Employee benefits expense		(859,802)	(945,299)
Depreciation expense		(9,515)	(8,995)
Marketing and promotion		(67,481)	(51,650)
Occupancy expense		(53,803)	(53,627)
Other expenses	3	(507,703)	(682,127)
<b>(Deficit) / Surplus before income tax</b>		<b>69,628</b>	<b>(387)</b>
Income tax expense	1(a)	-	-
<b>(Deficit) / Surplus for the year</b>		<b>69,628</b>	<b>(387)</b>
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year</b>		<b>69,628</b>	<b>(387)</b>
<b>Deficit attributable to members of the entity</b>		<b>69,628</b>	<b>(387)</b>
<b>Total comprehensive income attributable to members of the entity</b>		<b>69,628</b>	<b>(387)</b>

# Statement of financial position

AS AT 31 DECEMBER 2016

	NOTES	2016 \$	2015 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	4	388,505	167,225
Trade and other receivables	5	5,501	74,889
Other current assets	6	25,107	36,396
<b>Total current assets</b>		<b>419,113</b>	<b>278,510</b>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	7	38,700	40,810
<b>Total non-current assets</b>		<b>38,700</b>	<b>40,810</b>
<b>Total assets</b>		<b>457,813</b>	<b>319,320</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	43,139	84,253
Other current liabilities	9	211,162	97,380
Provisions	10	4,163	1,681
<b>Total current liabilities</b>		<b>258,464</b>	<b>183,314</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	10	11,001	17,286
<b>Total non-current liabilities</b>		<b>11,001</b>	<b>17,286</b>
<b>Total liabilities</b>		<b>269,465</b>	<b>200,600</b>
<b>Net assets</b>		<b>188,348</b>	<b>118,720</b>
<b>EQUITY</b>			
Retained earnings		188,348	118,720
<b>Total equity</b>		<b>188,348</b>	<b>118,720</b>

# Statement of changes in equity

FOR THE YEAR ENDED 31 DECEMBER 2016

	RETAINED EARNINGS \$	TOTAL \$
<b>Balance at 1 January 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>	118,720	118,720
<b>COMPREHENSIVE INCOME</b>		
Surplus for the year	69,628	69,628
Other comprehensive income	-	-
<b>Total comprehensive income</b>	69,628	69,628
<b>Balance at 31 December 2016</b>	<b>188,348</b>	<b>188,348</b>



# Statement of cash flows

FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTES	2016 \$	2015 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Operating grants and subsidies receipts		1,112,644	806,395
Receipts from customers		485,728	585,182
Payments to suppliers and employees		(1,372,097)	(1,578,693)
Interest received		3,121	5,822
<b>Net cash generated from/(used in) operating activities</b>	11	229,396	(181,294)
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for plant and equipment		(8,116)	(9,135)
<b>Net cash used in investing activities</b>		(8,116)	(9,135)
<b>Net increase (decrease) in cash held</b>		221,280	(190,429)
Cash and cash equivalents at beginning of the financial year		167,225	357,654
<b>Cash and cash equivalents at end of the financial year</b>	4 (a)	388,505	167,225

# Notes to the financial statements

## FOR THE YEAR ENDED 31 DECEMBER 2016

### 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 issued on the date of signing the Directors' Declaration 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 a

significant amount of its revenue used to operate the business. In late 2016 the company successfully secured 4 year operational funding for the company from 2017-2020. As a result, at the date of this report the Board of Directors has no reason to believe 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

	2016 \$	2015 \$
Ticket Sales for self promoted productions	119,565	144,143
Performance contracts	4,500	167,150
Sponsorship, partnerships & donations - Cash	165,162	236,906
Sponsorship & partnerships - In-Kind	139,554	128,867
Merchandising	4,227	2,009
Membership	81	74
Participation fees	57,675	64,660
Interest	3,121	5,822
General income	70,863	25,938
Public subsidies / grants	1,003,184	965,742
	<b>1,567,932</b>	<b>1,741,311</b>

**NOTE 3: OTHER EXPENSES**

	<b>2016</b> <b>\$</b>	<b>2015</b> <b>\$</b>
<b>AUDITOR'S REMUNERATION</b>		
- auditing the financial statements	7,200	7,000
- other services provided	-	-
<b>PRODUCTION COSTS</b>		
- fees	154,536	193,968
- travel and accommodation costs	61,048	159,633
- venues	31,971	33,633
- sets and costumes	13,919	56,361
- other production costs	36,824	36,772
In-kind Expenses – Production, marketing & injury management	139,554	128,867
Other miscellaneous expenses	62,651	65,893
<b>Total other expenses</b>	<b>507,703</b>	<b>682,127</b>

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

Cash on hand	100	643
Cash at bank	388,405	166,582
	<b>388,505</b>	<b>167,225</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	388,505	167,225
	<b>388,505</b>	<b>167,225</b>

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

Trade receivables	5,501	74,889
	<b>5,501</b>	<b>74,889</b>

**NOTE 6: OTHER ASSETS**

**CURRENT**

Prepayments

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
Prepayments	25,107	36,396
	<b>25,107</b>	<b>36,396</b>

**NOTE 7: PLANT AND EQUIPMENT**

**NON-CURRENT**

**Plant and equipment**

*Plant and equipment*

At cost

Less accumulated depreciation

At cost	123,272	156,062
Less accumulated depreciation	(90,572)	(122,995)
	<b>32,700</b>	<b>33,067</b>

*Motor vehicles*

At cost

Less accumulated depreciation

At cost	20,010	20,010
Less accumulated depreciation	(14,000)	(12,267)
	<b>6,000</b>	<b>7,743</b>

Total plant and equipment

	<b>38,700</b>	<b>40,810</b>
--	---------------	---------------

**(a) Movements in Carrying Amounts**

**2016**

Balance at the beginning of the year

Additions

Disposals

Depreciation expense

**Carrying amount at end of year**

	<b>PLANT AND EQUIPMENT \$</b>	<b>MOTOR VEHICLES \$</b>	<b>TOTAL \$</b>
Balance at the beginning of the year	33,067	7,743	40,810
Additions	8,116	-	8,116
Disposals	(711)	-	(711)
Depreciation expense	(7,772)	(1,743)	(9,515)
<b>Carrying amount at end of year</b>	<b>32,700</b>	<b>6,000</b>	<b>38,700</b>



**NOTE 8: TRADE AND OTHER PAYABLES**

	<b>2016</b>	<b>2015</b>
	<b>\$</b>	<b>\$</b>
<b>CURRENT</b>		
Trade payables	9,051	14,743
GST payable	8,433	12,289
Sundry payables	25,655	57,221
	<b>43,139</b>	<b>84,253</b>

**NOTE 9: OTHER LIABILITIES**

<b>CURRENT</b>		
Grants received in advance	166,610	67,408
Income in advance	44,552	29,972
	<b>211,162</b>	<b>97,380</b>

**NOTE 10: PROVISIONS**

<b>CURRENT</b>		
Provision for annual leave	4,163	1,681
	<b>4,163</b>	<b>1,681</b>
<b>NON-CURRENT</b>		
Provision for long service leave	11,001	17,286

**NOTE 11: CASH FLOW INFORMATION**

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

Surplus/(Deficit) after income tax	69,628	(387)
Depreciation	10,225	8,995
	<b>79,853</b>	<b>8,608</b>

**CHANGES IN ASSETS AND LIABILITIES**

(Increase)/decrease in receivables and other receivables	86,874	(32,076)
(Decrease)/increase in trade and other payables	(47,310)	24,526
(Decrease)/increase in other liabilities	113,782	(195,294)
(Decrease)/increase in provisions	(3,803)	12,942
<b>Cash flows provided by/(used in) operating activities</b>	<b>229,396</b>	<b>(181,294)</b>

## NON-CASH TRANSACTIONS

During the financial year, in-kind revenue of \$139,554 and in-kind expenses of \$139,554 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.

	2016 \$	2015 \$
Payable not later than 1 year	58,070	57,280
Payable later than 1 year but not later than 5 years	27,623	84,508
	<b>85,693</b>	<b>141,788</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 2016 the number of members was 16 (2015: 15).

## 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 2016**

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 19 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 2016 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 28 day of March 2017



PKF Hacketts



## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD | FOR THE YEAR ENDED 31 DECEMBER 2016

### Report on the Audit of the Financial Report

#### Opinion

We have audited the financial report of Expressions – The Queensland Dance Theatre Limited ("the company"), which comprises the statement of financial positions as at 31 December 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- a) giving a true and fair view of the Company's financial position as at 31 December 2016 and of its financial performance for the year ended; 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*.

#### Basis for Opinion

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

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

#### Emphasis of Matter - Basis of Accounting

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 directors' financial reporting responsibilities under the *Australian Charities and Not-for-Profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

#### Responsibility of the Directors for the Financial Report

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

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

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PKF Hacketts Audit  
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**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD | FOR THE YEAR ENDED 31 DECEMBER 2016**

*Auditor's Responsibility for the Audit of the Financial Report*

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

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risk, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, to the override of internal controls.
- Obtain an understanding of internal control relevant to the audit 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by directors.
- Conclude on the appropriateness of the company's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we concluded that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

**PKF HACKETTS AUDIT**



**Liam Murphy**  
Partner

Brisbane, 28<sup>th</sup> March 2017

Expression Dance Company acknowledges and thanks our 2016 partners, sponsors and supporters

## INVESTMENT PARTNERS



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 PARTNERS



## TRAINING PARTNER



## PERFORMING PARTNER



## SEASON PARTNER (WHEN TIME STOPS)



## INTERNATIONAL AIRLINE PARTNER



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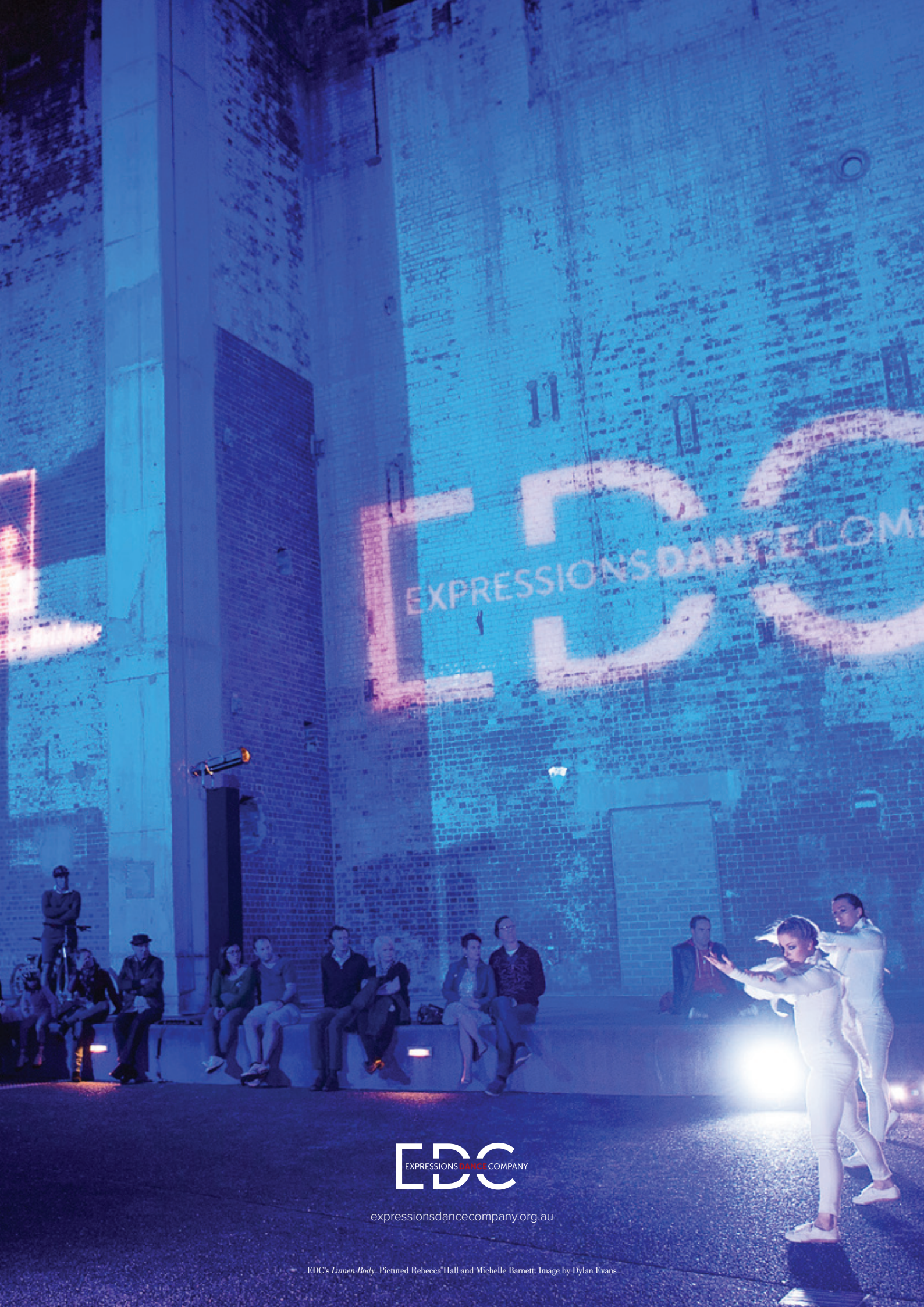
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Rhyll Gardner and Rusty Graham (Michelle Barnett)  
Marian Gibney (Rebecca Hall)  
Tony Denholder and Scott Gibson (Richard Causer)









**EDC**  
EXPRESSIONS DANCE COMPANY

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

EDC's *Lumen Body*. Pictured Rebecca Hall and Michelle Barnett. Image by Dylan Evans