



# Annual Report 2010



## **Expressions Dance Company 2011**

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

tel: 07 3257 4222 | fax: 07 3257 7444

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

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

[www.facebook.com/expressionsdancecompany](https://www.facebook.com/expressionsdancecompany)

ABN: 12 010 545 187

### **BOARD OF DIRECTORS**

Sophie Mitchell | Chair  
Tony Denholder | Deputy Chair  
Stephen Ross | Secretary  
Ross Cunningham  
Libby Lincoln  
Karen Masnata  
Evelyne Meier  
Anne-Maree Moon  
Natalie Weir  
Paul Wilson

### **MANAGEMENT TEAM**

Natalie Weir | Artistic Director  
Libby Lincoln | General Manager | CEO  
Toni Glynn | Production Manager  
Asha Boyd | Marketing Manager  
Erin White | Producer – Education and Community  
Diane Leith | Administration Officer  
Claire Fletcher | Bookkeeper

### **DANCERS**

Riannon McLean  
Elise May  
Richard Causer  
Samantha Mitchell  
David Williams  
Jack Ziesing

Front Cover Image:  
Richard Causer in Natalie Weir's *Where the Heart Is*  
Image by Fiona Cullen

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Richard Causer. Hero Image for *Where the Heart Is*.  
Image by Justin Nicholas - Atmosphere Photography

# From the Chair

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## *We needed to clearly demonstrate to our stakeholders a complete renewal of EDC.*

2010 was always going to be a big year for EDC and after reviewing the year, I have renewed my respect for our leadership team given what they have achieved with so little. When the Board approved the 2010 program prepared by our Artistic Director Natalie Weir and General Manager Libby Lincoln, we knew it was ambitious but necessary. We needed to clearly demonstrate to our stakeholders a complete renewal of EDC and provide a taste of our future potential.

One of our key 2010 goals was achieved with the decision by the Queensland Government to return EDC to triennial funding. This demonstrated confidence by our major stakeholder in our strategic direction and gives us the ability to plan and invest in the Company's future. I thank them for their support.

There were many highlights in 2010 including the premiere of Natalie's first full length work for the Company, *Where the Heart Is*, at QPAC. This was followed later in the year with the premiere of the more intimate WHILE OTHERS SLEEP at our home the Judith Wright Centre of Contemporary Arts.

Common features of these productions exemplify elements of our strategic plan including extensive partnering to expand our capacity, collaboration with other art forms such as live music and musical composition, re-engagement with Brisbane communities, provision of employment for a broad range of artists beyond our ensemble, and audience development. A more detailed review of our achievements in 2010 and how we are meeting the four tenets of our strategic vision follows in this Annual Report.

Despite successfully delivering our 2010 program, the year had its negatives including

another deficit and further depletion of our financial reserves. We believe investment in the future was unavoidable but in turn means that there needs to be considerable fiscal discipline within EDC moving forward to ensure breakeven or better results in 2011 and beyond. Key initiatives include diversifying our sources of income, seeking alternative ways to increase our capacity as a company, and making strategic programming decisions. Many initiatives are underway as detailed in this report.

Unfortunately, our financial challenge is made more difficult with the State's decision to move tenancies at the state-owned Judith Wright Centre onto a commercial footing. Our rent will increase three fold in stages over the next three years. Disappointingly, rather than growing EDC over this period, our capacity will be curtailed by higher rent. Our challenge is to ensure this decision does not have a material impact on the Company's positive forward momentum. We are exploring avenues to fund the cost increase and avoid the unpalatable outcome of moving.

In addition to extending a large thank you on behalf of the Board to the many people and organisations which were part of EDC's journey in 2010, I would like to formally acknowledge the tremendous contribution retiring Board Members Janelle Christofis and Jane Madden made to EDC over many years. They experienced the highs and lows of EDC and leave with the knowledge that the many difficult decisions taken to ensure the survival of the company paid off. EDC's immediate future is secure and there is a talented and dedicated team in place to shape the Company's next decade.

Sophie Mitchell  
Chair



# From the Artistic Director

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Natalie Weir  
Image by Justin Nicholas - Atmosphere Photography

2010 was a monumental year for Expressions Dance Company (EDC) and the first year of the new vision under Libby and my leadership. Through a great deal of good-will and passion, EDC presented a strong program that set the tone for our future as a company of innovation and significance, that speaks of our way of life, of humanity, and is entrenched in our Australian culture as an arts organisation Brisbane cannot do without. This was a year to prove what we were made of and provide a taste of the potential of this company.

We employed a core ensemble of 6 dancers for 2010. They were:- Riannon McLean; Richard Causer; Elise May; Samantha Mitchell; and Anthony Trojman. Connor Dowling, Timothy Farrar and Zaimon Vilmanis took on the sixth dancer position on a project basis. I was thrilled to be working with such a talented ensemble. The ensemble was engaged for thirty-four weeks of the year in addition to casual work for in-school workshops as part of the Performance Workshop Packages.

## The 2010 Program

One of our new annual initiatives, *Launch Pad*, premiered in the EDC rehearsal room in March. I am extremely passionate about this season. I possess sound understanding of the difficulties experienced by emerging choreographers to develop new work and I want EDC to be known for its ability to nurture emerging creators. *Launch Pad* provides emerging choreographers the opportunity to create new short works with professional dancers in a professional company situation. The rehearsal room venue allows for a relaxed and informal atmosphere conducive to the sharing of new ideas or concepts for works without the pressure of a theatre venue. The audience loved the intimacy of the space and the variety of work presented by the four wonderful emerging choreographers (2010 - Liesel Zink, Timothy Brown, Zaimon Vilmanis and interstate creator Gina Rings). I envisage successful works from *Launch Pad* can be taken into another season in the future (*Next Step*) to be fully developed and produced. The season will always use an emerging local designer for dance. (2010 - Jessica Ross).

It was an absolute thrill to finally premiere my first full length signature work as EDC's artistic director – *Where the Heart Is*. It was the first time EDC has performed at QPAC since 2003 and the first year of a ground breaking 3 year partnership with QPAC.

The QPAC partnership allowed me to explore one of my long held dreams – to develop a new work with a composer and live musicians on stage. Working with John Rodgers was a wonderful, dynamic process and the results were very pleasing for me, the dancers and the audience. The funding for the sixty minute composition came from the music board of the Australia Council for the Arts and also the RBSM Foundation.

## ***This is the sort of work I love to create - rich, emotional and touching, where people are left moved.***

It was inspiring to once again collaborate with such talented designers as Bruce McKinven (set) and Matt Scott (lighting). I am deeply proud of *Where the Heart Is*. It is the pinnacle of my choreographic career and the collaborative effort to create it was very rewarding.

*Where the Heart Is* received excellent reviews and feedback from its audience and critics. The story of the young man who returns to his abandoned childhood home was iconically Queensland and had an extraordinary resonance for many people. Audience members were inspired to donate to EDC immediately following their attendance at a performance. This is the sort of work I love to create - rich, emotional and touching, where people are left moved and feel their night at the theatre is a meaningful experience.

## ***I am deeply proud of Where the Heart Is***

Our Home season, WHILE OTHERS SLEEP was created to provide a very different experience to *Where the Heart Is*. Inspired by a book of photography of the same name, depicting people in hotel rooms being photographed when they were not aware of being observed, WHILE OTHERS SLEEP was a voyeuristic journey into late night private lives- in cabaret setting at the Judith Wright Centre, in partnership with JWCOCA and jazz band Misinterprotato. This is the first time the JWCOCA has partnered with EDC to produce a season.

Local Brisbane jazz ensemble Misinterprotato played live their original music, joined by guest artists Hannah Macklin (vocals) and Rafael Karlin (saxophone), design by Greg Clarke and lighting design by local Jason Glenwright. It was a massive collaboration that turned the venue on its ear and attracted fantastic reviews and feedback. Trainee dancer, Jesse Martin from ACPA also performed with us for this season.

*First Ritual* - our international collaboration for 2010 with BeijingDance|LDTX is an example of our international touring strategy whereby we enter into a meaningful creative collaboration with a host international company and present a season to their audiences and markets. In this way, EDC is exposed to new international audiences, without the financial risk of touring independently, at least until such time as our reputation attracts a viable international following.

The product created through the collaborations is rich and unique and allows EDC to be seen in a different light- especially when the collaboration comes back to perform in Australia the following year. Given our isolation in Australia, it is rare works created as part of cultural collaborations overseas are viewed in Australia. EDC is a collaborative and open company and has the capacity to excel in these exciting new international works.

In October, EDC travelled to Beijing to collaborate with Beijing/LDTX (one of artistic director's Willy Tsao's three Chinese companies). I met Willy in 2009 when the company performed at the Busan International Dance Festival in Korea, and we discussed our interest in collaborating together. The idea behind the collaboration was ritual- what were the rituals of our own countries? The work culminated in a third act co-created by Willy Tsao and I that explored the similarities we shared as human beings, rather than what our differences were. The work is a profound comment on what ties us together as a human race.

EDC received funding for *First Ritual* through the AICC and the Australia China Council. The premiere was attended by the Australian Ambassador, Dr Geoff Raby and Jill Collins Counsellor Public Affairs and Culture, Australian Embassy, Beijing. The Embassy hosted a reception that was a wonderful acknowledgement for us and also invited EDC

to perform a duet for an official reception for Minister Kevin Rudd MP whilst we were in Beijing.

For Brisbane Festival 2010, we produced a 'work in progress' informal showing of Act One of *First Ritual* at the Judith Wright Centre- with anyone attending told to hold on to their tickets and they would be given free entry to the performance when it returns to Brisbane in 2011.

Continuing our important role in education, we introduced a new initiative- the *Brisbane Contemporary Dance Intensive* (BCDI) - a week-long intensive for young dancers to work with our own EDC dancers and guest artists, both local and interstate. This was a wonderful success, not only fulfilling a need within the local community, but also for us to connect with independent artists; to open up the company; provide employment and opportunities for dance artists, and to connect and obtain a national profile.

EDC continued to offer secondment placements for dancers- this year 12 positions were offered, as well as the six month traineeship for Jesse Martin, in his final year of study at the Aboriginal Centre for Performing Arts (ACPA). We also introduced an up-skilling day (Focus) for high school teachers to refresh and re-inspire them, through working with our dancers on activities specifically related to the high school curriculum.

Regional and national touring continues to be of concern for EDC. The changes to the Queensland Arts Council Touring Scheme, which provided the framework for regional touring for EDC for 20 years halted in 2010. The process for regional touring has completely altered and does not appear to be successful at all for contemporary dance product. This is particularly upsetting considering EDC's emphasis on creating tourable 'product' of different sizes with the hope that regional and national touring will be a priority area in the future.

I wish to thank all of the artists who played a role in 2010. Their generosity helped create a year of great success. The ensemble of six dancers inspired and captivated audiences in Brisbane and in Beijing and they remain the heartbeat of this company.

***EDC believes in its potential to be an accessible, transparent and generous company.***

EDC believes in its potential to be an accessible, transparent and generous company. We are ambassadors of the artform locally, nationally and internationally and through an open dialogue with the outside world, EDC will always be evolving and responsive to current issues. Through faith in its direction, EDC will forge forward at this critical time in its evolution.

A palpable energy surrounded EDC in 2010 and it was magic to be a part of it. There was no way we were going to let it fail. As we look forward to the future, still optimistic but acutely aware of the difficulties we face, it is time for EDC to receive the support it needs to bring it to a secure place where emphasis can truly be on creating great art (without fear).

**Natalie Weir**  
**Artistic Director**

***A palpable energy surrounded EDC in 2010 and it was magic to be a part of it***



# Executive Report



Libby Lincoln  
Image by Justin Nicholas - Atmosphere Photography

The positive funding result from Arts Queensland for the 2010 program provided Natalie and I with a great opportunity to showcase our vision for EDC. Our aim for 2010 was to “show everyone what we’ve got”. The steely determination against all odds (especially financial) drained us but I feel we were ultimately successful. 2010 was an outstanding year for EDC, marked by the goodwill and support of so many partners, artists and audiences.

## Financial Outcomes

EDC 2010 gave some remarkable return for investment. Although the \$33,000 deficit is a frustrating result, it is not a true marker for the year’s results. Building capacity is a major goal for the company and in 2010, EDC increased its turnover by 20%; Sponsorships and donations rose from \$100 in 2009 and \$10,000 in 2008 to \$145,000 in 2010. Ticket sales increased by 60% from 2008 and 2009. Revenue from grants and subsidies increased as a result of the special funding received from the AICC and the Australia China Council for our collaboration with BeijingDance/LDTX.

The purchase of new and networked Apple computers and a server for a more effective computer system was made possible through

the Gaming Fund. The installation was completed early 2010.

Overall revenue was up by 29% from 2010. Re-invigoration in the artistic program and company direction rejuvenated alternate sources of income including in-kind partnerships, sponsorship and donations. It was inspiring and reassuring to see how the “art” alone inspired donors. Following the remarkable season of Natalie Weir’s *Where the Heart Is*, over \$6,000 of donations was sent to us from audience members.

We introduced bench-mark income-raising initiatives in 2010. The *Brisbane Contemporary Dance Intensive* (BCDI) is one of them and it also profiles EDC nationally in one of our core goal areas - dance sector development.

Despite an ambitious artistic year, general expenses, administration and management salaries were on par with 2009. This was essential given the financial parameters and goals for 2010. However the lack of adequate resource allocation in this area is not sustainable in the long-term and will not support our goals of growth and exceptional delivery standards.

I was particularly pleased we achieved our key goal – to open the company up to collaborating artists. This is demonstrated in the increase in Production Fees paid to artists working with us on major seasons such as *Launch Pad* and our signature and home seasons. A much higher proportion of EDC turnover is going towards its projects.

Expenses will increase in 2011 as a result of new staff, increased salaries for the dancers and allocation of resources to marketing and audience development, however we are supporting the growth through strong partnerships and sponsorship, and also targeting revenue growth at a higher rate than expenses growth.

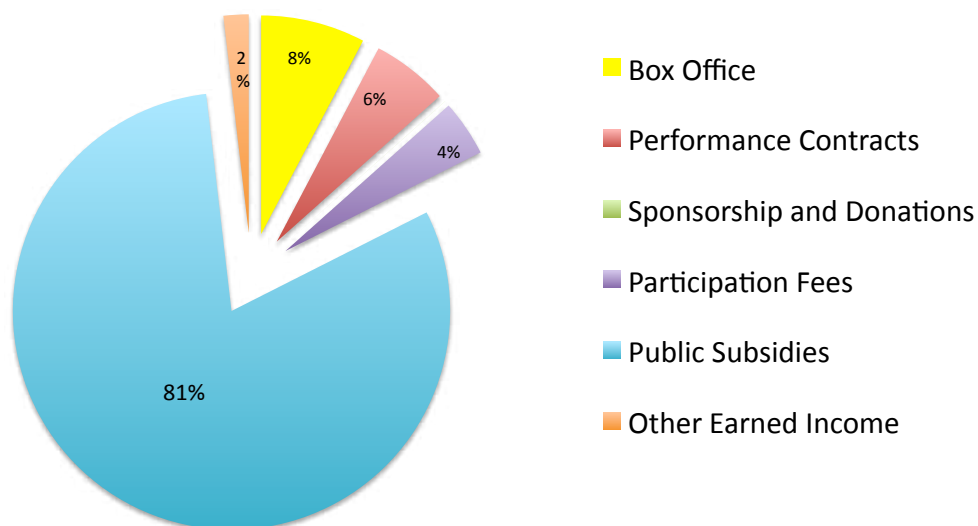
## Funding Partners

In 2010, EDC operated with core funding from the Australia Council Key Organisations

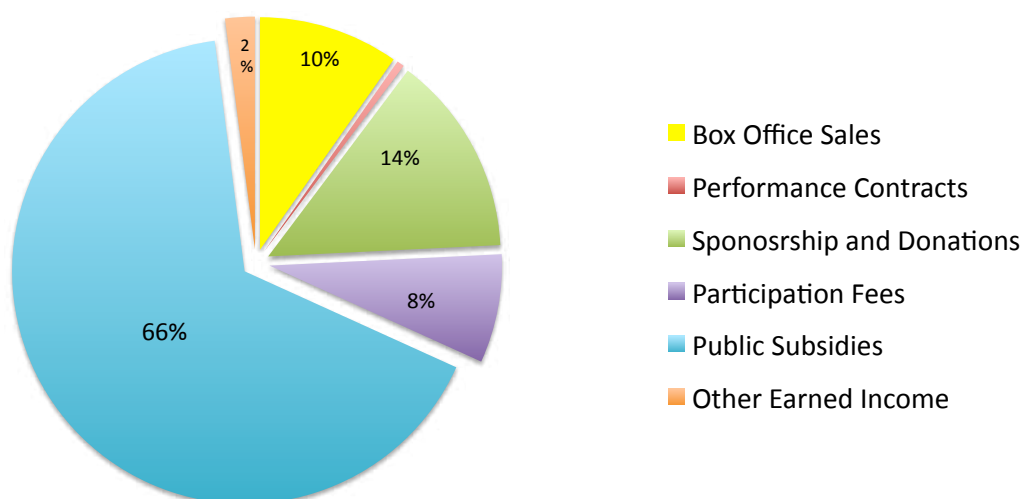
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***Re-invigoration in the artistic program and company direction rejuvenated alternate sources of income...***

**Diversity of Revenue Streams 2009**



**Diversity of Revenue Streams 2010**



Funding of \$130,174 (basically the same as 2009) and \$480,000 from Arts Queensland (up from \$445,000 in 2009). In July 2010, EDC applied for funding for 2011 - 2013 from Arts Queensland. We sought an increase to funding and a re-instatement to triennial funding. Although the funding fell short of the investment required for EDC at this stage of its renewal, we were pleased with the goodwill and faith demonstrated in the \$555,000 per year commitment. EDC extends to Arts Queensland and its key staff many thanks for the support shown to EDC for this triennial period.

In June 2011, EDC will apply again to Australia Council for the Arts for 2012 and 2013 funding. Our hope is to re-instate the company back on levels previously enjoyed by EDC when the company was making a significant mark on the national contemporary dance stage.

## Partners

Three ground-breaking partnerships allowed EDC to create and present significant work in 2010. QPAC's support of venue and marketing enabled EDC to present Natalie's signature work at the Playhouse Theatre for the first time since 2003. Natalie's commitment to using design and live music requires a venue like the Playhouse Theatre.

QPAC's commitment (under Chief Executive John Kotzas's vision) to building dance and contemporary dance audiences in the past decade supports EDC's goals of building audiences and gaining profile in Brisbane. Their contribution to the live music elements, meant EDC could afford such productions as *Where the Heart Is* during our critical capacity building stage of demonstrating EDC is a national company of note.

Judith Wright Centre of Contemporary Arts also went through significant changes in 2009 and 2010. Led by new director Ruth Hodgman and Program / Marketing Manager Louise Bezzina, JWCOPA played an active part in supporting the creation of new works. Our relationship with our home venue and its

audience is pivotal to our re-connection with Brisbane audiences.

The smaller venue allows us to create more intimate work. Louise Bezzina was co-producer for *WHILE OTHERS SLEEP* and she and I worked together to ensure the project met new criterias for both EDC and JWC. One was the re-configuration of the venue to create a tantalizing and exciting intimate cabaret venue and to invite audiences to engage on new levels with the work.

We were humbled by Brisbane's foremost contemporary Jazz band – Misinterpretato's acceptance of our invitation to partner on *WHILE OTHERS SLEEP*. They brought their own funding to the project allowing, once again, significant works to be created through very strategic use of resources.

With so many important partners investing in us in 2010, it was vital we ensured their time and money was well spent. I believe the two key works exceeded expectations. These partnerships were critical and benchmarks as to the possibilities when organisations work together with the common goal of great art!

2010 saw the seeds of training partnerships with the Aboriginal Centre for the Performing Arts (ACPA) and QUT Dance. I am delighted that QUT Creative Industries and EDC have entered into a three-year partnership in training from 2011.

Re-entering the corporate world, we partnered with Pondera Physio and Pilates and wine makers, De Bortoli during 2010.

These relationships seem well placed and we continue to work together, where possible, to build our brands and businesses.

## Board Renewal

Evelyne Meier, Karen Masnata and Paul Wilson joined the EDC board. We were sad to farewell Janelle Christofis and Jane Madden. New sub-committees (Audit & Risk and Marketing & Fundraising) were formed to support and guide the executive team.

## Staff

2010 staffing needed to remain minimal to control expenses and assist focus on artistic product. The full time appointment of a Production Manager (Toni Glynn) was essential to support the enormous workload in producing 4 new seasons in 2010. And as previously mentioned, a refocusing of the education position gave birth to a new Producer position who would manage new initiatives like the BDCI, Focus, EDC Dance Classes etc.

EDC Team 2009	Position	Engagement Dates	Contract
Natalie Weir	Artistic Director	1 Jan – 31 Dec	Full Time
Libby Lincoln	CEO   General Manager	1 Jan – 31 Dec	Full Time
Toni Glynn	Production Manager	1 Feb - 3 Dec	Full Time
Madeleine McClelland	Marketing Manager	12 Jan - 24 June	Part time (24 hrs pw)
Tracey Baillie	Marketing Manager	18 Jul - 17 Dec	Part time (24 hrs pw)
Erin White	Producer - Education & Community	10 Jan - 17 Dec	Part time (24 hrs pw)
Diane Leith	Office Administrator	4 Jan - 5 Dec	Full Time
Claire Fletcher*	Book-keeper	Jan – Dec	Part time (1 day per week)
*through Ausdance Qld			

## Marketing & Audience Development

EDC appointed a part time marketing manager early 2010. Whilst the appointment was a step in the right direction, the size and scope of our program demanded a more intense and expedient focus on marketing. Our strategic partnerships with QPAC and JWC once again were invaluable and assisted in a time when our ambitions outweighed our staffing resources. Both venues did a fantastic job at marketing and promoting the two key productions. The increase in our audience numbers is testament to this.

Focus was placed on re-connecting with current audiences and building new ones through improvements in communication. Databases, Facebook, website and social marketing were the focus for 2010 and resulted in significant growths in hits and engagement in these areas. Another focus was to improve our imagery and branding. Re-branding for 2011 became a priority towards the end of 2010. EDC's artistic results and new initiatives for 2010 spoke of a vibrant and contemporary dance company however our

logo, name and website spoke of something else – tired and dated. After consultation, Expressions Dance Company retained its 26 year old name in recognition for its history as a formidable dance company. However “EDC” provides a contemporary treatment that allows a freshness and a new logo and imagery was developed. These were launched early in 2011.

*(Note:-A full time marketing manager has since been appointed in March 2011, made possible through the increase of funding by Arts Queensland in 2011).*

A Producer for our Education and Community programs (Erin White) was appointed in January 2010. This position has several aims:

- improving the quality and delivery of EDC's education program including the introduction of new initiatives in line with dance teacher's needs (FOCUS and BY REQUEST) and income diversification;
- utilising a creative business approach to the programs offered by EDC. Research, consultation, evaluation and

responsiveness are important elements to the management of these programs;

- identifying potential income raising initiatives

### Infrastructure

The invaluable equipment installed in late December 2009 and early January 2010 has made significant improvements to the efficiency and productivity of operations and office running costs.

### The 2011 – 2012 plan

Natalie and I are thrilled that so much of what we set out to do in our three year plan has been achieved or on its way. The plan and vision can now be found on the EDC website. The achievements against these goals are summarised later in the report.

During late 2010 and early 2011, we realised the required investment is not there to support the growth at this pivotal time. This is particularly frustrating. We are on the path to further diversifying income streams and building capacity but it takes time and it takes investment in our dancers and in the creation of work.

EDC goals are ambitious but anything less is sub-standard for dance, for Queensland and for the vibrancy of Australian culture. Existing on minimal resources is exhausting and not sustainable. The many additional external stresses that hit our communities early 2011 are increasing pressure on everyone, making it more difficult for artists and staff to feel generous and accept current conditions; and audiences to afford the additional pleasures that attending performances brings.

I congratulate Natalie for an outstanding artistic year. Creating three major new works (*Where the Heart Is*, *WHILE OTHERS SLEEP* and *First Ritual*) was an immense achievement alongside the transformation of EDC. She is a formidable business partner and a great treasure to Australian dance.

In 2010, we put our best forward and showed Australia EDC continues to be a major player in the arts industry. Many people contributed significantly. I thank each and every one from the incredibly dedicated dancers, the board, the staff, the artists who worked with us, the wider dance community, our friends at QPAC, JWCOCA, Misinterprotato, Ausdance, QUT, ACPA and QTC, our colleagues within the funding bodies and most importantly the members of the community who support us by buying tickets to our seasons, participating in our classes and workshops and engage with us on many important levels. Through the year, your goodwill elevated us, making us more determined to succeed in all we do.

I look forward to 2011 with immense enthusiasm.

Libby Lincoln

**CEO | General Manager**



# 2010 Artistic Program in Review

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Riannon McLean. Image by Justin Nicholas - Atmosphere Photography

## The 2010 Artists

	Performers	Creative Team and Crew
<b>Launch Pad</b>	<b>Dancers</b>	Liesel Zink (Choreography)
	Elise May	Zaimon Vilmanis (Choreography)
	Richard Causer	Gina Rings (Choreography)
	Riannon McLean	Timothy Brown (Choreography)
	Samantha Mitchell	Jessica Ross (Design)
	Anthony Trojman	Toni Glynn (Lighting and Stage Management)
	Zaimon Vilmanis**	
	Jason Northam	
	(understudy)	
	Jesse Martin*	
	Jade Coutts#	
	Hannah Scanlon*	
	Kaine Sultan-Babji*	
	*ACPA students	
	# QUT student	
	** Guest artist	
<b>Where the Heart Is</b>	<b>Dancers</b>	Natalie Weir (Choreography)
	Elise May	John Rodgers (Composer)
	Richard Causer	Bruce McKinven (Design)
	Riannon McLean	Matt Scott (Lighting Design)
	Samantha Mitchell	Wayne Thomas (AV and Audio Consultant)
	Anthony Trojman	Sue Benfer (Stage Manager)
	Timothy Farrar*	Jennifer Mitchell, Thomas Clarkson, Tony Carter and Lewis Carney (Crew) ; Shaun Caulfield (Scenic Art)
	<b>Musicians</b>	Gayle McGregor, Jayne Warrington (Costume makers)
	Pearly Black	Natalie Rayner (Costume Maintenance)
	Erkki Veltheim	Iceworks, Graham Menzies, Craig Anderson, Marni Cotton and Steve Adern (Set Constuction)
	Marc Hannaford	Jessie Rasmussen (QUT Secondment)
	*Guest Artist	
	<b>Dancers</b>	Natalie Weir (Choreography)
	Elise May	Sean Foran (Musical Director)
	Richard Causer	Misinterprotato (Music)
	Riannon McLean	Greg Clarke (Design)
	Samantha Mitchell	Jason Glenwright (Lighting Design)
	Anthony Trojman	Paul Bardini (Sound Design)
	Connor Dowling*	Tessa Smallhorn (AV Design)
	Jesse Martin (ACPA)*	Staycee Johns (QUT Secondment - design)
	<b>Musicans</b>	Rob Fraser and Cameron Brown (Crew)
	Misinterprotato -	Sarah Kennedy (Stage Manager)
	Sean Foran	Ashlee Hints (QUT Secondment - ASM)
	Pat Marchisella	Cambell Misfield, Craig Hood, Clive Rippon (Set Construction)
	John Parker	Fiona McKeon, Stephanie Holley, Ly Vern Tan, Caro Lakos, Michelle Zahner (Set Assistants)
	Rafael Karlin*	
	Hannah Macklin*	
	*Guest Artists	
<b>WHILE OTHERS SLEEP</b>	<b>Dancers</b>	Natalie Weir (Choreography)
	Elise May	Sean Foran (Musical Director)
	Richard Causer	Misinterprotato (Music)
	Riannon McLean	Greg Clarke (Design)
	Samantha Mitchell	Jason Glenwright (Lighting Design)
	Anthony Trojman	Paul Bardini (Sound Design)
	Connor Dowling*	Tessa Smallhorn (AV Design)
	Jesse Martin (ACPA)*	Staycee Johns (QUT Secondment - design)
	<b>Musicans</b>	Rob Fraser and Cameron Brown (Crew)
	Misinterprotato -	Sarah Kennedy (Stage Manager)
	Sean Foran	Ashlee Hints (QUT Secondment - ASM)
	Pat Marchisella	Cambell Misfield, Craig Hood, Clive Rippon (Set Construction)
	John Parker	Fiona McKeon, Stephanie Holley, Ly Vern Tan, Caro Lakos, Michelle Zahner (Set Assistants)
	Rafael Karlin*	
	Hannah Macklin*	
	*Guest Artists	

## 2010 Artists cont....

	Performers	Creative Team and Crew
<b>First Ritual Works in Progress - (Brisbane Festival) &amp; World Premiere in Beijing</b>	<b>Dancers</b> Elise May Richard Causer Riannon McLean Samantha Mitchell Anthony Trojman Connor Dowling* * Guest artist	<b>Brisbane</b> Natalie Weir (Choreography) Toni Glynn (Lighting) Nicola Keene (Stage Manager)
	<b>BeijingDance   LDTX Dancers</b> Ma Bo ; Zuo Yan Song Ting Ting Zhao Kex; XuYiMing Liu Yi Yeng; Zi Wei LiangYu; Zheng Zhi He Yao; Li Yue Wang ChunLei Tang TingTing Guo Wei; Qian Kun Xiao ZhiRen; Yu WeiKai Zha Xi Wang Jia	<b>Beijing</b> Natalie Weir (Choreography Act I and Act III) Willy Tsao (Choreography Act III) Li Hanzhong (Choreography Act II) Ma Bo (Choreography Act II) Godzilla Tan (Technical Director) Chen Lin (Production Manager) You Hu (Stage Manager) Zhu Bona (Assistant Stage Manager) Beijing Xinlingxiu Costume Design Centre (Costumes)
<b>EDC Teachers</b>	<b>BCDI</b> Adrian Burnett Avril Huddy Carol Wellman Kelly Circa Claire Marshall Elise May Gianne Abbott Israel Ortiz Jess Chambers Lucy Chambers Lisa Griffiths Megan Fletcher Nerida Matthaiei Riannon McLean Richard Causer Ryan Males Timothy Brown Vanessa Mafe Zaimon Vilmanis Chelsea McGuffin Antony Trojman Elise May Samantha Mitchell	<b>Company Class</b> Avril Huddy - Contemporary Dale Johnston - Ballet Dan Crestani - Contemporary Fiona Cullen - Contemporary Lisa Wilson - Contemporary Lizzie Vilmanis - Ballet and Contemporary Miranda Glickson - Ballet Nerida Matthaiei - Contemporary Ryan Males - Pilates and Contemporary Shannon Anderson - Contemporary Tina Haplana - Contemporary Vanessa Mafe - Ballet Zaimon Vilmanis - Contemporary Lisa Griffiths - Contemporary Adam Synnott - Contemporary

## Performance Seasons

### LAUNCH PAD | double act

Fresh, raw dance by four fearless choreographers create new ten minute works:

Gina Rings (Long Time Ago), Zaimon Vilmanis (the Fragile), Timothy Brown (Caught Out) and Leisel Zink (it fell on the floor between them).

QUT Dance students also performed a new work by Gina Rings (Identity).

<b>Date:</b>	2 - 6 March 2010
<b>Number of Performances:</b>	6
<b>Venue:</b>	EDC Studio
<b>Audience Attendance:</b>	400



*Excellent dancers,  
inspiring really. A  
visionary program*

*What a fabulous  
experience. It felt like  
we (the audience) were  
within the action rather  
than observing from a  
distance. Thanks for the  
opportunity to see so  
much talent*

*Launch Pad audience members*

Elise May in Zaimon Vilmanis "The Fragile".  
Image by Fiona Cullen.



Richard Causer and Timothy Farrar in Natalie Weir's *Where the Heart Is*. Image by Fiona Cullen

## *where the heart is*

### TIME, MEMORY AND A SENSE OF PLACE IN ICONIC QUEENSLAND DANCE

Presented in partnership with QPAC.

Enter the emotionally charged memories of a young man's past as EDC six incredible dancers and three gifted musicians performed Natalie Weir's first full length work for the company as Artistic Director. Set against the iconic remnants of an old Queenslander with a breathtaking new score by John Rodgers and lyrics inspired by David Malouf's *12 Edmonstone Street*, this multi-arts performance was deeply imbued with a sense of place and memories of home.

***Where the Heart Is has successfully indicated a vibrant new creative direction for the company, redefining its future as one of great promise.*** THE COURIER MAIL

<b>Dates:</b>	28 May - 5 June 2010
<b>Number of Performances:</b>	7 (including 1 matinee schools performances)
<b>Venue:</b>	Playhouse Theatre, QPAC
<b>Audience Attendance:</b>	3,060



## 2010 SIGNATURE SEASON

*Natalie Weir has shown her talent with this piece, an engaging and powerful contemporary dance work that confidently bonds the ties between theatre and dance. Expressions Dance Company continues to carve its path as leading Australian artists and *Where the Heart Is* could well be a landmark work for them.* Tessa Leon,

AUSTRALIAN STAGE

Elise May, Ricannon McLean and Anthony Trojman  
*Where the Heart Is* by Natalie Weir  
Image by Fiona Cullen

## WHILE OTHERS SLEEP

### AT NIGHT, BEHIND CLOSED DOORS... WHO KNOWS WHAT PEOPLE BECOME?

Presented in partnership with Judith Wright Centre and Misinterpretato.

Inventive contemporary dance work and live jazz came together in a cabaret-feel setting that tempted hidden lives out from behind closed doors. EDC and renowned jazz band Misinterpretato exposed the seductive underbelly of the city's secret nightlife. Inspired by a book, by the same title, of contemporary photography authored by Peta Neylan and edited by Naomi Mendoza, it explored interior late-night worlds, where hidden identities and complex dualities were let free.

Performed to evocative live jazz, three 20 minute vignettes of intensely physical and highly emotional contemporary dance unfolded, pulled us deeper and deeper into the night.

<b>Dates:</b>	12 - 21 August 2010
<b>Number of Performances:</b>	10 (including 3 matinee schools performances)
<b>Venue:</b>	Performance Space, JWCOCOA
<b>Audience Attendance:</b>	2,009

## 2010 HOME SEASON



*Natalie Weir's collaboration with jazz combo, Misinterpretato delivers cabaret at its most sophisticated, elegant and witty.... beautifully and sculpturally lit... breathtakingly exciting..."*

**COURIER MAIL**

Connor Dowling, Richard Causer and Rhiannon McLean in Natalie Weir's WHILE OTHERS SLEEP  
Image by Fiona Cullen



## 2010 INTERNATIONAL COLLABORATION



Act III First Ritual by Natalie Weir and Willy Tsao. Image courtesy of BeijingDance/LDTX

### FIRST RITUAL | Brisbane and Beijing

**Brisbane** presented by Brisbane Festival

Brisbane Festival's Works in Progress program enabled the audiences to take part in the creation and development of this new work before it was taken to China to collaborate with BeijingDance|LDTX. EDC presented the first act - the Australian act - choreographed by Natalie Weir for the Brisbane audiences.

<b>Dates:</b>	22 - 23 September 2010
<b>Number of Performances:</b>	2
<b>Venue:</b>	Performance Space, JWCOCA
<b>Audience Attendance:</b>	230

**Beijing** presented by BeijingDance|LDTX as part of the Beijing International Dance Festival

Following EDC's four week residency in Beijing to create the third act in this full-length work, BeijingDance|LDTX and EDC performed two performances in Beijing. First Ritual consisted of the first Act by Natalie Weir inspired by Australian ritual and presenting poetic images of our country. The second Act by Li Hanzhong and Ma Bo presented an ancient Chinese village scene highlighting how rituals can be a cleansing and resurrection of the soul. The third act was a modern city scene choreographed by Natalie Weir and Willy Tsao highlighting what unites us as human beings.

<b>Dates:</b>	5 - 6 November 2010
<b>Number of Performances:</b>	2
<b>Venue:</b>	PLA Theater, Beijing
<b>Audience Attendance:</b>	550

## Dance Sector Development

### Performance Workshop Packages

***Our contemporary unit is based around Australian Contemporary Dance Companies so it is a perfect fit for the students to understand the movement and style required.*** Bonnie Logan, Redbank Plains SHS.

<b>Dates:</b>	Throughout the year
<b>Venue:</b>	Schools across Queensland
<b>Number of Participants:</b>	1,850
<b>Number of Workshops Delivered:</b>	87

EDC continues to offer secondary dance students and private dance schools its highly popular and successful Performance Workshop package. For only \$25, the students could attend main performance seasons *Where the Heart Is* and *WHILE OTHERS SLEEP* and participate in a contemporary dance workshop at their school, taken by the dancers of the company. The in-school workshops focus on contemporary technique, contact duo or choreography.

### Brisbane Contemporary Dance Intensive (BCDI)

***The experience from the beginning to the end of the week has taught me a lot about my skills, my potential, and my attitude towards learning and dancing.***

BCDI Summer student (Jan 2010)

<b>Dates:</b>	11 - 15 January 2010 (Summer Week One) 18- 22 January 2010 (Summer Week Two) 28 June - 2 July 2010 (Winter)
<b>Venue:</b>	QUT Dance Studios, Kelvin Grove
<b>Number of Participants:</b>	71 students (47 Summer and 24 Winter)
<b>Employment</b>	Employed 19 guest teachers in addition to EDC Dancers

This new initiative offered two levels of training for one week of intensive training in contemporary dance. The intermediate program for young aspiring dancers from 13 - 17 yrs offered a team of inspiring guest artists and teachers who worked on contemporary dance technique and EDC repertoire in addition to refining ballet technique and introduce new styles like hip hop, jazz, pilates, circus and more. The Advanced program for professional dancers and full time dance students (aged 17 and up) focused on performance technique, repertoire and also featured guest artists who shared specific industry skills.

The program attracted students from all over Australia and received extremely positive feedback. It continues in 2011.

***[The student's] level of engagement and focus and commitment is testament to the high calibre of organisation, age appropriate styles of classes offered and the teaching skills of the lecturers you engaged for the Intensive. I have nothing but praise for you all.*** Carol Wellman Kelly, BCDI Summer teacher

## EDC Dance Classes

<b>Dates:</b>	11 January - 17 December 2010
<b>Venue:</b>	EDC Studio
<b>When:</b>	Mondays (2 classes), Tuesdays (2 classes), Wednesdays (2 classes) and Saturdays (1 class)
<b>Number of Classes:</b>	336
<b>Number of attendance:</b>	1,632

EDC revamped its community dance classes to create a more user friendly and more vibrant program. Two classes were offered per night and a Saturday class was introduced. The program was regularly evaluated throughout the year and new classes were introduced including a general fitness class. New teachers from across the industry participated.

## Focus

<b>Dates:</b>	12 April and 12 July
<b>Venue:</b>	EDC Studio
<b>Attendance:</b>	32 teachers from 24 schools

Focus is a new initiative by EDC which aims at assisting teachers in the dance classroom by further developing and focusing contemporary dance knowledge and skills. The aim is provide teachers with inspiration, ideas, content and process for various curriculum themes. The full day's program engages a professional dance educator as a facilitator to ensure the content in the workshop can be easily translated into the classroom.

Focus 2010 increased their movement vocabulary in addition to exploring workshopping skills for creating new works. Professional choreographers and EDC dancers conducted the sessions.

## By Request

<b>Dates:</b>	Throughout the year
<b>Venue:</b>	Various including the EDC Studio and secondary schools
<b>Attendance</b>	14 workshops presented to 420 participants

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

## Company Classes

<b>Dates:</b>	Throughout the year
<b>Venue:</b>	EDC Studio

Every day the EDC company dancers take class. In 2010 external artists conducted these classes giving employment to local and visiting teachers and choreographers. The classes were also open, by invitation or application, to external dancers wishing to participate in daily class regime.



## Mentorships/Secondments/Traineeships

Through a formal MOU with the Aboriginal Centre of Performing Arts (ACPA), EDC provided mentoring and performance opportunities for ACPA students to engage with EDC. Dance Diploma student, Jesse Martin, undertook a six month traineeship with EDC which included a guest appearance in *Launch Pad* and *WHILE OTHERS SLEEP*.

In addition, 12 secondments from dance training institutes from across Australia and New Zealand joined us for a week each. They were:

2010	Secondment	Tertiary Institution
15 – 19 Feb	Lucy Ingham	QUT Dance
	Alexander Bryce	QUT Dance
22 - 26 Mar	Reuben Limme	ADPI
	Sarah Baron	New Zealand School of Dance
19 – 23 April	Meghan Scanlan	Hinterland Dancing Academy
5 - 9 July	Megan Lever	Victorian College for the Arts
	Andrea Dighton	QUT Dance
	Shannon Jeanes	WAPPA
	Sonja Ndaba	WAPPA
12 - 16 July	Clancy Sullivan	Adelaide College of the Arts
	Mikaila Roe	Adelaide College of the Arts
	Elizabeth Bennett	Grace College

## Support for Independent Artists

EDC supported independent artists through the provision of free/in-kind and reduced rehearsal space for the development of new work. Artists supported through 2010 included:

- Zaimon and Lizzie Vilmanis
- Lisa Wilson
- Nerida Matthaai (JUMP Mentorship)

Summary of Events	Number of Performances/ Workshops	Audience/ Participant Total
<b>Performance Seasons</b>		
Launch Pad	6	400
Signature Work - <i>Where the Heart Is</i>	7	3,060
Home Season - WHILE OTHERS SLEEP	10	2,009
<b>Tours</b>		
International Collaboration - First Ritual	4	870
<b>Dance Sector Development</b>		
EDC Dance Classes	336 classes	1,632
Performance Workshop Packages	87 sessions	1,850
Secondments	50 days	12
Brisbane Contemporary Dance Intensive	15 days	71
Focus	2	32
By Request	14	420
<b>TOTAL OUTPUT/ENGAGEMENT</b>	<b>531 (days/ performances/ workshop/classes)</b>	<b>10,356</b>

Elise May in Natalie Weir's Act 1 of *First Ritual*. Image by Justin Nicholas.



## GOAL | Artistic Excellence | art without fear

***Be globally recognised for artistic excellence and significant dance works that endure time.***

The priority for 2010 to 2012 is to create new EDC product in line with our artistic plan. In 2010, EDC created three significant new artistic works, of various scales for different sized venues.

*Where the Heart Is*, Natalie's signature work, is able to play the main theatres across the country. *WHILE OTHERS SLEEP* was created to be a unique experience for both venues and audiences. It can be set up in either a theatre setting or cabaret in a large room. The international collaboration with BeijingDance|LDTX - *First Ritual* - created a unique three act work of global significance.

All of these works are expected to have a life beyond their premiere season. *First Ritual* will have its Australian Premiere at the 2011 Brisbane Festival. Two of the works were bold in their inclusion of new scores and live musicians opening EDC up to new audiences.

*Where the Heart Is* and *WHILE OTHERS SLEEP* received an impressive response from critics, audiences and stakeholders and were made possible through ground-breaking partnerships with QPAC and Judith Wright Centre.

## **GOAL | Dance Sector Development | Dancers who communicate and collaborate: choreographers who are brave; audiences that respond**

*Inspired future dancers, choreographers and audiences.*

With the appointment of a Producer for the Education and Community Programs, EDC revamped the quality, reach and viability of its core education and community activities in 2010. Several new initiatives in the education and training areas attracted financial and artistic success. Of note, the *Brisbane Contemporary Dance Intensive*, was launched. This program is designed to give young dancers-in-training, as well as emerging professional dancers, a focused and intensive training program in contemporary dance. The program attracts students from all over Australia and uses both the EDC professional dancers and a range of national dance practitioners and industry specialists as the trainers.

Two upskilling days for secondary dance teachers (FOCUS) sold out in 2010 indicating a need for EDC to provide strategic and focused additional training for teachers. The Performance Workshop packages continued to be very popular with an increased focus placed on the provision of teacher resource materials and the post show forums for students.

The EDC business plan maps a defined path for emerging choreographers to interact with EDC. The first step in this program - *Launch Pad*, also attracted significant praise for its careful consideration of the context and process it utilised for both the development and presentation of new works featuring EDC six professional dancers. This program will continue in 2011.

The EDC Dance Classes were also scrutinised. A more vibrant and responsive program is now offered by EDC however, the attendance numbers are still not in line with new targets. Changes to the parking and access to the Judith Wright Centre, means the centre is not as easily accessible after work hours. EDC is currently working to ensure the dance classes continue to be viable and worthwhile.



BCDI Students in class. Image by Fiona Cullen

## GOAL | Audience Development | a company that connects

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

The business plan outlined a very clear aim for 2010 - to reinvigorate EDC's connection with Brisbane audiences. Developing and presenting two key works in two of Brisbane main venues was important. Marketing in partnership with these venues gave EDC a more public profile than 2009. Whilst EDC did not have as much public exposure at corporate and free community events as 2009, ticket sales almost doubled. EDC increased its use of Facebook and social marketing commencing a formal monthly e-news and encouraging public to sign on to the e-news via the website. Our list grew from 890 to 1,390 in 2010 and now sits at 1,550.

EDC worked towards a re-refresh of our brand to be instigated early in 2011. This included new logo, new website and new imagery. This rebranding complemented the key EDC messages for 2010 - EDC was a company now to be recognised.

EDC participated in 2010 Brisbane Festival indicating we were now a major player in the Brisbane arts scene.

## GOAL | Capacity | a company that is alive

### *Be a flourishing and dynamic company*

EDC increased its turnover by 20% in 2010. This was largely due to the increase in sponsorship and donations and also ticket sales. However participation fees also doubled from 2009 which was a pleasing result to the new education and community initiatives.



The beginnings of databases and tracking audiences commenced in the hope of growing a philanthropy program for EDC. Small low key requests for donations raised over \$6,000 following our signature season at QPAC. This was heartening and we continue to build our relationships with key supporters through invitations to corporate and exclusive EDC events.

The EDC board continued to grow and diversify and by the end of 2010, the board was robust and

consisted of ten members. The introductions of new sub committees provided strategic and timely focus on key areas of financial management and revenue raising. A mid-year board review was also conducted.

Image of EDC board members at the *Where the Heart Is* opening night with the Her Excellency - Governor of Queensland, Ms Penelope Wensley. Photo by John Gass.



# Financial Statements

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

FOR THE YEAR EDNDED 31 DECEMBER 2010

## Directors Report

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

- Janelle Christofis (resigned 10 December 2010)
- Ross Cunningham (appointed 8 February 2011)
- Anthony Denholder
- Libby Lincoln
- Jane Madden (resigned 26 March 2010)
- Karen Masnata (appointed 10 February 2010)
- Evelyne Meier (appointed 10 February 2010)
- Sophie Mitchell
- Anne-Maree Moon
- Stephen Ross
- Natalie Weir
- Paul Wilson (appointed 5 May 2010)

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

### Company secretary

Stephen Ross held the position of company secretary at the end of the financial year.

### Operating results

Expressions – The Queensland Dance Theatre Limited financial results for the year ending 31 December 2010 was a loss of \$32,912. The 2009 loss was \$79,690.

### Principal Activities

The principal activity of the entity during the financial year was to contribute to the evolution and future of Australian contemporary dance through a diverse and successful artistic and sector development program of dance.

EDC's short term objectives are to:-

- Gain global recognition for artistic excellence and significant dance works that endure time;
- Inspire future dancers, choreographers and audiences;
- Be a company that connects to its community, its place and its audience; and
- Be a flourishing and dynamic company.

EDC's long term objectives are to be a company that is recognized for its:-

- Artistic Excellence
- Contribution to the vibrant dance sector of Australia
- Audience Engagement
- Organisational and business capacity

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

- Create a company signature
- Produce different sized works for a range of venues and contexts
- Create work the world wants to see
- Attract outstanding, established choreographers with a contrasting aesthetic to the signature
- Increase EDC's capacity to deliver education services and value add to the company
- Inspire, extend and attract young dancers
- Lead and mentor emerging choreographers
- Support Brisbane based independent artists
- Support school based/tertiary based dance
- Inspire audiences to be engaged and informed
- Provide opportunities for the community to participate in dance
- Take our work to more sectors of the community
- Develop a membership program
- Initiate and retain strong relationships with new and existing audiences
- Increase EDC's profile as a key player on the Brisbane cultural landscape
- Create a resilient and sustainable organisation
- Increase the annual turnover
- Build our brand within the community
- Support the board to meet its leadership and governance accountabilities

### Review of operations

Artistic Director, Natalie Weir and General Manager, Libby Lincoln succeeded in achieving the company's principal objectives through an innovative program that re-focused the company's place on the Australian contemporary dance stage. The key activities included performance seasons as well as sector development activities as follows:

**Launch Pad.** An in-studio season showcasing short new works by four emerging choreographers and performed by EDC dancers. EDC Dance Studio, Judith Wright Centre of Contemporary Arts in Brisbane.

**Where the Heart Is** by Natalie Weir with new score composed by John Rodgers. In partnership with QPAC, EDC produced and performed Natalie Weir's first signature work for the company featuring the stunning six EDC dancers and three live musicians on stage in a critically acclaimed new work about a young man returning to his childhood home. Playhouse Theatre, QPAC.

**While Others Sleep** by Natalie Weir with music by jazz group Misinterprotato. A fresh contemporary dance cabaret with live musicians in a three-act cabaret setting in the Performance Space of Judith Wright Centre of Contemporary Arts. Presented in partnership with Misinterprotato and the Judith Wright Centre.

**First Ritual** by Natalie Weir and Willy Tsao. In partnership with BeijingDance/LDTX, EDC presented a three act full length new work at the PLA Theatre in Beijing in November. The work was the result of EDC's spending one month with LDTX in Beijing.

**Dance Sector Development** activities continued to connect with the Education and training sector, with over 1,950 students and teachers participating in EDC education program. EDC had outstanding success with its new initiative, the Brisbane Contemporary Dance Intensive, which is a weeklong vocational program that attracted 71 young and talented dancers to its summer and winter programs. The EDC Community was engaged through dance classes that attracted over 1630 people to its weekly classes.

### Significant changes in state of affairs

The funding bodies demonstrated support for the Company and its 2010 program initiatives through funding as follows:

- In November 2010, the company was reinstated to triennial funding by Arts Queensland with an increase in base funding.
- Australia Council funding for 2010 and 2011 with an opportunity to apply for triennial funding for 2012 – 2014 in June 2011.

Arts Queensland made changes to EDC lease arrangements at the Judith Wright Centre resulting in almost a three fold increase in rent for the company's office space, rehearsal studio and storage space. No other significant changes in the state of affairs of the company occurred during the financial year.

### Future developments

EDC has not been successful for regional touring through artTour, the new Queensland touring strategy of Arts Queensland for 2011 but has applied again for 2012.

In June 2011, EDC will apply to the Australia Council for the Arts for triennial funding 2012 – 2014.

EDC is currently working with other stakeholders on ways to manage the increase in lease costs with minimal impact to artistic outcomes. Should this prove unsuccessful, EDC will need to consider moving premises in 2012 to avoid a disproportionate amount of its turnover going towards rent and to maintain its level of artistic and organizational output.

### Information on Directors

**Janelle Christofis** (*Bachelor of Arts, Diploma of Education, Graduate Diploma Media AFTRS.*)

Janelle is Program Development Manager – QPAC and a Board Member of Ausdance Queensland. Janelle has over sixteen years experience as producer, programmer and presenter of performing arts, screen media and arts education. She was a secondary school teacher 1984-92. Janelle was appointed to the Board of EDC in May 2003 and resigned December 2010. Janelle was a member of EDC Fundraising & Marketing Committee in 2010.

### Ross Cunningham

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

**Tony Denholder** (*LLB (QUT), Bachelor of Civil Laws (Oxford)*)

Tony is a partner with Blake Dawson, having practiced as a lawyer since 1993. He is a member of the Queensland Law Society and was admitted as 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. He was a member of the Fundraising & Marketing Committee 2010.

**Libby Lincoln** (*Bachelor of Arts – Arts Management*)

General Manager of EDC. Libby has undertaken leadership roles in developing, producing and managing major arts projects for the past 24 years. She has performed key roles in Brisbane's key festivals through senior management positions with Out of the Box Festival, Qld Music Festival, Brisbane Festival and Riverfestival. She has worked in arts development through roles with organisations like Brisbane Ethnic Music and Arts Centre (as Director and Artistic Director), and QPAC through producing roles. Libby was appointed to the Board of EDC in January 2009.

**Jane Madden** (*Bachelor of Commerce, Master of Laws, ACA*)

Jane is a partner with PricewaterhouseCoopers, Member of the Australian Institute of Chartered Accountants, Fellow of the Taxation Institute of Australia and tax agent and Member of the Australian Institute of Company Directors. Jane was awarded the 2001 Queensland Telstra Business Woman of the Year (Private & Corporate Sector). She was appointed to the Board of EDC in May 2003 as a Director and Hon. Secretary and resigned on 26 March 2010.

**Karen Masnata** (*Bachelor of Laws, QUT, Graduate Diploma in Legal Practice, UTS College of Law, Graduate Diploma in Applied Finance & Investment (Corporate Finance), SIA Diploma – Company Directors Course, AICD*).

Karen has been a Director in Economics with Price Waterhouse Coopers since 2010. She has worked in the public finance sector since 1996. She was responsible for looking after, amongst other things, the Queensland Arts portfolio from 2004-2006 while working in Queensland Treasury. Admitted as a Solicitor in the Supreme Court of New South Wales, she is a Board member of Holy Spirit Care Services (Brisbane) Ltd, Holy Spirit Care Services (Cairns) Ltd and Holy Spirit Care Services (Boondall) Ltd. Karen was appointed to the Board of EDC in February 2010 and chairs the Audit & Risk Committee for EDC.

**Evelyne Meier** (*Bachelor of Science in International Business, California, Masters in Law and Diplomacy, Fletcher School of Law and Diplomacy, Tufts University, Massachusetts, PhD in Government Studies, University of Queensland, Diploma – Company Directors Course*)

Evelyne is a consultant after 10 years in senior executive roles with the Queensland government in economic development, trade and natural resource management. Worked in the finance sector in New York, Basel and Paris, with experience in sovereign debt restructuring, project finance and investment banking. She is the Chairman of Burnett Mary Regional Group Ltd, Board member of B.M.R.G Services Pty Ltd and Queensland Regional NRM Groups Collective Ltd. Evelyne was appointed to the EDC Board in February 2010 and chaired the Fundraising & Marketing Committee for EDC in 2010 and the Special Projects committee in 2011.

**Sophie Mitchell** (*Bachelor of Economics, Sydney University, Diploma in Taxation Law, Sydney University, GAICD and SF Finsia*)

Sophie is Director, Corporate & Special Projects at RBS Morgans. She has been in the finance sector since 1987 with experience in equities research, investment banking and funds management. She is a Board member of ASX-listed Hyperion Flagship Investments Limited and the RBSM Foundation Limited, a Member of the Takeovers Panel and a Trustee of the Queensland Performing Arts Trust that governs QPAC. Appointed to the Board of EDC on 30th July 2002 as a Director and Chair in 2008. Sophie is a member of the Audit & Risk Committee for EDC.



**Anne-Maree Moon** (*B Mus Ed, Queensland Conservatorium of Music*)

Anne-Maree is Associate Director, ACMN Marketing and Advertising. Previously she was Director, Marketing and Ticketing at the Queensland Performing Arts Centre (QPAC). Anne-Maree's experience includes a number of years in marketing and publicity in the television and arts and entertainment industry, as well as holding the position of National Marketing Director – Arts and Entertainment for International Management Group (IMG), a position she held for five years. Appointed to the board of EDC in May 2009, Anne-Maree was a member of the Fundraising & Marketing Committee in 2010 and is the Chair of the Revenue Raising Committee in 2011.

**Stephen Ross** (*Combined Bachelor of Commerce and Law, University of New South Wales*)  
(Associate Diploma in the Arts (Theatre), QUT, Kelvin Grove)

Stephen holds the position of Special Counsel, HWL Ebsworth Lawyers. He was admitted as a Solicitor in the Supreme Court of New South Wales and of Queensland, practicing since graduating at the end of 2001 in corporate law and IP&T (with expertise in telecommunications infrastructure projects and technology). Stephen originally trained as an actor and performed in many, primarily theatre, productions in Brisbane and Sydney for nearly a decade before returning to university in 1997 to study law. Stephen was appointed to the EDC Board in June 2009 and appointed as secretary in May 2010. Stephen is a member of EDC's Audit & Risk Committee.

**Natalie Weir** (*Associate Diploma in Performing Arts QUT, Kelvin Grove*)

Natalie Weir is the Artistic Director of EDC. She is an internationally renowned choreographer who has been choreographing professionally for more than 20 years. In that time she has created over 150 works. She was a founding member of Expressions Dance Company and was offered her first choreographic commission by Expressions at the age of 18. She has since created at least 10 works for the company. Natalie has worked extensively throughout Australia, creating many works for most of the country's major classical and contemporary dance companies. Natalie has also created works for international companies such as American Ballet Theatre, Houston Ballet, Singapore Dance Theatre and Hong Kong Ballet. Natalie was appointed to the EDC board in January 2009.

**Paul Wilson** (*Bachelor of Laws (Honours I) (UQ), Bachelor of Journalism (UQ)*)

Paul Wilson is admitted as a Solicitor in the Supreme Court of Queensland and the High Court of Australia and has worked with Blake Dawson in Brisbane since 2007. Paul originally trained as a dancer and has substantial experience in both theatre and corporate performance works. Paul was a founding member of Brisbane-based dance company Raw Metal, performing with the company for approx eight years. Paul was appointed to the EDC Board in May 2010 and was a member of the Fundraising & Marketing Committee in 2010.

### Meetings of Directors

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

Director	Number eligible to attend	Number Attended
Janelle Christofis	8	7
Ross Cunningham	0	0
Tony Denholder	8	6
Libby Lincoln	8	8
Jane Madden	2	0
Karen Masnata	8	7
Evelyne Meier	8	6
Sophie Mitchell	8	7
Anne-Maree Moon	8	5
Stephen Ross	8	7
Natalie Weir	8	7
Paul Wilson	6	6

## AUDITOR'S INDEPENDENCE DECLARATION FOR THE YEAR ENDED 31 DECEMBER 2010

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 2010 the number of members was 24 (2009: 24).

### Auditor's Independence Declaration

The copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out at page 32.

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

  
Director: .....

Dated this 16th day of April 2011

## AUDITOR'S INDEPENDENCE DECLARATION

UNDER S307C OF THE CORPORATIONS ACT 2001

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 2010, there have been:

- no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- no contraventions of any applicable code of professional conduct in relation to the audit.

LAWLER HACKETTS AUDIT



Liam Murphy

Partner

Dated this .....6<sup>TH</sup>..... day of .....APRIL..... 2011.

## STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
Revenue	2	1,039,050	808,030
Employee benefits expense		(618,188)	(570,384)
Depreciation expense		(13,667)	(8,643)
Marketing and promotion		(48,287)	(14,686)
Occupancy expense		(39,420)	(38,151)
Other expenses	3	(353,300)	(255,856)
<b>Loss before income tax</b>		<b>(32,912)</b>	<b>(79,690)</b>
Income tax expense	1(a)	-	-
<b>Loss for the year</b>		<b>(32,912)</b>	<b>(79,690)</b>
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year</b>		<b>(32,912)</b>	<b>(79,690)</b>
<b>Loss attributable to members of the equity</b>		<b>(32,912)</b>	<b>(79,690)</b>
<b>Total comprehensive income attributable to members of the equity</b>		<b>(32,912)</b>	<b>(79,690)</b>

## STATEMENT OF FINANCIAL POSITION

### FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	4	200,832	165,196
Trade and other receivables	5	9,485	29,531
Other current assets	6	11,650	18,177
<b>Total current assets</b>		<b>221,967</b>	<b>212,904</b>
<b>Non-current assets</b>			
Plant and equipment	7	35,429	31,400
<b>Total non-current assets</b>		<b>35,429</b>	<b>31,400</b>
<b>TOTAL ASSETS</b>		<b>257,396</b>	<b>244,304</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Trade and other payables	8	7,446	9,287
Other current liabilities	9	97,171	48,531
Provisions	10	7,561	9,112
<b>Total current liabilities</b>		<b>112,178</b>	<b>66,930</b>
<b>Non-current liabilities</b>			
Provisions	10	9,069	8,313
<b>Total non-current liabilities</b>		<b>9,069</b>	<b>8,313</b>
<b>TOTAL LIABILITIES</b>		<b>121,247</b>	<b>75,243</b>
<b>NET ASSETS</b>		<b>136,149</b>	<b>169,061</b>
<b>EQUITY</b>			
Retained earnings		136,149	169,061
<b>TOTAL EQUITY</b>		<b>136,149</b>	<b>169,061</b>

The accompanying notes form part of these financial statements.



## STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	Retained Earnings \$	Total \$
Balance at 1 January 2009		248,751	248,751
Loss for the year		(79,690)	(79,690)
<b>Balance at 31 December 2009</b>		<b>169,061</b>	<b>169,061</b>
Balance at 1 January 2010		169,061	169,061
Loss for the year		(32,912)	(32,912)
<b>Balance at 31 December 2010</b>		<b>136,149</b>	<b>136,149</b>

The accompanying notes form part of these financial statements.

## STATEMENT OF CASH FLOWS

### FOR THE YEAR ENDED 31 DECEMBER 2010

	Notes	2010 \$	2009 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Operating grants and subsidies receipts		727,011	651,220
Receipts from customers		379,970	151,175
Payments to suppliers and employees		(1,061,831)	(940,239)
Interest received		8,182	7,567
<b>Net cash used in operating activities</b>	<b>11</b>	<b>53,332</b>	<b>(130,277)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for plant and equipment		(17,696)	(4,837)
<b>Net cash used in investing activities</b>		<b>(17,696)</b>	<b>(4,837)</b>
Net decrease in cash held		35,636	(135,114)
Cash at beginning of the financial year		165,196	300,310
<b>Cash at end of the financial year</b>	<b>4 (a)</b>	<b>200,832</b>	<b>165,196</b>

The accompanying notes form part of these financial statements.

# NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

## 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 *Corporations Act 2001*. 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.

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 under the *Corporations Act 2001* 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 the previous period unless stated otherwise.

The financial statements 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:

### 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 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 straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use. The depreciation rates used for each class of depreciable assets are:

Class of fixed asset	Depreciation rate
Plant and equipment	22.5% / 33%
Motor Vehicles Motor vehicles	22.5%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

### **(c) Employee Benefits**

Provision is made for the company's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on costs.

### **(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**

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.

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. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flow on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

## **(g) Leases**

Lease payments for operating leases, where substantially all the risks and benefits remain with lessor, are charged as expenses in a straight line basis over period in which they are incurred.

## **(h) 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 as 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.

## **(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 which 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 and Education Department (Arts Queensland) for the majority of its revenue used to operate the business. At the date of this report the Board of Directors has no reason to believe the Department will not continue to support Expressions – The Queensland Dance Theatre Limited.

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

The AASB 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

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	2010	2009
	\$	\$
<b>NOTE 2: REVENUE</b>		
<b>Operating activities</b>		
Performances		
- Ticket Sales for self entrepreneurial productions	101,366	62,363
- Performance Contracts	5,350	45,884
Sponsorship and donations	145,184	82
Merchandising	2,578	3,738
Membership	133	136
Participation	78,614	33,500
Interest	8,182	7,567
General income	10,340	3,540
Public subsidies/grants	688,203	651,220
	<b>1,039,950</b>	<b>808,030</b>

### NOTE 3: OTHER EXPENSES

Auditor's remuneration		
- auditing the financial statements	5,250	5,250
- other services provided	1,750	1,750
Production costs		
-fees	140,070	16,211
-travel and accommodation	29,743	101,280
- venues	79,436	18,221
-sets and costumes	36,304	18,713
- other production costs	11,138	25,417
Other miscellaneous expenses	49,609	46,083
	<b>353,300</b>	<b>232,925</b>

### NOTE 4: CASH AND CASH EQUIVALENTS

<b>CURRENT</b>		
Cash on hand	309	267
Cash at bank	200,523	164,929
	<b>200,832</b>	<b>165,196</b>

#### (a) Reconciliation of Cash

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

Cash and cash equivalents	200,832	165,196
Bank overdraft	-	-
	<b>200,832</b>	<b>165,196</b>

	2010	2009
	\$	\$
<b>NOTE 5: TRADE AND OTHER RECEIVABLES</b>		
CURRENT		
Trade receivables	9,485	29,531
	<b>9,485</b>	<b>29,531</b>
<b>NOTE 6: OTHER ASSETS</b>		
CURRENT		
Prepayments	11,650	18,177
	<b>11,650</b>	<b>18,177</b>
<b>NOTE 7: PLANT AND EQUIPMENT</b>		
NON-CURRENT		
<b>Plant and equipment</b>		
<i>Plant and equipment</i>		
At cost	114,074	116,079
Less accumulated depreciation	(88,823)	(97,812)
	<b>25,251</b>	<b>18,267</b>
<i>Motor vehicles</i>		
At cost	31,790	31,790
Less accumulated depreciation	(21,612)	(18,657)
	<b>10,178</b>	<b>13,133</b>
<b>Total plant and equipment</b>	<b>35,429</b>	<b>31,400</b>

**(a) Movements in Carrying Amounts**

	Plant and equipment	Motor vehicles	Total
	\$	\$	\$
<b>2010</b>			
Balance at the beginning of the year	18,266	13,134	31,400
Additions	17,696	-	17,696
Asset write-off	(19,701)	-	(19,701)
Depreciation expense	(10,711)	(2,956)	13,667)
Depreciation write-back on disposal	19,701	-	19,701
Carrying amount at end of year	<b>25,251</b>	<b>10,178</b>	<b>35,429</b>

	2010	2009
	\$	\$
<b>NOTE 8: TRADE AND OTHER PAYABLES</b>		
<b>CURRENT</b>		
Trade payables	2,458	-
Sundry Payables	4,988	9,287
	<b>7,446</b>	<b>9,287</b>

**NOTE 9: OTHER LIABILITIES****CURRENT**

Grants received in advance	70,721	31,463
Income in advance	26,900	17,068
	<b>97,171</b>	<b>48,531</b>

**NOTE 10: PROVISIONS****CURRENT**

Provision for annual leave	7,561	9,112
	<b>7,561</b>	<b>9,112</b>

**NON-CURRENT**

Provision for long service leave	<b>9,069</b>	<b>8,313</b>
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**NOTE 11: CASH FLOW INFORMATION****Reconciliation of Cash Flow from Operations with Loss after Income Tax**

Loss after income tax	(32,912)	(79,690)
Depreciation	13,667	8,643
	<b>(19,245)</b>	<b>(71,047)</b>

**Changes in assets and liabilities**

(Increase)/decrease in receivables and other receivables	26,573	29,672
(Decrease)/increase in trade and other payables	(1,841)	(4,819)
(Decrease)/increase in other liabilities	48,640	(20,019)
(Decrease)/increase in provisions	(795)	(64,064)
	<b>53,332</b>	<b>(130,277)</b>

**NOTE 12: 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 outstandings and obligations of the company. At 31 December 2010 the number of members was 24 (2009: 24).

**NOTE 13: 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 2010



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 9 to 21 are in accordance with the *Corporations Act 2001* and:
  - (a) comply with Accounting Standards; and
  - (b) give a true and fair view of the financial position as at 31 December 2010 and the performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
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:  .....

Dated this  day of  2011

# INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD FOR THE YEAR ENDED 31 DECEMBER 2010

We have audited the accompanying financial report, being a special purpose financial report, of Expressions – The Queensland Dance Theatre Limited, which comprises the statement of financial position as at 31 December 2010, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, a summary of significant accounting policies, other explanatory notes and the directors' declaration.

## Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1 to the financial statements, is appropriate to meet the requirements of the Corporations Act 2001 and the needs of the members. The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

## Auditor's Responsibility

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

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

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

## Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We have given the Directors of the Company a written Auditor's Independence Declaration, a copy of which is attached to the Directors' Report.

## Opinion

In our opinion, the financial report of Expressions – The Queensland Dance Theatre Limited is in accordance with the Corporations Act 2001, including:

- a. giving a true and fair view of the company's financial position as at 31 December 2010 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards to the extent described in Note 1 and complying with the Corporations Regulations 2001.

## Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the director's financial reporting responsibilities under the Corporations Act 2001. As a result, the financial report may not be suitable for another purpose.

### LAWLER HACKETTS AUDIT



Liam Murphy

**Partner**

Dated this ..... 6<sup>TH</sup> ..... day of ..... APRIL ..... 2011.

## DISCLAIMER TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD FOR THE YEAR ENDED 31 DECEMBER 2010

The additional financial data presented on page 49 is in accordance with the books and records of the company that have been subjected to the auditing procedures applied in our statutory audit of the company for the financial year ended 31 December 2010. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Expressions – The Queensland Dance Theatre Limited) in respect of such data, including any errors of omissions therein however caused.

### LAWLER HACKETTS AUDIT



Liam Murphy  
Partner

Dated this .....6<sup>TH</sup>..... day of .....APRIL..... 2011.

# PRIVATE INFORMATION FOR THE DIRECTORS ON THE 2010 FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

## DETAILED STATEMENT OF INCOME AND EXPENSES FOR THE YEAR ENDED 31 DECEMBER 2010

	2010	2009
	\$	\$
<b>INCOME</b>		
Performances		
- Ticket Sales for self entrenpreured productions	101,366	62,363
- Performance Contracts	5,350	45,884
Sponsorship and donations	145,184	82
Merchandising	2,578	3,738
Membership	133	136
Participation Fees	78,614	33,500
Interest	8,182	7,567
Public subsidies / grants	688,203	651,220
General income	10,340	3,540
<b>TOTAL INCOME</b>	<b>1,039,950</b>	<b>808,030</b>
<b>LESS EXPENSES</b>		
Audit fee	7,000	7,000
Bank charges	1,023	1,230
Cleaning	5,745	4,963
Depreciation	13,667	8,643
Electricity	2,174	2,579
Entertainment expenses	7,542	2,797
Minor equipment	-	2,452
General expenses	15,860	13,670
Insurance	4,819	4,458
Marketing and promotion	48,287	14,686
Motor vehicle expenses	2,090	2,523
Postage	1,688	2,055
Printing and stationery	4,935	3,437
Production costs		
- Fees	140,070	16,211
- Travel and Accommodation costs	29,743	101,280
- Venues	79,436	18,221
- Sets and Costumes	36,304	18,713
- Other Production costs	11,138	25,417
Rent	39,420	38,151
Salaries and wages		
- Artistic including dancers	352,883	316,736
- Administration and corporate	170,422	169,792
- Other Payroll costs	121,883	106,787
Telephone	3,457	4,329
Travelling expenses	276	1,590
<b>TOTAL EXPENSES</b>	<b>1,072,862</b>	<b>887,720</b>
<b>NET LOSS</b>	<b>(32,912)</b>	<b>(79,690)</b>

This detailed statement of income and expenses should be read in conjunction with the attached Disclaimer.



Expressions Dance Company  
Judith Wright Centre of Contemporary Arts  
Level 3, 420 Brunswick Street  
Fortitude Valley Qld 4006

tel: 07 3257 4222 | fax: 07 3257 7444  
email: [admin@expressionsdancecompany.org.au](mailto:admin@expressionsdancecompany.org.au)  
[www.expressionsdancecompany.org.au](http://www.expressionsdancecompany.org.au)  
[www.facebook.com/expressionsdancecompany](https://www.facebook.com/expressionsdancecompany)



Expressions Dance Company has received financial assistance from the Queensland Government through Arts Queensland and has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



