



ART WITHOUT FEAR



2011 ANNUAL REPORT

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

www.expressionsdancecompany.org.au

www.facebook.com/expressionsdancecompany

ABN: 12 010 545 187

Board of Directors

Karen Masnata | Chair

Tony Denholder | Deputy Chair

Stephen Ross | Secretary

Ross Cunningham

Libby Lincoln

Evelyne Meier

Sophie Mitchell

Ann-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

Tegan Davies| Office Manager

Evan Wright | Bookkeeper

Dancers

Riannon McLean

Elise May

Samantha Mitchell

Richard Causer

Jack Ziesing

David Williams

Front Cover Image:

EDC's Richard Causer and Riannon McLean.

Photo by Justin Nicholas, Atmosphere Photography

Contents

From the Chair	1
From the Artistic Director	3
Executive Report	6
2011 Artistic Program in Review	10
Performance Seasons	13
Dance Sector Development	21
2011 Goal Review	24
Financial Statements	27
Directors' Report	28
Auditor's Independence Declaration	34
Statement of Comprehensive Income	35
Statement of Financial Position	36
Statement of Changes in Equity	37
Statement of Cash Flows	38
Notes to the Financial Statements	39
Directors' Declaration	46
Independent Audit Report	47
Disclaimer	49
Detailed Statement of Income and Expenses	50

*"Riannon McLean was riveting in Natalie
Weir's Herself, her lithe, sinuous movement
belying an incredible strength"*
DANCE AUSTRALIA



From the Chair

Looking back, 2011 marks, in my view, the year EDC moved out of transition and into full operational and creative flight.

With Artistic Director, Natalie Weir's second full year, and with the strong support of General Manager, Libby Lincoln and the whole EDC team, the company has laid a critical foundation for its future growth. This has not happened by accident. Natalie's artistic vision, supported by a strong organisational strategic framework focuses on four main goals as outlined at the end of this report (p24).

128 people, in addition to the core team, were employed by EDC as dancers, creatives, crew, teachers, consultants and performers to deliver the 2011 program. That equates to 7.8 full time equivalent (FTE). Considering some of these artists are employed to conduct a one-hour company class every week, this employment outcome is a significant effort by a small company and underlines EDC as an active and vibrant hub for dance in Brisbane.

In 2011, we delivered or were part of 150 performances with a total audience of 26,590 and a further 465 other events in the form of workshops, classes, training programs and forums where we engaged a further 3,124 people.

EDC is a growing and important Queensland company. It works hard on delivering balanced programming with a focus on collaboration with, and development of, the contemporary dance sector. The success of EDC's program is directly attributable to the genuine energy, passion and belief Natalie and Libby share regarding EDC's role in being an ambassador for the sector.

Even with great artistic works and remarkable collaboration, EDC cannot be successful without a deep connection with its community, its place and its audience. Given Natalie's signature style of intimate and compelling storytelling, I am confident that EDC will continue to develop deep

connections with audiences, both existing and new.

I am thrilled we have also gathered critical support from local stakeholders such as QUT Creative Industries, QPAC and sponsors, such as PwC (Brisbane Office). Their foundational support has allowed EDC to deliver strong outcomes in 2011. The success of these partnerships lies in the alignment of objectives, values and outcomes, which have the support of a locally based vibrant arts company at its heart. We are very grateful for their support and look forward to continuing to foster these local connections to nurture the future growth of this company.

As a company we need to continually look to the future. With the accolades and excitement 2011 delivered, it is important we do not lose sight of the

"EDC is a growing and important Queensland company. It works hard on delivering balanced programming with a focus on collaboration with, and development of, the contemporary dance sector.."

fact sustainability remains one of our most significant challenges going forward.

In terms of revenue, we were successful in being returned to triennial funding

from Arts Queensland and the Australia Council. While this has provided the company with a solid platform to build upon, we recognise our vision of growth must be driven through supplementary strategies.

We have had success in increasing turnover, sponsorships and donations, diversifying our revenue base and reducing our heavy reliance on government funding. However, despite this, we recorded a loss for the year.

Other financial pressures require we maintain strong financial disciplines. Our tenancy at the Judith Wright Centre remains a significant and growing expense over the coming years. This issue must be solved over the next twelve months as it is difficult to justify such a large percentage of expenditure and funding going towards rent at the expense of artistic output.

With our base funding now secure, EDC has a single-minded commitment to creating a growing company funded to produce world-class work.

To achieve this, we must provide its beautiful dancers with full time employment and other resources appropriate to support a world-class artistic company. We must raise the bar in terms of our expectations of what we can deliver through partnering and sponsorships going forward.

"We must raise the bar in terms of our expectations of what we can deliver through partnering and sponsorships going forward."

2011 was a year of which the company as a whole can be proud. These achievements could not be possible without the incredible efforts of Natalie, Libby, the EDC team and the incredible dancers. The amount of discretionary effort they

contribute, each and every day, is the sole reason this company can do so much with its limited resources. For that, and on behalf of the Board, I wish to thank each of them.

I also acknowledge and thank the commitment and dedication of my fellow board members for their tireless support in 2011.

As we move beyond transition, I am excited about the next phase of the company's journey. We already can stand proud on the world stage. I now look forward to EDC creating a strong and sustainable arts organisation - one that local audiences can own, and a company that Brisbane simply cannot do without.

Karen Masnata | Chair

EDC's David Williams in *Solo* - *Festival of Dance*. Photo by Fiona Cullen.



From the Artistic Director



2011 was another intense year for Expressions Dance Company. EDC has proved it has depth and resilience; once again presenting a

polished and exciting program, gaining national profile through the Australian Dance Awards and Helpmann Awards and not flinching from its vision as a company of innovation, significance and humanity.

"EDC has proved it has depth and resilience.."

Our major commitment remains, without doubt, the growth of an arts organisation that can etch itself into people's heart as a company Brisbane cannot do without. This is only possible through the creation of great work and innovative initiatives that engage. Central to this, we must be a company that values its dancers as its most important asset. The nurturing and support of this ensemble of dancers rates highly on my agenda; and it is only with their commitment, passion and dedication can this company transcend its difficulties and fulfill its vision.

2011 Education Program

In 2010, we introduced the **BCDI- Brisbane Contemporary Dance Intensive** - a week long dance program, where young dancers are trained by EDC dancers, EDC associated artists and national artists. This initiative connects into the heart of the dance sector, employs many independent teachers and choreographers and extends our reach into a national perspective. This initiative has quickly garnered a national reputation as a quality program and in January attracted participants from New Zealand, regional Queensland, West Australia, Victoria, Tasmania and NSW.

This year we entered into a ground-breaking

partnership with **QUT Creative Industries** where QUT is a recognised Training Partner. EDC offers experience to QUT students to bridge the gap between student and professional dancer and provides the 'real world experience'. This partnership is multi-layered and feels very right- connecting back with the university where I was trained and have experienced a strong relationship with since. The essence of the partnership is for EDC to play a major role in aiding the dance students enter the dance profession with greater knowledge and understanding of what is expected of them as artists, and what they might expect in joining a professional dance company- making this transition easier, and it is a privilege to welcome QUT Dance, Creative Industries as an official sponsor and partner for the next 3 years. As part of the partnership, EDC performed in the QUT graduation in November at Gardens Point Theatre. In addition, EDC dancers Richard Causer and Riannon McLean created a new work for the third year students and also presented in the graduation event.

This year, after a two-year hiatus, EDC also proudly partnered with Queensland Arts Council (QAC) to create two brand new primary and high school interactive dance shows **ChoreoFUNK** and **ChoreoKIDZ** that QAC traveled through far North Queensland and Regional Queensland, bringing the EDC style of dance to touch the minds and hearts of school children.

We continued to offer 16 secondments placements for dancers in training.

We also continued our **Focus** days- especially for secondary high school dance teachers to refresh and re-inspire them. The day's program is a series of activities with the EDC dancers and other guest artists that specifically relates to the high school dance curriculum.

2011 Performance Program

The performance calendar kicked off once again with **Launch Pad**, a studio season where emerging choreographers work with the EDC dancers in a safe, supportive and professional environment giving choreographers a platform to present

their new work. I hope these creators will become the famous choreographers and Artistic Directors of the future. I fully appreciate the role that EDC can play in this and how rare these chances can be. We worked

with four brilliant choreographers in 2011: Timothy Farrar, Nerida Matthaiei, Miranda Zeller and Lucas Jervies. I was impressed by the maturity of their work and depth of thought that went into the creation of them.

As an organisation, I believe we cannot look inwardly- we need our eye on the whole of Australia and our place as a company within it. I have no hesitation to emphasise EDC is a world-class company that will hold its own alongside any other; and we proudly open our doors and take the initiative in creating opportunities to show Queensland is a leader in contemporary dance.

This ethos brings me to our ground-breaking season **SOLO - Festival of Dance** presented in partnership with the Judith Wright Centre. Six EDC dancers performed a solo, including pieces created by Richard Causer, Elise May, Timothy Brown, Paul Selwyn Norton, Vanessa Mafe and myself. These solo's were performed alongside solo guest artists from around Australia (refer to Page 11 to see the list of incredible guest artists). This was a star studded line up of some of the most compelling dancers Australia has to offer and we were very proud to have our EDC dancers alongside of them treating Brisbane to a fantastic baby festival. My hope is this season could become an annual or biennial event and further extend EDC's reach into the independent artist scene we have here in Brisbane. It will also assist us to bring nationally based performers and choreographers into the EDC associated artist family.

These underlying philosophies to our programming further highlights EDC's belief we are accessible, transparent and artistically generous. We value our role as ambassadors of the contemporary dance art form both locally, nationally and internationally.

The next season was our signature work, **R&J** that was presented in

"I have no hesitation to emphasise EDC is a world-class company that will hold its own alongside any other"

"We value our role as ambassadors of the contemporary dance art form both locally, nationally and internationally."

partnership with QPAC at the Brisbane Playhouse. The new 60 minute, 3 act work featured a new composition by the talented John Babbage and live music performed in partnership with the highly regarded local music

ensemble **Topology**. This wonderful collaboration included a design by Bruce McKinven and lighting by David Walters. My aim for this work was to attract audiences through the known story of Romeo and Juliet and to give the production further life as a major touring work.

I was thrilled how well the season was received by Brisbane audiences. I was even more pleased to be told **R&J** was successful in receiving funding to tour nationally to 19 venues across six weeks in 2013.

In October, EDC travelled to Basel, Switzerland to collaborate with Cathy Sharp Dance Ensemble, a company of five dancers similar size to EDC. This culminating program, **Scripti Scriptum**, included a work by Cathy Sharp featuring her dancers and a work by myself featuring EDC dancers. These two works were linked with short sections with all ten dancers on stage. The theme for the program was "communication" interpreted individually by each choreographer. The program inspired an outstanding response in Basel with audiences giving the companies five or six curtain calls each evening.

Dancers in Australia often feel isolated and develop a desire to travel overseas, often before actually fulfilling potential and possibilities in their home country. This type of artistic exchange offers overseas exposure and experience and assists to keep dancers satisfied and based here in Australia for longer. In addition, the social dialogue enlivens dance practice as it provokes thought about different approaches to movement and creativity and poses questions of how different social/

cultural environments produce creative work.

Brisbane Festival, under the direction of Noel Staunton, presented our international collaboration from 2010, **FIRST RITUAL**. The collaboration was

with **Beijing Dance/LDTX** and was performed in Beijing in October 2010. The three act program featured one new work by EDC, one new work by BeijingDance/LDTX and a final work co-choreographed by Willy Tsao (Director of CCDC, Guanjo MDC and Beijing/LDTX) and myself. In this final act, there were 24 fantastic contemporary dancers on stage together providing audiences with a rare experience not seen often enough.

My thanks goes to Noel and Brisbane Festival for giving Brisbane audiences the chance to see a unique work here in Brisbane that was originally performed in Beijing.

In June 2011, EDC was invited to present two works at the **Busan International Dance Festival** and the Seoul **Pocket Dance Festival** in South Korea exposing us to other international companies and a large national audience through broadcast and live performance.

Of course, one of the highlights for EDC in 2011 was the privilege of receiving three national awards for **where the heart is**, our signature work of 2010. EDC received 'Most Outstanding Performance by a Company' from the Australian Dance Awards which was presented in Brisbane straight after our **R&J** season. EDC also performed **RAW** live at the awards ceremony.

Then, in August, EDC was invited to perform **RAW** live again at the 2011 Helpmann Awards at the Sydney Opera House. It was amazing to hear, after the invitation, we had also received nominations for five awards including Best New Score and Best New Australian Work in the Industry category and also Best Male Dancer for Richard Causer as the Young Man in **where the heart is**.

Everyone at EDC was overwhelmed to win on the night 'Best New Dance or Physical Theatre Work' and "Best Choreography". It truly was a magical night for the company.

2011 was focused on forging forward and I believe we did it with confidence. The shared vision for EDC is palpable amongst all who come and create with us, and we hope for our audiences too.

The potential is limitless- I feel so strongly that we can, and should be, a company of national and international significance. This is where we strive. But where we are right now and what we already have is priceless - a company that creates great Art without Fear.

Natalie Weir | Artistic Director



EDC dancers at the 2011 Helpmann Awards.

Executive Report



2011 took EDC on a journey of mixed emotions from elation to frustration; to a sense of satisfaction

and achievement. What were the lessons we will take forward?

- Through addressing financial hardship issues, sometimes diamonds are exposed like our decision to host **SOLO - A Festival of Dance**.
- Partnerships are incredibly enriching in their rewards and need to be valued and bring value to both parties to bring positive outcomes.
- Engaging our audiences in a creative way takes time (a resource not always available to small, stretched companies), but the results are very worthwhile.
- EDC's desire to collaborate and be open as a company has contributed to its current success. These two qualities require a strong vision that values relationships and the journey - not only the outcome.

Financial Outcomes - Revenue

EDC 2011 gave some remarkable return for investment. We experienced two major setbacks. The first was refunding participation fees for January's sold-out **Brisbane Contemporary Dance Intensive** after the program was forced to close due to the devastating South East Queensland flooding. The high percentage of regional Queensland or interstate participants in the program made it very difficult to re-schedule make-up weeks within 2011. I was very pleased however the number who could return in January 2012. The second was a shortfall in projected grant income.

"Donations, in particular, rose from \$6,544 in 2010 to \$32, 860 in 2011"

Building capacity continues to be a major goal for the company and in 2011, EDC increased its turnover by 6%. Sponsorships and donations rose by 15% from \$145,000 to \$168,000 in 2011.

Donations, in particular, rose from \$6,544 in 2010 to \$32, 860 in 2011. I was pleased EDC rated very highly in a recent Australia Council survey "It's a Given – Tracking Private Giving". Despite our modest returns in this area, EDC is ranked as one of the highest achievers in this area for its art-form in Australia. Again, punching above our weight.

Continuing the upward trend and the phenomenal 60% increase in ticket sales in 2010, they rose another 11% in 2011. The outstanding **R&J** season results contributed to this increase. EDC has therefore made significant progress in building

"Continuing the upward trend and the phenomenal 60% increase in ticket sales in 2010, they rose another 11% in 2011"

audiences since 2009. Our audience numbers were three times the 2010 figures. This was largely due to the touring of **ChoreoFUNK** and **ChoreoKIDZ** to regional and remote Queensland by Queensland Arts Council. However, even excluding this statistic, we still saw an incredible 32% increase in audience numbers. Our collaborations and partnerships has been a highly successful strategy to achieving this.

Revenue from grants and subsidies increased as a result of increased funding from Arts Queensland. EDC returned to triennial funding with Arts Queensland receiving a 15% increase from the previous year and an annual amount of \$555,000. We were delighted our hard work and commitment to revitalise EDC in 2010 boosted the State Government's confidence in us as key Queensland cultural players. However, even with the increase, EDC does not receive the same level of funding from State Government as it did before the major cuts to the company in 2007.

The reversal trend in government funding was also highlighted by the bitter-sweet result from Australia Council. Again, we were thrilled to be returned to triennial funding for 2012 -2014 in what was explained to be a very tough round. Australia Council attribute the result to the outstanding performance of the company over the past two

years particularly in the areas of partnerships, training and development, and of course our creation of new work. However the annual funding amount of \$130,000 is the same the company has received federally for 20 years. Australia Council believes the increased national presence EDC will sustain in 2012 and 2013 will go in good stead for the next round of funding.

Our partnerships with venues and artists continue to enable us to punch above our weight - achieving great artistic outcomes for humble investment. These partnerships give us hope and opportunity to prove our self artistically and as we know, great productions and sustained artistic reputation is the ONLY way to build capacity through increased income through box office revenue; sponsorship and donations. We hope this translation begins to have effect over the next couple of years.

Through a strategic and focused effort, the new **EDC Friends** program has attracted a pool of people who generally care about the welfare of the company and are inspired by its activities. I personally, and on behalf of EDC, thank all those who supported us in 2011 through donations, friends program and as audience.

Financial Outcomes - Expenditure

Expenditure remained on par with 2010 costs. Slight increases (8%) in salaries was due to the engagement of more artistic staff and the commencement of EDC's first full time marketing manager. These increases are essential given

the financial parameters and goals for 2011. The current resource allocation in staffing (including dancers) is not sustainable in the long-term and will not support our goals of growth and exceptional delivery standards.

It is a fine balance between allocating resources into creating the art and allocating it into supporting the delivery of the art. 76.5% of our expenditure goes directly into creating the art including artistic fees, production costs and marketing leaving 23.5% to run the business (including administration staff). The challenge is to leverage the artistic outcomes to assist business sustainability.

Funding Partners

In 2011, EDC operated with core funding from the Australia Council Key Organisations Funding of \$130,174 and \$555,000 from Arts Queensland after the reinstatement to triennial funding. During 2011, EDC applied for a reinstatement onto triennial funding as a Key Organisation with the Australia Council for the Arts. We are thankful for the faith demonstrated in the \$131,000 per year commitment and extends to Australia Council and its key staff many thanks for the support shown to EDC for this triennial period.

Partners

Ground-breaking partnerships allow EDC to create and present significant work. **QPAC's** support of venue and marketing in 2011 enabled EDC to present Natalie's second signature work at

EDC Team 2011	Position	Term	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	10 Jan - 4 Nov 7 Nov - 16 Dec	Full Time Part - time
Tracey Baillie	Marketing Manager	5 Jan - 17 Mar	Part time (24 hrs pw)
Asha Boyd	Marketing Manager	22 Mar - 31 Dec	Full Time
Erin White	Producer - Education & Community	10 Jan - 31 Oct	Part time (30 hrs pw)
Diane Leith	Office Administrator	4 Jan - 31 July	Part time (30 hrs pw)
Tegan Davies	Office Manager	3 Aug - 31 Dec	Full Time
Claire Fletcher* through Ausdance Qld	Book-Keeper	Jan – 3 May	Part time (1 day per week)
Evan Wright	Book-Keeper	10 May - Dec	Part time (4 hours per week)

the Playhouse Theatre. QPAC's commitment 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, means EDC could afford such beautiful productions as **where the heart is** and **R&J** during our critical capacity building stage of demonstrating EDC is a national company of note. I acknowledge John Kotzas, Chief Executive, QPAC and his team for this support.

For the signature season, we also acknowledge the generous contribution made by composer - John Babbage and **Topology** to partner with us for **R&J**. Our inability to pay full fees for composition meant the ensemble donated much of their incredible talents and valuable time to the season. Hopefully their rewards continue through the prolonged touring life of this production.

Our three-year partnership with **QUT Creative Industries** commenced in 2011 and it was a significant year. Needless to say, by the end of 2011, the rewards for both QUT students and EDC dancers were clear. The three-year training program continues to be highly innovative and rewarding in 2012.

PwC took a last minute plunge as a corporate supporter on the **R&J** season. Despite the short timelines, the sponsorship was very successful. PwC partners and staff attended the final night of **R&J** enjoying an intimate back stage tour and drinks with the EDC dancers. Our small, dynamic company was infectious enough to prompt PwC to invite us to perform at their end of year dinner and to remain as sponsors for the signature work for 2012.

Board Renewal

Chair, Sophie Mitchell stepped down in 2011 to be replaced by Karen Masnata. Sophie remains with the Board providing us with her invaluable corporate knowledge as an EDC director for ten years. On behalf of the board and staff of EDC, I wish to thank Sophie for her incredible leadership of EDC, especially through the transition years between 2007 and 2009.

Ross Cunningham joined the board in 2011 replacing Janelle Christofis. Ross has already contributed greatly to EDC's plight for touring and the development of new work.

Staff

The priority for 2011 was to develop a more sustainable staffing model. This included the appointment of EDC's first full-time Marketing Manager. Asha Boyd came to EDC with four years experience in marketing one of Europe's most innovative contemporary dance festivals – Dance Umbrella in London, UK. Her inherent understanding of the complexities of dance marketing and practical hands-on-skills have assisted her to run a one man marketing team!

Administration Officer - Diane Leith left EDC after 13 years following a re-structure of the position. A new position of Office Manager was created and filled by Tegan Davies. This new role actively supports the Production Manager, Marketing Manager, the education position as well as Natalie and I.

It was sad to say good-bye to Erin White who left her role as Producer - Education to take up a similar role with Queensland Ballet. Over the past two years, EDC's Education Program has gone from strength to strength. Due to funding constraints, I have avoided replacing this role but rather have a project consultant who rolls out the program in place.

Special mention needs to go to Toni Glynn, our extraordinary Production Manager who also operates as a one man show to deliver all of our technical and production needs. She is formidable.

Marketing & Audience Development

The ever-increasing size and scope of EDC's program demands a more intense and expedient focus on marketing. The appointment of Asha Boyd was a positive step, however it is clear we need to prioritise further allocation of resources in this area. Our strategic partnership with QPAC was invaluable in this area and assisted during a time when our ambitions outweighed our resources.

"Ground-breaking partnerships allow EDC to create and present significant work."

"I wish to thank Sophie for her incredible leadership of EDC, especially through the transition years between 2007 and 2009."

QPAC's publicity and marketing departments did a fantastic job to support our campaign for **R&J** and the increase in our audience numbers is testament to this.

The 2011 focus was to increase our social media platforms and to increase audience engagement with EDC. We increased our Facebook followers through a very active and interactive campaign by 50% in 2011. We also joined the world of Twitter with a humble beginning of 325 followers. Asha nurtured the new EDC Friends program offering them very intimate and valuable interaction with the company. Our e-newsletters visit 1,353 inboxes on a monthly basis and we work very closely with industry partners to ensure we also hit their subscriber inboxes.

EDC's new logo, website and imagery was launched in March 2011. The new logo (seen at the bottom of this page) has been well received and speaks of a contemporary, fresh new company. In the coming years, we will continue to build our new image in line with our vision.

The 2012 – 2013 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 2011 achievements against these goals are summarised on page 24 of this report.

EDC goals are ambitious but anything less is substandard for dance, for Queensland and for the vibrancy of Australian culture. Existing on minimal resources is exhausting and not sustainable. The external economic stresses are increasing pressure on everyone and make it more difficult for artists and staff to feel generous and accept current conditions; and audiences to afford the additional pleasures attending performances brings.

To this end, we must continue to articulate and verify the value of arts in our society, and more importantly the absolute privilege to have artists of such a world class standard living and working in our city. We value it and understand it but that is not enough anymore. It must be recognised and valued by a larger majority. I have absolute faith in this small but highly efficient and skilled company to bring international attention to Brisbane, and to

"We must continue to articulate and verify the value of arts in our society, and more importantly the absolute privilege to have artists of such a world class standard living and working in our city."

make outstanding contributions to the evolution of Australian dance.

I congratulate Natalie for another extraordinary artistic year. **R&J** was another amazing achievement that has already captured presenters and venues around the nation. Times were rough at the end of the year with injured and sick dancers, no understudies and major productions to roll out. The company continued to find its way through and I am proud of our achievements. There was no one more quietly thrilled than myself with the national awards received by Natalie and the company in 2011. The awards provided them with recognition and acknowledgement for their hard work and talent. They were truly deserved and such a treat as often these things go unnoticed. If you wish to find out what all the fuss was about - don't miss **where the heart is** in August 2012 at QPAC.

I thank the incredibly dedicated dancers, EDC's board of directors, its small and dedicated team, the artists who worked with us in 2011, the wider dance community, our friends at QPAC, JWCOCA, Topology, QUT Creative Industries and PwC. You all gave so much to make our year as successful as it was. I also thank our the members of the community who support us by buying tickets to our seasons, participating in our classes and workshops and who 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 2012 and 2013 with immense enthusiasm and pride.

Libby Lincoln | CEO & General Manager

2011 Artistic Program in Review



Elise May. Image by Justin Nicholas - Atmosphere Photography

2011 Artists

Launch Pad 2011		
EDC Dancers	QUT students	Creative Team and Crew
Elise May Richard Causer Riannon McLean Samantha Mitchell Jack Ziesing Connor Dowling**	Emma Barnett Michelle Barnett Pia Moore Catherine Mullins Jaslyn Reader Kellie Wilson	Nerida Matthaai (Choreography) Miranda Zeller (Choreography) Lucas Jervies (Choreography) Timothy Farrar (Choreography) Sam Paxton (Design) Toni Glynn (Lighting and Production Management) Ashlee Hints (Stage Manager)
** Guest artist		

Solo - Festival of Dance		
EDC Dancers	Guest Artists	Creative Team and Crew
David Williams Elise May Jack Ziesing Riannon McLean Richard Causer Samantha Mitchell	Brian Lucas Connor Dowling Daniel Jaber Daryl Brandwood Jesse Martin Kristina Chan Larissa McGowan Lisa Griffiths Lisa O'Neill Lizzie Vilmanis Nicola Leahey Timothy Ohl	Natalie Weir (Program Curation and Choreography) Elise May (Choreography) Vanessa Mafe (Choreography) Richard Causer (Choreography) Paul Sellwyn-Norton (Choreography) Timothy Brown (Choreography) Andrew Meadows (Lighting Design) Libby McDonnell (Costume Design) Paul Bardini (Sound) Sarah Oates (Stage Manager) Adam Copland (Lighting Operator) Cinnamon Watson (Publicity)

R&J	
EDC Dancers	Creative Team and Crew
Elise May Richard Causer Riannon McLean Samantha Mitchell David Williams Jack Ziesing	Natalie Weir (Choreography) John Babbage (Composer) Bruce McKinven (Design) David Walters (Lighting Design) Topology - Robert Davidson (Bass), Bernard Hoey (Viola), Marialy Pacheco (Piano/Guest Artist), Christa Powell (Violin) Gayle MacGregor, Michelle Wiki, Kiara Bulley, Bianca Bulley (Costume Makers); Bianca Bulley (Costume Maintenance); Dean Russo (EDC Head Electrician); Iceworks Design (Set Construction); Derrin Brown (Stage Manager); Brett Cheney (Sound Engineer); Staycee Johns (Assistant Stage Manager); Jennifer Mitchell (Senior Technician – Lighting); Thomas Clarkson (Floor Electrician); Tony Carter (Audio Technician); Richard Aishford (Mechanist)

2011 Artists cont.

First Ritual (Brisbane Festival)	
EDC Dancers Elise May Richard Causer Riannon McLean Samantha Mitchell Jesse Martin* Connor Dowling* * Guest artist BeijingDance LDTX Dancers Ma Bo, Song TingTing, Zhao KeXin, Xu YiMing, Liu YiFeng, Zi Wei, Liang Yu, Zheng Zhi, Li Yue, Tang TingTing, Qian Kun, ZhaXi WangJia	Creative Team and Crew Natalie Weir (Choreography - Act 1 & 3) Willy Tsao (Choreography Act 3) Li Hanzhong (Choreography Act 2) Ma Bo (Choreography Act 2) Godzilla Tan (Lighting) Toni Glynn (Stage Manager)

Scripsi Scriptum (Switzerland)	
EDC Dancers Elise May Riannon McLean Samantha Mitchell Jack Ziesing Davis Williams Cathy Sharp Dance Ensemble Dancers Lucas Balengo Jonas Furrer Misato Inoue Agata Lawaniczak Eoin Mac Donncha	Creative Team and Crew Natalie Weir (Choreography) Cathy Sharp (Choreography) Sabine Bally (Costume Design) Brigitte Dubach (Lighting Design) Thomas C. Gass (Music and Video Design/Operator) Toni Glynn (Stage Manager)

Guest Teachers (in addition to EDC Dancers)			
Brisbane Contemporary Dance Intensive		Company Class	EDC Dance Classes
Adrian Burnett	Nerida Matthaei	Avrill Huddy	Timothy Brown
Adrian Medina	Lisa O'Neill	Fiona Cullen	Jaslyn Reader
Alex Wagner	Miranda Zeller	Lisa Wilson	Liesel Zink
Carol Wellman-Kelly	Ryan Males	Lizzie Vilmanis	Nerida Matthaei
Avril Huddy	Timothy Brown	Nerida Matthaei	John Sandurski
Tracey Carrodus	Vanessa Mafe	Ryan Males	Vanessa Mafe
Kristina Chan	Brian Lucas	Zaimon Vilmanis	
Circa - Brook Dawson	Samantha Williams	Dale Johnston	
Gianne Abbott	Lisa Wilson	John Sandurski	
Jess Chambers	Rachael Walsh	Tracey Trundle	
Megan Fitcher	Mark Myers	Vanessa Mafe	
	Liesel Zink		

Performance Seasons

LAUNCH PAD 2011

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

Miranda Zeller (Attached), Timothy Farrar (No place No where), Nerida Matthaei (Polarity II) and Lucas Jervies (Brother).

QUT Dance students also performed a new work by Timothy Farrar (Pint Size).

Date:	1 - 5 March 2011
Number of Performances:	7
Venue:	EDC Studio
Audience Attendance:	432

*"Launch Pad really is something rare:
the chance to see the work of emerging
choreographers who will no doubt be the
ones to watch as time goes on"*
AUSTRALIAN STAGE



Connor Dowling & Richard Causer in Lucas Jervies' *Brother*. Photo by Fiona Cullen.

2011 SIGNATURE SEASON

"R&J is love interrupted, love you can't live without and love you have to. This is Romeo and Juliet for our times."

THE COURIER MAIL



Elise May and David Williams in Natalie Weir's R&J. Photo by Fiona Cullen.



David Williams, Samantha Mitchell and Jack Ziesing in Natalie Weir's *R&J*. Photo by Fiona Cullen.

R&J

Contemporary performance at its most bold and its most powerful.

Presented in partnership with QPAC.

Set across three different eras, this production reinforces the notion that love – no matter what age you are, or what age you are in – is eternal and its power everlasting. *R&J* turns the classic story of Romeo and Juliet on its head, cutting to the essence of what is real, human and inevitable. Love plays a major role in all our lives, but as Shakespeare knew too well, does not always guarantee a fairy tale ending.

With music composed by Topology's John Babbage, *R&J* tells three moving love stories:

ACT ONE: PASSION. An ominous story set in the pulsing nightspots of a modern city where passion and desire erupt in a dangerous and tragic love triangle.

ACT TWO: ROMANCE. Romance blossoms in this tale of young love and divided households. In an attempt to seal the lovers' devotion to each other, a secret wedding is devised, however Fate hands them a devastating ending.

ACT THREE: DEVOTION. A couple set deep within 1950's suburban bliss happily play out the daily routine of their life until they are rudely interrupted by a heartbreaking inevitability.

Dates:	15 - 23 July
Number of Performances:	7 (including 2 matinee schools performances)
Venue:	Playhouse Theatre, QPAC
Audience Attendance:	2,950

2011 HOME SEASON

The promise of this innovative festival is two-fold. It offers artists the opportunity to develop the seed of an idea and have it tested by an audience and also showcases the strengths of the contemporary dance sector for Brisbane audiences."
THE AUSTRALIAN



Clockwise from left: Samantha Mitchell, Jesse Martin, Daniel Jaber, Riannon McLean and Daryl Brandwood in *Solo - Festival of Dance*.
Photos by Fiona Cullen.

SOLO - FESTIVAL OF DANCE

One dancer - under the spotlight.

SOLO is the essence of what it truly means to dance - stripped back and unadorned.

Presented in partnership with Judith Wright Centre.

18 of Australia's finest dancers, including EDC's own, gathered at the Judith Wright Centre to take part in a ground-breaking festival of contemporary dance solos. 14 world premiere solos were presented. The result was a series of diverse, captivating and distinct stories told through solo performances. Audiences, artists and industry loved this event and we hope to attract partners to assist presenting the initiative annually.

Dates:	28 April - 7 May 2011
Number of Performances:	10 (including 4 matinee schools performances)
Venue:	Performance Space, JWCOCA
Audience Attendance:	1,526

2011 INTERNATIONAL COLLABORATION

"Both Sharp and Weir paint imaginative pictures with their choreography that speak to the audience, and retain their distinctive personal vocabularies."

BADISCHE ZEITUNG (German Newspaper)



EDC and Cathy Sharp Dance Ensemble in *Scripti Scriptum*. Photo by Peter Schnetz

SCRIPSI SCRIPTUM | Brisbane and Basel, Switzerland

A collaboration between EDC and Cathy Sharp Dance Ensemble.

EDC traveled to Basel, Switzerland to undertake a four week residency with the Cathy Sharp Dance Ensemble. Together, the two companies created a production featuring two parts seamlessly joined by a section of choreography featuring both companies on stage. The first part by Cathy Sharp, featuring her ensemble, focused on the act of writing with paper, ink and pen and how new technologies, designed to make life easier, means there is more chance of disconnection. The second half by Natalie Weir and featuring EDC dancers, focused on human connection and the emotion words can evoke. The production was met with standing ovations by the Basel audience.

Season Dates:	22 - 30 October 2011
Number of Performances:	7
Venue:	Roxy Theater, Basel, Switzerland
Audience Attendance:	567

2011 SPECIAL PROJECTS



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

FIRST RITUAL | EDC & BeijingDance/LDTX

Presented by Brisbane Festival

Following the world premiere of *First Ritual* in Beijing (Oct 2010), Brisbane Festival featured the production as part of its 2011 program. The production consists of the three acts - the first by Natalie Weir inspired by Australian ritual and presenting poetic images of our country. The second was 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.

Dates:	14 - 17 September 2011
Number of Performances:	4
Venue:	Powerhouse Theatre, Brisbane Powerhouse
Audience Attendance:	870

DANCE 11 | Dance Graduation

Presented by QUT Creative Industries

As part of our Training Partnership with QUT Creative Industries, EDC participated in the graduation performance of the third year dance students. EDC dancer, Elise May performed a solo created as part of a research project by Shaaron Boughen and Elise May entitled *in between spaces*. EDC dancers, Riannon McLean and Richard Causer choreographed a new ensemble work *Eve of Feasting* on the graduates. EDC performed Natalie Weir's *RAW* and finally the graduates performed a work of Natalie Weir's *One Apart*.

Dates:	22 - 24 November 2011
Number of Performances:	3
Venue:	QUT Gardens Theatre
Audience Attendance:	850

2011 AUSTRALIAN DANCE AWARDS

Presented by Ausdance

EDC was thrilled to be invited to perform an excerpt of Natalie Weir's "Raw" at the annual Dance Awards, this year presented in Brisbane. Elise May and Natalie Weir also presented awards. The awards took place immediately following the R&J season in the same venue. The night was capped off with a win for Most Outstanding Performance by a Company for *where the heart is*.

Dates:	29 July 2011
Number of Performances:	1
Venue:	Playhouse Theatre, QPAC
Audience Attendance:	600

2011 HELPMANN AWARDS

Presented by Live Performance Australia

EDC represented Australian dance at the 2011 Helpmann Awards performing an excerpt of Natalie Weir's "Raw". Natalie Weir also presented an award. The overwhelming highlight for EDC was winning two awards - Best Choreography for a Dance or Physical Theatre Production and Best Ballet or Dance Work.

Dates:	1 August 2011
Number of Performances:	1
Venue:	Opera Theatre, Sydney Opera House, Sydney
Audience Attendance:	1,500

TO FROZEN LAKE | PwC

Presented by Price Waterhouse Coopers

EDC performed the Natalie Weir duet "To Frozen Lake" for PwC's NEDS Many Hats Corporate dinner for middle management. The performance was part of the benefit package for PwC sponsorship of R&J.

Dates:	29 November 2011
Number of Performances:	1
Venue:	Restaurant II, Mary Street, Brisbane
Audience Attendance:	80

2011 TOURING



Expressions Dance Company in *RAW*. Photo by Mark Greenmantle.

ChoreoFUNK & ChoreoKIDZ

Presented by Queensland Arts Council

EDC created and toured through a partnership with Queensland Arts Council, a new Performance and interactive workshop program consisting of two dancers and a simple and fun set. *ChoreoFUNK* aimed at secondary school students and *ChoreoKIDZ* aimed at primary school years, enriched students with a new understanding of contemporary dance and its background, while developing their skills in choreography and creativity.

"Very engaging for all levels. Excellent mix of information, performing and getting children involved. Inspiring to incorporate in PE program" Thulimbah State School

Dates:	Terms 1, 3 & 4 2011
Number of Performances:	111
Venue:	Schools across Queensland
Audience Attendance:	12,308 (11,280 regional and remote students and 1028 metropolitan students.)

SOUTH KOREA

Presented by Busan International Dance Festival (Busan) and Pocket Dance Festival (Seoul)

EDC was invited by two Korean festivals to perform in their 2011 programs. EDC presented Natalie Weir's *RAW* and Act 1 of *First Ritual* entitled "A Day on the Australian Beach" in Busan on the beach stage and "A Day on the Australian Beach" at the Pocket Dance Festival.

Dates:	3,4 & 5 June (Busan); 7 June (Seoul)
Number of Performances:	4
Venue:	Busan Beach Stage, Busan & M Theater, Seoul
Audience Attendance:	4,200

Dance Sector Development

PERFORMANCE WORKSHOP PACKAGES

"EDC dancers were fantastic - the students adored them and appreciated they were learning steps from a professional performance. I would love to have them back" Teacher

Number of students who attended a Performance:	2,564 (R&J, SOLO & Launch Pad)
Number of students who participated in a workshop:	1,783 (in schools across SE Qld)
Number of Workshops Delivered:	101

In 2011, EDC offered secondary dance students its successful Performance Workshop package. For \$25, the students attended main performance seasons *R&J* and *SOLO - A Festival of Dance*. Teachers were supplied with comprehensive Teacher's Resource Pack outlining curriculum based activities. The students then participated 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)

"BCDI was unique in its artistic approach and theatricality, and was an enriching course. I found it inspiring and it gave me a better understanding of contemporary dance" Participant

Dates:	10 - 14 January 2011 (Summer Week One) 17- 21 January 2011 (Summer Week Two) 28 June - 1 July 2011 (Winter)
Venue:	QUT Dance Studios, Kelvin Grove
Number of Participants:	79 students (56 Summer and 23 Winter). 88% capacity
Employment:	Employed 23 dance industry practitioners from around Australia

2011 offered two seasons of *BCDI* - Summer and Winter across two levels - Advanced and Intermediate. The program climbed to new heights as a leading national training program for young aspiring dancers. Now regarded as one of the best in the country for contemporary dance, in 2011, it attracted students from all over Australia including significant numbers from regional Queensland. The 2011 floods sadly interrupted the first week of the summer program but that only re-inspired our commitment to the program. *BCDI* is a challenging, intense and inspiring opportunity to further develop and ignite passion for contemporary dance.

"I enjoyed being taught by amazing dancers and improving my skills" Participant

"It was so much fun. The classes were organised and inspiring and the repertoire was hard but fun" Participant

EDC DANCE CLASSES

Dates:	10 January - 17 December 2011
Venue:	EDC Studio
When:	Mondays, Tuesdays and Wednesdays
Number of Classes:	192
Number of attendance:	735

Despite significant renewal to approach, programming and marketing, the EDC Dance Classes failed to reach targets in 2011. Research indicated a number of factors have impacted on attendance including parking costs and access to the centre and also misunderstanding of what contemporary dance is. The biggest factor is competition within a very small market place. The most popular class continued to be a general fitness class. For 2012, EDC has formed a partnership with Queensland Ballet whereby contemporary teachers take one community class at the Thomas Dixon Centre rather than run our own classes. EDC no longer runs community classes but rather focuses on specialist training programs.

FOCUS

Professional Development Program for Dance Teachers

Dates:	21 February, 11th July & 8th August
Venue:	EDC Studio
Attendance:	55 teachers from 41 schools

Three full days across the year were dedicated to providing three FOCUS days, each based on the three key curriculum areas for secondary school dance - choreography; technique and repertoire. The program, now in its second year, goes from strength to strength. The full day program is run by a dance education specialist who acts as a liaison between the company dance practice and the classroom for the teachers. The aim is to inspire teachers as well as giving them practical exercises and tools to take into the classroom. Each teacher receives a DVD of the day's activities.

"I thoroughly enjoyed Focus and found that I could use the suggestions and ideas discovered in the workshops, the next day in the classroom SUCCESSFULLY" Teacher, Bremer State High School

BY REQUEST

Dates:	Throughout the year
Venue:	Various including the EDC Studio and secondary schools
Attendance	16 workshops presented to 230 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

Dates: Throughout the year
Venue: EDC Studio

Every day the EDC company dancers are given class by an external artist. The classes are open, by invitation or application, to external dancers wishing to participate in daily class regime.

MENTORSHIPS/SECONDMENTS/TRAINEESHIPS

Jesse Martin from the Aboriginal Centre of Performing Arts continued his training with EDC as a dancer in SOLO - A Festival of Dance and FIRST RITUAL.

In addition, 16 secondments from dance training institutes from across Australia and New Zealand joined us for a week each. They were:

2011	Secondment	Tertiary Institution
4 - 8 Apr	Rebekha Duncan Fleur Cameron Alice Macann	NZ School of Dance NZ School of Dance NZ School of Dance
11 - 15 Apr	Sam Cocks Stephanie Blumer	Gold Coast Dance & Development Centre New Zealand School of Dance
16 - 20 May	Katie Douglas Triska Cooper	National College of Dance National College of Dance
23 - 27 May	Niharika Senapati Tiffany Burton Aaron Smelding	WAPPA WAPPA WAPPA
13 - 17 June	Michelle Barnett Jaslyn Reader	QUT QUT
22 - 26 Aug	Madeline Harms	Adelaide Centre of the Arts
29 Aug - 2 Sept	Toni Currie Amanda Phillips Jessica Dolan	Adelaide College of the Arts Victoria College of the Arts Victoria College of the Arts

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. EDC also offered the newly formed Brisbane Dance Artist's Hub (BDAH) studio space to run their Pro Dance Classes. These weekly classes are initiated through BDAH after it was identified that independent dance artists needed regular professional level classes to maintain their dance technique.

2011 GOAL REVIEW



EDC's Richard Causer and Riannon McLean in *R&J*. Photo by Fiona Cullen.

GOAL | Artistic Excellence | art without fear

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

We recognise the future of EDC rests with its ability to consistently deliver dynamic and innovative works of strong artistic merit capable of being recognised on a global stage.

In 2011, EDC continued to present outstanding new work and initiatives. The strength of the annual signature seasons has seen EDC very quickly confirm its position as one of the country's finest dance companies, not only in the contemporary sector, but more broadly. The second signature, Natalie Weir's *R&J*, was once again the highlight of the year. The season exceeded box office targets and received critical acclaim from local and national media. The production was also selected by 19 national venues for touring in 2013.

SOLO – A Festival of Dance celebrated the incredible talents of our national contemporary dancers. The intimate, cabaret ambience provided the perfect atmosphere for the extraordinary line up of 18 soloists including 6 interstate artists and 14 world premieres.

The opportunity to present to Brisbane audiences our 2010 creative collaboration with BeijingDance/LDTX, was made possible by Noel Staunton's Brisbane Festival.

Overall EDC presented and/or created and commissioned an outstanding 22 world premiere performances of new dance creations in 2011. These ranged from full-length sixty minute ensemble works to ten minute solos and duets and sixty minute interactive productions for touring to regional and remote areas. We also presented a further ten existing works by both EDC and guest artists in 2011.

We are proud that in 2011, our six wonderful dancers continued to spellbind audiences and critics alike.

GOAL | Dance Sector Development | Dancers who communicate and collaborate: choreographers who are brave; audiences that respond
Inspired future dancers, choreographers and audiences.

Our *Solo - Festival of Dance* season featured the new choreography of four independent dance practitioners and 12 independent artists from across Australia were showcased in the festival.

Our *Brisbane Contemporary Dance Intensive* climbed to new heights as a leading national summer and winter training program for young aspiring dancers.

Our Education Program engaged thousands of young Queenslanders in contemporary dance, with over 1,700 enjoying our in-schools workshops and over 2,100 attending our seasons throughout the year and accessing high quality resource material to assist in their curriculum-based assignments.

Four emerging and young choreographers collaborated with the EDC dancers for four weeks to develop ideas for new works for **Launch Pad**. Creating pathways for emerging artists is an important investment in the sector's future and one that EDC will continue to make as part of its contribution to the development of a vibrant and diverse arts sector.

As part of EDC's three year partnership with QUT the 3rd year dance students participated in EDC performances, company class and rehearsals. EDC dancers choreographed on the students and were in resident at QUT for one week.

Students from Aboriginal Centre of Performing Arts performed alongside EDC Dancers in **R&J**.

16 young dancers in training spent one week with EDC as Secondments accessing mentoring, inspiration and the professional dance company experience.

55 secondary school dance teachers spent one full day in Professional Development with EDC and our education consultants to find new and exciting ideas for teaching dance and realising curriculum based goals in our forever sold out FOCUS program.

Over 700 people from the community enjoyed the EDC Dance Classes held three nights a week at the EDC studio.

23 independent artists accessed the EDC rehearsal space free of charge to develop work, present workshops or run classes.



GOAL | Audience Development | a company that connects

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

EDC made special guest appearances at the 2011 Helpmann Awards at the Sydney Opera House (televised live) and also at the Australian Dance Awards at the Playhouse Theatre, QPAC. We also delivered an exclusive performance at a corporate dinner for our **R&J** sponsor, PwC.

EDC traveled to Basel, Switzerland to collaborate and co-present a season (*Scripti Scriptum*) of seven performances to overwhelming response.

EDC toured to South Korea for four performances across two dance festivals in Busan and Seoul.

In 2011, our presence in social media increased by 50% with over 600 new 'Facebook Friends', with our content (videos, events, conversations, photos) receiving just under 300,000 views and just under 1,500 return interactions via posts, comments and feedback.

Our 'Friends of EDC' membership campaign was launched in 2011, expanding the networks of those close to us. Members enjoyed special events like pre-performance drinks with Natalie, Libby and the EDC dancers, plus exclusive post-performance discussions and special ticket offers. We look forward to continuing these relationships in 2012.

Queensland Arts Council toured EDC's secondary and primary new interactive productions shows ChoreoFUNK and ChoreoKIDZ for 13 weeks throughout Queensland, engaging over 12,000 young people in contemporary dance.

GOAL | Capacity | a company that is alive

Be a flourishing and dynamic company.

EDC increased its turnover by a further 20% from 2010 and almost 60% increase from 2009 when the company changed management.

Partnerships were increased also by 50%.

EDC entered into a significant new partnership with QUT Creative Industries as our Training Partner.

We collaborated with Topology Music, Cathy Sharp Dance Ensemble (Switzerland), Queensland Music Festival. PwC and De Bortoli Wines came on as sponsors.

The ongoing support of our funding partners Arts Queensland and Australia Council for the Arts continued in 2011 through renewed triennial funding success.

EDC's first ever full-time marketing manager commenced in 2011 and has proven to be a high return investment.

We rebranded in 2011, with a brand new logo, website and imagery. In the coming years, we will continue to build our new image in line with our vision.

In 2012, we look forward to developing more partnerships with Brisbane-based corporations whose corporate social responsibilities line up with supporting artistic excellence and who also want to put Brisbane on the map as an internationally recognised arts hub.

Financial Statements

Expressions - The Queensland Dance Theatre Limited

ABN 12 010 545 187

For the year ended 31 December 2011



Expressions Dance Company. Photo by Jen Dainer.

DIRECTORS' REPORT FOR THE YEAR ENDED 31 DECEMBER 2011

Directors

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

- Ross Cunningham (appointed 8 February 2011)
- Anthony Denholder
- Libby Lincoln
- Karen Masnata
- Evelyne Meier
- Sophie Mitchell
- Anne-Maree Moon
- Stephen Ross (resigned 7 March 2012)
- Natalie Weir
- Paul Wilson

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. Stephen resigned on 7 March 2012 and was replaced by Evelyne Meier.

Operating results

Expressions – The Queensland Dance Theatre Limited financial results for the year ending 31 December 2011 was a loss of \$27,748. The 2010 loss was \$32,912.

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 recognised 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 work
- Increase the capacity of EDC to deliver education services whilst value adding 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 4 emerging choreographers and performed by EDC dancers. EDC Dance Studio, Judith Wright Centre of Contemporary Arts in Brisbane.

R&J. A new signature work by Natalie Weir with new score composed by John Babbage presented in partnership with QPAC, EDC produced and performed Natalie Weir's second signature work for the company featuring the stunning 6 EDC dancers and 5 live musicians (Topology Ensemble) on stage in a critically acclaimed new work that delivered 3 unique interpretations of the well known love story – Romeo and Juliet. Playhouse Theatre, QPAC, Brisbane.

Solo – Festival of Dance. Celebrated the incredible talents of our national contemporary dancers. The intimate, cabaret ambience provided the perfect atmosphere for the extraordinary line up of 18 soloists including 6 interstate artists and 14 world premieres. Audiences, artists and industry loved this event and we hope to attract partners to assist presenting the initiative annually. Judith Wright Centre of Contemporary Arts.

First Ritual by Natalie Weir and Willy Tsao. The opportunity to present to Brisbane audiences our 2010 creative collaboration with one of China's foremost contemporary dance companies, BeijingDance/ LDTX, was made possible by Noel Staunton's Brisbane Festival. First Ritual celebrated the differences and similarities of 2 cultures and 2 companies through this true artistic collaboration. Brisbane Powerhouse, Brisbane.

Dance Sector Development. Solo - Festival of Dance engaged 4 independent choreographers to develop new works on EDC dancers and 12 independent artists from across Australia to be showcased in the festival.

Brisbane Contemporary Dance Intensive climbed to new heights as a leading national summer and winter training program for young aspiring dancers. Now regarded as one of the best in the country, the program attracted students from all over Queensland, Australia and the world. The floods sadly interrupted the first week of the summer program but the second week, and the winter program, more than made up for it.

EDC Education Program engaged thousands of young Queenslanders in contemporary dance, with over 1,700 enjoying our in-schools workshops and over 2,100 attending our seasons throughout the year and accessing high quality resource material to assist in their curriculum-based assignments.

4 emerging and young choreographers accessed the EDC dancers for 4 weeks to develop ideas for new works. Presented at the second Launch Pad season in the EDC studio, this initiative brings dancers, choreographers and audiences closer.

EDC's year long partnership with QUT culminated with our involvement in the 3rd year graduates performance. During the year, the 3rd years participated in EDC performances, company class and rehearsals. EDC dancers choreographed on the students and were in resident at QUT for one week.

Students from Aboriginal Centre of Performing Arts performed alongside EDC Dancers in R&J.

12 young dancers in training spent one week with EDC as secondments accessing mentoring, inspiration and the professional dance company experience.

63 secondary school dance teachers spent one full day in Professional Development with EDC and our education consultants to find new and exciting ideas for teaching dance and realising curriculum based goals in our forever sold out FOCUS program.

Over 700 people from the community enjoyed the EDC Dance Classes held three nights a week at the EDC studio.

23 independent artists accessed the EDC rehearsal space free of charge to develop work, present workshops or run classes.

Significant changes in state of affairs

EDC received triennial funding from the Australia Council for the Arts for 2012 – 2014.

The increase in our lease arrangements with the Judith Wright Centre by Arts Queensland commenced 1 July 2011 although the final lease was not signed until 6th February 2012 by Arts Queensland. EDC continues to scope and seek alternative accommodation arrangements.

Evelyne Meier replaced Stephen Ross as Secretary on 7 March 2012.

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

Future developments

EDC is negotiating a six week national tour to 19 venues for R&J in 2013.

EDC will tour R&J to three venues in South Australia in 2012.

EDC will present ten seasons and events in 2012.

Information on directors

Ross Cunningham

Ross is Director of Presenter Services at QPAC. This executive position heads Programming and Production for the centre. Ross 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 Pro bono 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 Ashurst Australia, 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. Tony is Deputy Chair of EDC.

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.

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 was appointed Chair at the 2011 Annual General Meeting.

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. She was appointed Secretary in March 2012.

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, Silver Chef 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 stood down from Chair at the 2011 Annual General Meeting. 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 is the Chair of the Revenue Raising Committee in 2011 and facilitates EDC's Artistic Advisory Committee.

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, DLA Piper 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 was a member of EDC's Audit & Risk Committee until his resignation in March 2012.

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

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

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

Paul Wilson, a Senior Associated with Ashurst Australia, is admitted as a Solicitor in the Supreme Court of Queensland and the High Court of Australia. 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 approximately eight years. Paul was appointed to the EDC Board in May 2010 and is currently the Chair of the Audit and Risk Committee..

Meetings of Directors

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

Director	Number eligible to attend	Number Attended
Ross Cunningham	7	5
Tony Denholder	7	5
Libby Lincoln	7	7
Karen Masnata	7	6
Evelyne Meier	7	7
Sophie Mitchell	7	5
Anne-Maree Moon	7	6
Stephen Ross	7	3
Natalie Weir	7	7
Paul Wilson	7	6

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee.¹ 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 2011 the number of members was 22 (2010: 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 34.

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

Director:



Dated this.....4.....day of.....April..... 2012

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 2011, 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

Brisbane, 11 April 2012

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2011

	Notes	2011 \$	2010 \$
Revenue	2	1,109,237	1,039,950
Expenditure			
Employee benefits expense		(672,649)	(618,188)
Depreciation expense		(10,415)	(13,667)
Marketing and promotion		(23,515)	(48,287)
Occupancy expense		(77,847)	(39,420)
Other expenses	3	(352,559)	(353,300)
Loss before income tax		(27,748)	(32,912)
Income tax expense	1(a)	-	-
Loss for the year		(27,748)	(32,912)
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		(27,748)	(32,912)
Loss attributable to members of the entity		(27,748)	(32,912)
Total comprehensive income attributable to members of the entity		(27,748)	(32,912)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2011

	Notes	2011 \$	2010 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	235,353	200,832
Trade and other receivables	5	55,658	9,485
Other current assets	6	68,386	11,650
TOTAL CURRENT ASSETS		<u>359,397</u>	<u>221,967</u>
NON-CURRENT ASSETS			
Plant and equipment	7	<u>27,101</u>	<u>35,429</u>
TOTAL NON-CURRENT ASSETS		<u>27,101</u>	<u>35,429</u>
TOTAL ASSETS		<u>386,498</u>	<u>257,396</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	121,800	7,445
Other current liabilities	9	148,538	97,170
Provisions	10	7,756	7,561
TOTAL CURRENT LIABILITIES		<u>278,094</u>	<u>112,176</u>
NON-CURRENT LIABILITIES			
Provisions	10	<u>-</u>	<u>9,068</u>
TOTAL NON-CURRENT LIABILITIES		<u>-</u>	<u>9,068</u>
TOTAL LIABILITIES		<u>278,094</u>	<u>121,244</u>
NET ASSETS		<u>108,404</u>	<u>136,152</u>
EQUITY			
Retained earnings		<u>108,404</u>	<u>136,152</u>
TOTAL EQUITY		<u>108,404</u>	<u>136,152</u>

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2011

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2010	169,064	169,064
Comprehensive income		
Loss for the year	(32,912)	(32,912)
Other comprehensive income	-	-
Total comprehensive income	<u>(32,912)</u>	<u>(32,912)</u>
Balance at 31 December 2010	<u>136,152</u>	<u>136,152</u>
Comprehensive income		
Loss for the year	(27,748)	(27,748)
Other comprehensive income	-	-
Total comprehensive income	<u>(27,748)</u>	<u>(27,748)</u>
Balance at 31 December 2011	<u>108,404</u>	<u>108,404</u>

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2011

	Notes	2011 \$	2010 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating grants and subsidies receipts		721,750	727,011
Receipts from customers		325,694	379,970
Payments to suppliers and employees		(1,021,088)	(1,061,831)
Interest received		10,252	8,182
Net cash generated from/(used in) operating activities	11	<u>36,608</u>	<u>53,332</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for plant and equipment		(2,087)	(17,696)
Net cash used in investing activities		<u>(2,087)</u>	<u>(17,696)</u>
Net increase (decrease) in cash held		34,521	35,636
Cash and cash equivalents at beginning of the financial year		<u>200,832</u>	<u>165,196</u>
Cash and cash equivalents at end of the financial year	4 (a)	<u>235,353</u>	<u>200,832</u>

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2011

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 reporting 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 those of previous period unless otherwise stated.

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: -

The financial statements were authorised for issue on 7 March 2012 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 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	22.5%

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

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

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

(c) Employee Benefits

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

Contributions are made by the entity to an employee superannuation fund and are recognised as expenses when incurred.

(d) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short term borrowings in current liabilities on the statement of financial position.

(e) Revenue

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

NOTE 2: REVENUE

	2011 \$	2010 \$
Operating activities		
Ticket Sales for self entrepreneured productions	112,715	101,366
Performance contracts	13,874	5,350
Sponsorship, donations and partnership	168,021	145,184
Merchandising	2,393	2,578
Membership	189	133
Participation	70,283	78,614
Interest	10,252	8,182
General income	1,143	10,340
Rent subsidy – Arts QLD	34,326	-
Public subsidies / grants	696,041	688,203
	1,109,237	1,039,950

NOTE 3: OTHER EXPENSES

	2011	2010
	\$	\$
Auditor's remuneration		
- auditing the financial statements	5,250	5,250
- other services provided	1,750	1,750
Production costs		
- fees	122,498	140,070
- travel and accommodation costs	36,089	29,743
- venues	67,912	79,436
- sets and costumes	29,581	36,304
- other production costs	13,993	11,138
Other miscellaneous expenses	75,486	49,609
	<u>352,559</u>	<u>353,300</u>

NOTE 4: CASH AND CASH EQUIVALENTS

	2011	2010
	\$	\$
CURRENT		
Cash on hand	330	309
Cash at bank	235,023	200,523
	<u>235,353</u>	<u>200,832</u>

(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	235,353	200,832
Bank overdraft	-	-
	<u>235,353</u>	<u>200,832</u>

NOTE 5: TRADE AND OTHER RECEIVABLES

	2011	2010
	\$	\$
CURRENT		
Trade receivables	55,658	9,485
	<u>55,658</u>	<u>9,485</u>

NOTE 6: OTHER ASSETS

	2011	2010
	\$	\$
CURRENT		
Prepayments	30,627	11,650
Rent subsidiary receivable - AQ	37,759	-
	<u>68,386</u>	<u>11,650</u>

NOTE 7: PLANT AND EQUIPMENT

	2011	2010
	\$	\$
NON-CURRENT		
Plant and equipment		
Plant and equipment		
At cost	116,161	114,074
Less accumulated depreciation	(96,949)	(88,823)
	19,212	25,251
Motor vehicles		
At cost	31,790	31,790
Less accumulated depreciation	(23,901)	(21,612)
	7,889	10,178
Total plant and equipment	27,101	35,429

(a) Movements in Carrying Amounts

	Plant and equipment	Motor vehicles	Total
	\$	\$	\$
2011			
Balance at the beginning of the year	25,251	10,178	35,429
Additions	2,087	-	2,087
Depreciation expense	(8,126)	(2,289)	(10,415)
Carrying amount at end of year	19,212	7,889	27,101

NOTE 8: TRADE AND OTHER PAYABLES

	2011	2010
	\$	\$
CURRENT		
Trade payables	68,732	2,458
Sundry payables	53,068	4,987
	121,800	7,445

NOTE 9: OTHER LIABILITIES

	2011	2010
	\$	\$
CURRENT		
Grants received in advance	95,979	70,270
Income in advance	52,559	26,900
	148,538	97,170

NOTE 10: PROVISIONS

	2011	2010
	\$	\$
CURRENT		
Provision for annual leave	7,756	7,561
	<u>7,756</u>	<u>7,561</u>
NON-CURRENT		
Provision for long service leave	-	9,068
	<u>-</u>	<u>9,068</u>

NOTE 11: CASH FLOW INFORMATION

	2011	2010
	\$	\$
Reconciliation of Cash Flow from Operations with Loss after Income Tax		
Loss after income tax	(27,748)	(32,912)
Depreciation	10,415	13,667
	(17,333)	(19,245)
Changes in assets and liabilities		
(Increase)/decrease in receivables and other receivables	(102,909)	26,573
(Decrease)/increase in trade and other payables	114,355	(1,841)
(Decrease)/increase in other liabilities	51,368	48,640
(Decrease)/increase in provisions	(8,873)	(795)
Cash flows provided by/(used in) operating activities	36,608	53,332

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 2011 the number of members was 22 (2010: 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 2011

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 35 to 44 are in accordance with the Corporations Act 2001 and:
 - a) comply with Accounting Standards; and
 - b) and give a true and fair view of the financial position as at 31 December 2011 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.....4..... day ofApril..... 2012

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD FOR THE YEAR ENDED 31 DECEMBER 2011

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 2011, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

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

Auditor's Responsibility

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

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

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

Independence

In conducting our audit, we have complied with the independence requirements of the *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 2011 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 the *Corporations Regulations 2001*.

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD
FOR THE YEAR ENDED 31 DECEMBER 2011**

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
Brisbane, 11 April 2012

DISCLAIMER TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD

FOR THE YEAR ENDED 31 DECEMBER 2011

The additional financial data presented on page 46 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 2011. 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
Brisbane, 11 April 2012

PRIVATE INFORMATION FOR THE DIRECTORS ON THE 2011 FINANCIAL STATEMENTS DETAILED STATEMENT OF INCOME AND EXPENSES
FOR THE YEAR ENDED 31 DECEMBER 2011

	2011	2010
	\$	\$
INCOME		
Performances		
- Ticket Sales for self entrepreneured productions	112,715	101,366
- Performance contracts	13,874	5,350
Sponsorship and donations	168,021	145,184
Merchandising	2,393	2,578
Membership	189	133
Participation fees	70,283	78,614
Interest	10,252	8,182
Public subsidies / grants	696,041	688,203
Rent subsidy – Arts QLD	34,326	-
General income	1,143	10,340
TOTAL INCOME	1,109,237	1,039,950
LESS EXPENSES		
Audit fee	7,000	7,000
Bank charges	1,348	1,023
Cleaning	5,355	5,745
Depreciation	10,415	13,667
Electricity	2,799	2,174
Entertainment expenses	3,377	7,542
General expenses	15,615	15,860
Insurance	5,949	4,819
Marketing and promotion	46,560	48,287
Motor vehicle expenses	2,805	2,090
Postage	1,452	1,688
Printing and stationery	3,697	4,935
Production costs		
- Fees	122,498	140,070
- Travel and accommodation costs	36,089	29,743
- Venues	67,912	79,436
- Sets and costumes	29,581	36,304
- Other production costs	13,993	11,138
Rent	77,846	39,420
Salaries and wages		
- Artistic including dancers	339,175	325,883
- Administration and corporate	201,327	170,422
- Other payroll costs	132,147	121,883
Telephone	5,497	3,457
Travelling expenses	4,548	276
TOTAL EXPENSES	1,136,985	1,072,862
NET LOSS	(27,748)	(32,912)



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.

Our gratitude to **Friends of EDC, your continued support contributes to the evolution and future of Australian contemporary dance:**

Mark Baseley, Margaret Cook, Janelle Christofis, Val Denholder, Allan English, Lizzie Evans, Michael Evans, Ana Gray Doughty, Chloe Hambleton, Kylie Hambleton, Anthony Houston, Jill King, Anne Jones, Lyell Lamborn, Emily Lense, Lori Lowther, Robyn Martin, Evelyne Meier, Tom McVeigh, Meryl Mills, Karen Mitchell, Anne-Maree Moon, Ruth Ridgway, Stephen Ross, Prof. Nerida Smith, Susan Taylor, Mike and Ngareta West, Paul Ziesing.

Training Partner



Signature Season Sponsor



Healthcare Partner





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

www.expressionsdancecompany.org.au

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