

EXPRESSIONS
DANCE
COMPANY

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ANNUAL REPORT






EDC
EXPRESSIONS **DANCE** COMPANY

EXPRESSIONS DANCE COMPANY

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BOARD OF DIRECTORS 2017

MARIAN GIBNEY | CHAIR
TONY DENHOLDER | DEPUTY CHAIR
ROSS CUNNINGHAM (Resigned October 2017)
RHYLL GARDNER
ROXANNE HOPKINS (Appointed October 2017)
CHRISTINE JOHNSTONE
GINA MCLELLAN (Resigned May 2017)
DARE POWER
NATALIE WEIR

MANAGEMENT TEAM 2017

NATALIE WEIR | ARTISTIC DIRECTOR
CHRISTINE JOHNSTONE | EXECUTIVE DIRECTOR
KIRSTEN BARTHOLOMEW | MARKETING MANAGER
(Resigned August 2017)
AMY HYSLOP | MARKETING AND DEVELOPMENT MANAGER
(Appointed August 2017)
LEONIE LEE | PRODUCTION MANAGER
(Resigned November 2017)
NICK ENGLER | PRODUCTION MANAGER (Appointed
November 2017, commenced January 2018)
JENNIFER LIVINGSTONE | PRODUCER (Part-time)
(Resigned March 2017)
DAVID GERRAND | PRODUCER (Part-time)
(Appointed May 2017)
LIANA CANTARUTTI | MARKETING AND
DEVELOPMENT COORDINATOR
JADE ELLIS | OFFICE MANAGER / PROJECTS OFFICER
ELIZABETH LEPUA | BOOKKEEPER (Part-time)
KAREN MITCHELL | ACCOUNTANT (Contractor)
KATHIE KELLY | DEVELOPMENT CONSULTANT (Contractor)

EDC ENSEMBLE 2017

MICHELLE BARNETT
RICHARD CAUSER
BENJAMIN CHAPMAN
ELISE MAY
JAKE MCLARNON
ALANA SARGENT

Front Cover Image: *Propel* featuring Jake McLarnon. Image by
Fiona Cullen



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Our Mission

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

We create emotionally driven work with extraordinary dance artists that:

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

Our Values

Our art underpins our identity

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

Our dancers underpin our reputation

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

Our community underpins our capacity

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

Our organisation underpins our delivery

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

Chair's Report

MARIAN GIBNEY

In reflecting on Expressions Dance Company's (EDC) output and capacity building in 2017, there is much cause for satisfaction. There remain aspects of the company's performance on which we will strive to improve in future years in line with the company's strategic goals.



MARIAN GIBNEY | CHAIR

2017 PROGRAM

Artistic and educational output for 2017 was high, with:

- 3 Brisbane productions, each demonstrating the diversity of the company's work and the collaboration with other artists which is a hallmark of EDC works;
- a month in Hong Kong, during which the ensemble and Artistic Director worked with City Contemporary Dance Company of Hong Kong (CCDC) on development of a new work as part of our ground breaking Chinese Australian Dance Exchange Project (CADEP);
- performances at a number of corporate and festival events, providing an opportunity to showcase EDC work to different audiences;
- delivery of multiple successful educational programs, in Brisbane, Hong Kong and Guangzhou.

The diversity encompassed by the company's artistic vision was evident in the numerous choreographic voices which comprised the works in our first 2017 production, *Propel*, and our final 2017 production *Mozart Airborne*, each of which featured striking but very different works by both emerging choreographers and highly regarded young choreographers. And our Artistic Director Natalie Weir's 2017 signature work *Behind Closed Doors*, again evidenced Natalie's expert realisation of a very human and emotional narrative in spectacular dance theatre. Diversity such as this ensures artistic vitality; it broadens the experience of both our ensemble and audience; it provides opportunity for development and exposure for choreographers at different stages of their careers.

The centrality of collaboration to EDC's work could not have been better demonstrated than in *Mozart Airborne*, a very successful collaboration with Opera Queensland (Opera-Q). The collaboration introduced EDC works to a new audience of Opera-Q subscribers and demonstrated that contemporary dance theatre and classic opera can combine to deliver a unique and beautiful artistic experience. The future direction and structure of arts funding in Australia, including the major performing arts model, is again under consideration, with diverse views on what is the best model. *Mozart Airborne* showed EDC (and, I hope, Opera-Q also) the benefits of collaboration between major and smaller arts sector participants. Arts funding models should encourage such collaborations.

I have previously commented on the extraordinary undertaking and opportunity, which CADEP represents. Now in its third year, this many faceted project continues to give EDC and our Chinese partner contemporary dance companies, all dancers and other staff, as well as audiences in Australia and China, a unique cross cultural experience. EDC strives to maximise the immediate and long term benefits of this project for all, and to share as broadly as possible the learning and experience CADEP offers. Masterclasses and other educational activities by EDC dancers in China and by our Chinese partners in Australia, as undertaken in 2017 and planned for 2018, are a means of achieving this goal. As is our planned 2018 presentation of the *4Seasons* collaborative production with CCDC in Hong Kong, Brisbane, Darwin and Beijing.



Propel. Image by Fiona Cullen. Pictured Richard Causer.

CAPACITY AND FINANCES

Capacity building is essential to the sustainability of the delivery of so many programs by a small company such as EDC. In 2017, our work in capacity building progressed, including with:

- the appointment of staff well suited to deliver on our development and production goals;
- assistance from Creative Partnerships Australia, in developing initiatives and skills needed to enhance our non-grant revenue generation;
- assistance from Arts Queensland to review our governance structures and practices and identify best practice improvements;
- increased revenue through Box Office, other performance revenues, cash and in kind support and government funding increases.

We are most grateful for the support of and I thank all of: our major funding partners Arts Queensland and the Australia Council for the Arts; our CADEP funding partner Catalyst – Arts and Culture Fund, Department of Communications and Arts, Australian Government; our long term producing partner QPAC and our training partner QUT; our sponsors, donors and supporters.

The profit for the year (\$4432) was less than we had hoped for but profit will vary from year to year. The increase in turnover was pleasing, especially the box office revenue increase, and we continue to increase our reserves ratio. Production costs in 2017 were up on 2016, due in large part to the use of multiple choreographers and performance of diverse works across 2 of our 3 productions. To grow our support base, EDC must have a meaningful performance presence in its home state of Queensland and broaden its appeal; that requires productions such as we produced in 2017, which carry attendant costs.

There remains much to do in building EDC's financial sustainability, and key to that is increasing non grant revenues. This is a long term exercise, not something which can be achieved in a year. EDC is focused on continuing to build awareness of the many aspects of our work, and audience and supporter recognition of its value, which in time should manifest through increased audiences and financial support of the company.

At board level, in 2017 we reluctantly, but with great gratitude for their contribution to EDC, farewelled board members Ross Cunningham and Gina McLellan. We are delighted that Roxanne Hopkins joined the board late in the year, with her skills in arts marketing and knowledge of the sector a great asset and assistance. Roxanne's appointment furthers the support, which QPAC has provided over many years now through enabling its senior executives to join the EDC board.

LOOKING FORWARD

2018 is a year of intense activity, with 3 productions again in Brisbane, performances in Hong Kong, Darwin and Beijing and an expanded education and youth dance schedule of activities. By the end of 2018 we will be at the half way mark of EDC's current 4-year funding. In 2018 we need to begin detailed planning for beyond 2020, to test our vision and business model and ensure that it can continue to deliver great contemporary dance theatre and associated education through the next 2021 – 2025 funding cycle and beyond.

In closing, I sincerely thank my fellow directors, all EDC staff and dancers, our collaborators, partners, sponsors, supporters and audiences for their contribution in 2017.

I am pleased that at year's end we could reflect on the considerable artistic and educational output of 2017 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.

Marian Gibney



Mozart Airborne. Image by Fen Lan Chuang. Pictured L - R Opera Queensland artists Melissa Gregory and Samuel Piper, and EDC dancers Elise May and Jake McLarnon.

Artistic Director's Report

NATALIE WEIR

2017 was a busy year, including an international collaboration, emerging and established choreographer platforms, collaborations with two major Australian companies, musicians, creative developments, and our ever expanding education program.



NATALIE WEIR | ARTISTIC DIRECTOR

PROPEL

Our first season for the year *Propel* was a platform for both emerging and established choreographers to create work, with strong dancers, in a supportive environment, and have those works presented to the public. EDC seeks to play a large part in the support and development of choreographers of the future, and I personally believe this essential for contemporary dance to evolve and stay relevant, and for our future leaders to emerge.

Propel presented 4 works. Established independent artist Lisa Wilson created a stunning dynamic work, emerging choreographers Amy Hollingsworth and Elise May created passionate works, and Xu Yiming, who was with EDC as part of CADEP developed a gorgeous solo work that each of the male members of the ensemble performed on different shows.

Our relationship with the talented lighting designer Ben Hughes continued, and we welcomed Alana Sargent to EDC as costume designer for the show. *Propel* saw us back at the Judith Wright Centre of Contemporary Arts Performance Space.

BEHIND CLOSED DOORS

Behind Closed Doors (BCD) was the 6th signature work that has been created specifically for premiere in Brisbane on the Playhouse stage, in partnership with QPAC. BCD is a re-visioning of a work EDC presented in 2010, *While Others Sleep*. The work is set in a worldly hotel, and looks behind closed doors at the private lives of some of the hotels guests.

BCD glides between heightened reality and fantasy, realism and abstraction. This is essential to the success of the work, and the audience, in the role of the voyeur, sees glimpses of characters' lives, in a multitude of short scenes, where the inner workings of the character's minds and lives are exposed. This work was a major collaboration between many. Jazz ensemble Trichotomy joined us once again, lead by musical director Sean Foran

and musicians John Parker and Samuel Vincent their musical repertoire was reworked to create the soundscape for BCD, with many parts improvised live. Special guest artists Rafael Karlen and Kristin Berardi joined the Trichotomy ensemble.

The stage design by Greg Clarke revealed the walls and doors of a hotel, however all is not what it appears to be. The set design cleverly hides many elements that heighten the emotional state of the characters within the walls and which are gradually revealed; it has a character and a seamless dance of its own. Lighting design by David Walters acted like the lens of a camera, and beautifully moved the space between an inner world and outside world, harsh reality and fantasy. Choreography was developed through collaboration between the dancers and myself. Much of the movement came from the dancers individually, and I directed and embellished it. We welcomed Xu Yiming as guest artist back to EDC- as part of our Chinese Australian Dance Exchange- and his self created solo in BCD was truly stunning.

MOZART AIRBORNE

Mozart Airborne was a heady mix of opera arias and ensembles drawn from existing theatre and concert works, contemporary choreography and dance, virtuoso piano recital, theatre and lighting design. All of these elements, in addition to the multiple stories told within this new work, six choreographers, six dancers, six singers, a concert pianist and a creative team are unified by the music of one amazing man: W.A. Mozart.

One of the great humanists, Mozart's extraordinary ability to express emotional, moral, spiritual and intellectual complexity is what drew OperaQ Artistic Director Lindy Hume and I to the idea of joining OperaQ's and EDC's forces. We imagined a collaboration where music, voice and movement are equally valued and which brings our artists and our respective audiences together in celebration of all the flaws, foibles and magnificence



Propel. Image by Fiona Cullen. Pictured Jake McLarnon and Alana Sargent.

of the human condition. The choreographers all chose their own arias, and were given a simple brief about the vision for the whole work. They were encouraged to bring their own vision to the aria- to understand, but not to necessarily be literal with the text of the arias, but rather to let the music inspire them. The singers, of course, respond to the music in a very different way.

A parallel unifying element was the design. All of the works are contained within the very simple design/lighting environment with a concert piano (and pianist) on the stage and every performer has one clothes “look” for all the choreography. Our onstage company represents ‘everyday people’ experiencing life’s big emotions: the pain of infidelity or separation, religious awakening, the ecstasy of love, a silly mood or black humour, so we are looking at 12 ordinary-looking people doing some pretty extraordinary things. Choreographers were Lisa Wilson, Stephanie Lake, Kristina Chan, Richard Causer, Elise May and myself. The simple but effective design was by Bruce McKinven and lighting again by Benjamin Hughes. *Mozart Airborne* was presented in partnership with QPAC at the Cremorne Theatre. It sold out.

QUT PARTNERSHIP

Our partnership with QUT continued to be of great value to connect with young emerging dancers. Through this partnership, we welcomed the very talented dancers Tiana Pinnell and Isabella Hood to the stage. A new initiative between QUT and EDC, we offer these placements to exceptional dance students who are undertaking their honours at QUT, and this professional experience is part of their assessment. I hope this will be an ongoing initiative. The girls spent a large proportion of the year with us, understudying and working daily in a professional environment. Due to injuries within the EDC ensemble, they performed as part of *Mozart Airborne*, and *Behind Closed Doors*. EDC also offered QUT students access to daily class, access to dress rehearsals, mentoring of the students by EDC dancers, and access to creation periods.

MOU WITH ACPA

EDC has a MOU with the Aboriginal Centre of Performing Arts (ACPA). The students are welcomed to attend daily class, to observe rehearsals, and to come to dress rehearsals.

EVERYDAY REQUIEM CREATIVE DEVELOPMENT

In 2016, The Australian Voices (TAV) Artistic Director Gordon Hamilton and I applied to Brisbane Festival for seed funding to bring the two organisations together in a studio to explore the idea of writing a Requiem for 20 singers, with 6-8 dancers, and to see if there was synergy between the two art forms. The initial concept, *Vespers* was about simple everyday things having meaning and importance. This application was successful.

In April 2017 an application was made to the MFI for the next phase of creative development of the concept, which became *Everyday Requiem*. This application was also successful and a 2-week creative development was undertaken.

Everyday Requiem is a work that aims to find the extraordinary in the ordinary. Seamlessly blending two art forms, song and contemporary dance, this is the story of ordinary everyday moments of our lives, that make up the rich tapestry of living – seen through the eyes of an ordinary man, as he approaches the end of his life.

Artists from TAV, an ensemble of six dancers from EDC, and twelve senior community members united for this creative development. The chorus of singers in the tradition of a Greek chorus lends a soaring collective voice not only to the pivotal moments of life, but also to the small, everyday moments that are no less a part of being human. This work will go on to full production in 2018.

AIDA ON THE BEACH

EDC dancers worked with Opera Australia for its production of *Aida*, presented on a specially built stage on the beach at Coolangatta. Choreographed by Elise May, the EDC ensemble grew to 10 for this special event. Our involvement in this work allowed us to extend the dancers contracts for 2017, and *Aida* was a wonderful event for EDC to be involved with, lifting EDC's profile nationally.

CHINESE AUSTRALIAN DANCE EXCHANGE (CADEP)

In 2017, with continued support from Catalyst Australian Arts and Culture Fund, through the Australia Council for the Arts, EDC continued our groundbreaking partnership with China's leading contemporary dance companies, this year with Hong Kong's City Contemporary Dance Company (CCDC).

Activity in 2017 included:

- Beijing choreographer Yiming created a solo for inclusion in *Propele*;
- Yiming also joined the ensemble as a dancer for *Behind Closed Doors*;
- Elise May and Richard Causer taught workshops in Guangzhou and Shenzhen;
- Elise May choreographed a piece for independent artists for inclusion in the Guangdong Modern Dance Festival under the umbrella of GMDC;
- For the first time EDC connected with the Hong Kong Academy of Performing Arts, taking a week of workshops that showcased the EDC repertoire and signature to Hong Kong dance students.

The EDC ensemble traveled to Hong Kong for the creation period of *4Seasons*, a work combining the dancers of EDC with the 14 Dancers of CCDC, choreographed by myself. This work will form part of a program for presentation in 2018. In 2018, CCDC Assistant Artistic Director Dominic Wong will create a work for EDC, while Kristina Chan will create a work for CCDC, and this will form part of a triple Bill, with the combined work created by me.

4Seasons will premiere in Hong Kong at the Ko Shan Theatre, in Brisbane in partnership with QPAC at the Playhouse Theatre, at the Darwin Entertainment Centre and the Beijing Festival. 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.

ENSEMBLE

In 2017 we welcomed two new members to the EDC ensemble. Jake McLarnon, who audiences met in 2016 when he was guest artist for *When Time Stops*, joined the company as a full time member, and Alana Sargent joined us at the end of 2016 as a full time member for our China tour. Richard Causer returned to the stage after time off in 2015 with injury. They joined long term ensemble members Elise May, Benjamin Chapman and Michelle Barnett.

For *Mozart Airborne* we welcomed Katina Olsen, in replacement of Alana Sargent, who was on leave for the season. For *Aida* we expanded our ranks to welcome Tiana Pinnell, Isabella Hood, Charles Ball, Olivia Kingston and Essie Horn. I would like to thank these beautiful artists for their contribution to 2017.

Choreographers bring ideas into the studio but it is the dance artists who take these ideas and run with them creating the movement and developing their characters. Each dancer brings passion, dedication, vision and respect. Their trust in me and EDC and it is empowering - they are brave in the studio- and brave in performance and beautiful people- the dancers will always be the heart of the company.

Two of our ensemble chose to leave the company at the end of 2017, to pursue personal opportunities. Michelle Barnett and Benjamin Chapman had committed themselves to EDC for more than five years, and both brought an evident love of dance and great joy to their performances. We will certainly miss them. Having undertaken the first open auditions since taking the helm of EDC in 2009, I was slightly overwhelmed by the response from dancers across the nation and internationally wishing to join the company.

SECTOR DEVELOPMENT

In 2017, EDC continued to develop our training and education programs. Connecting with young aspiring dancers and choreographers is at the heart of the EDC vision. The Brisbane Contemporary Dance Intensive (BCDI) continues to grow and evolve, this year with 86 students attending. Alongside the talented EDC ensemble we welcomed 12 guest artists: Claire Marshall, Lizzie Vilmanis, Patrea O'Donoghue, Riannon McLean, Sally Wicks, Scott Ewen, Wendy Wallace, XU Yiming, Anasatasia Woolmer, Core Yoga, Liesel Zink and Miranda Glikson

We continued to deliver our Focus professional development program to upskill and inspire dance high school teachers, who then take that information and experience back to their high school dance classes, and we offered 16 positions to secondments from around the country and internationally. In 2018 we will be looking at a pilot for a youth company, to further develop our education and connection with youth.

I am proud of the company's significant achievements in 2017 – it was a full and inspiring year, with great artistic outcomes, growth of audiences and critical recognition. EDC continues to deliver high quality contemporary dance that connects and 2017 was certainly a year of connection.

*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.*

Natalie Weir



Executive Report

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



CHRISTINE JOHNSTONE I
EXECUTIVE DIRECTOR

2017 has proven to be a busy and significant year for EDC, with:

- major collaborations with Opera Queensland, Opera Australia, and City Contemporary Dance Company (CCDC) in Hong Kong;
- the program of three productions in Brisbane, interspersed with a substantial number of additional activities and initiatives in youth, education, community engagement and the corporate sector development facilitated by staff, dancers and teaching artists.

Following substantial change in 2016, 2017 was a year of consolidation and growth. With restructuring, the company now has a core fulltime team of support staff and an ensemble of dancers, all of whom bring experience, enthusiasm and commitment to their work. Thanks to them, EDC is well positioned to remain a highly respected and integral part of the Australian dance sector into the future.

FINANCIAL REPORT

INCOME

In 2017 EDC's turnover was \$1,841,250, the highest income level in the company's history. This was achieved through exceeding box office expectations across the performance seasons, growth in EDC studio hire income and increased income from commercial performances, along with the commencement of improved levels of core organisational funding from the Queensland Government and the Australia Council.

CORE FUNDING

EDC was successful in its applications to state and federal funding bodies to secure quadrennial organisation funding and the financial support from these outcomes commenced in 2017.

With the Australian Council for the Arts contributing \$250,000 per annum (annual CPI adjusted) and Arts Queensland \$600,000 per annum, EDC has core funding of \$850,000 per annum secure until 2020. Already, the security of this funding across the next few years has enabled EDC to more appropriately staff the organisation so that over time it may leverage additional support by attracting new partnerships with sponsors, donors and philanthropic agencies. This is essential to support the ongoing creation and presentation of excellent innovative work.

EDC continues as one of Australia's leading ensemble based contemporary dance theatre companies. The ensemble model underpins EDC's artistic practice, and in 2017, with the security of organisational funding, the ensemble of six dancers was employed full time across 45 weeks, on average an increase of almost 4 weeks on 2016. These additional weeks of employment facilitate the ensemble remaining fit and in good health, and provides an opportunity to expand their own creative practices. The dancers increased availability provides EDC greater ability to participate in commercial partnerships and events as well as additional educational activities.

OTHER GRANTS

In 2017, all confirmed Catalyst – Australian Arts and Culture Fund grants, administered directly by the federal Department of Communications and the Arts, were novated to the Australia Council for the Arts. This included EDC's Chinese Australian Dance Exchange Program (CADEP) 2016 – 2020 grant, which supports a program of activities instigated and championed by EDC's Artistic Director Natalie Weir, in collaboration with Willy Tsao, Founder and Artistic Director of City Contemporary Dance Company (CCDC) in Hong Kong, Beijing Dance / LDTX, and Guangdong Modern Dance Company. CADEP is an ongoing commitment to real cultural exchange as EDC's collaboration

with three of China's major contemporary dance companies delivers new works, residencies, performances, workshops, and tours each year.

The Catalyst \$600,000 financial commitment across four years in 2017 supported EDC to undertake a residency in Hong Kong at CCDC, with Natalie Weir creating a work for the 20 dancers of the combined companies. This substantial new work will form the central performance in a triple bill *4Seasons* programmed for our 2018 season. *4Seasons* will have its world premiere in June 2018 at Ko Shan Theatre Hong Kong, ahead of touring to Queensland Performing Arts Centre (QPAC) in Brisbane, to Darwin Entertainment Centre (DEC) and onto the Beijing Dance Festival.

On the back of receiving \$10,000 seed funds in 2016, and with active support from Brisbane Festival, in 2017 EDC received a further grant of \$54,600 from the Major Festival Initiative (MFI) to support creative development on a unique collaboration with The Australian Voices, *Everyday Requiem*. The MFI is primarily designed to support the commissioning of new Australian works of scale by the major Australia international multi-arts festivals. After several development weeks exploring themes, concepts, movement and choral arrangements, production elements and presentation budgets, the outcome was pitched live in Melbourne to a collective of Artistic Directors from Australian arts festivals and presenters from large regional venues. While the work did not garner pre-production funding hoped for from MFI, *Everyday Requiem* has generated interest from interstate venues, and will be suitably redesigned for presentation at QPAC as part of EDC's 2018 season and for possible national and international touring in 2019/2020.

PERFORMANCES

BOX OFFICE RETURNS

Propel - a mixed choreographic production presented in the Performance Theatre of the Judith Wright Centre of Contemporary Arts, concluded its season with 3 sellout performances, generating new audiences and exceeding forecast box office income by 60%.

Behind Closed Doors - Natalie Weir's signature work, presented in QPAC's Playhouse incorporating live performance by jazz trio Trichotomy and guest artists, was a critical and artistic success and well received by EDC's public and school's audiences. It was disappointing that the production did not draw sufficient new patrons to generate the anticipated ticket sales. Strong competition from an expansive program of state, national and international ballet companies, across Brisbane venues in 2017 was a significant factor constraining a higher box office with this production.

Mozart Airborne - a collaboration with Opera Queensland (OQ), this mixed choreographic work presented in the newly refurbished Cremorne Theatre at QPAC, caught the imagination of the OQ subscribers early and went on to generate extraordinary single ticket sales creating a sell out season where final box office exceeded forecast by approximately 40%.

SPONSORSHIPS AND PARTNERSHIPS

Queensland Performing Arts Centre (QPAC) is Queensland's premiere performing arts centre, attracting exclusive international productions and major Australian works. EDC is both honoured and extremely grateful to be considered as a worthy inclusion in QPAC's annual program. The generosity extended to us by QPAC, as the co-producer and presenter of our main-stage work, has been pivotal to EDC's growth as Queensland's premier dance theatre company. EDC is very appreciative and thankful for the guidance and support extended by Chief Executive John Kotzas and QPAC's Program, Marketing and Ticketing teams in ensuring our 2017 Playhouse and Cremorne Theatre seasons were successful. With a vibrant EDC program at QPAC for 2018, we look forward to their support continuing.

Our Training Partner QUT Creative Industries renewed their commitment to our partnership in 2017 with a further three-year contract. Our two organisations will continue to work closely to support and nurture the education and training of young aspiring dancers. Each year we find new areas of engagement that enrich the training of these young dancers. Across our 2017 season, EDC has offered significant company engagement and performance experience with our ensemble to two gifted QUT honours students. We also thank QUT for their ongoing support of our biannual Brisbane Contemporary Dance Intensive (BCDI), one of our key engagement strategies to inspire and extend young dancers.

The success of EDC in 2017 was made possible through the exceptional support of other long term partners, Brisbane Airport Corporation, RACQ, GOA Billboards, De Bortoli Wines and Core Yoga. With our CADEP initiative in full swing, it has been an absolute pleasure to work in partnership with Singapore Airlines and Alex Perry Hotel and Apartments, both of whom have extended exceptional service to our visiting international and domestic creatives and artists. We are very pleased that in 2018 our partnership with Dendy Cinemas will be renewed and PowerArts join us as a season partner.

2017 was filled with stunning work from an extraordinary pool of creatives, teaching artists and production professionals. We are grateful for their generosity and passion in supporting the ambitious work EDC undertakes.

DONATIONS AND PHILANTHROPIC SUPPORT

As a not-for-profit company with limited resources, EDC relies on the generosity of donors to support our performance program and youth, education and community initiatives; we are very pleased to receive their ongoing annual support. Employing a full-time Marketing and Development Manager mid-year has focused EDC's commitment to grow in this area, and has immediately leveraged additional opportunities with prospective and existing supporters.

In mid-2017, EDC was one of only 12 Australian Arts organisations accepted into Creative Partnerships Australia's (CPA) inaugural Arts Fundraising Mentorship program. Across a 10-month period our Marketing and Development Manager will work one-on-one with an experienced arts fundraiser to set organisational fundraising goals, while developing skills, methodology



Natalie Weir's *Behind Closed Doors*. Image by Chris Herzfeld. Pictured: Michelle Barnett and Jake McLarnon.

and strategy to be embedded into every operational and performance aspect of the company.

At the same time, EDC was also successful in its application to CPA to be included in Plus1, their dollar-for-dollar matched fundraising program, designed to boost the fundraising efforts orientated towards a specific campaign. In September 2017, EDC launched Double Impact for Dance, our campaign aiming to expand our Youth Program in 2018, extending outreach more broadly into South East Queensland, and to explore a long held dream of establishing an EDC Youth Ensemble.

The fundraising campaign will conclude in April 2018, with outcomes to follow. We have been very pleased with the response so far to this campaign and extend our sincere thanks to all who have supported it. Our sincere thanks also to our Invest in a Dancer donors and to all other donors who have given generously in 2017.

STAFF

After significant changes in 2016 and some further adjustment in 2017, the administrative and production team has now settled and are primed to deliver an exciting 2018.

January saw Liana Cantarutti come on board as Marketing and Development Coordinator and Jade Ellis as Office Administrator (later Projects Officer). Kirsten Bartholomew, EDC's Marketing Manager, left us mid year for a change of city. Producer Jennifer Livingston moved on in March to pursue her passion for travel and to pursue new career opportunities. The company then welcomed new producer David Gerrand in May. With a change in position description and offering a fulltime contract, we were pleased to welcome the experienced Amy Hyslop to the team as Marketing and Development Manager in August.

Leonie Lee, EDC's Production Manager, chose to retire at the end of 2017. A seasoned production professional, Nick Engler, has already proven to be a formidable and enthusiastic replacement since undertaking hand over in November.

GOVERNANCE

I would like to thank the Board of EDC for their support and guidance across 2017. Together we have achieved some significant changes, delivering an impressive year of performance and engagement, refocused on priorities and stabilised the organisational support team.

In particular, I would like to take this opportunity to thank Ross Cunningham, an ardent professional and personal supporter and a long-term board member of EDC. With his retirement from QPAC and his many other positions across the Australia Arts sector, his strong and constant advocacy for the Queensland performing arts producers and audiences will be missed.

In 2017, Arts Queensland made funds available to review board governance across the small to medium arts sector. EDC welcomed the opportunity to participate in this review. David Fishel, Director, Positive Solutions reviewed EDC's governance practices and structure and, following consultation with the Board, an action plan was agreed in response to the review. The Board will continue to complete the tasks identified as desirable to enhance our governance practices.



Mozart Airborne. Image by Fen Lan Chuang. Pictured L - R: Elise May and Michelle Barnett.



Acta on the Beach. Image by Scott Belzner. Pictured in foreground L-R: Jake McLarnon, Richard Causier, Chales Ball and Benjamin Chapman

MARKETING & AUDIENCE DEVELOPMENT

In 2017, through our performance program, EDC performed to approximately 19, 963 people, including EDC season performances, special projects and corporate engagements.

74% of visitors to EDC's website were new visits. Also by the end of 2017, EDC increased Facebook followers by 10.8% to 7145. Twitter also increased by just under 8% to 1164 and our Instagram increased by 34% to 2209 followers. Our e-newsletters visited 3393 inboxes (an increase of 26% from 2016) with an average open rate of 25%.

The scope of EDC's local, national and international performance, engagement and touring program in the coming years, demands a more intense focus on marketing. The recruitment of a Marketing and Development Manager, a new focus on what our brand means, concerted action to strengthen and broaden relevant partnerships and sponsorships, are all designed to extend EDC's recognition as a unique and appealing dance company.

LOOKING FORWARD

2018 marks Natalie Weir's 10th season with the company. An incredible creative force, Natalie delves deeply into the human condition. This, partnered with her eagerness to collaborate with artists of all genres, brings work to the stage that captures the imagination of audiences and attention of reviewers, inspiring the dancers and staff and enhancing the company's artistic reputation and public standing. 2018 will see EDC embrace and collaborate with over 200 dancers, singers, musicians, composers, creatives, designers, community elders and young people.

The launch of EDC's 2018 season at QPAC to a thrilled and engaged audience broadcast the company's vision – to further the public understanding of contemporary dance theatre and to build momentum around the adventurous and exciting opportunities offered by EDC. Whether this be achieved by patrons witnessing Australia's award winning contemporary dance theatre company on a local, national or international stage; introducing a young person to the joy of dance via our youth and education programs; fostering the career of an independent artist through connection to the company, or by attracting engaged corporate citizens to partner with us, EDC will continue to innovate and stimulate, constructing a sustainable future for Australian contemporary dance theatre.

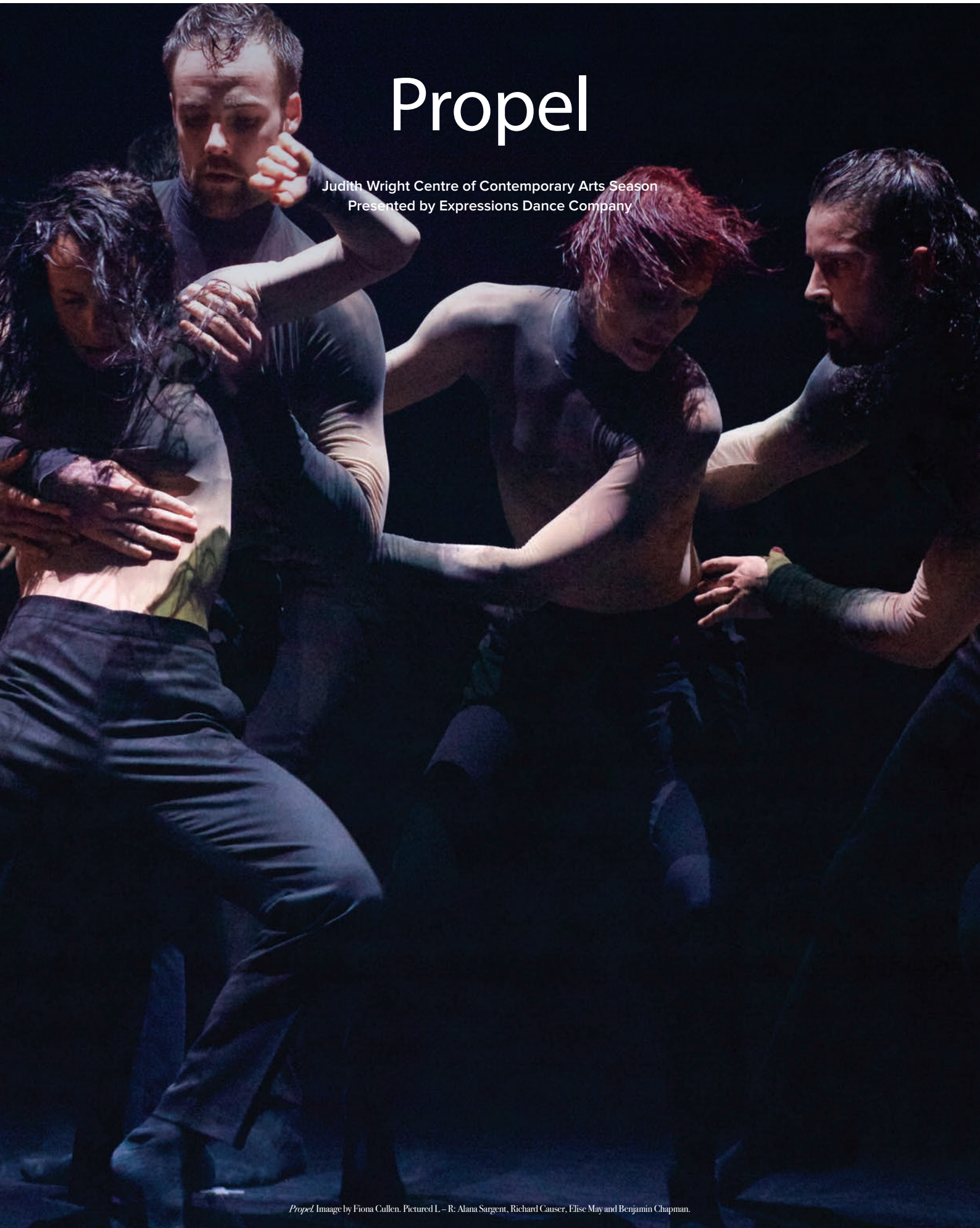
Performance Program 2017



Natalie Weir's *Behind Closed Doors*. Image by Chris Herzfeld. Pictured: Richard Causer and Michelle Barnett.

Propel

Judith Wright Centre of Contemporary Arts Season
Presented by Expressions Dance Company



Propel Image by Fiona Cullen. Pictured L – R: Alana Sargent, Richard Causer, Elise May and Benjamin Chapman.

Brimming with rich diversity and beauty, *Propel* showcased the latest in daring contemporary dance, featuring works from China's Xu Yiming and Australia's Lisa Wilson, Amy Hollingsworth and Elise May.

HOLLOW LANDS

Examined the powerful feelings that surge inside us when we come to the brink... creating a work that teeters between abandonment and structure. Inspired by the sculptural light instillation *Through Hollow Lands* by Etta Lilienthal, this striking work featured a dramatic lighting design by Ben Hughes.

Choreography – Lisa Wilson

Dancers – Michelle Barnett, Richard Causer, Benjamin Chapman, Elise May, Jake McLarnon, Alana Sargent.

Costume Design – Alana Sargent

Lighting Design – Ben Hughes

Sound Design – Matt Cornell

Sound Composition – Matt Cornell, Guy Webster and Ben Ely, Yvan Teirson

Lighting Concept – inspired by *Through Hollow Lands* by Etta Lilienthal. Realized in collaboration with Ben Hughes, Bruce McKinven and Leonie Lee.

WRITTEN ON THE BODY

Highlighted the power we each hold to determine who we let into our intimate private world, how each person shapes the way we perceive ourselves and how each encounter changes our future.

Choreography – Elise May

Dancers – Michelle Barnett, Richard Causer, Benjamin Chapman, Jake McLarnon, Alana Sargent.

Costume Design – Alana Sargent

Lighting Design – Ben Hughes

Audiovisual Design – Elise May in collaboration with Ben Hughes

Music – Excerpts from music by Frank Bretschneider & Ralph Steinbrüchel, Origamibiro, Ólafur Arnalds, Julia Kent, Agnes Obel and Nicholas Jaar.

WAITING ALONE

In an Australian premiere, Chinese choreographer Xu Yiming presented his acclaimed solo *Waiting Alone*, with choreography that redefines movement.

Choreography – Xu Yiming

Dancers – Solo featuring Richard Causer (3 & 11 March), Benjamin Chapman (8 & 10 March) and Jake McLarnon (4 & 9 March)

Costume Design – Alana Sargent

Lighting Design – Ben Hughes

Sound Design – Xu Yiming

Music – Moonlight Sonata by Beethoven

DEEPER THAN INK

From the exhilarating and all-consuming first fall, to the creeping suffocation of feeling, to the grief of a love still deeply etched in one's heart, yet lost. *Deeper Than Ink* explored the tumultuous and powerful emotional intensity of having someone inked on your soul deeper than any tattoo.

Choreography – Amy Hollingsworth

Dancers – Michelle Barnett, Richard Causer, Benjamin Chapman, Elise May, Jake McLarnon and Alana Sargent

Costume Design – Alana Sargent

Lighting Design – Ben Hughes

Sound Design – Wil Hughes

Music – Flex, Peter Venkman Part 1 and Secant by Ben Frost and Church Dream by Ryuichi Sakamoto & Alva Noto

REVEIWS

"In a nutshell, 'Propel' 2017 is brimming with creativity, and showcases the latest in daring contemporary dance ..." SCENESTR

"The EDC dancers are a powerful mix of artist, performer, and extreme athlete ... If you haven't been to an Expressions Dance Company (EDC) show, you are missing some of the most evocative performances in Brisbane ..." AUSSIE THEATRE.COM

"The dancers all shone throughout the whole performance. Athletic, expressive, and each with an individual style, they are inspiring and energising to watch." XS ENTERTAINMENT

SEASON DATES	3-11 March 2017
NUMBER OF PERFORMANCES	6
VENUES	Performance Space Judith Wright Centre of Contemporary Arts
AUDIENCE ATTENDANCE	1,068
EDC DANCERS	Michelle Barnett / Richard Causer / Benjamin Chapman / Elise May / Jake McLarnon / Alana Sargent
PRODUCTION	Production Manager – Leonie Lee / Stage Manager – Kelly Spice / Lighting Associate – Daniel Anderson / Head Electrician – Ronan Humphreys / Costume Maker – Jayne Warrington / Costume Maintenance – Francis Pyper / Cutter and Costume Maker – Gayle MacGregor / QUT Secondment – Madison Hirini

Natalie Weir's Behind Closed Doors

Queensland Performing Arts Centre (QPAC) Playhouse Season
Presented by Expressions Dance Company and Queensland Performing Arts Centre



Natalie Weir's *Behind Closed Doors*. Image by Chris Herzfeld. Pictured: Michelle Barnett and Jake McLamon.

This stunning work, choreographed by EDC's Artistic Director Natalie Weir, gave a scintillating peek through hotel room doors as audiences were drawn into the private lives of staff and late night guests. Showcasing breathtakingly beautiful and athletic dance, this poetic kiss-and-tell revealed the darkness, playfulness and fragility of human nature. *Behind Closed Doors* featured seductive live jazz composed and performed by award winning Queensland trio, Trichotomy with special guests, vocalist Kristin Berardi and saxophonist Rafael Karlen.

REVEIWS

"...terrific... the music played live on stage adds a wonderful dimension. Choreographer Natalie Weir likes to probe human emotion and she does that again in this emotive show."
THE COURIER-MAIL

"The collaboration between EDC & Jazz ensemble, Trichotomy has produced a phenomenal contemporary work that brought the audience to its feet in appreciation."
DANCETRAIN MAGAZINE

"The strength and athleticism of EDC's dancers, as always, are first class, showing human fragility through powerfully emotive dance..." QUEENSLAND TIMES

"The EDC dancers, as always a pleasure to watch, each brought their own unique style and audacity of execution to this work"
DANCE AUSTRALIA

SEASON DATES	19–27 May
NUMBER OF PERFORMANCES	6
VENUES	Playhouse, QPAC
AUDIENCE ATTENDANCE	2,557
CREATIVE TEAM	Concept – Natalie Weir and Greg Clarke Choreography – Natalie Weir with the EDC Dancers Musical Director – Sean Foran Designer – Greg Clarke Lighting Design – David Walters Rehearsal Director – Sally Wicks
EDC DANCERS	Michelle Barnett Richard Causer Benjamin Chapman, Elise May Jake McLarnon Alana Sargent
QUT HONOURS STUDENT DANCERS	Isabella Hood Tiana Pinnell
MUSIC	Trichotomy Sean Foran – Piano John Parker – Drums Samuel Vincent – Acoustic Bass with special guests Kristin Berardi – Vocals Rafael Karlen – Saxophone
PRODUCTION	Production Manager – Leonie Lee Stage Manager – Kelly Spice Sound Designer – Brett Cheney Head Electrician – Ronan Humphreys Head Mechanist – Kieran Cerato Cutter and Costume Maker – Gayle McGregor Scenic Artist – Shaun Caulfield Costume Maintenance – Frances Pyper Set Construction – DC Creative Services Pty Ltd Additional set construction – Jennifer Livingstone, Campbell Misfeld

Mozart Airborne

Queensland Performing Arts Centre (QPAC) Cremorne Theatre Season
Presented by Expressions Dance Company, Opera Queensland and Queensland Performing Arts Centre



Mozart Airborne. Image by Fen Lan Chuang.
Pictured L-R back row: Richard Causer, Benjamin Chaplain, Michelle Barnett, Jake McLarnon.
L-R front Hayley Sugars (OperaQ), Elise May, Katina Olsen and Emily Turner (OperaQ).

Voices and bodies take flight in this stunning premiere production celebrating the beauty and complexity of some of Mozart's most sublime arias and ensembles including music from some of his most famous operas, *Don Giovanni*, *Così fan tutte* and *The Marriage of Figaro*. Six singers from Opera Queensland joined Expressions Dance Company's compelling ensemble of six dancers to perform new works from some of Australia's most celebrated choreographers.

Mozart Airborne weaves a fabric of stories through arias, duets and scenes brought together by co-directors Natalie Weir and Lindy Hume. Featuring virtuosic pianist Alex Raineri, this combination of dance, opera and Mozart's soaring melodies was framed within a design, which celebrates each component

REVIEWS

"... a one-hour show of athleticism and emotion ... mesmerising and awe inspiring"
QUEENSLAND TIMES

"... an evening of snapshots of life's big emotions conveying despair, infidelity, grief, faith and love found and lost."
STAGE WHISPERS

"... a stunning fusion of classical and contemporary ... Mozart Airborne is, ultimately, a superior melding of art forms, a celebration of all that we are capable of, whether that be dancing, performing, singing, or simply living." WEST END MAGAZINE

"...bold, ambitious... 'Mozart Airborne' will be remembered long after this season ends."

SEASON DATES	4–12 August
NUMBER OF PERFORMANCES	11
VENUE	Cremorne Theatre, QPAC
AUDIENCE ATTENDANCE	2,476
CREATIVE TEAM	Directors – Natalie Weir and Lindy Hume Designer – Bruce McKinven Musical Director – Narelle French Lighting Designer – Ben Hughes Rehearsal Director – Lizzie Vilmanis
CHOREOGRAPHERS	Richard Causer Kristina Chan Stephanie Lake Elise May Natalie Weir (with the EDC dancers) Lisa Wilson
DANCERS	Michelle Barnett Richard Causer Benjamin Chapman, Elise May Jake McLarnon Katina Olsen
UNDERSTUDY DANCERS	Isabella Hood Tiana Pinnell
PIANIST	Alex Raineri
OPERAQ SINGERS	Sarah Crane Melissa Gregory Samuel Piper Hayley Sugars Emily Turner Dominic J. Walsh
PRODUCTION	Production Manager – Leonie Lee Stage Manager – Kelly Spice Head Electrician – Ben Shotton Costume Maintenance – Frances Pyper Set Construction – Iceworks Design Audio Visual – Optikal Bloc

Chinese Australian Dance Exchange Project (CADEP) 2016 – 2020



Image by David Kelly.

ACTIVITY

Residency

LOCATION

Hong Kong, Guangzhou, Shenzhen

DATES

16 October – 23 November 2017

WORK IN DEVELOPMENT

Hong Kong

EDC Artistic Director, the ensemble of EDC dancers, Rehearsal Director and Production Manager were in residence in Hong Kong to work with City Contemporary Dance Company (CCDC) in the development of the joint work to be presented in a triple bill in EDC and CCDC 2018 seasons. Natalie Weir worked with 20 dancers from both companies, the music of Max Richter and Vivaldi, and CCDC's General. At the end of the development period Natalie's piece was presented to a selected group of CCDC stakeholders, Australian Consul-General staff, members of the expat community, and senior staff from the Hong Kong

Academy of Performing Arts (HKAPA). Performed in the Ko Shan Theatre studio, the 20-minute piece generated an exceptional response from all in the room, and a genuine excitement regarding its world premier on the main-stage of the Ko Shan Theatre in June 2018. The remaining pieces in this triple bill will be developed in April 2018, with Dominic Wong, (Assistant Artistic Director, CCDC) being in residence with EDC for one month, and Kristina Chan (Hong Kong born/Australian trained dancer and choreographer) will travel to Hong Kong to create a work on CCDC.

WORKSHOPS

Hong Kong Academy of Performing Arts (HKAPA).

Organised by Professor Jaime Redfern, Head of Contemporary Dance, four of the ensemble and EDC's Production Manager remained in Hong Kong to undertake workshops in choreography and partnering work with approximately 50 first and second year students at HKAPA School of Dance.

HKAPA = 25 students over 5 workshops
Shenzhen = 52 students over 10 workshops
Guangzhou = 18 students over 1 day

PROFESSIONAL DEVELOPMENT AND WORKSHOPS

Guangzhou and Shenzhen

Upon request from Guangdong Modern Dance Company (GMDC), two of EDC's ensemble returned to mainland China to build on opportunities undertaken in 2016. Elise May auditioned and worked with independent Chinese dancers in Guangzhou to choreograph a new work, which was presented as part of the Guangdong Modern Dance Festival in November 2017. Richard Causer returned to Shenzhen to facilitate and lead a weeklong series of workshops for dancers of all levels.

TOURING PARTY

ARTISTIC DIRECTOR	Natalie Weir
EDC DANCERS	Michelle Barnett, Richard Causer, Benjamin Chapman, Elise May, Jake McLarnon, Alana Sargent
EXECUTIVE DIRECTOR	Christine Johnstone
PRODUCTION MANAGER	Leonie Lee
REHEARSAL DIRECTOR	Lizzie Vilmanis

Special Projects 2017



Aida on the Beach. Photo by Scott Balzner.
Featuring Isabella Hood, Tiana Pinnell, Charles Ball, Michelle Barnett, Richard Causier, Benjamin Chapman, Jake McLarnon and Alana Sargent.

PUBLIC PERFORMANCE

EVENT	Opera Australia – Griffith Opera On the Beach – AIDA
PRESENTED BY	<i>Opera Australia in partnership with City of Gold Coast and Tourism & Events Queensland and in association with Bleach* Festival.</i>
EDC ACTIVITY	<p>EDC's Elise May choreographed the EDC dancers with guest dancers in the roles of slaves and priestesses.</p> <p><i>A royal love triangle, a fight for freedom and the famous 'Triumphal March' lit up the sky when Aida was presented on Coolangatta beach. It was a night at the theatre, re-imagined for the kind of evening where you couldn't bear to go inside.</i></p> <p><i>A huge cast and orchestra performed Verdi's famous music in a new production featuring fireworks of the vocal and exploding kind, colourful costumes and local surf lifesavers parading past you on the sand.</i></p>
CREATIVE TEAM	<p>Conductor – Tahu Matheson</p> <p>Director – Hugh Halliday</p> <p>Set Designer – David Fleischer</p> <p>Costume Designer – Anna Cordingley</p> <p>Lighting Designer – David Walters</p> <p>Sound Designer – Adrian Riddell</p> <p>Choreographer – Elise May</p> <p>Assistant Director – Ann Reid</p>
DANCERS	Charles Ball / Michelle Barnett / Richard Causer / Benjamin Chapman / Isabella Hood / Essie Horn / Olivia Kingston / Jake McLarnon / Tiana Pinnell / Alana Sargent
SEASON DATES	21–30 September
NUMBER OF PERFORMANCES	5
VENUE	Coolangatta Beach
AUDIENCE	11,004

CORPORATE EVENT INVITATIONS

EVENT	Alliance Francaise French Film Festival – Ladies' Night Out
EDC ACTIVITY	<p>EDC was invited by Alliance Francaise to perform at this event prior to a screening of The Dancer/La Danseuse. Introduced by Christine Johnstone, EDC Dancers Benjamin Chapman and Michelle Barnet performed a stunning duet To Frozen Lake, choreographed by Natalie Weir, set to a song of the same name by Brisbane musician Timothy Carroll. The performance was very warmly received and two double passes to Behind Closed Doors were given away as prizes at the event.</p>
DATE	24 March 2017
VENUE	Palace Centro
AUDIENCE	300

EVENT	Sensory
PRESENTED BY	Opera Queensland and Queensland Art Gallery/ Gallery of Modern Art
EDC ACTIVITY	OperaQ artists guided patrons through the gallery spaces in a series of surprising, moving and beautiful performance moments, including a performance by EDC Dancers Richard Causer and Michelle Barnett choreographed by Lisa Wilson for the upcoming collaboration with OQ, <i>Mozart Airborne</i> .
DATES	7 April 2017
VENUE	GOMA
ESTIMATED AUDIENCE	450

EVENT	Teneriffe Festival
EDC ACTIVITY	EDC Dancer Jake McLarnon collaborated with projection artist Matt Sheridan and TW Fine Art to present a solo work titled <i>Exchange(s)</i> .
DATES	1 July 2017
VENUE	Macquarie Street, Teneriffe
ESTIMATED AUDIENCE	710

EVENT	We All Dance
PRESENTED BY	Presented by QPAC in partnership with InsideOutside Theatre Company, Micah Projects, MDA, Access Arts, Aboriginal Centre for the Performing Arts, yourtown, Ipswich Civic Centre and QUT
EDC ACTIVITY	Artists from the Royal Ballet collaborated with community groups and Queensland teaching artists over 9 weeks to produce a series of short new dance works culminating in an uplifting performance. EDC associate artist Sally Weeks choreographed a short piece with a group of women from Multicultural Development Australia.
DATES	2 July 2017
VENUE	Melbourne Street Green, QPAC
ESTIMATED AUDIENCE	300

EVENT	Ballet Theatre of Queensland 80th Anniversary Gala
EDC ACTIVITY	EDC Dancers Elise May and Jake McLarnon performed an excerpt from <i>Mozart Airborne</i> choreographed by Lisa Wilson.
DATES	30 July 2017
VENUE	Concert Hall QPAC
ESTIMATED AUDIENCE	898



Promotional Image for *Exchange(s)* at Tenerife Festival. Pictured: Jake McLarnon.

EVENT	Singapore Airlines Gala Dinner
VENUE	Concert Hall Stage, QPAC
EDC ACTIVITY	EDC dancers Michelle Barnett and Benjamin Chapman performed Natalie Weir’s <i>To Frozen Lake</i> at a gala dinner for Singapore Airlines – EDC’s International Airline partner. QPAC hosted the event which launched Singapore Airlines fourth daily flight between Brisbane and Singapore, to their C-suite executives, key staff and stakeholders.
DATES	23 August 2017
ESTIMATED AUDIENCE	200

Dance Sector Development



BCDI Winter 2017. Photo by FenLan Chuang
Feature Benjamin Chapman, Richard Causer and Jake McLarnon.

CONTEMPORARY DANCE WORKSHOPS

EDC successfully delivered workshops at the request of individual schools that were customised according to the learning needs of the class. The outline of these 60 – 90 minute workshops were created collaboratively with the teacher.

NUMBER OF STUDENTS WHO PARTICIPATED IN A WORKSHOP	367
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NUMBER OF WORKSHOPS DELIVERED	18
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TEACHERS (IN ADDITION TO THE EDC ENSEMBLE)	Amelia Stokes Anastasia Woolmer Charles Ball Sally Wicks
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FOCUS

Professional Development Program for Dance Teachers

DATES	24 April and 21 August 2017
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VENUE	EDC Studio
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ATTENDANCE	21 teachers
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FACILITATORS	Rhiannon McLean with the EDC ensemble
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Focus aims is to inspire teachers and give them practical exercise and tools to take into the classroom. The two workshops running within school hours aligned with assessment practices of the syllabus focusing on choreography and choreographic development, technique, repertoire and developing an understanding of Natalie Weir's creative process.

QUT HONOURS STUDENT PROGRAM

As part of the official QUT training partnership, EDC welcomed two exceptional QUT Honours students to train with the company and perform/ understudy in *Behind Closed Doors*. This led to other opportunities including understudying for *Mozart Airborne* and performing in *Aida on the Beach*.

QUT HONOURS STUDENTS	Isabella Hood Tiana Pinnell
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DANCE SECONDMENTS

16 secondments from dance training institutions across Australia and New Zealand joined us for a week. Opportunities were also given to independent artists / graduates.

27-31 MARCH	Felix Palmerson Georgia Pierce Jayden Grogan	Queensland University of Technology (QUT)
3-7 APRIL	Jayden Grogan	Queensland University of Technology (QUT)
5-9 JUNE	Olivia Kingston Brittany Page	Sydney Dance Company
12-16 JUNE	Nick Jachno Isabella Coluccio	New Zealand School of Dance
19-23 JUNE	Olivia Kingston Emily Molnar	Sydney Dance Company
26-30 JUNE	Lilly King Scott Galbraith	Western Australian Academy of Performing Arts (WAAPA)
10-14 JULY	Zoe Gray Alana Stenning Meredith Kalaman (Canada)	Adelaide College of the Arts
17-21 JULY	Montana Tomkyn Gabrielle Loveridge Oscar Dews	Sydney Dance Company

TECHNICAL PRODUCTION SECONDMENT

QUT Bachelor of Fine Arts (Technical Production) student Madison Hirini assisted and observed Production Manager Leonie Lee during final rehearsals and throughout the season of *Propel* at the Judith Wright Centre of Contemporary Arts Performance Space.

INTERNSHIPS

EDC's marketing department was able to fund two paid videography/ photography intern positions and one unpaid social media intern for the season of *Propel*, with the goal of providing valuable work experience for recent graduates who aspire to careers in arts marketing and creative services.

Andy Green	Videographer – Trailer and Vox pops
Samara Sutton-Baker	Rehearsal photography
Sarah Tran	Social Media intern (One full day a week, 30 January – 11 March)

BRISBANE CONTEMPORARY DANCE INTENSIVE (BCDI)

“This was such a valuable experience. I felt that I learn more about myself and different movement styles...”

– BCDI Flourish Participant
Summer 2017

EDC’s Brisbane Contemporary Dance Intensive (BCDI), in its 8th year in 2017, is one of Australia’s most highly regarded short contemporary dance training courses. In addition to being facilitated by EDC’s world-class ensemble, some of Australia’s best contemporary dance practitioners are invited to share their skills and insights with the students. Conducted annually in both Summer and Winter, BCDI previously offered two week-long programs *Expand* and *Flourish*, for ages 13 through to 17+. For the first time in Winter 2017 EDC expanded started *Awaken* for ages 12+, comprising of three half days in the EDC studio. It was well attended and will remain part of BCDI in 2018.

DATES

Summer Week 1: 9 – 13 January 2017
Summer Week 2: 16 – 20 January 2017
Winter: 3 – 7 July 2017

VENUE

QUT Dance Studios Z9,
Kelvin Grove Campus EDC Studio

NUMBER OF PARTICIPANTS

51 (Summer), 35 (Winter)

EMPLOYMENT

13 dance practitioners
from around Australia

GUEST TEACHERS (IN ADDITION TO EDC DANCERS)

Core Yoga (Nathan Tight
and Chanthalah Webster-Tight)
Scott Ewen
Patrea O’Donoghue
Miranda Glikson
Claire Marshall
Riannon McLean
Lizzie Vilmanis
Wendy Wallace
Sally Wicks
Anastasia Woolmer
Xu Yiming
Liesel Zink

EDC COMPANY CLASS

EDC engages independent artists to teach daily class

GUEST TEACHERS (IN ADDITION TO EDC DANCERS)

Yolande Brown
Bradley Chatfield
Rosetta Cook
Core Yoga (Nathan Tight)
Fiona Cullen
Miranda Glikson
Natalie Hammond
Tony Lewis
Riannon McLean
Catherine Mullins
Lizzie Vilmanis
Zaimon Vilmanis
Sally Wicks
Anastasia Woolmer
Liesel Zink

A man and a woman are performing a dramatic pose on a dark stage. The man, on the left, is wearing a dark suit and looking upwards. The woman, on the right, is wearing a dark dress and has one leg raised high, holding it with her hands. A bright spotlight illuminates them from above, creating a strong contrast with the dark background.

2017 Goal Review

Artistic Excellence

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

“Absolutely wonderful world class performance.”

Behind Closed Doors Audience Survey

“This was an exquisite event. It deserved a longer season. Brilliant!”

Mozart Airborne Audience Survey

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

West End Magazine

“It was super entertaining and creative. It's really opened my eyes so a new and different style of dance.”

Propel Audience Survey

As a contemporary dance theatre company, EDC is one of the few in Australia to aim to employ an ensemble full-time. In 2017, 45 weeks of employment for the 6 dancers of the ensemble created a collegial group who trust, understand and are interconnected, informing Natalie's creation of a new signature work, and her ability to curate a 2017 season where the audience experienced new work created by other choreographers on the EDC ensemble.

EDC maintained its commitment to present 2017's signature work in QPAC's Playhouse. Natalie Weir's *Behind Closed Doors* was a work of scale, which clearly conveyed her highly regarded and unique aesthetic, strong characterisation and narrative to the audience. Collaborating throughout the development with jazz trio Trichotomy and their guest artists, Vocalist Kirsten Berardi and Saxophonist Raphael Karlen, Natalie then incorporated these artists into the production having them perform live on stage interacting with the dancers to enhance her storytelling. The full-length work showcased the strength and agility of the six ensemble dancers and guest artist, Xu Yiming from BeijingDance/LTDX, attracting national attention, along with extremely positive audience and reviewer responses.

The two other 2017 performance seasons, *Propel* and *Mozart Airborne*, placed EDC in the position to commission and present work from both emerging and acclaimed local, national and international choreographers including Kristina Chan, Stephanie Lake, Xu Yiming and Lisa Wilson. Witnessing the outcomes of this collaborative work, the audience was captivated, with audience recommendations manifesting in multiple sellout performances across both seasons.

EDC's Chinese Australian Dance Exchange Program continues to showcase the company's work on the international stage. With EDC's residency and work in development and the preliminary showing of the joint piece with CCDC completed in Hong Kong in 2017, anticipation is now building across both countries and companies, as we aim towards the world premier and international tour of *4Seasons* in 2018.

Audience Development

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

Exceeding audience numbers for our program of productions, and with significant public and private events, it is exceptional that approximately 19,963 people experienced EDC over a total of 35 performances in 2017. This is an increase of 9,679 people from previous year's figure – an increase of 94%.

Our performances *Propel*, *Behind Closed Doors* and *Mozart Airborne* attracted a combined audience of 6101. Our collaborations with Opera Queensland and Trichotomy not only contributed to 2017's artistic vibrancy, but also allowed us to be introduced to new audiences – in this instance, opera and jazz fans. As with these musical collaborations, engaging outside choreographers such as Lisa Wilson, Amy Hollingsworth and China's Xu Yiming for *Propel* allowed us to attract their respective followers. In the case of Xu Yiming, the publicity surrounding this international guest choreographer potentially allowed us to attract interest from dance fans in the local Chinese community.

A contributing factor to this healthy sales figure is the continued growth of EDC's school's audience through direct marketing to teachers, and value adding to the performance experience with relevant resource kits and workshops. 1291 school students attended the three seasons at either Judith Wright Centre or QPAC, representing 21% of our total audience.

Brisbane is EDC's home, and in 2017 the company reconnected deeply with it's surrounding community, introducing ourselves to new audiences across the city. Whether attendees at OperaQ'S and QAGOMA's Sensory or members of Brisbane refugee community connected to MDA, these links enhance our awareness of possibilities that may influence strategic planning and program development into the future.

Alongside the public activations at the French Film Festival and the Teneriffe Festival, EDC was contracted to deliver 6 performances of Opera Australia's Griffith Opera on the Beach – *Aida on the Beach*, Singapore Airlines' Gala Dinner, OperaQ and QAGOMA's Sensory and Queensland Ballet Theatre's 80th Anniversary Gala, which in all attracted an estimated combined audience of 13,562 people and contributed to increased EDC's brand profile in South East Queensland.

As EDC continues to expose itself to potential new audiences, we are extremely proud of the relationship we have developed with existing audiences. Feedback is always overwhelmingly positive, suggesting our audience is loyal and engaged by the works. As EDC's co-producer, QPAC provides our primary performance spaces, however with their ticket provider QTIIX expanding its reach to include other venues in Brisbane, we are now able to draw more significantly on ticketing data gathered across the season. Using the data intelligently, we intend to maximise our limited marketing budget with expectation that our audiences will continue to grow.

Artform Development

Inspired future dancers, choreographers and audiences.

EDC's education program in 2017 attracted 1,291 school students to our in-theatre performance program to see *Propel*, *Behind Closed Doors* and *Mozart Airborne*. Further, 17 schools and 367 students took part in our in-school workshop program throughout the year, working with an EDC or associated dancer to learn new contemporary dance techniques and repertoire.

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 BCDI program. EDC welcomed two honours students to join the performance season of *Behind Closed Doors* which led to their engagement as understudies in *Mozart Airborne* and to join the cast of Opera Australia's *Aida on the Beach*.

86 aspiring student and young professional dancers participated in the Brisbane Contemporary Dance Intensive (BCDI) programs in Summer and Winter in 2017. 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 three levels of age and experience.

16 dancers in training from across Australia and New Zealand received a secondment opportunity with EDC, each spending one week or more receiving mentorship and new skills during an intensive professional dance company experience. 21 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 leading contemporary dance theatre 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

Partnering, collaborating and leadership have aided the delivery of a strong artistic voice and brand for EDC in 2017. 2017 has brought change and renewed vigor across the entire company. EDC has reached beyond core activities, leveraging existing funding, securing new corporate partnerships, reconnected to our patrons and undertaken several audience development activities and initiatives.

EDC prides itself on a strong and loyal network of creators, artists, donors, sponsors, partners, presenters and stakeholders who enhance every aspect of the company. In 2017 we welcomed new partners Alex Perry Hotel and Apartments and in 2018, we will commence the year by welcoming PowerArts and Dendy Cinemas as new partners supporting our upcoming seasons

EDC was pleased to report a minor operating surplus of \$4,432 for 2017 in what was an extremely active year for the company. This is evidenced by the significant increase in the company's turnover to \$1.84 million over that achieved in previous years including \$1.57 million in 2016.

With many partnerships and collaborations and a longer dance season, there were major increases in EDC's earned income with box office, performance fees, and partnership and sponsorship funding. The company maintained solid results with the dance development program, studio hire, and other related income. EDC exceeded the % targets for earned and private sector funding ratios of total income for 2017.

The company reports net assets of \$185,405 as at 31 December 2017. This position, as in 2016, is a significant improvement of that reported from 2012 to 2015. As at 31 December 2017, EDC's Reserves Ratio of 10.4% well exceeds Arts Queensland's required minimum reserves ratio of 5%. While results will vary year to year, the company's goal remains to steadily build reasonable cash reserves to allow for the development and action of longer term strategic initiatives.

The reorganisation of resources in 2017 positions EDC well to build on its successes and to consolidate its position as a pillar for the dance community in Queensland and an acknowledged leader in contemporary dance theatre in Australia.

Governance

The company, with assistance from an Arts Queensland grant, engaged Positive Solutions to undertake a governance review in the latter half of 2017. That review encompassed a survey of all board members and review of the company's governance documents. Following the review, a list of items requiring action was compiled, with 11 actions to be undertaken by the company, each within an allotted time frame with the majority to be completed in 2018. The board is working through the action plan in accordance with the timeline and advice obtained.

Below is EDC's report in relation to the Australia Council's Essential Governance Practices for Arts Organisations. EDC reports only on areas of those guidelines in respect of which we have identified non compliance or on which further work is required. Whilst acknowledging the core importance of good governance, and working to improve/ update our structures and processes as noted, the creation and upkeep of many of the documents called for by these guidelines is a significant challenge for a small organisation like EDC, where resources are stretched to deliver the company's artistic and educational output.

1. Lay Solid Foundations for Management and

Oversight: a formal charter of the boards responsibilities (and the distinction between those and management responsibilities) is to be adopted in 2018; the risk management framework and plan requires review in 2018, with progressive updating during that and subsequent years; performance evaluation of the Artistic Director was not undertaken in 2017.

2. Structure the Board to add value: maximum board terms are to be introduced with a new Constitution in 2018; there is no formal board evaluation process and no evaluation was undertaken in 2017; board member skills and experience are noted in the director's report. There is no formal process for nomination selection and appointment of directors.

3. Act Ethically and Responsibly: there is a company, but not a board, Code of Conduct – a Board Code is one of the action items to be developed following the governance review undertaken in 2017.

4. Ensure Diversity: the company does not have a diversity policy.

5. Safeguard Integrity in all Reporting: the board has, (and has slated for a 2018 update) an Audit and Risk Committee charter; the auditor does not attend the company's AGM and, given the small number of members of the company, it is not considered necessary that there be such attendance.

6. Engage with Stakeholders: company policies and procedures to guide compliance exist but require updating, a task which is progressive.

7. Recognise and Manage Risk: the company's risk management framework and risk register requires review and progressive updating as noted in 1 above; the principal material risk to the company is financial, namely the cessation of State Government and Australia Council core grant support, which is managed by undertaking activities in accordance with the agreements with each of those bodies and ensuring delivery of the company's strategic plan.

8. Remunerate Fairly and Responsibly: there are no formal remuneration policies; the company remunerates in accordance with legal requirements and within its budgetary constraints.

A woman with dark hair, wearing a white sleeveless top and a white skirt, is captured in a dynamic, low-to-the-ground pose. She is looking towards the camera with a slight smile. Her arms are extended forward, and her legs are bent. The background is dark, with a bright, glowing light bar running horizontally across the top. The text "2017 Financial Statement" is overlaid on the image.

2017 Financial Statement

EXPRESSIONS THE QUEENSLAND DANCE THEATRE LIMITED
ABN 12 010 545 187

FOR THE YEAR ENDED 31 DECEMBER 2017

Propel Image by Fiona Cullen. Pictured: Alana Sargent

Directors' Report

Directors

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

- Ross Cunningham (Resigned 24th October 2017);
- Tony Denholder (Deputy Chair);
- Rhyll Gardner;
- Marian Gibney (Chair);
- Roxanne Hopkins (Appointed 24th October 2017)
- Christine Johnstone (Appointed 14th February 2017)
- Gina McLellan (Resigned 9th May 2017);
- Dare Power; and
- Natalie Weir.

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

Company secretary

Christine Johnstone was appointed company secretary from the 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 a minor operating surplus of \$4,432 for the year ended 31 December 2017 (2016: \$68,148). The company's turnover of \$1.84 million for the year reflected the significant activity in 2017 and was a major increase on 2016's turnover of \$1.57 million.

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 dance
- Inspire, extend and attract young dancers

Review of Operations

Under the leadership of Artistic Director, Natalie Weir and Executive Director, Christine Johnstone, the company succeeded in achieving its principal objectives through presenting a program that highlighted the company's talent for collaboration and showcased the stunning talent of the company's dancers and choreographers.

Key performance and sector development activities during 2017 included:

Propel. In March the company presented Propel at the Judith Wright Centre showcasing the latest in daring contemporary dance with emerging choreographers. This work was developed in 2016 with China's Xu Yiming and Australia's Lisa Wilson, Amy Hollingsworth, and Elise May.

Behind Closed Doors. Natalie Weir's signature work was presented in May with 7 performances in the Playhouse, QPAC, in Brisbane. Chinese choreographer Xu Yiming joined EDC for a five week residency to guest dance. Behind Closed Doors featured seductive live jazz composed and performed by award winning Queensland trio, Trichotomy with special guests, vocalist Kristin Berardi and saxophonist Rafael Karlen.

Mozart Airborne. In August a season of Mozart Airborne was presented with Opera Queensland and QPAC in the Cremorne Theatre, QPAC, in Brisbane. Six singers from Opera Queensland joined EDC's compelling ensemble of six dancers to perform new works from some of Australia's most celebrated choreographers – Richard Causer, Kristina Chan, Stephanie Lake, Elise May, Natalie Weir, and Lisa Wilson. Featuring virtuosic pianist Alex Raineri and celebrating the beauty and complexity of some of Mozart's most sublime arias and ensembles.

Griffith Opera on the Beach - Aida. In September Aida on the Beach was presented by Opera Australia in partnership with City of Gold Coast and Tourism & Events Queensland and in association with Bleach Festival. This Opera Australia production featured choreography by Elise May and dancers from EDC.

China Tour. As part of the company's Chinese Australian Dance Exchange Project the company travelled in October to China for a residency and creation of a collaborative work with Hong Kong's City Contemporary Dance Company ("CCDC"). This will culminate in a showing of a new work in 2018 in Hong Kong and Brisbane.

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

- Brisbane Contemporary Dance Intensive ("BCDI");
- 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 said farewell to long time serving Board members Ross Cunningham and Gina McLellan. The board expressed their sincere gratitude to Ross and Gina for their dedicated service and tremendous support of the company. In October the Board was delighted to announce the appointment of Roxanne Hopkins to the Board.

There were no other significant changes in the state of affairs of the company 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 was until recently Executive Director of Curatorial at QPAC. This executive position heads Programming, Venue Hire and Entrepreneurial Projects 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; Chair 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 chaired EDC's Market Development Committee. Ross resigned in late October after serving on the board for 7 years.

TONY DENHOLDER

LLB (Queensland University of Technology), 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.

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 including start-ups, turnarounds and challenger brands. Rhyll has also had over 10 years of board and committee experience across finance, arts, retail, social services, and education sectors. She is currently also a director of Foresters Community Finance, Social Investment Australia Ltd, The Blue Space Pty Ltd, 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.

ROXANNE HOPKINS

Bachelor of Business, Management, Queensland University of Technology

Roxanne is the Executive Director of Business Performance Visitation (Marketing and Ticketing) at QPAC. Roxanne has extensive experience in marketing, ticketing, customer service, and fundraising. She has held senior management positions with South Bank Corporation, Youngcare, and Macquarie Leisure Operations Limited (Dreamworld and WhiteWater World), and Brisbane Marketing. Roxanne was appointed to the Board of EDC in October 2017.

GINA MCLENNAN

Graduate of Australian Institute of Company Directors; Bachelor of Architecture (Hons);
Bachelor Desig 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 served on the Market Development Committee. Gina resigned from the Board in May 2017 after four years of service.

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.

NATALIE WEIR

Associate Diploma in Performing Arts Queensland University of Technology

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, six meetings of Directors were held. Attendances were:

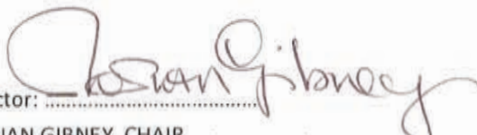
Director	Number eligible to attend	Number Attended
Ross Cunningham	5	3
Tony Denholder	6	5
Rhyll Gardner	6	6
Marian Gibney	6	6
Roxanne Hopkins	1	1
Christine Johnstone	6	6
Gina McLellan	3	1
Dare Power	6	6
Natalie Weir	6	6

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 2017 the number of members was 14 (2016: 16).

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 27th day of March 2018

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 2017, there have been:

- (a) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profit Commission Act 2012* in relation to the audit; and
- (b) no contraventions of any applicable code of professional conduct in relation to the audit.

PKF HACKETTS AUDIT

LIAM MURPHY
 PARTNER

27 MARCH 2017
 BRISBANE

PKF Hacketts Audit
 ABN 33 873 151 348

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Statement of comprehensive income

	Notes	2017 \$	2016 \$ (Restated)
Revenue	2	1,841,250	1,567,932
Expenditure			
Employee benefits expense		(977,425)	(861,282)
Depreciation expense		(11,136)	(10,226)
Marketing and promotion		(62,873)	(67,481)
Occupancy expense		(54,653)	(53,803)
Other expenses	3	(730,731)	(506,992)
Surplus before income tax		4,432	68,148
Income tax expense	1(a)	-	-
Surplus for the year		4,432	68,148
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		4,432	68,148
Surplus attributable to members of the entity		4,432	68,148
Total comprehensive income attributable to members of the entity		4,432	68,148

Statement of financial position

	Notes	2017 \$	2016 \$ (Restated)
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	380,882	388,505
Trade and other receivables	5	10,016	5,501
Other current assets	6	24,998	25,107
TOTAL CURRENT ASSETS		415,896	419,113
NON-CURRENT ASSETS			
Plant and equipment	7	43,889	38,700
TOTAL NON-CURRENT ASSETS		43,889	38,700
TOTAL ASSETS		459,785	457,813
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	38,409	43,139
Other current liabilities	9	205,845	211,162
Provisions	10	14,238	4,163
TOTAL CURRENT LIABILITIES		258,492	258,464
NON-CURRENT LIABILITIES			
Provisions	10	15,888	18,376
TOTAL NON-CURRENT LIABILITIES		15,888	18,376
TOTAL LIABILITIES		274,380	276,840
NET ASSETS		185,405	180,973
EQUITY			
Retained earnings		185,405	180,973
TOTAL EQUITY		185,405	180,973

Statement of changes in equity

	Note	Retained Earnings	Total
		\$	\$
Balance at 1 January 2016		118,720	118,720
Comprehensive income			
Surplus for the year		69,628	69,628
Other comprehensive income		-	-
Total comprehensive income		69,628	69,628
Balance at 31 December 2016, previously reported		188,348	188,348
Adjustment on change in accounting policy	13	(7,375)	(7,375)
Balance at 31 December 2016, restated		180,973	180,973
Comprehensive income			
Surplus for the year		4,432	4,432
Other comprehensive income		-	-
Total comprehensive income		4,432	4,432
Balance at 31 December 2017		185,405	185,405

Statement of cash flows

	Notes	2017 \$	2016 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating grants and subsidies receipts		1,096,915	1,112,644
Receipts from customers		558,778	485,728
Payments to suppliers and employees		(1,644,333)	(1,372,097)
Interest received		1,944	3,121
Net cash generated from/(used in) operating activities	11	13,304	229,396
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for plant and equipment		(21,200)	(8,116)
Proceeds from sale of assets		273	-
Net cash used in investing activities		(20,927)	(8,116)
Net increase (decrease) in cash held		(7,623)	221,280
Cash and cash equivalents at beginning of the financial year		388,505	167,225
Cash and cash equivalents at end of the financial year	4 (a)	380,882	388,505

Notes to the financial statements

NOTE 1: General Information and Basis of Preparation

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

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

Basis of Preparation

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

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

The financial statements were 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%

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) Deferred Income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted and presented as non-current.

(o) 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

Ticket Sales for self-promoted productions	205,076	119,565
Performance contracts	70,024	4,500
Sponsorship, partnerships & donations - Cash	203,899	165,162
Sponsorship & partnerships - In-Kind	176,186	139,554
Merchandising	5,844	4,227
Membership	77	81
Participation fees	54,018	57,675
Interest	1,944	3,121
General income	34,632	70,863
Public subsidies / grants	1,089,550	1,003,184

2017

\$

2016

\$

1,841,250

1,567,932

NOTE 3: OTHER EXPENSES

Auditor's remuneration

- auditing the financial statements

Production costs

- fees
- travel and accommodation costs
- venues
- sets and costumes
- other production costs

In-kind Expenses – Production, marketing & injury management

Loss on sale of assets

Other miscellaneous expenses

Total other expenses

7,350

7,200

262,474

154,536

67,555

61,048

46,193

31,971

74,879

13,919

29,609

36,824

176,186

139,554

4,603

-

61,882

61,940

730,731

506,992

NOTE 4: CASH AND CASH EQUIVALENTS

CURRENT

Cash on hand

Cash at bank

-

100

380,882

388,405

380,882

388,505

(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

380,882

388,505

380,882

388,505

	2017 \$	2016 \$	
NOTE 5: TRADE AND OTHER RECEIVABLES			
CURRENT			
Trade receivables	10,016	5,501	
	10,016	5,501	
NOTE 6: OTHER ASSETS			
CURRENT			
Prepayments	24,998	25,107	
	24,998	25,107	
NOTE 7: PLANT AND EQUIPMENT			
NON-CURRENT			
Plant and equipment			
Plant and equipment			
At cost	139,224	123,272	
Less accumulated depreciation	(95,335)	(90,572)	
	43,889	32,700	
Motor vehicles			
At cost	-	20,010	
Less accumulated depreciation	-	(14,010)	
	-	6,000	
Total plant and equipment	43,889	38,700	
(a) Movements in Carrying Amounts			
	Plant and equipment \$	Motor vehicles \$	Total \$
2017			
Balance at the beginning of the year	32,700	6,000	38,700
Additions	21,200	-	21,200
Disposals	-	(4,875)	(4,875)
Depreciation expense	(10,011)	(1,125)	(11,136)
Carrying amount at end of year	43,889	-	43,889
NOTE 8: TRADE AND OTHER PAYABLES			
CURRENT			
Trade payables	9,995	9,051	
GST payable	8,929	8,433	
Sundry payables	19,485	25,655	
	38,409	43,139	

	2017 \$	2016 \$ (Restated)
NOTE 9: OTHER LIABILITIES		
CURRENT		
Grants received in advance	173,850	166,610
Income in advance	31,995	44,552
	205,845	211,162
NOTE 10: PROVISIONS		
CURRENT		
Provision for annual leave	5,791	4,163
Provision for long service leave	8,447	-
	14,238	4,163
NON-CURRENT		
Provision for long service leave (refer to Note 13)	15,888	18,376
NOTE 11: CASH FLOW INFORMATION		
Reconciliation of Cash Flow from Operations with Deficit after Income Tax		
Surplus/(deficit) after income tax	4,432	68,148
Depreciation	11,136	10,225
Net loss on sale of assets	4,603	-
	20,171	78,373
Changes in assets and liabilities		
(Increase)/decrease in receivables and other receivables	(6,315)	86,874
(Decrease)/increase in trade and other payables	(2,822)	(47,310)
(Decrease)/increase in other liabilities	(5,317)	113,782
(Decrease)/increase in provisions	7,587	(2,323)
	13,304	229,396
Cash flows provided by/(used in) operating activities		

Non-cash transactions

During the financial year, in-kind revenue of \$176,186 and in-kind expenses of \$176,186 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 October 2017 and expires on 30 September 2022.

Payable not later than 1 year	29,709	58,070
Payable later than 1 year but not later than 5 years	8,618	27,623
	38,327	85,693

NOTE 13: ADJUSTMENT ON CHANGE IN ACCOUNTING POLICY

During the year, the company changed its accounting policy with respect to the provision for long service leave to cover long-term dancers. The policy has been applied retrospectively by restating each of the affected financial statement line items for the prior period as follows:

	2016 (Previously reported) \$	Increase/ (Decrease) \$	2016 (Restated) \$
Statement of Financial Position (extract)			
Provision (non-current)	11,001	7,375	18,376
Net assets	188,348	(7,375)	180,973
Retained earnings	188,348	(7,375)	180,973
Total equity	188,348	(7,375)	180,973
	2016 (Previously reported) \$	Increase/ (Decrease) \$	2016 (Restated) \$
Statement of Profit or Loss and Other Comprehensive Income (extract)			
Employee benefits expenses	859,802	1,480	861,282
Surplus before income tax	69,628	(1,480)	68,148
Surplus for the year	69,628	(1,480)	68,148
Total comprehensive income for the year	69,628	(1,480)	68,148

NOTE 14: 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 2017 the number of members was 14 (2016: 16).

NOTE 15: CONTINGENT LIABILITIES

There are no contingent liabilities that have been incurred by the company in relation to 2017 and 2016.

NOTE 16: POST-REPORTING DATE EVENTS

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorization.

NOTE 17: 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

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 2017 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 27th day of March 2018

PKF Hacketts



INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LIMITED

Report on 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 2017, 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 2017 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.

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INDEPENDENT AUDITOR'S REPORT - continued

TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LIMITED

Directors' Responsibilities 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.

Those charged with governance are responsible for overseeing the Company's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with 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 our 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 the Company.
- 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.

PKF Hacketts



INDEPENDENT AUDITOR'S REPORT - continued

TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LIMITED

- 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

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

LIAM MURPHY
PARTNER

DATED THIS 27TH DAY OF MARCH 2018
BRISBANE



Natalie Weir's Behind Closed Doors. Image by Chris Herzfeld.

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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.

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Mozart Airborne. Image by Fen Lan Chuang. Pictured L-R: Jake McLarnon, Katina Olsen and Benjamin Chapman.