



# ANNUAL REPORT

A group of dancers in a studio setting. A man and a woman in light pink outfits are in the center, embracing and looking down. They are surrounded by other dancers in dark red and maroon outfits, some of whom are looking at the central couple. The lighting is dramatic, with strong highlights and shadows.

2018





Storytelling through  
dance is our *passion*.



#### EXPRESSIONS DANCE COMPANY

Judith Wright Centre of Contemporary Arts  
Level 3, 420 Brunswick Street  
Fortitude Valley QLD 4006

T 07 3257 4222

E [admin@expressionsdancecompany.org.au](mailto:admin@expressionsdancecompany.org.au)

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

Facebook Expressions Dance Company

Twitter @\_EDC

Instagram @edcaus

ABN: 12 010 545 187

#### BOARD OF DIRECTORS 2018

##### Chair

Marian Gibney

##### Deputy Chair

Tony Denholder

Rhyll Gardner

Roxanne Hopkins

Dare Power

Alan Scott  
(appointed Nov. 18)

Natalie Weir

Christine Johnstone  
(to April 2018)

#### MANAGEMENT TEAM 2018

##### Artistic Director

Natalie Weir

##### Executive Director

Christine Johnstone  
(to Apr 2018)

##### Interim General Manager

Jan Irvine  
(Part-time, Apr – Oct 2018)

##### Acting General Manager

Nick Engler  
(from Oct 2018)

##### Production Manager

Nick Engler  
(to Oct 2018)

##### Marketing and Development Manager

Amy Hyslop  
(to May 2018)

##### Acting Marketing and Sponsorship Manager

Liana Cantarutti  
(from May 2018)

##### Marketing and Development Coordinator

Liana Cantarutti  
(to May 2018)

##### Consultant Marketing Manager

Kirsten Bartholomew  
(Part-time, May — Oct 2018)

##### Company Manager

Jade Ellis

##### Youth Ensemble Director

Riannon McLean

##### Producer

David Gerrand  
(Part-time, to May 2018)

##### Administration Officer

Michelle Barnett  
(Part-time, Aug — Dec 2018)

##### Bookkeeper

Elizabeth Lepua

##### Accountant

Karen Mitchell FCA

#### EDC ENSEMBLE 2018

Richard Causer

Scott Ewen

Isabella Hood

Jake McLarnon

Elise May

Alana Sargent

##### Assistant Artistic Director

Elise May

##### Guest

Michelle Barnett

Jag Popham

Lizzie Vilmanis

##### Understudy Converge

Nadia Milford

Tiana Pinnell

# CONTENTS

04	ABOUT EDC
06	CHAIR'S REPORT
10	ARTISTIC DIRECTOR'S REPORT
14	2018 ACHIEVEMENTS
16	2018 PERFORMANCE PROGRAM
28	DIRECTORS' REPORT
36	FINANCIAL REPORTS
37	Statement of Comprehensive Income
38	Statement of Financial Position
39	Statement of Changes in Equity
40	Statement of Cash Flows
41	Notes to the Financial Statements
52	2018 PARTNERS, SPONSORS, DONORS & SUPPORTERS





## ABOUT EDC

Expressions Dance Company is committed to *excellence* in performance and sector development and contributing to the *evolution* and *future* of contemporary dance in Australia.

Annual performance seasons are presented in Brisbane at QPAC and other venues, alongside national and international touring initiatives.

Under the direction of Natalie Weir (2009 — 2018)

Expressions Dance Company (EDC) has engaged in creative collaborations with a range of music ensembles and performing arts companies including most recently: Opera Queensland, Queensland Conservatorium — Griffith University, Queensland Ballet, Southern Cross Soloists, Trichotomy and The Australian Voices.

The Company's commitment to cultural collaboration is articulated through its Chinese Australian Dance Exchange Project and ground-breaking partnership with China's leading contemporary dance companies Guangdong Modern Dance Company, BeijingDance / LDTX and City Contemporary Dance Company (Hong Kong).

EDC has a long-standing commitment to sector development, establishing the Brisbane Contemporary Dance Intensive in 2010 (a two-week intensive program of dance masterclasses lead by highly experienced national and international dance artists). The BCDI (Summer and Winter) now attract young dancers from across Australia and internationally.

In 2018, EDC conducted a pilot program for the establishment of a youth ensemble, and realising a long-held ambition, a full-time Youth Ensemble will be launched in 2019.

### OUR MISSION

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

### OUR VALUES

- Our *art* underpins our identity
- Our *dancers* underpin our reputation
- Our *community* underpins our capacity
- Our *organization* underpins our delivery

## CHAIR'S REPORT

2018 was a *successful year* for Expressions Dance Company in *all* of the financial, artistic performance, education and outreach activities.

The year was significant in the company's history as:

- In August, Natalie Weir, Artistic Director for the past 10 years, announced her intention not to extend her term with the company; and
- In December, after a recruitment process which engendered much interest, we announced the appointment of Amy Hollingsworth as the new Artistic Director from January 2019.

In the 35 year history of Expressions Dance Company (EDC), Natalie Weir is only its second Artistic Director. Natalie's tenure has been marked by critical acclaim, growth in audiences, revenues and activities, and the development of a solid foundation for the future. Natalie fostered a respectful, supportive and collaborative ethos which underpins all that the company does. On behalf of the board I again extend to Natalie our sincere appreciation for her important contribution to the company and our very best wishes for her future.

The board is delighted to welcome Amy Hollingsworth as the company's new Artistic Director. Amy was an outstanding candidate, demonstrating the qualities needed to develop and deliver the company's vision for the next decade. Following a smooth handover with Natalie in January 2019, Amy is already making her mark. We look to the future with enthusiasm.





CHAIR’S REPORT *CONT.*

2018 PROGRAM

Artistic and educational output remained high in 2018, including some new initiatives which were warmly received. Specifically:

- The company again delivered 3 Brisbane productions, showcasing respectively new choreographers and young composers (*Converge*), a great partnership with the Hong Kong’s City Contemporary Dance Company (*4 Seasons*) and Natalie Weir’s final Signature work for the company (*Everyday Requiem*);
- The ensemble toured to Hong Kong, as part of the Chinese Australian Dance Exchange Project (CADEP), for the premiere of *4Seasons*; following its season at QPAC’s Playhouse, *4Seasons* then toured to Darwin Entertainment Centre and later to the Beijing Dance Festival;
- In November the EDC ensemble joined Queensland Ballet dancers in choreographer Gabrielle Nankivell’s beautiful work as part of Queensland Ballets’ *Bespoke* season;
- Education programs continued to flourish, through our partnership with QUT Creative Industries and the company’s BCDI and Focus training intensives; and
- A long-standing goal to establish a youth ensemble was advanced through a successful pilot program involving 30 young dancers. Following the 2018 pilot, the youth ensemble has been established in 2019 as a core element of the company’s program.

I would like to extend EDC’s sincere thanks to:

- Queensland Conservatorium — Griffith University for their collaboration with EDC on the *Converge* season, where audiences were delighted by the talents of our dancers, emerging choreographers and the composers and musicians from the Conservatorium. It is vital to the continued development of each of these art forms, and of our cultural life more broadly, that emerging artists have the opportunity as they did in this production to showcase their work and learn the benefits of collaboration;
- Our production partner QPAC which provided exceptional support for both the *4Seasons* and *Everyday Requiem* productions. The delivery of contemporary dance productions carries risk, as audience development is a slow build. QPAC has been magnificent in supporting EDC performances, clearly evidencing its dedication to the continued viability and vitality of this art-form;

- Willy Tsao, Dominic Wong, Raymond Wong and the dancers and staff of City Contemporary Dance Company who, as part of CADEP, worked with EDC on the development and performance of *4Seasons* in a spirit of true cross-cultural collaboration, mutual respect and enthusiasm;
- Our sponsors QPAC, Power Arts, Brisbane Airport Corporation, GOA Billboards, Singapore Airlines, Alex Perry Hotel & Apartments, Dendy Cinemas, De Bortoli Wines and Core Yoga; the support of each of these is greatly valued in assisting us to bring the performance program of high quality contemporary dance to our local and broader audiences; and
- All who donated to our “Double Impact for Dance” campaign to fund the youth ensemble pilot and other youth programs. This campaign was made possible by, and EDC is deeply grateful to Creative Partnerships Australia whose Plus1 program provided matching funding to money raised by the company.

FINANCES

The 2018 profit (\$17,955) was a good result, (2017 : \$4,432). Overall revenue increased from the prior year, though it was below our 2018 targets in some key areas: box office fell short of expectations, and cash donations were materially down. The focus of Natalie and other staff on cost control was a strong driver of the ultimate profit, successfully undertaken without reduction in the planned activity or the quality of the company’s output. Reserves continued to build, enhancing the company’s sustainability.

Extending the company’s reach is a key element of our drive to increase non-government revenue sources. Increasing our digital presence is vital to this and it is pleasing to see the considerable growth in 2018 in this area.

The August announcement of Natalie Weir’s decision not to seek a renewal of her contract as Artistic Director did not disrupt the years activities as Natalie remained fully committed to the company and to ensuring a smooth handover to her successor. I believe that Amy Hollingsworth will quickly develop and share her new vision for EDC, and that the future will be a rewarding experience in which to be involved. In that context, our focus on increasing non-grant revenues is renewed.

We are most grateful for the support of and, in addition to those mentioned above, 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 training partner QUT; all of our sponsors, donors and supporters.

PEOPLE

Clearly the departure of Natalie Weir as Artistic Director at year’s end is the most significant change in the company’s human resources in the year. I should also single out for mention Elise May, our principal dancer for many years, who will not be dancing with the company in 2019. Elise has delighted EDC audiences with her exquisite dance for over a decade. We thank Elise for all that she has given to EDC and look forward to finding other ways to engage with her many talents.

I thank Jan Irvine for her considerable support as Interim General Manager from April to October. In a time of change it is critical to have a strong and experienced hand in this role and Jan provided that.

The EDC team of dancers, production and administration staff and teachers is a small one. They achieve an enormous amount each year because they are highly motivated, talented people dedicated to the company and the art form. On behalf of the board I thank each of them sincerely for their contribution in 2018.

The board was pleased to welcome Alan Scott as a director late in the year. Alan’s strategic planning and business skills, as well as his love of the arts and EDC’s dance, will be an asset to the company. Our program of gradual renewal will continue in 2019.

LOOKING FORWARD

Artistically, 2019 will be a transition year between Natalie Weir and Amy Hollingsworth. Mindful of the demands of the transition between Artistic Directors, the production program is reduced compared to recent years. Of necessity given programming lead times, Natalie has set the performance program for the year, which includes her work *The Dinner Party* (formerly *The Host*), which she will be involved in delivering at QPAC in May before it tours regionally in Queensland and interstate. Amy has already embraced her role as Artistic Director and is fully engaged in both of the other productions for the year (*Echo* in May and the

collaboration with BeijingDance / *LDTX* later in the year) as well as in planning for 2020 and beyond.

2019 is a most important year for the future of the company. This year we seek Australia Council and Arts Queensland core funding for the period 2021 – 2024. Amy Hollingsworth’s arrival as Artistic Director is well timed, enabling us under her artistic leadership to reset the company’s vision and establish the strategic plan for the first half of the 2020s. With Amy’s enthusiasm, deep thinking and expertise, we look forward to developing a compelling and exciting forward plan for the company.

I sincerely thank my fellow directors, all EDC staff and dancers, our collaborators, partners, sponsors, supporters and audiences for their contribution in 2018. We look forward to the next era for the company.

Marian Gibney  
Chair





## ARTISTIC DIRECTOR'S REPORT

2018 was a *very full year*, packed with new creations, local and international collaborations and *platforms* for emerging and established creators, composers and musicians.

### CONVERGE

Our first season was *Converge* which brought together the 7 dancers from Expressions Dance Company (EDC), choreographers from Australia and China, 12 musicians and 5 composers from the Queensland Conservatorium — Griffith University. This was a first-time collaboration with the university which showcased bold and innovative works from contemporary dance creators and music makers who seek to challenge and inspire audiences.

This partnership exemplifies EDC's creative ambition to reach new audiences. *Converge* both engaged contemporary dance audiences and also attracted new, younger audience members with musical interests. Thanks to Professor Scott Harrison, Director Queensland Conservatorium, Associate Prof. Peter Luff, Deputy Director (Performance and Engagement) and Dr. Gerardo Dirie, Head of Composition for working with EDC on this project.

### 4SEASONS

EDC's next production, *4Seasons* was part of the Chinese Australian Dance Exchange Program (2016–2020) and saw EDC collaborating with City Contemporary Dance Company (CCDC). This collaboration is more than just a dance exchange, it is an exchange of ideas, an intertwining of cultures, and an enormous amount of generosity and respect amongst everyone involved.

I am very proud of the Chinese Australian Dance Exchange Program; thank you Willy Tsao, pioneer of contemporary dance in China, for embracing this collaboration with his three companies, and thanks to all involved over the years. Willy has been unwavering in his support to make it all happen with a shared vision to meaningfully work together through our love of contemporary dance.

*4Seasons* premiered in Hong Kong at the Ko Shan Theatre, and a big thank you to Managing Director of CCDC Raymond Wong, and to Willy Tsao for their generosity in presenting this program in the new wing of the theatre. It was a privilege to perform with the CCDC dancers to your audiences. The CCDC dancers are exquisite, and it has been a very special collaboration.

Each choreographer interpreted the *4Seasons* theme in very different ways, and I believe that for audiences, it was exciting to see the different approaches each choreographer took.

While each work had its own distinctive style, the three-part program blended the theme of 'seasons' beautifully. A big congratulations to Dominic Wong (*Day after Day*) and Kristina Chan (*Summer*) for their thought provoking and moving works.



## ARTISTIC DIRECTOR'S REPORT *CONT.*

### EVERYDAY REQUIEM

The last performance for 2018 was *Everyday Requiem* which received seed funding from the Major Festival's Initiative in 2016, for investigation of the initial concept, then again in 2017 for creative development. My thanks to Brisbane Festival and the MFI for this support.

*Everyday Requiem* is a work that aims to find the extraordinary in the ordinary. 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.

My thanks go to composer and Artistic Director of The Australian Voices, Gordon Hamilton, for such beautiful music and to all of the collaborators who came together to make this work happen. Thanks to Wendy Wallace for coordinating the wonderful senior members from WaW. This wonderful group offers mature women a safe place to come together and experience the joy of dance and to celebrate healthy ageing in the 21st Century.

Unfortunately, dancer Elise May was injured and could not perform. My thanks to Elizabeth Vilmanis (who was initially rehearsal director) for stepping into the role of the wife so beautifully.

### QUEENSLAND BALLET — *BESPOKE*

Lastly, EDC collaborated with Queensland Ballet, performing as part of their *Bespoke* season. The six EDC dancers joined with six of Queensland Ballet's company dancers, their 12 Jette Parker Young Artists and the PreProfessional Program's 2018 cohort in a work created by Gabrielle Nankivell.

This was a wonderful experience for the EDC dancers, and a big thanks to Amy Hollingsworth for her curation of the program and to Li Cunxin for the opportunity to collaborate with Queensland Ballet.

### YOUTH ENSEMBLE

In 2018 we undertook a pilot program to explore a suitable model for the establishment of a youth ensemble. Our approach, ably led by Riannon McLean (former EDC dancer), focused on artistry and the art of stagecraft, and working on the versatility and individualism of the dancer to instil a work ethic required for their personal success.

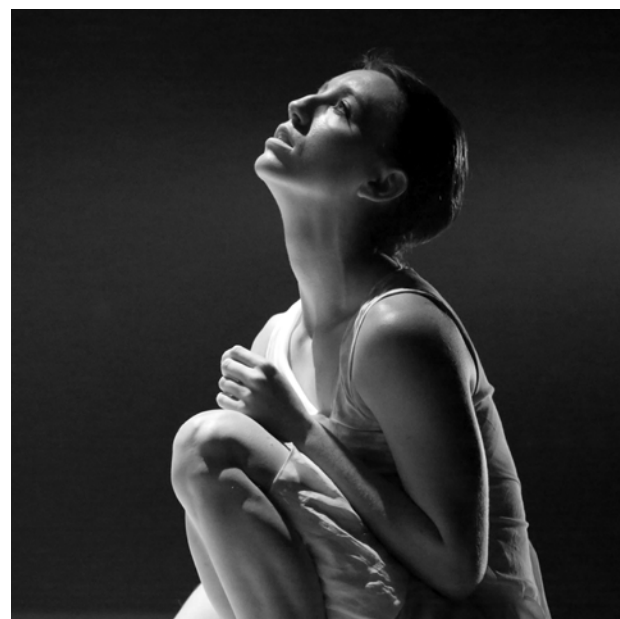
To be in a youth ensemble is something very special. It is a privilege and an opportunity that requires focus and commitment. It is a stepping-stone that may be the very beginnings of an individual pathway that begins to shape who these young people are as individuals, creators, dancers and performers. EDC is proud of our investment in shaping the next generation of dance artists.

Many thanks to the Patricia MacDonald Foundation and all who contributed to the pilot program through the CPA Plus1 campaign.

### SECTOR DEVELOPMENT

Our partnership with QUT continues to be of great value, facilitating connection with young and emerging dancers. QUT students have access to daily class, dress rehearsals, and creation periods. This ongoing partnership supports EDC's commitment to develop emerging artists, and it was through this partnership that we welcomed Isabella Hood to EDC as an ensemble member.

Our BCDI (Brisbane Contemporary Dance Intensive) continues to evolve and to attract aspiring dancers across the country. We also continued to develop our Focus Day, a skills development initiative for high school teachers, a secondment program and in-school workshop activities.



### ENSEMBLE

My thanks go as always to the beautiful dancers who have worked with EDC this year: Elise May, Richard Causer, Jake McLarnon, Alana Sargent, Isabella Hood, Scott Ewen, Lizzie Vilmanis, Brian Lucas, Tiana Pinnell, Michelle Barnett, Nadia Milford, Jag Popham, and Anastasia Woolmer.

The dancers breathe life into this company, and I am grateful to have worked with so many amazing artists.

In particular I would like to acknowledge Elise May, it was disappointing not to have her in my final work, she has been an enormous inspiration for me. Elise decided to step down from EDC as a dancer in 2019 taking up a position as Associate Lecturer of Dance at QUT.

I also would like to acknowledge Richard Causer who also chose to step down from full-time dance, to pursue a freelance career and we hope to have Richard return to EDC as a guest in a similar capacity sometime in the future.

Alana Sargent also retired from the dance world and is now pursuing a career in the digital space where she focuses her energy on design, UX and marketing.

We also farewelled Scott Ewen who was a member of the Ensemble in 2018.

### THANKS AND FAREWELL

2018 was my 10th year as Artistic Director and it seemed a fitting time for me to step down from the leadership of the company.

It has been an honour to lead this precious company, and I will take with me many great memories of the people I have worked with, and the works we have all created together.

I would like to thank the board of EDC, in particular Chair Marian Gibney, and Interim General Manager, Jan Irvine, whose help for EDC was greatly appreciated, and the whole EDC team, who kept us moving forward, with integrity and passion.

A big thanks to John Kotzas and his extraordinary team at QPAC; their belief in and support of EDC is unparalleled, and I am extremely proud of this ten-year partnership.

I feel that I leave EDC in a strong position and hope that the legacy of my time there is one of embracing collaboration, valuing integrity, and creating a place of creativity where great art is made without fear.

### WELCOME AMY

I wish the new Artistic Director, Amy Hollingsworth, the very best leading EDC into a new era. Amy has great passion for the company and brings with her extensive experience as a dancer, wide-ranging national and international connections, and a wealth of experience working with and mentoring dancers. With her strong and exciting vision for the future of EDC, her great talent as both a choreographer and producer of dance programs, I am so excited that Amy has been appointed to this role, and extremely confident she will lead the company to new heights.

Natalie Weir

**Artistic Director**





# 2018 ACHIEVEMENTS

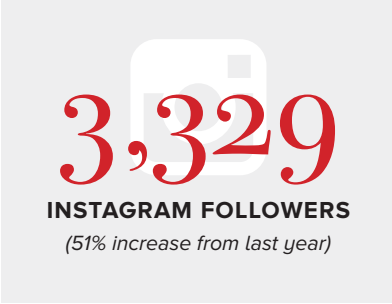


## PERFORMANCE & PARTICIPATION STATS



## SOCIAL MEDIA STATS

Number & % growth from 2017 to 2018:



## WEBSITE

In 2018, the website was visited by:



## 2018 PERFORMANCE PROGRAM





# CONVERGE

10–17 March

Conservatorium Theatre, South Bank

EDC partnered with the Queensland Conservatorium — Griffith University (QCGU) to present *Converge*, a dynamic choreographic platform for national and international dance artists presenting four new works: *Ceremony* (Stephanie Lake), *Imposters* (Richard Causer), *Isochronism* (Jake McLarnon), and *Aftermath* (Xu Yiming).

*Converge* continues EDC's long-standing tradition of original collaborations between live musicians, composers and dancers.

## DANCERS

Richard Causer  
Scott Ewen  
Isabella Hood  
Elise May  
Jake McLarnon  
Alana Sargent  
Jag Popham  
Anastasia Woolmer  
Nadia Milford (*Understudy*)  
Tiana Pinnell (*Understudy*)

## COMPOSERS (QCGU)

Isabella Gerometta  
Tanya Jones  
Jarvis Miller  
Padraig Parkhurst  
Michal Rosiak

## MUSICIANS (QCGU)

Laura Cliff  
An Nguyen  
Dario Scalabrini  
Sasha Walker  
Jessica Goodrich  
Samantha Chiu  
Akari Prior  
Sarah Hooton  
Michael Gibson  
Bryn Keane  
Crystal Smith  
Steven Bryer  
Joe Chow  
Shani Raman

## Rehearsal Director

Sally Wicks

## Production Manager

Nick Engler

## Stage Manager

Ariana O'Brien

## Lighting Designer

Ben Hughes

## Costume Designer

Alana Sargent

## Costume Maker

Gayle MacGregor

## Wardrobe Maintenance

Frances Pyper

## Production Electrician

Chris Goeldner

## REVIEWS

*... dance and music all working brilliantly together ... very thought provoking.*

**Cut Common**

*... deeply satisfying ... a special experience.*

**Dance Australia**

*... exhilarating. As always, the Expressions' dancers give a powerful performance.*

**XS Entertainment**

*... this bold and exciting new program breaks fresh ground in contemporary dance ... don't miss it.*

**Scenestr**

*... a thrilling work combining high-energy movements ... with beautiful stillness and suspension.*

**Backstreet Brisbane**





## 4SEASONS & CADEP

**1—3 June**, Ko Shan Theatre, Hong Kong

**14—22 June**, Playhouse QPAC, Brisbane

**29—30 June**, Darwin Entertainment Centre

**30 July**, Tianqiao Theater, Beijing Dance Festival

EDC and City Contemporary Dance Company (CCDC, Hong Kong) united to present *4Seasons*, a trilogy, with each choreographer's unique interpretation of the seasons.

**Summer**, choreographed by Kristina Chan is an imagined dystopian future engulfed by extreme temperatures and oppressive atmospheres. It is concerned with global warming and its related effects.

**Day after Day**, choreographed by Dominic Wong, explores the notion that life is filled with alternate departures and reunions, like the changing seasons.

**4Seasons**, choreographed by Natalie Weir is inspired by the seasons of life. Four couples are at different stages in their lives together, the eternal youth of Spring, the storm clouds of Summer, the beauty and tenderness of Autumn and the ageing of Winter.

### EDC DANCERS

Richard Causer  
Scott Ewen  
Isabella Hood  
Elise May  
Jake McLarnon  
Alana Sargent

### CCDC DANCERS

Ivan Chan  
Felix Ke  
Bobo Lai  
Peggy Lam  
Ka-ki Lee  
Shirley Lok  
Natalie Mak  
Noel Pong  
Qiao Yang  
Malvina Tam  
Terry Tsang  
Tseky Tse  
Bruce Wong  
Yve Yu

### Rehearsal Directors

Lizzie Vilmanis, Sally Wicks,  
Bruce Wong

### Production Manager

Nick Engler

### Assistant Stage Manager

Jessica Schutt

### Lighting Designer

Lawnmanray

### Stage Visual and

### Costume design

Cindy Ho Pui-shan

### Sound Design

Anthony Yeung

### Production Lighting

### Technician

Chris Goeldner

### Wardrobe

### Assistant

Frances Pyper

### REVIEWS

*... ..beautifully performed by the ensemble. Undoubtedly a triumphant success.*

**Backstreet Brisbane**

*... masterful collaboration ... nothing short of magic*

**West End Magazine**





# EVERYDAY REQUIEM

12–20 October  
Cremorne Theatre, QPAC

Natalie Weir’s final signature work for EDC.

*Everyday Requiem* is a poignant and uplifting story of life told through Natalie Weir’s dramatic and distinctive choreography alongside the atmospheric acapella vocals of The Australian Voices.

**DANCERS**

- Richard Causer
- Scott Ewen
- Isabella Hood
- Jake McLarnon
- Jag Popham
- Alana Sargent

**SPECIAL GUESTS**

- WaW Dancers
- WaW Dance Liaison: Wendy Wallace

- Jan Addison
- Felicity Begley-Mills
- Desleigh Byrne
- Steve Capelin
- Nereda Denington
- Julie Denniss
- Gary Frontin
- Beverley Giles
- Beverley-Anne Jansen
- Brian Lucas
- Judy MacSporran
- Paula Maddern
- Robyn Martin
- Shona McKenzie
- Lynne Samson
- Lizzie Vilmanis
- Anni Webster
- Christine Wickson

**THE AUSTRALIAN VOICES**

- Sophie Banister
- Samuel Boyd
- Isabella Gerometta
- Rebecca Hocking
- Jamie Moffatt
- David Upcher

**Choreography**

Natalie Weir

**Musical Director / Composer**

Gordon Hamilton

**Rehearsal Director**

Elise May & Lizzie Vilmanis

**Lighting Designer**

David Walters

**Associate Lighting Designer**

Christine Felmingham

**Designer**

Bill Haycock

**Production Manager**

Nick Engler

**Stage Manager**

Ariana O'Brien

**Head Electrician**

Chris Goeldner

**Costume Maker**

Frances Pyper

**Wardrobe Assistant**

Lindsay Wilkins

**REVIEWS**

*There always has been much to enjoy and admire about Weir’s choreographic voice... impressive.*

**The Australian**

*... an incredibly poignant and resonant piece ... physical and deeply emotional...*

**Limelight**

*It’s Weir at her very best ... totally absorbing...*

**Dance Australia**

*So many transformative moments occur during the 75 minute work, just as they do in a life ... this is a show you must see ...*

**Blue Curtains Brisbane**

*The first night audience leapt to their feet in a standing ovation ... a stunningly beautiful work that pierces the heart with joy, sadness and ultimately celebration ...*

**XS Entertainment**





## CADEP

### RESIDENCY

*Beijing Dance Festival*

**20–25 July**

Elise May, senior dancer at EDC travelled to Beijing to teach at the Beijing Dance Camp. During the camp, Elise taught more than 200 dance students over 16 sessions in 5 days; participated in talks presentations, and collaborated on choreography for a gala performance of student work at the conclusion of the program.

### WORK IN DEVELOPMENT

*Brisbane & Hong Kong*

**23 April–27 May**

Dominic Wong, Assistant Artistic Director, CCDC, spent 4 weeks in Brisbane, working with EDC Ensemble to develop a new work, *Day After Day* for the forthcoming *4Seasons* triple-bill program in June. Simultaneously, Kristina Chan, worked with the CCDC Company in Hong Kong, creating her part of the *4Seasons* triple-bill, *Summer*.

### WORKSHOPS

*Brisbane and Darwin*

**June**

Dominic Wong conducted workshops at the EDC and Promenade Studios whilst in Brisbane, and EDC and CCDC Ensemble members conducted workshops during the Darwin (*4Seasons*) season.

*Beijing*

**30 July**

Senior EDC Ensemble member, Richard Causer, delivered a workshop for 47 young dancers as part of the Beijing Dance Festival.



## SPECIAL PROJECTS



### ROYAL ACADEMY OF DANCE CONFERENCE

**20–21 January**

Assistant Artistic Director, Elise May was invited to participate in The Speakers' Panel, and Ensemble members Jake McLarnon and Isabella Hood provided a Repertoire Coaching session.

### SUPERCCELL CONTEMPORARY DANCE FESTIVAL

**15 & 17 February**

EDC was invited to participate in the 2018 Supercell program, presenting a performance, an excerpt of a new work choreographed by Stephanie Lake for the company's forthcoming Converge season. Workshops were also offered to Festival participants.

### AUSDANCE EDUCATORS QLD CONFERENCE

**5 May**

Ensemble Member, Elise May presented a Key Note address and workshop.

### STONNINGTON JAZZ FESTIVAL

**12 May**

EDC ensemble members: Richard Causer, Jake McLarnon and Michelle Barnett performed: *A Glimpse Behind Closed Doors + Trichotomy*, at the popular Melbourne based Jazz Festival. Elise May also travelled to the Festival to represent EDC.

### 21ST AUSTRALIAN DANCE AWARDS

**8 September**

EDC was invited to participate in the 2018 Awards, with Ensemble members Jake McLarnon and Scott Ewen performing, *Isochronism*.

EDC ensemble member, Richard Causer received a nomination in the Outstanding Performance by a Male Dancer category for *Behind Closed Doors*.

### HONG KONG AUSTRALIA BUSINESS ASSOCIATION — QLD CHAPTER, ANNUAL BUSINESS AWARDS

*The W, Brisbane*

**5 October**

EDC Ensemble members, Jake McLarnon and Scott Ewen were invited to perform at the HKABA Qld Chapter Awards event, with Chair, Marian Gibney providing a brief overview of EDC's major cultural collaboration, the Chinese Australian Dance Exchange Project 2016-2020.

### QUEENSLAND BALLET — BESPOKE

**9–17 November**

EDC's ensemble was invited as guest artists to perform in Queensland Ballet's 2018 *Bespoke* season, featuring in a new work by choreographer, Gabrielle Nankivell.



# YOUTH ENSEMBLE

## 2018 EDC YOUTH ENSEMBLE PILOT PROGRAM

The 2018 EDC Youth Ensemble Pilot Program was a resounding success. This wonderful initiative saw us audition 57 candidates and we welcomed 30 beautiful young women aged from 14–18 years of age. We ran our pilot program over the course of 8 weeks with a total of 12 sessions.

We worked towards an outcome of a small studio showing with 2 short works choreographed by Jake McLarnon, Richard Causer and Riannon McLean.

Throughout the program youth ensemble students had exposure to leading industry professionals as well as the EDC Company dancers. Encouraging a close relationship with the company was very important to create a sustainable environment to ensure the students felt connected and supported. Strong emphasis was placed on the development of both classical and contemporary techniques and progressive tools for refining choreographic skills for solo and group work. Bringing the ensemble together and encouraging communication to work together for task work and choreography allowed students to focus and maintain their personal growth and development. We saw real growth in confidence in our students as each of our sessions allowed personal input and an environment which supported and nurtured the dancers of tomorrow.



## SCHOLARSHIP OPPORTUNITIES & OUTCOMES

We were lucky enough to be approached by NZSD (New Zealand School of Dance) head of contemporary, Paula Steeds-Houston.

NZSD have offered 2 scholarship placements to 2 dancers of our Youth Ensemble Pilot program who show great talent and promise and who would consider NZSD as their next step towards full time training. This is a very exciting connection and we look forward to growing this relationship as they partner with us into the future.

EDC has also partnered with QUT to be able to offer this same scholarship opportunity to 1 of our ensemble members. EDC offered a full scholarship to BCDI Summer program to one of our ensemble members.

NZSD and QUT scholarship placements will take place in April and May 2019, and we are very eager to hear about these experiences from our students.

We would like to acknowledge the Patricia MacDonald Memorial Foundation, and all who donated to our CPA Plus1 campaign, for making the Youth Ensemble Pilot Program the success it was.



# DANCE SECTOR DEVELOPMENT

## CONTEMPORARY DANCE WORKSHOPS

EDC delivered workshops at the request of individual schools that were customised according to the learning needs of the class.

**Number of Participants:** 296  
**Number of Workshops:** 19  
**Number of Schools:** 9

**TEACHERS** *(in addition to the EDC ensemble)*  
Charles Ball  
Courtney Scheu  
Nadia Milford  
Amelia Stokes

**FOCUS**  
Professional development program for dance teachers focusing on Dance and Technology.

**Dates:** 13 August 2018  
**Venue:** EDC Studio  
**Attendance:** 40  
**Number of schools represented:** 28

**DANCE SECONDMENTS**  
24 Secondments from dance training institutions across Australia and New Zealand joined us for a week. Opportunities were also given to independent artists/graduates.

**QUEENSLAND UNIVERSITY OF TECHNOLOGY (QUT)**  
Jessica Dick  
Brock Fiedler  
Caitlin Dabron  
Lucy Hood *(Extended Secondment)*

**WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS (WAAPA)**  
Olivia Hendry  
Thomas Mullane

**ADELAIDE COLLEGE OF THE ARTS (ACA)**  
Maddie Trotter  
Amelia Walmsley

**SYDNEY DANCE COMPANY PRE-PROFESSIONAL YEAR (SDC PPY)**  
Claire Griffin  
Scarlett Atkins

**NEW ZEALAND SCHOOL OF DANCE (NZSD)**  
Samuel Gilovitz  
Olivia Foley

**INDEPENDENT ARTISTS/GRADUATES**  
Ashley Joppich  
Chloe Lappin  
Claudia Hastings  
Grace Buchanan  
Sasha Brampton  
Reina Takeuchi  
Rachael Wood  
Jordan Bretherton  
Caitlin Harvey  
Julia Lamke  
Layla Pickering  
Naomi Hibberd

**STUDIO WORK EXPERIENCE**  
Grace Lewis  
Elorri Ocafrain

**ADMIN WORK EXPERIENCE**  
Ruby du Preez-Parks  
Charlotte Thiesfield  
Clara Morgan  
Erin Riley  
Seren Everest

**INTERNSHIPS**  
Maddison Campbell *(Admin & Marketing)*  
Breanna Fenton *(Marketing)*



## BRISBANE CONTEMPORARY DANCE INTENSIVE

**Dates:**  
Summer (Week 1) 8–12 January 2018  
Summer (Week 2) 15–19 January 2018  
Winter 9–13 July 2018

**Venue:** EDC Studio, QUT Dance Studios Z9, Kelvin Grove

**Number of Participants Summer:** 59  
**Number of Participants Winter:** 26  
**Employment:** 15 dance practitioners from around Australia

**GUEST TEACHERS**  
*(in addition to the EDC ensemble)*  
Gabrielle Nankivell  
Tony Lewis  
Anastasia Woolmer  
Core Yoga (Nathan Tight & Chanthalah Webster-Tight)  
Riannon McLean  
Daniel Jaber  
Lisa Wilson  
Katina Olsen  
Prying Eye (Lizzie Vilmanis)  
Erica Rose Jeffery  
Charles Ball  
Fiona Cullen  
Katina Olsen  
Ruby Donohoe



## DIRECTORS' REPORT





# DIRECTORS' REPORT

For The Year Ended 31 December 2018

## DIRECTORS

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

- Marian Gibney (*Chairperson*);
- Tony Denholder (*Deputy Chairperson*);
- Rhyll Gardner;
- Roxanne Hopkins;
- Dare Power;
- Alan Scott (*appointed on 22 November 2018*);
- Christine Johnstone (*resigned 24 April 2018*);
- Natalie Weir (*resigned 31 December 2018*).

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

## COMPANY SECRETARY

Dare Power was appointed company secretary from the 15 May 2018 replacing Christine Johnson who previously held the position of company secretary from 14th February 2017 until her resignation on 24 April 2018.

## OPERATING RESULTS

Expressions – The Queensland Dance Theatre Limited reports an operating surplus of \$17,955 for the year ended 31 December 2018 (2017: \$4,432). The company's turnover of \$1.87 million for the year reflected the significant activity during the year and was an increase on 2017's turnover of \$1.84 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 ground-breaking 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, 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 2018 included:

- **Converge** — In March the company presented *Converge* at the Queensland Conservatorium Theatre in partnership with the Queensland Conservatorium Griffith University. *Converge* continued EDC's long tradition of original collaborations between live musicians, composers and dancers. The production featured new choreography works from Beijing Dance LDTX's Xu Yiming, EDC dancers Richard Causer and Jake McLarnon, and acclaimed contemporary dance maker Stephanie Lake.

- **4Seasons** — EDC united with City Contemporary Dance Company (CCDC, Hong Kong) to present *4Seasons* a triple bill with choreography by Artistic Director Natalie Weir, Dominic Wong (CCDC), and emerging Australian choreographer Kristina Chan. The work united 20 world class dancers from Australia and China in a ground-breaking moment for dance featuring music by celebrated composer Max Richter melded with Vivaldi's *The Four Seasons*.  
After a successful season in Brisbane (at the Queensland Performing Arts Centre) and performances in Hong Kong, *4Seasons* was presented in June at the Darwin Entertainment Centre.
- **Everyday Requiem** — In October a season of *Everyday Requiem* was presented by the company with the Queensland Performing Arts Centre (QPAC) in the Cremorne Theatre, Brisbane. Choreographed by EDC's Artistic Director, Natalie Weir, EDC's dance ensemble performed alongside astounding acapella vocals by The Australian Voices with senior dancers from WaW Dance as special guests.
- **China Project** — As part of the company's Chinese Australian Dance Exchange Project, Dominic Wong, Assistant Director of Hong Kong's City Contemporary Dance Company (CCDC), joined the company for a residency in April to choreograph a new work as part of *4Seasons*. In May, the company travelled to Hong Kong to join CCDC for the presentation of *4Seasons*. And, in June, CCDC joined the company in Brisbane to perform *4Seasons* at QPAC. In July the EDC ensemble travelled to China where that work was performed at the Beijing Dance Festival.
- **The Youth Ensemble** — With assistance from Creative Partnerships Australia and the company's Double Impact donor campaign, the company developed and launched the pilot program of EDC's Youth Ensemble, facilitated by Riannon McLean, former EDC dancer, choreographer and teacher. The EDC Youth Ensemble comprised 31 young dancers aged 15 to 18 selected from across South-East Queensland for their solid contemporary technique and unique artistry.
- **Dance Sector Development** — EDC continued to significantly contribute to the development of Queensland's dance sector through a variety of initiatives and programs including it's well established:

- ◆ 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

In April, Executive Director Christine Johnstone left the company following her resignation.

At the end of the year EDC said farewell to Natalie Weir after a successful decade as the company's Artistic Director. Under Natalie's artistic leadership, the company achieved significant recognition through national awards and nominations, including 10 Helpmann Award and 10 Australian Dance Award nominations.

Natalie's signature works for EDC include *Where the Heart Is* (2010), *R&J* (2011), *When Time Stops* (2013), *The Red Shoes* (2014), *7 Deadly Sins* (2015), *Behind Closed Doors* (2017), and *Everyday Requiem* (2018). Other highlights include *While Others Sleep, Raw* (2010), *Don't, The Lament* (2012), *Carmen Sweet* (2013) and *The Host* (2015).

The Board expressed their appreciation for Natalie's enormous contribution to EDC. Her artistic vision has been embraced by audiences, collaborators and partners alike and her values have created a culture that nurtures and respects artists. Natalie leaves a brilliant and enduring legacy.

In December the company was delighted to announce the appointment of Amy Hollingsworth to the artistic leadership of EDC taking up the position of Artistic Director in January 2019. With over 20 years' experience as a dancer, choreographer, director and industry advocate, as well as in film and dancer education, Amy is highly regarded for her passion and leadership within the Australian dance industry. Amy joins EDC following 3 years as the Creative Associate and Ballet Mistress at Queensland Ballet where her talent as a curator and choreographer was particularly evident through the successful 2017 and 2018 *Bespoke* seasons.

At the Board's November meeting, Alan Scott was appointed a director of the company.

There were no other significant changes in the state of affairs of the company during the financial year.

DIRECTORS’ REPORT *CONT.*

For The Year Ended 31 December 2018

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 including new partnerships and collaborations. The company continues to review and implement changes in respect of the operational and financial management of the company to ensure close monitoring of its results, reserves, and cash flows. The purpose of such initiatives is to deliver on the company’s strategic plan.

INFORMATION ON DIRECTORS

■ 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), Bachelor of Commerce (University of Queensland), Bachelor of Economics (University of Queensland), GAICD, FFin.*

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 ten 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 — 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.

■ 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. Previously 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 to 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. Christine resigned from the board in April 2018.

■ 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. Currently, Dare sits on the QPAC board of trustees. 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 was the Artistic Director of EDC for ten years from 2009 to 2018. 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 and resigned from the board in December 2018.

■ ALAN SCOTT

*Bachelor of Business — Accountancy, ICAA Professional Year Graduate*

Alan Scott is Principal of the business advisory firm Asmosys. Alan has over 30 years’ experience in business consulting with specialties in business strategy, business models, change management, facilitation and risk management. Alan commenced Asmosys seven years ago after a 28 year career with Deloitte. As a Deloitte partner for eight years, Alan managed Queensland’s Deloitte Private practice building on over ten years in the Deloitte Consulting group. Throughout his career Alan has worked with high-profile clients such as Brambles, Woolworths, NSW State Rail and Telstra. Alan has also advised many clients in the arts or creative sectors including QPAC, Brisbane Powerhouse, La Boite and AGDA. Alan currently serves on the Board of Ronald McDonald House Charities SEQ and Chairs the Risk Committee in that board capacity. Alan joined the Board on 22 November 2018.

MEETINGS OF DIRECTORS

During the financial year, 9 meetings of Directors were held.

Attendances were:

DIRECTOR NAME	NO. ELIGIBLE TO ATTEND	NO. ATTENDED
Tony Denholder	9	8
Rhyll Gardner	9	8
Marian Gibney	9	9
Roxanne Hopkins	9	9
Christine Johnstone	2	2
Dare Power	9	8
Alan Scott	0	0
Natalie Weir	6	6



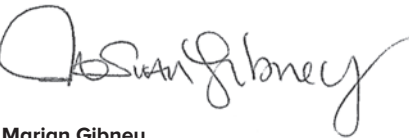
DIRECTORS' REPORT *CONT.*  
For The Year Ended 31 December 2018

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 2018 the number of members was 17 (2017: 14).

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 31.

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



**Marian Gibney**  
Chair / Director  
1 April, 2019

AUDITOR'S INDEPENDENCE  
DECLARATION



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 2018, there have been:

- (i) no contraventions of the auditors' independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

**PKF HACKETTS AUDIT**



**Liam Murphy**  
Partner  
1 April, 2019



# FINANCIAL REPORTS

EXPRESSIONS — THE QUEENSLAND DANCE THEATRE LIMITED  
ABN 12 010 545 187

## STATEMENT OF COMPREHENSIVE INCOME

For The Year Ended 31 December 2018

IN AUD	NOTE	2018 \$	2017 \$
REVENUE	2	1,874,525	1,841,250
EXPENDITURE			
Employee benefits expense		(981,858)	(977,425)
Depreciation expense		(9,456)	(11,136)
Marketing and promotion		(84,061)	(62,873)
Occupancy expense		(54,877)	(54,653)
Other expenses	3	(726,318)	(730,731)
Surplus before income tax		17,955	4,432
Income tax expense	1(a)	—	—
Surplus for the year		17,955	4,432
Other comprehensive income			
Other comprehensive income for the year, net of tax		—	—
Total comprehensive income for the year		17,955	4,432
Surplus attributable to members of the entity			
Total comprehensive income attributable to members of the entity		17,955	4,432

The accompanying notes form part of these financial statements.



## STATEMENT OF FINANCIAL POSITION

For The Year Ended 31 December 2018

IN AUD	NOTE	2018 \$	2017 \$
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	4	541,304	380,882
Trade and other receivables	5	1,872	10,016
Other current assets	6	21,242	24,998
<b>Total Current Assets</b>		<b>564,418</b>	<b>415,896</b>
<b>Non-Current Assets</b>			
Plant and equipment	7	41,783	43,889
<b>Total Non-Current Assets</b>		<b>41,783</b>	<b>43,889</b>
<b>TOTAL ASSETS</b>		<b>606,201</b>	<b>459,785</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Trade and other payables	8	29,652	38,409
Other current liabilities	9	356,141	205,845
Provisions	10	17,048	14,238
<b>Total Current Liabilities</b>		<b>402,841</b>	<b>258,492</b>
<b>Non-Current Liabilities</b>			
Provisions	10	—	15,888
<b>Total Non-Current Liabilities</b>		<b>—</b>	<b>15,888</b>
<b>TOTAL LIABILITIES</b>		<b>402,841</b>	<b>274,380</b>
<b>NET ASSETS</b>		<b>203,360</b>	<b>185,405</b>
<b>EQUITY</b>			
Retained earnings		203,360	185,405
<b>TOTAL EQUITY</b>		<b>203,360</b>	<b>185,405</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF CHANGES IN EQUITY

For The Year Ended 31 December 2018

IN AUD	NOTE	RETAINED EARNINGS \$	TOTAL \$
Balance at 1 January 2017		180,973	180,973
<b>Comprehensive income</b>			
Surplus for the year		4,432	4,432
Other comprehensive income		—	—
<b>Total Comprehensive Income</b>		<b>4,432</b>	<b>4,432</b>
<b>Balance at 31 December 2017</b>		<b>185,405</b>	<b>185,405</b>
<b>Comprehensive income</b>			
Surplus for the year		17,955	17,995
Other comprehensive income		—	—
<b>Total Comprehensive Income</b>		<b>17,995</b>	<b>17,995</b>
<b>Balance at 31 December 2018</b>		<b>203,360</b>	<b>203,360</b>

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

For The Year Ended 31 December 2018

IN AUD	NOTE	2018 \$	2017 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating grants and subsidies receipts		1,188,911	1,096,915
Receipts from customers		603,458	558,778
Payments to suppliers and employees		(1,626,294)	(1,644,333)
Interest received		1,697	1,944
Net Cash generated from Operating Activities	11	167,772	13,304
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for plant and equipment		(7,350)	(21,200)
Proceeds from sale of assets		—	273
Net Cash used in Investing Activities		(7,350)	(20,927)
Net increase (decrease) in cash held		160,422	(7,623)
Cash and cash equivalents at beginning of the financial year		380,882	388,505
Cash and Cash Equivalents at the End of the Financial Year	4(a)	541,304	380,882

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For The Year Ended 31 December 2018

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.



NOTES TO THE FINANCIAL STATEMENTS *CONT.*

For The Year Ended 31 December 2018

(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.

NOTES TO THE FINANCIAL STATEMENTS *CONT.*

For The Year Ended 31 December 2018

NOTE 2: REVENUE / IN AUD	2018 \$	2017 \$
Operating activities		
Ticket Sales for self-promoted productions	195,348	205,076
Performance contracts	103,990	70,024
Sponsorship, partnerships and donations — Cash	156,894	203,899
Sponsorship and partnerships — In-Kind	238,231	176,186
Merchandising	4,278	5,844
Membership	98	77
Participation fees	76,038	54,018
Interest	1,697	1,944
General income	48,037	34,632
Public subsidies / grants	1,049,914	1,089,550
Total Operating Activities	1,874,525	1,841,250

NOTE 3: OTHER EXPENSES / IN AUD	2018 \$	2017 \$
Auditor's remuneration:		
♦ Auditing the financial statements	7,500	7,350
Production costs:		
♦ Fees	193,689	262,474
♦ Travel and accommodation costs	88,550	67,555
♦ Venues	54,671	46,193
♦ Sets and costumes	35,500	74,879
♦ Other production costs	38,312	29,609
In-Kind Expenses:		
♦ Production, marketing and injury management	238,231	176,186
Loss on sale of assets	—	4,603
Other miscellaneous expenses	69,865	61,882
Total Other Expenses	726,318	730,731

NOTE 4: CASH AND CASH EQUIVALENTS / IN AUD	2018 \$	2017 \$
Current		
Cash at bank	541,304	380,882
	541,304	380,882

(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	541,304	380,882
	541,304	380,882

NOTE 5: TRADE AND OTHER RECEIVABLES / IN AUD	2018 \$	2017 \$
Current		
Trade receivables	1,872	10,016
	1,872	10,016

NOTE 6: OTHER ASSETS / IN AUD	2018 \$	2017 \$
Current		
Prepayments	21,242	24,998
	21,242	24,998



## NOTES TO THE FINANCIAL STATEMENTS *CONT.*

For The Year Ended 31 December 2018

NOTE 7: PLANT AND EQUIPMENT / IN AUD	2018 \$	2017 \$
<b>Non-Current Plant and Equipment</b>		
At cost	146,575	139,224
Less accumulated depreciation	(104,792)	(95,335)
<b>Total Plant and Equipment</b>	<b>41,783</b>	<b>43,889</b>

	PLANT AND EQUIPMENT \$	TOTAL \$
<b>2018</b>		
Balance at the beginning of the year	43,889	43,889
Additions	7,350	7,350
Disposals	—	—
Depreciation expense	(9,456)	(9,456)
<b>Carrying Amount at the End of Year</b>	<b>41,783</b>	<b>41,783</b>

NOTE 8: TRADE AND OTHER PAYABLES / IN AUD	2018 \$	2017 \$
<b>Current</b>		
Trade payables	787	9,995
GST payable	8,756	8,929
Sundry payables	20,109	19,485
	<b>29,652</b>	<b>38,409</b>

NOTE 9: OTHER LIABILITIES / IN AUD	2018 \$	2017 \$
<b>Current</b>		
Grants received in advance	312,493	173,850
Income in advance	43,648	31,995
	<b>356,141</b>	<b>205,845</b>

NOTE 10: PROVISIONS / IN AUD	2018 \$	2017 \$
<b>Current</b>		
Provision for annual leave	6,896	5,791
Provision for long service leave	10,152	8,447
	<b>17,048</b>	<b>14,238</b>

<b>Non-Current</b>		
Provision for long service leave	—	15,888
	<b>—</b>	<b>15,888</b>

NOTE 11: CASH FLOW INFORMATION / IN AUD	2018 \$	2017 \$
<b>Reconciliation of Cash Flow from Operations with Deficit after Income Tax</b>		
Surplus/(deficit) after income tax	17,995	4,432
Depreciation	9,456	11,136
Net loss on sale of assets	—	4,603
	<b>27,411</b>	<b>20,171</b>

<b>Changes in Assets and Liabilities</b>		
(Increase)/decrease in receivables and other receivables	12,395	(6,315)
(Decrease)/increase in trade and other payables	(9,252)	(2,822)
(Decrease)/increase in other liabilities	150,296	(5,317)
(Decrease)/increase in provisions	(13,078)	7,587
<b>Cash flows provided by/(used in) operating activities</b>	<b>167,772</b>	<b>13,304</b>

<b>Non-Cash Transactions</b>	
During the financial year, in-kind revenue of \$238,231 and in-kind expenses of \$238,231 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.	

NOTES TO THE FINANCIAL STATEMENTS *CONT.*

For The Year Ended 31 December 2018

NOTE 12: LEASING COMMITMENTS / IN AUD	2018 \$	2017 \$
The company has the following operating lease commitments at the end of the financial year in respect of the rental of a photocopier that commenced on 1 October 2017 and expires on 30 September 2022.		
Payable not later than 1 year	2,298	27,709
Payable later than 1 year but not later than 5 years	6,320	8,6187
	<b>6,618</b>	<b>38,327</b>

NOTE 13: MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the articles of association state that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2018 the number of members was 17 (2017: 14).

NOTE 14: CONTINGENT LIABILITIES

There are no contingent liabilities that have been incurred by the company in relation to 2018 and 2017.

NOTE 15: POST-REPORTING DATE EVENTS

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

NOTE 16: COMPANY DETAILS

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

Expressions — The Queensland Dance Theatre Limited  
Level 3, Judith Wright Centre of Contemporary Art  
420 Brunswick Street FORTITUDE VALLEY QLD 4006

DIRECTORS' DECLARATION

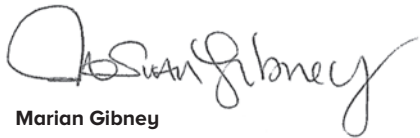
For The Year Ended 31 December 2018

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 33 to 44 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 2018 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.



**Marian Gibney**  
Chair / Director  
1 April, 2019



INDEPENDENT AUDITOR’S  
REPORT



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 2018, 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 2018 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.

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.
- 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 BRISBANE AUDIT

Liam Murphy  
Partner  
1 April, 2019



## PARTNERS & DONORS





OUR PARTNERS

Expressions Dance Company acknowledges and thanks our 2018 partners, sponsors and supporters:

INVESTMENT PARTNERS



Expressions Dance Company receives financial assistance from the Queensland Government through Arts Queensland



Expressions Dance Company is assisted by the Commonwealth Government through the Australia Council for the Arts, its arts funding advisory body



PRODUCING PARTNER



SEASON PARTNERS



TRAINING PARTNER

INTERNATIONAL AIRLINE PARTNER



ACCOMMODATION PARTNER



VENUE PARTNER, CONVERGE



WELLNESS PARTNER



MEDIA PARTNER



SUPPORTERS



DONORS

2017—2018  
DOUBLE IMPACT FOR  
DANCE CAMPAIGN  
(SUPPORTED BY  
CPA PLUS1)

\$1,000 and above

Anne and Peter Allen  
Andrew Battersby  
Melissa Blight  
Tony Denholder  
Rhyll Gardner  
Marian Gibney  
Lori Lowther  
Ken MacDonald  
Patricia MacDonald  
Memorial Foundation  
Karen Mitchell  
Sophie Mitchell  
Honor Morningstar

Less than \$1,000

Lyndall Barnett  
Margaret Bennett  
Sheena Burnell  
Sheryl Cornack  
Connor Davies  
Teresa Docherty  
Gary Frontin  
Kellie Hansen  
David Hardidge  
Roxanne Hopkins  
Amy Hyslop  
Novita Jurry  
Anthony Keane  
Anthony Kung  
Shannon Lord  
Amanda Ludlow  
Elizabeth Morris  
Karen O'Dea  
Sandra Pearce  
Annie Potter  
Dare Power  
Nina Psaltis  
Andrew Robertson  
Angela Roff  
Allan Smith  
Katie Topping  
Anne Williamson

2018  
GENERAL  
DONORS

\$1,000 and above

Andrew Battersby  
Marian Gibney  
Richard Scott

Less than \$1,000

Anonymous  
Alexandra Coleman  
English Family Foundation  
Rhyll Gardner  
Kathie Kelly  
Conrad Macrokanis  
Elizabeth Morris  
C J Parker  
Megan Ralf

CREDITS

PHOTOGRAPHY

Front cover: David Kelly  
Inside front cover: Lin Xiaoyi  
Page 3: Dylan Evans  
Page 4: Tan Wei  
Page 6: Unknown  
Page 7: Tan Wei  
Page 10: Tan Wei  
Page 12: Chu  
Page 14: David Kelly  
Page 16: David Kelly  
Page 19: FenLan Chuang  
Page 20: David Kelly  
Page 21: Dylan Evans  
Page 23: David Kelly  
Page 24: Morgan Roberts  
Page 25: David Kelly  
Page 26: Morgan Roberts  
Page 27: Morgan Roberts  
Page 28: David Kelly  
Page 36: Dylan Evans  
Page 52: David Kelly  
Page 56: David Kelly

DESIGN

Designfront

“This strong company produces some  
*extraordinary* performances, matching  
the best seen on QPAC stages.”

THE AUSTRALIAN







**EXPRESSIONS DANCE COMPANY**

Judith Wright Centre of Contemporary Arts  
Level 3, 420 Brunswick Street  
Fortitude Valley QLD 4006

**T** 07 3257 4222

**E** [admin@expressionsdancecompany.org.au](mailto:admin@expressionsdancecompany.org.au)

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

**Facebook** Expressions Dance Company

**Twitter** @\_EDC

**Instagram** @edcaus

ABN: 12 010 545 187