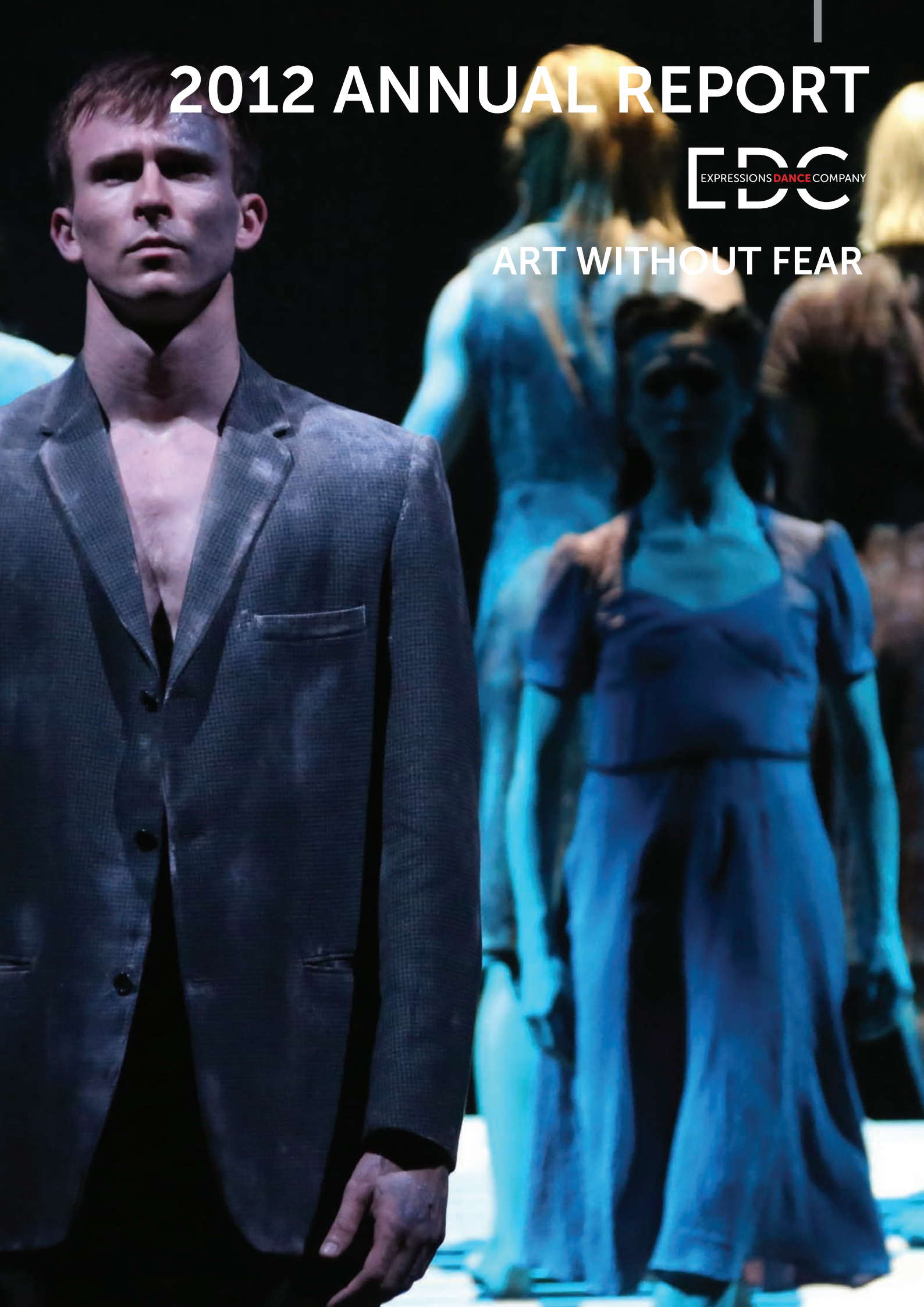


2012 ANNUAL REPORT



ART WITHOUT FEAR



Expressions Dance Company 2013

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Board of Directors 2013

Karen Masnata | Chair

Tony Denholder | Deputy Chair

Ross Cunningham

Libby Lincoln

Gina McLellan

Sophie Mitchell

Ann-Maree Moon

Noel Staunton

Natalie Weir

Management Team 2013

Natalie Weir | Artistic Director

Libby Lincoln | General Manager|CEO

Toni Glynn | Production Manager

Danni Bain | Marketing Manager (P/T)

Adam Brunes | Communications Manager (P/T)

Truin Chapman | Development Manager (P/T)

Swan Davies| Office Manager

Elizabeth Lepua | Bookkeeper (P/T)

Karen Mitchell | Accountant (Contractor)

Ruby Dwyer, Caitlyn Neville, Veronica Vivian | Interns (Volunteers)

Dancers 2013

Riannon McLean (40 weeks)

Elise May (40 weeks)

Samantha Mitchell (40 weeks)

Michelle Barnett (24 weeks)

Daryl Brandwood (33 weeks)

Jack Ziesing (40 weeks)

Benjamin Chapman (33 weeks)

Thomas Greenfield (8 weeks)

Robert McMillan (5 weeks)

Front Cover Image:

EDC's Jack Ziesing.

Photo by Justin Nicholas, Atmosphere Photography.

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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.

"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.."

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 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



From the Artistic Director



2012 was a year where EDC proved it was resilient, consistent, reliable and open minded. It was the year for collaboration; proving our versatility and adaptability. We performed alongside other dance companies with pride. EDC is constantly hitting goals way beyond its funding, however throughout 2012 there was a strong realisation that the current output is not sustainable without further investment.

I am so thankful however for the support of all our partners, who without, we would not be able to attempt the enormous output we achieved in 2012.

The ensemble of dancers once again proved to be the heart of the company and are recognized as some of the strongest dancers and performers in Australia. EDC remains one of the few small to medium arts companies that have a commitment to growing an ensemble, and my faith and trust in this vision is constantly rewarded.

My vision for EDC has not faltered in my four years as Artistic Director. We continue to make steps towards being a company that belongs to Brisbane and one which Brisbane is proud of. I am enormously grateful to Libby Lincoln, for her loyalty and faith in me, and her determination and clever thinking in making a little bit go a long way.

2012 Education Program

This year we presented two Brisbane Contemporary Dance Intensives (BCDI), a brand that has garnered great respect on a national level. This training program is consistently well attended and is now regarded as one of the best offered nationally. We continue to connect with teachers through our Focus days which is an initiative where high school dance teachers spend the day with the EDC dancers and associated artists to up-skill them and inspire them. The teachers take this inspiration back to the classroom.

We continue our groundbreaking partnership with QUT Dance, giving students professional experience whilst they are in their 3rd year of study. In 2012 this included offering access to company class, a performance opportunity with *LaunchPad*, and two EDC dancers, Elise May and Samantha Mitchell, choreographed a new work for the QUT graduation performance.

EDC's regional touring production *ChoreoFunk* travelled through Queensland again and continues to reach many young people and inspire them about the power of dance. We offered 12 secondments to students from tertiary institutions in Australia and New Zealand, and believe these ongoing placements helps EDC stay connected to the training of dancers.

2012 Performance Program

The year began with *LaunchPad*, our emerging choreographer season in EDC's Studio. Three choreographers, Gareth Belling, Lisa Wilson and Claire Marshall, created ten minute work for two EDC dancers. Gareth also created a group piece for the QUT third year dance students. I was especially proud of the maturity and artistry these choreographers displayed. I am committed to EDC playing a major role in the development of choreographers, and hope this ongoing platform provides a supportive place for them to try out ideas, without the pressure a theatre season brings. I hope to continue offering programs like this in the future, so that choreographers can see a clear pathway through EDC.

Following on from the success of *Scripti Scriptum*, our 2011 international collaboration with Cathy Sharp Dance Ensemble in Basel, Switzerland; EDC presented the production in Brisbane at the Judith Wright Centre for a seven performance season. It was a delight to host the Swiss company and gratifying to perform alongside a company from a different country. Each company's aesthetic is different but both have a passion for dance and how it can speak to an audience. We both had fun with the concept of "communication" as the theme for the new works.

It is important for EDC, somewhat isolated here in Brisbane, to gain insight into who we are (and our place in the world of dance) as we stand alongside other international and national companies.

2012 was the year for collaboration. EDC took part in a wonderful performance season presented by the Australian Ballet Company in Melbourne, *Let's Dance*. Alongside ADT, Dancenorth, Sydney Dance Company, TasDance, Queensland Ballet and West Australian Ballet, EDC presented *Don't* - a short new work created especially for this program.

The benchmark program united the Australian landscape of dance for eleven performances at the State Theatre in Melbourne. The program consisted of a short work from each company that was definitive of the companies signature.

The occasion provided wonderful networking opportunities for the dancers and the companies as well as enabling works to be viewed nationally. The world of dance in Australia seems like a smaller place now and we have new friends across the country.

Performing alongside such esteemed companies was a humbling experience, but I felt EDC held their own. I was reminded what a diverse artform dance is and felt the EDC signature is a strong and vital component.

EDC's inclusion in the Brisbane Festival program was another major collaboration, this time with fellow Queensland companies Dancenorth and Queensland Ballet. I created a work, *Lament* for six EDC dancers and four Queensland Ballet dancers, alongside works by Raewyn Hill, Gareth Belling and Cameron McMillan. This is the first time in history

"It is important for EDC, somewhat isolated here in Brisbane, to gain insight into who we are (and our place in the world of dance) as we stand alongside other international and national companies."

these companies have worked together and hats off to Noel Staunton for bringing us all together, I hope it will happen again in the future.

For something a bit different, EDC was invited by the Queensland Symphony Orchestra to create a version of *Carmen*, to be performed with the orchestra in a gala program in the Concert Hall, QPAC. The work was created to Shchedrin's *Carmen Suite* (a wonderful reinterpretation of the original Bizet's *Carmen*). It was inspirational to have the power of the orchestra behind us, and I felt the company looked wonderful in this new work. The work will become part of the EDC repertoire and once again we were exposed to new audiences. The partnership with QSO is precious and I hope it continues into the future.

Where the Heart Is had a return season, as part of our partnership with QPAC. New cast members included Daryl Brandwood in the role of the father, and David Williams and Jack Ziesing sharing the role of the Brother and the Young Man. It was wonderful to stage this work again- and see how much depth the dancers were able to bring to their characters the second time around. The media reviews were fantastic so I was thrilled with this.

R&J toured to Redland Bay and then onto South Australia, performing in **four** venues. This was a precursor to the eighteen venue national tour taking place mid 2013. I am so encouraged we are finally on the road again, taking EDC productions to different places and garnering a much wider audience. Touring also gives the dancers the opportunity to further develop in their roles constantly improving the work.

We were honored again for *R&J* to receive the Australian Dance Award for Best Choreography; and Best Performance by a Female Dancer for Elise May for her role in Act 3 of *R&J*. In my mind all of the dancers deserve awards for their performances in this work but we are certainly thankful to once

again be recognised in this way. The recognition further adds to my delight that *R&J* is touring.

Noosa Long Weekend was a wonderful inclusion to our year. The jam packed one night in Noosa showcased a gala program of some of our best works including the duet from *Don't*; 1st Act of *R&J*, Riannon's solo- *Herself*, and featured guest artists Lizzie Vilmanis and Daryl Brandwood from WA Ballet (Daryl went on to join EDC later in 2012). I hope we become a regular feature at this fabulous event (we are programmed again for 2013). It is a wonderful way to make new friends and audiences.

"This company should be the State Contemporary Dance Company. If it is properly resourced, it has the potential to be a national arts leader."

This year the dancers again proved how amazing they are: Riannon, Elise, Sam, Jack, David, Daryl (*WTHI*, *Lament*, *Carmen*) Michelle (*Trainee* and *LaunchPad*) Ben (*R&J*, *Don't*) Tim Farrar (*Carmen*). I believe even more strongly about the importance of an ensemble. I feel like I am making better work, and making it more easily and quickly, having this core group of dancers who I know and trust. They choose to work with me, and in many ways, it is only just beginning. My dream is to have this ensemble full time, growing to eight dancers.

These dancers are artists who deserve to be able to live and make a home here in Brisbane, bringing artistic excellence to Brisbane and QLD. If EDC's vision is supported and nourished, we will produce and create some of the finest work in Australia - given the opportunity.

This company should be the State Contemporary Dance Company. If it is properly resourced it has the potential to be a national arts leader.

It will have a far greater reach, it will support emerging and established choreographers. It will provide a hub to support independent artists, musicians, composers, designers and of course an ensemble of dancers who choose to live in Brisbane and thrill audiences.

It will be a company everyone wants to be part of!

I hope the future will see faith in this vision and the company will be supported strongly to allow it to flourish.

Natalie Weir | Artistic Director



(L-R) EDC's David Williams, Jack Ziesing, Elise May, Riannon McLean, Benjamin Chapman & Samantha Mitchell at the 2012 Let's Dance 50th Anniversary Gala

Executive Report



2012 was another watershed year. EDC presented 383 events, performances and activities in 2012, engaging

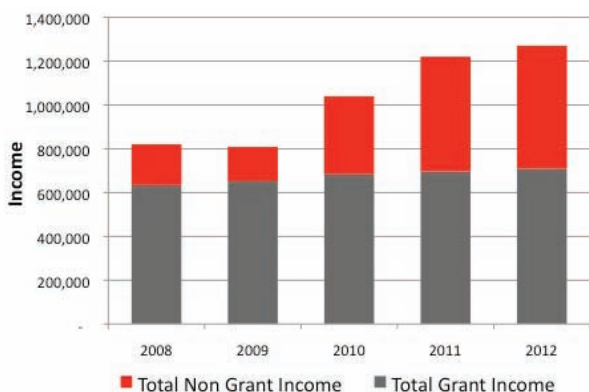
directly with 28,562 people.

It was an incredible year because of the variety of invitations, tours and collaborations. Once again, from an artistic perspective it was most fulfilling.

However, the achievements of EDC over the past three years have not translated into creating a more sustainable, flourishing company.

Like any business, there is a limit to the level of productivity and profit to be achieved with a defined investment amount. To increase productivity (including positive results for the key drivers of a not for profit arts organisation like Sponsorship, Ticket Sales, Donations, Performance Fees – a diverse and healthy income mix), you need investment. The following graph illustrates the level of leveraging the company has managed since 2008. The results are starting to plateau as we have reached our potential with the current resources.

Unfortunately the current position does not provide us with a sustainable model to continue with the current level of delivery. With depleted reserves and limited scope for risk, EDC must redefine itself in line with the resources available. If no further funding is available, unfortunately this is a much reduced company.



Financial Outcomes

Once again, EDC achieved significant return for investment in 2012. With over 383 performances and events, EDC had one of its biggest programs in its history.

Personally, I was thrilled to return a very small surplus. The turnover for the year is reported at \$1.15 million. However, please note, this turnover does not fully reflect the activity of the company during 2012. Specifically for the major work (*The Lament*) created by Natalie Weir and presented at the 2012 Brisbane Festival as part of *Dance Energy*, EDC's audited accounts only record the costs directly incurred by EDC (dancer fees and production manager fees) and does not take into account the contribution made by Brisbane Festival towards presenting the company's work nor the company's involvement as part of the major collaborative work by choreographer Cameron McMillan. These costs include the design, costume build, venue hire, production costs and marketing. From this perspective, both the income and the cost of this major 2012 activity are understated by a conservative and documented estimate of over \$115,000.

My ongoing concern is the depleted reserves from the 2008 and 2009 years when EDC funding was drastically reduced and reserves were spent to keep the company afloat. Growing the organisation with minimal reserves is risky and limiting. Over the last triennial, EDC has illustrated to stakeholders and the broader industry the benefits of a flourishing State contemporary dance company. The funding to support such a company now needs to be forthcoming to continue.

Revenue

One of the most pleasing financial outcomes for 2012 was the reversal by Minister Bates, and the State Government of the ridiculous hike to our lease arrangements at the Judith Wright Centre. The reversal was applied from July 2012 onwards which returned money to us. The rent scenario, however frustrating, reconfirmed to us that first and foremost we were a dance company committed to thriving and producing great art. If that commitment was compromised

because of our rent, we were ready to move to a more affordable space that would expend a large percentage of our income. Surprisingly, on looking, we had options, which were very attractive; and my faith was restored that EDC was seen as a valuable company to be associated with.

EDC received several grants in 2012, which ultimately were carried over to 2013. \$20,000 was received from Australia Council's Music Fund to support the commission of composer Iain Grandage for the 2013 signature season work. \$30,000 was received from Australia Council through the Young and Emerging Artists Grants for \$30,000 to support the presentation of the emerging choreographer initiative - **Propel (the next step)** that took place in February 2013.

Cash sponsorship was down slightly without the cash contribution from QPAC for the annual signature work. A decision was made to present a return season of **where the heart is** in 2012; rather than create a new signature work. The decision was based on the need to reduce income raising pressures; and to highlight the success of **where the heart is**. QPAC agreed to postpone the final partnership until 2013, which was appreciated.

Box Office income was slightly down from 2011. **Scripti Scriptum** season at the Judith Wright Centre with the Cathy Sharp Ensemble returned a much-reduced box office than **SOLO – A Festival of Dance** in 2011. Although **where the heart is** increased its 2010 box office return figures by 32%, the season fell slightly short of the overwhelmingly popular **R&J** signature work of 2011.

Regardless, EDC is still experiencing an overall upward trend in audience growth since 2009 due to the massive exposure achieved through collaborations and special projects including touring. Revenue from Performance Fees increased by an enormous 550% from 2011 to 2012.

Income from participation fees decreased 12% after the decision to cut the **Performance Workshop Package** and the **Weekly Dance Classes**. Both of these programs are no longer viable within the current marketplace or within the resources of the company.

Our focus is now on initiatives like the **Brisbane Contemporary Dance Intensive (BCDI)** – which places a focus on high level intensive training with the EDC dancers as teachers. The program achieved 100% attendance in 2012 and \$45,000 in income up from \$30,000 in 2011 (where one week had to be cancelled due to the flood).

In 2012, we commenced a partnership with Queensland Ballet to deliver **Contemporary Dance Classes** as part of their weekly community dance class program. Once a week, an EDC dancer or associated artist will deliver a community contemporary dance class at the Queensland Ballet studios. This partnership helps EDC remain involved with the community without the management of the business side to support and market the product.

A benefit from not operating our own dance classes has been the opportunity to provide evening studio space to the independent and community dance sector. This has also provided income for EDC.

Office Manager, Swan Davies has leveraged many of EDC's income raising initiatives by streamlining payment processes and actively managing the selling of merchandise and studio space. In 2012, EDC increased its income in these areas by over 400%. I am grateful for her dedication and persistence on these matters.

Building capacity continues to be a major goal for the company and in 2012, EDC increased its turnover by 4%. It appears we may have reached our limit without further investment.

Financial Outcomes - Expenditure

In 2012, we prioritised the engagement weeks for dancers and increased it to forty weeks for the core ensemble. This meant an increase of 26% to dancer salary fees and an overall increase to employment fees and wages of 9%. Offsetting the dancer fees included dramatically reducing the education officer position hours to an average of 6 hours per week.

Major collaborative projects like **Dance Energy** and **Let's Dance** would not have been possible without increasing the dancer weeks to 40 weeks. We were also able to accept other invitations like the

Noosa Long Weekend Festival and the Redland Bay performance of the **R&J** tour.

Other core/administration expenditure costs for 2012 remained on par with 2011.

Again I emphasise, 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.

60% of our expenditure goes directly into creating the art including artistic fees, production costs and marketing leaving 40% to run the business (including administration staff). The challenge is to leverage the artistic outcomes to assist business sustainability.

Funding Partners

In 2012, EDC operated with core funding from the Australia Council for the Arts Key Organisations Funding of \$131,958 and \$571,650 from Arts Queensland including the yearly increments due to inflation. 2013 will be EDC's third year in its triennial round, and mid 2013, we will apply once again for the next three years.

The restructuring of State Government departments including Arts Queensland following the change of government has resulted in delays in articulating the government's priorities and vision for the state. However, EDC is confident it will continue to be a major player for Queensland, achieving recognition as one of the State's key arts leaders promoting artistic excellence nationally and internationally.

Partners

Ground-breaking partnerships allow EDC to create and present significant work. QPAC's continued support of our signature works is cherished by the entire EDC team. We are thrilled their investment is starting to reward them with national recognition of the product in the form of awards and invitations to tour the work.

In 2013, we will be presenting our third signature work with QPAC and it promises to be the most epic to date. I am absolutely thrilled the company, despite the many challenges, can ultimately create

and present these very special signatures pieces that reflect Natalie's aesthetic and commitment to collaboration with design and music.

The three-year partnership with QUT Creative Industries that commenced in 2011 was given a new lease of life at the end of 2012 with the appointment of Gene Moyle to the position of Head of Dance. The commitment to what this partnership can achieve has been reinvigorated and I am very excited about its future.

Needless to say, the rewards for both QUT students and EDC dancers from this partnership is immense and I continue to be inspired by the dynamic and relevant institution that QUT is.

Sponsors

For the second year, PwC became a sponsor for our signature work and has committed also to a third year in 2013. It is pleasing to see this corporate relationship flourish and grow, and I thank Paul Lindstrom and Carla Reynolds for their vision in becoming the first Corporate sponsors for the annual signature season and for realising the benefits in continuing each year.

Pondera Physio and Pilates formalised their significant contribution to EDC in 2012. The dancers benefited from the injury prevention and health maintenance program and additional specialised attention from physiotherapists David Pierce and Melanie Fuller. In 2013, the partnership has expanded further.

Dancer injury is a constant threat. When it happens, it is devastating for everyone, and demands significant resources and juggling. This is specially the case for a company with only six dancers who have very specific roles created on them. Unfortunately, we have few seasons where there are no disruptions due to injury of some kind. Injury prevention and dancer physical maintenance has to be and continues to be one of EDC's most important risk reduction actions.

From this perspective, we have also been blessed with the dedication and support from Dr Richard Brown from QSports over the past year. Dr Brown has enjoyed his journey into dance and is greatly committed to finding better and faster ways to treat injuries when they do happen.

For 2012, I would also like to thank once again De Bortoli Wines who continue to sponsor our opening nights for our signature works.

Donors and Friends

Once again we were honoured and humbled by the level of donations received from both foundations and individuals in 2012. The donations make an incredible difference to the operating power of EDC. Donors have also enjoyed being able to respond to invitations to indicate where the funding should be directed.

I recommend to patrons if they want to help a not for profit arts company, give a donation. It filters down to every level of the organisation. For EDC, it instantly helps relieve the pressure of raising funds and delivers joy, relief and encouragement.

The joy comes from knowing the donation has come from the heart of someone who truly believes in you, which is satisfying and moving. The relief comes from the fact the funding has come without time consuming and torturous forms and applications. The encouragement in turns allows you to continue to strive to do what you do – because it is making a difference.

Board Renewal

During 2012, EDC underwent significant board renewal. A board appraisal led to the realisation the board did not have the capacity it needed to take the company to the next level. The skills on the board were not a good fit to the type of tasks that were required. Three board members stepped down during the year to make way for regeneration. They were Stephen Ross, Evelyne Meier and Paul Wilson. All three had given most generously over the past years and it was difficult to lose them from the board. I thank them very much for their hard work and support and wish them all the best for the future.

Noel Staunton, Artistic Director Brisbane Festival, joined the board in October 2012 and Gina McLellan, Director – Client Engagement with Talent2 International joined in March 2013.

From my perspective, EDC has a long way to go to ensure a sustainable future with income

and funding sources that are able to support a flourishing company. At the moment we limp along, almost crawl, hamstrung by a constant battle to meet our potential on the little resources we have.

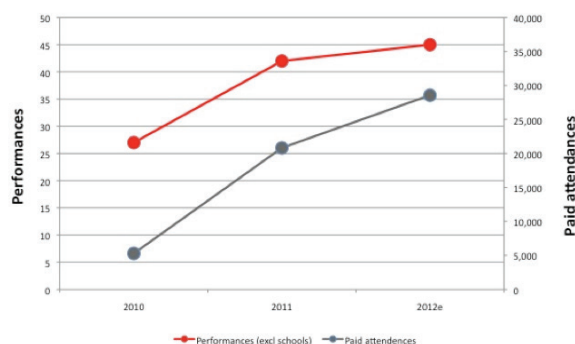
We continue to seek a Director for the Board who can also make a specific contribution to income raising for EDC.

Staff

The appointment of EDC's first full-time Marketing Manager in 2011 (Asha Boyd) really paid off in 2012. EDC made great improvements to our social media campaigns and also to the consistency of our messaging and imagery.

I was disappointed when Asha left EDC to take up study for a long held passion – midwifery in early 2013.

Early 2013, in EDC's ever evolving manner, we recruited two marketing professionals to share the marketing role (each part-time). Dannielle Bain and Adam Brunes each work 20 hours per week to deliver the marketing and communications



responsibilities of EDC. They bring a fresh and energized vision for EDC.

Marketing & Audience Development

In 2012, through our performance program, EDC performed to 20,462 people in 45 performances. An additional 8,100 students participated in 338 in-school workshops and performances. See below a graph indicating the massive growth EDC has experienced in recent years in audience numbers and also performance output.

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

Our one year old website received 18,000 visits in 2012 with 62% of these being unique or new visits. It is hoped with our new white label system we will increase this dramatically in 2013.

Also in 2012, EDC increased our Facebook followers by 41% to 2,743 with 6,225 people visiting our page. Twitter also increased by 37.5%. Our monthly e-newsletters visits 1,715 inboxes (an increase of 26%) and we are working very hard at increasing this in 2013. We also work closely with industry partners to ensure we also hit their subscriber inboxes.

The 2013 – 2014 plan

EDC 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.

I congratulate Natalie for another extraordinary artistic year. Her consolidation of a beautiful ensemble over the past four years, means she can create new works at about a ¼ of the time other company's with project ensembles. The work also is very polished, sits well on the dancers and delivers the reviews we saw at **Lets Dance** and **Dance Energy**.

I congratulate her again for her achievement winning Most Outstanding Choreography for **R&J** at the Australian Dance Awards in Perth. I was lucky to sit between Natalie and Elise May who won Most Outstanding Female Dancer for **R&J**. With our new EDC dancer, Daryl Brandwood also

winning Best Male Dancer for an independent work he did before joining EDC, we had a great celebration!

I thank the incredibly dedicated dancers, EDC's board of directors, its small and dedicated team, the extraordinary artists who worked with us in 2012, the wider dance community, our friends at QPAC, JWCOCA, QUT Creative Industries and PwC.

You all gave so much to make our year as successful as it was. I also thank 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 have absolute faith in this small but highly efficient and skilled company to bring international attention to Brisbane and to make outstanding contributions to the evolution of Australian dance.

Libby Lincoln | CEO & General Manager

EDC Management Team 2012	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	3 Jan - 31 Dec	Full Time
Asha Boyd	Marketing Manager	1 Jan - 31 Dec	Full Time
Swan Davies	Office Manager	1 Jan - 31 Dec	Full Time
Maud Leger	Development Co-ordinator	Oct - Dec	Part time (2 days per week)
Elizabeth Lepua	Book-Keeper	June - Dec	Part time (4 hours per week)
Evan Wright	Book-Keeper	Jan - June	Part time (4 hours per week)
Renee Place	Education Consultant	Jan-Dec	Contract (6 hours per week)

2012 Artists & Production Teams

Launch Pad 2012		
EDC Dancers Elise May Riannon McLean Samantha Mitchell Jack Ziesing David Williams Michelle Barnett* * Guest Artist	QUT students Shauna Browne Siobhan Dumigan Robert Flehr Jake Harrison Sharon Lee Ashleigh Musk	Creative Team and Crew Lisa Wilson (Choreography - " From Darkness") Claire Marshall (Choreography - "Bloodlust" Gareth Belling (Choreography - "Crush") Libby McDonnell (Design) Toni Glynn (Lighting and Production Management); Sarah Oates (Stage Manager) Daniel Anderson (Lighting Associate)
where the heart is (return season)		
EDC Dancers Elise May Daryl Brandwood Riannon McLean Samantha Mitchell David Williams Jack Ziesing Musicians Pearly Black (Vocals) Marc Hannaford (piano) Christa Powell (Violin)	Creative Team and Crew Natalie Weir (Choreography) John Rodgers (Composer) Bruce McKinven (Design) Matt Scott (Lighting Design) Ben Hughes (Relight Designer) Toni Glynn (EDC Production Manager) Sue Benfer (Stage Manager) Gayle MacGregor, Jayne Warrington, Nathalie Ryner and Bianca Bulley (Costume Makers); Scott Barton (Head Electrician); Jeff Warnick (Head Mechanist); Tony Carter (Sound Operator); Corinne Fish (Lighting Programmer); Richard Aishford (Staging); Ruby Dwyer (Assistant Stage Manager); Christine Hawes (Floor Electrician); Nathalie Ryner (Costume Maintenance); Shaun Caulfield (Scenic Art)	
Scripsi Scriptum (international collaboration with Cathy Sharp Dance Ensemble)		
EDC Dancers David Williams Elise May Jack Ziesing Riannon McLean Samantha Mitchell	CSDE 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 - CSDE) Samantha Paxton (Costume Design - EDC) Brigitte Dubach Lighting (Designer) Thomas C. Gass (Music/Video Designer & Operator) Toni Glynn (Lighting Realisor - Brisbane); Sarah Oates (Stage Manager); Scott Barton & Adam Copland (Lighting Operators)
ChoreoFUNK		
EDC Dancers Nerida Mattheiu Alex Bryce		Creative Team and Crew Liesel Zink (Choreographer)

R&J On Tour (on tour: Redland Bay (QLD), Renmark, Noarlunga, Mount Gambier (SA))**EDC Dancers**

David Williams
Elise May
Jack Ziesing
Riannon McLean
Samantha Mitchell
Benjamin Chapman

Creative Team and Crew

Natalie Weir (Choreography)
John Baggage (Composer)
Bruce McKinven (Design)
David Walters (Lighting Design)
Topology (Recorded Music)

Toni Glynn (Production/Tour Manager)
Staycee Johns (Stage Manager)
Robert Fraser (Lighting Technician)
Scott Barton (Head Electrician)

Don't - "Let's Dance" Australian Ballet Gala**EDC Dancers**

Benjamin Chapman
Elise May
Riannon McLean
Samantha Mitchell
David Williams
Jack Zeising

Other companies

Australian Dance Theatre
Sydney Dance Company
Tasdance
Dance North
West Australian Ballet
Queensland Ballet

Creative Team and Crew

Natalie Weir (Choreography)
Max Richter (Music)
Bill Haycock (Costume Design)
Francis Croese (Lighting Design)

Noosa Long Weekend Festival 2012**EDC Dancers**

Benjamin Chapman
Elise May
Riannon McLean
Samantha Mitchell
David Williams
Jack Zeising

Guest Artists

Daryl Brandwood
Lizzie Vilmanis

Creative Team and Crew

Natalie Weir (Choreography)
Lizzie Vilmanis (Choreography)
Elise May (Choreography)
Toni Glynn (Production Manager and Lighting)
Sarah Oates (Stage Manager)

Next Step (Creative Development)**EDC Dancers**

Elise May
Riannon McLean
Samantha Mitchell
David Williams
Jack Zeising

Creative Team and Crew

Liesel Zink (Choreographer)

Dance Energy - Commissioned, Produced and Presented by Brisbane Festival

The Lament

Daryl Brandwood, Lisa Edwards, Keian Langdon, Elise May, Riannon McLean, Samantha Mitchell, Piran Scott, Rachael Walsh, David Williams, Jack Zeising

Allegories

Teri Crilly, Eleanor Freeman, Thomas Grundy Greenfield, Tamara Hanton, Alice Hinde, Anita Hunziker, Robert McMillan, Jessie Oshodi, Jeremy Poi, Rian Thompson, Blair Wood.

Scorched Earth

Hao Bin, Meng Ningning, Iona Marques, Lina Kim, Clare Morehen, Gemma Pearce, Katherine Rooke, Nathan Scicluna, Guy Wheatstone, Tamara Zurvos.

Hummingbird Cry

Daryl Brandwood, Teri Crilly, Kathleen Doody, Lisa Edwards, Eleanor Freeman, Thomas Grundy Greenfield, Hao Bin, Alice Hinde, Anita Hunziker, Keian Langdon, Elise May, Riannon McLean, Robert McMillan, Samantha Mitchell, Clare Morehan, Jessie Oshodi, Jeremy Poi, Nathan Scicluna, Piran Scott, Rian Thompson, Rachael Walsh, David Williams, Yu Hui, Jack Ziesing

Creative Team and Crew

Natalie Weir (Choreography - The Lament)
Raewyn Hill (Choreography - Allegories)
Cameron McMillan (Choreography - Hummingbird Cry)
Gareth Belling (Choreography - Scorched Earth)
Bruce McKinven (Design)
David Walters (Lighting Design)
Bradley Chatfield (Rehearsal Director - Allegories)
Christian Tatchev (Rehearsal Director - Scorched Earth)
Tracey Carrodus (Rehearsal Director - The Lament)
Lisa Wilson (Rehearsal Director - Hummingbird Cry)
Brett Collery (Sound Design)
Toni Glynn (Production Manager)
Noelene Hill (Head of Wardrobe)

Towards the Flame Gala- (*Carmen*) - Presented by Qld Symphony Orchestra

EDC Dancers - *Carmen*

Daryl Brandwood
Timothy Farrar
Elise May
Riannon McLean
Samantha Mitchell
Jack Zeising

ACPA Dancers - *Beguiled*

Sunday Lucia
Jesse Martin
Hannah Scanlon
Robert Flehr
ACPA dance students

Creative Team and Crew

Johannes Fritzsche (Conductor)
Natalie Weir (Choreography - Carmen)
Penny Mullins (Choreography - Beguiled)
Queensland Symphony Orchestra (Orchestra)
Bill Haycock (Design)
Ben Hughes (Lighting Design)

Guest Teachers (in addition to EDC Dancers)

EDC Dance Classes

Gabe Comeford
Rachelle Hickson
Caitlyn Mackenzie
Nerida Matthaiei
Zaimon Vilmanis

Company Classes

Tracey Carrodus
Fiona Cullen
Dale Johnston
Sophie Northam
Vanessa Mafe
John Sandurski
Lizzie Vilmanis
Zaimon Vilmanis
Lisa Wilson

Brisbane Contemporary Dance Intensive

Gareth Belling, Tim Brown, Adrian Burnett, Bradley Chatfield, Amy Hollingsworth, Vida Latina, Brian Lucas, Nerida Matthaiei, Adrian Medina, Larissa McGowan, Sophie Northam, John Sandurski, Dean Walsh, Rachael Walsh, Carol Wellman Kelly, Paul White, Kialea-Nadine Williams, Sammie Williams, Lisa Wilson, Liesel Zink.

Performance Seasons

FOUR WORLD PREMIERE CREATIONS

LAUNCH PAD 2012

Intimate dance innovation in bite-sized portions by three of Brisbane's most pioneering choreographers.

Program

From Darkness by Gareth Belling. Performed by Riannon McLean & David Williams

Bloodlust by Claire Marshall. Performed by Samantha Mitchell & Michelle Barnett

Say Something by Gareth Belling. Performed by Shauna Browne, Siobhan Dumigan, Robert Flehr, Jake Harrison, Sharon Lee, Ashleigh Musk (QUT students)

Crush by Lisa Wilson. Performed by Elise May & Jack Zeising

Season Dates:	21 – 25 February 2012
Number of Performances:	7
Venue:	EDC Studio
Audience Attendance:	432

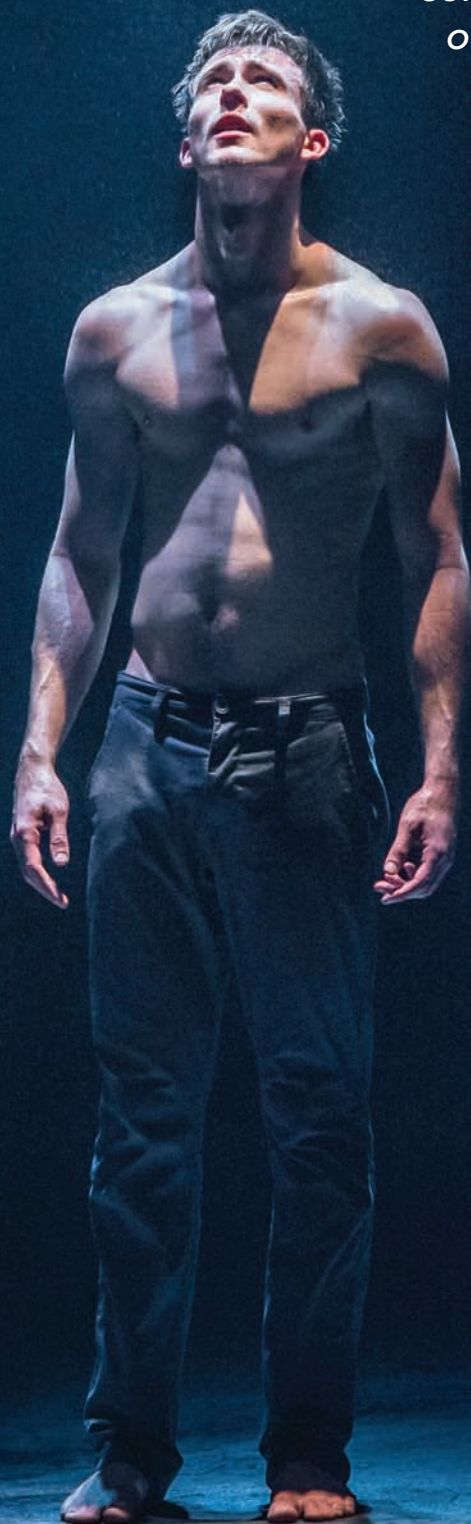
*"Launch Pad really is something rare:
the chance to see the work of emerging
choreographers who will no doubt be the
ones to watch as time goes on"*
AUSTRALIAN STAGE



EDCs Samantha Mitchell. Photo by Fiona Cullen.

2012 SIGNATURE SEASON

*"It promised much for EDC
on its premiere in 2010 and
continues to promise as a work
of substance and longevity."*
THE AUSTRALIAN



EDC's Jack Ziesing. Photo by Chris Herzfeld, Camlight Productions



Riannon McLean and Daryl Brandwood in *where the heart is*. Photo by Chris Herzfeld Camlight Productions

where the heart is Presented in partnership with QPAC

Whether a place of residence, refuge or comfort, home is where the heart is ... a place that allows you to breathe and dream.

Natalie Weir's multi award-winning production returned by popular demand to its home stage at QPAC.

Set against the iconic remnants of an old 'Queenslander', where the heart is follows a young man's story as he returns to his childhood home and experiences the emotionally charged memories of his past.

This is a truly beautiful Queensland story and an evocative piece of dance theatre. Highly regarded for its strong story telling, the production features exquisite choreography, stunning stage design, emotionally resonant live music and dynamic, physical dance.

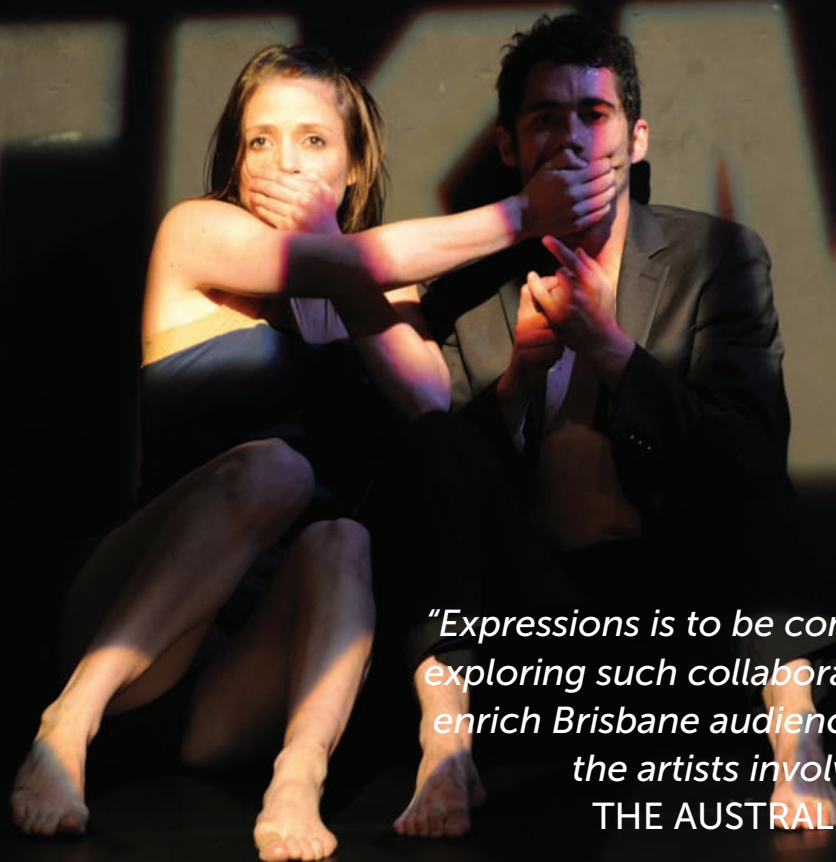
2012 Cast

Young Man - Jack Ziesing | David Williams
 Father - Daryl Brandwood
 First Love - Samantha Mitchell
 Vocallist - Pearly Black
 Piano - Marc Hannaford

Mother - Riannon McLean
 Grandmother - Elise May
 Brother - Jack Ziesing | David Williams
 Strings - Christa Powell

Dates: 10-18 August 2012
Number of Performances: 7
Venue: Playhouse Theatre, QPAC
Audience Attendance: 2,950

2012 INTERNATIONAL COLLABORATION



"Expressions is to be commended for exploring such collaborations as they enrich Brisbane audiences as well as the artists involved."
THE AUSTRALIAN

Samantha Mitchell and David Williams in Scripsi Scriptum. Photo by Fiona Cullen

SCRIPSI SCRIPTUM | Brisbane and Basel, Switzerland

From Basel to Brisbane. A collaboration between EDC and Cathy Sharp Dance Ensemble

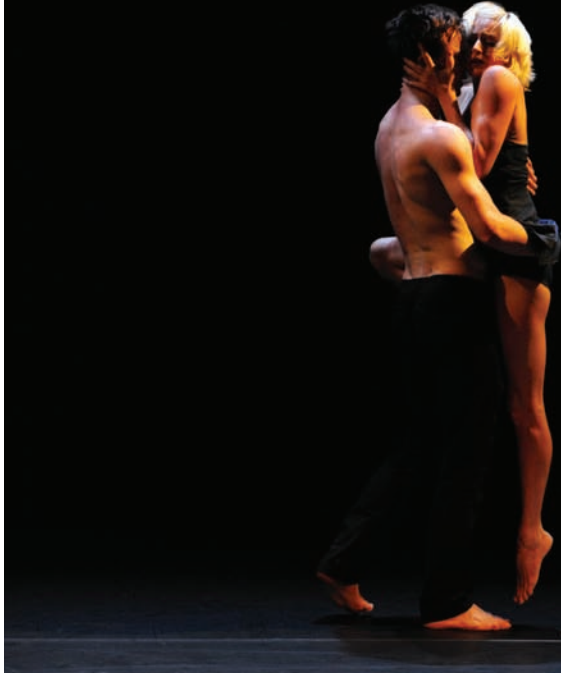
In 2012 EDC presented *Scripsi Scriptum* in Brisbane following its successful world premiere in Basel, Switzerland 2011. The first half of the double bill program featured the Cathy Sharp Dance Ensemble. Choreographed by Cathy Sharp, the work focused on the act of writing with paper, ink and pen and how new technologies, designed to make life easier, means there is more chance of disconnection. Natalie Weir's second half focused on human connection and the emotion words can evoke.

Dates:	23-30 March 2012
Number of Performances:	7
Venue:	Performance Space, JWCOCA
Audience Attendance:	1,018

Presented in association with the Judith Wright Centre of Contemporary Arts.

Refer to page 10 for cast details.

2012 SPECIAL PROJECTS



"Let's Dance demonstrates Australian dance is very much alive. The fact these eight companies present work of such high calibre, and are thriving in a world of uncertain funding, is a triumph for the dance community as a whole."

THE AGE

Jack Ziesing and Riannon McLean in *Don't*. Photo by Fiona Cullen

DON'T | Let's Dance - Australian Ballet Gala

EDC was invited to help celebrate 50 years of the Australian Ballet. Natalie Weir extended her "*Scripti Scriptum* duet" into a new work entitled '*Don't*'. The fifteen minute work explored the emotional power of words. Words that come between us, words that inspire us and words we wish we had never said.

Program - *Be Your Self* - Australian Dance Theatre; *Fugue* - Dancenorth; *Don't* - Expressions Dance Company; *Cloudland* - Queensland Ballet; *2 One Another* - Sydney Dance Company; *Momentary* - Tasdance; *Ombra Leggera* - West Australian Ballet; *Sweeedeedee* - Mia Heathcote, Stephen Heathcote, Justine Summers and others

Refer to page 11 for cast details relating to *Don't*

Season Dates:	7-11 June 2012
Number of Performances:	11
Venue:	State Theatre, Arts Centre Melbourne
Audience Attendance:	11 300

NOOSA LONG WEEKEND FESTIVAL

EDC presented it's most celebrated solos, duets and ensemble works at the Noosa Long Weekend Festival. **Program** - *Scripti Scriptum* (Act) by Natalie Weir and performed by EDC Ensemble; *Inhabited* by Lizzie Vilmanis and performed by Lizzie Vilmanis; Act 1 of *R&J* by Natalie Weir and performed by Riannon McLean and Jack Ziesing (EDC); *Herself* by Natalie Weir and performed by Riannon McLean (EDC); *The woman with two smiles* by Elise May and performed by Samantha Mitchell (EDC); *Consider the Raven* by Tobin Del Cuore and performed by Daryl Brandwood; *Don't* by Natalie Weir and performed by EDC Ensemble

Season Dates:	22 June 2012
Number of Performances:	1
Venue:	The J Theatre Noosa
Audience Attendance:	240

2012 CREATIVE COLLABORATIONS



Natalie Weir's *The Lament* as part of *Dance Energy*. Photo by Atmosphere Photography

DANCE ENERGY | A Collaboration with Queensland Ballet and Dancenorth

Produced and presented by Brisbane Festival

FOUR WORLD PREMIERE PERFORMANCES

In a celebration of Queensland's leading dance companies, Weir's work ***The Lament*** was among the four acts that made up ***Dance Energy***.

Program:

Allegories by Raewyn Hill featuring dancers from Dancenorth and Qld Ballet

Scorched Earth by Gareth Belling featuring dancers from Qld Ballet

The Lament by Natalie Weir featuring dancers from EDC and Qld Ballet

Hummingbird Cry by Cameron McMillian featuring dancers from EDC, Dancenorth and Qld Ballet

Dates:	27- 30 September 2012
Number of Performances:	5
Venue:	Playhouse QPAC
Audience Attendance:	2,524

TOWARDS THE FLAME GALA CONCERT | Presented by Queensland Symphony Orchestra

TWO WORLD PREMIERE PERFORMANCES

EDC premiered a new work by Natalie Weir choreographed to Rodin Shchedrin's Carmen Suite which is reinterpretation of Bizet's Carmen. The stunning score was performed live on stage by the Queensland Symphony Orchestra conducted by Johannes Fritzsche.

Program:

BEETHOVEN Prometheus (excerpt)

STRAVINSKY Fireworks

STRAVINSKY The Firebird - Suite with a new work entitled ***Beguiled*** choreographed by Penny Mullins and performed by Aboriginal Centre of Performing Arts and Guests

SHCHEDRIN Carmen Suite with a new work by Natalie Weir and performed by EDC. Refer to Page 12 for full cast details.

2012 TOURING

R&J | Tour

Presented by Redlands Performing Arts Centre and Country Arts SA.

EDC toured Natalie Weir's award winning R&J to regional South Australia performing in Renmark, Noarlunga and Mount Gambia. On the way, the production was presented south of Brisbane at the Redland Performing Arts Centre. Presented in three acts, each representing a different era, this production reinforces the notion that love- no matter what age you are, or what age you are in – is eternal and its power is everlasting.

Dates:	2 – 8 May
Number of Performances:	7
Venues:	Redlands Performing Arts Centre; Sir Robert Helpmann Theatre - Mt Gambier; Hopgood Theatre - Noarlunga Centre; Chaffey Theatre - Renmark
Audience Attendance:	790

CHOREOFUNK

Presented by Artslink

Following the success of the 2011 program, Queensland Arts Council toured EDC's interactive workshop program consisting of two dancers and a simple and fun set. ChoreoFUNK, with two different versions appealing to both secondary and primary school years, enriched students with a new understanding of contemporary dance and its background, while developing their skills in choreography and creativity.

Dates:	18 May - 18 June 2012
Number of Performances:	50
Venue:	Schools across Queensland
Audience Attendance:	6571



EDC's Elise May and Daryl Brandwood in Natalie Weir's 'Carmen Sweet'. Photo by Fiona Cullen

Dance Sector Development

CONTEMPORARY DANCE WORKSHOPS

"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 participated in a workshop: 943 (in schools across SE Qld)
Number of workshops delivered: 55

EDC delivered contemporary dance workshops to secondary school dance students across SE Qld. EDC dancers and associated artists visited the schools to take workshops on technique, contact duo and choreography.

BRISBANE CONTEMPORARY DANCE INTENSIVE (BCDI)

"I have learnt lots of new things that will help me. And because I am from Yeppoon the opportunity for this sort of course is not really available much. It has been a really good experience for me." Participant

Dates: 9 – 13 January 2012 (Summer Week One)
 16 – 20 January 2012 (Summer Week Two)
 2 – 6 July 2012 (Winter)
Venue: QUT Dance Studios, Kelvin Grove
Number of Participants: 68 (summer), 24 (winter)
Employment: Employed 20 dance industry practitioners from around Australia

Now in its third year, the BCDI has become one of Australia's leading contemporary dance intensives. Offering a weeklong intensive training program for aspiring dancers and dance professionals, the BCDI brings together some of the best contemporary dance practitioners in Australia including the EDC dancer to teach. In the summer, there were two different programs offered for Advanced students and two programs for Intermediate students. In winter, two one week programs were offered across the two levels.

EDC DANCE CLASSES

Dates:	11 January - 19 December 2012
Venue:	Queensland Ballet Studios, Thomas Dixon Centre
When:	Wednesdays
Number of Classes:	44
Number of attendance:	368

In 2012, EDC joined forces with the Qld Ballet Community dance Program to deliver one contemporary dance class per week. EDC dancers and associated artists ran the evening classes during the year at the Qld Ballet studios.

FOCUS

Professional Development Program for Dance Teachers

Dates:	13 February & 13 February 2012
Venue:	EDC Studio
Attendance:	31 teachers from 27 schools

Two full days were dedicated to providing two separate FOCUS days, each based on key curriculum areas for secondary school dance - choreography; technique and repertoire. The full day program is run by a dance education specialist who acts as a liaison between the company dance practice and the classroom 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 (April, July, August, September, October)
Venue:	Schools across Queensland
Attendance	55 workshops presented to 1012 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: Every day during EDC dancer's engagement period
Venue: EDC Studio

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

MENTORSHIPS/SECONDMENTS/TRAINEESHIPS

8 secondments from dance training institutions across Australia and New Zealand joined us for a week each. They were:

2012	Secondment	Tertiary Institution
2 - 3 April	Tal Graham Alicia Harvie	Adelaide College of the Arts Adelaide College of the Arts
9 - 13 April	Kara Burdack	Victorian College of the Arts
14 - 18 May	Harrison Hall Amelia Stokes	Victorian College of the Arts WAAPA
28 May - 1 Jun	Simone Lapka Katie Baring-Gould	NZ School of Dance NZ School of Dance
16 - 20 Jul	Brydie Colquhoun	NZ School of Dance

SUPPORT FOR INDEPENDENT ARTISTS

EDC supported independent artists through the provision of free/in-kind and reduced rate rehearsal space for the development of new work. EDC continued to offer Brisbane Dance Artist's Hub (BDAH) studio space to run their Pro Dance Classes. These weekly classes aim to meet to the needs of independent artists who require regular professional level classes to maintain their dance technique.



2012 GOAL REVIEW



EDC's Elise May in *R&J*. Photo by Chris Herzfeld.

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 18 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 2012



Daryl Brandwood and Samantha Mitchell in where the heart is. Photo by Justin Nicholas (Atmosphere)

DIRECTORS' REPORT FOR THE YEAR ENDED 31 DECEMBER 2012

Directors

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

- Ross Cunningham;
- Anthony Denholder (Deputy Chair);
- Libby Lincoln;
- Karen Masnata (Chair);
- Evelynne Meier (resigned October 2012) ;
- Sophie Mitchell;
- Anne-Maree Moon;
- Stephen Ross (resigned March 2012);
- Noel Staunton (from October 2012);
- Natalie Weir; and
- Paul Wilson (resigned October 2012)

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

Company secretary

Evelynne Meier was Company Secretary following Stephen Ross's resignation on 7 March 2012. When Evelynne resigned from the board in October, Libby Lincoln held the position of company secretary until the end of the financial year.

Operating results

Expressions – The Queensland Dance Theatre Limited financial results for the year ending 31 December 2012 was a surplus of \$7,046. The 2011 loss was \$27,748.

The turnover of the company for the year is reported at \$1.15 million. However, this turnover does not fully reflect the activity of the company during 2012. Specifically, the major work (Lament) created by Natalie Weir and presented at the 2012 Brisbane Festival (Dance Energy). The company's account only recorded the costs directly incurred by Expressions (including the dancers, choreographer, & development costs) and does not take into account the contribution made by Brisbane Festival towards presenting the company's work including venue hire, sets & costumes, production costs, and marketing. That is, both the income and the cost of this major activity are understated by a conservative and documented estimate of over \$115,000.

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; and
- 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;
- 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; and
- 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 a program that showcased its talent for collaboration. The key activities included performance seasons as well as sector development activities as follows:

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

Where the Heart Is. A return season of Natalie Weir's award winning production. Playhouse Theatre, QPAC, Brisbane.

Let's Dance. As part of Australian Ballet's 50 Year celebrations, EDC performed Natalie Weir's new work – Don't in a gala season – Let's Dance featuring the best of dance from around Australia. State Theatre, Arts Centre Melbourne.

Dance Energy. Brisbane Festival commissioned four new works by Queensland dance companies for the 2012 festival. Natalie Weir created a new work Lament for EDC dancers and 4 Queensland Ballet dancers. EDC also performed in Cameron McMillian's Hummingbird Program as part of the program. Playhouse Theatre, QPAC, Brisbane.

Scripti Scriptum. EDC invited Switzerland's Cathy Sharp Dance Ensemble to perform their double bill program Scripti Scriptum in a seven performance season. Judith Wright Centre, Fortitude Valley.

EDC Gala. Noosa Long Weekend Festival invited EDC to present a gala program as part of its 2012 program. The J Theatre, Noosa.

Towards the Flame. Queensland Symphony Orchestra invited Natalie Weir to create a new work to Schchedrin's Carmen Suite for a one off gala event as part of their subscription program. Concert Hall,

QPAC, Brisbane.

Dance Sector Development.

Expressions dance Company continues to significantly contribute to the development of Queensland's dance sector through a variety of initiatives and programs including:

- Brisbane Contemporary Dance Intensive;
- In-schools workshops and high quality resource material to assist curriculum-based assignments;
- EDC's year long partnership with QUT;
- Secondments;
- Professional Development programs for teachers;
- Weekly contemporary dance classes in partnership with Queensland Ballet; and
- Provision of EDC's rehearsal space to independent sector and other dance training programs

Significant changes in state of affairs

In October 2012, EDC was successful in renegotiating the inflated lease arrangements for its studio and office space at the Judith Wright Centre that occurred in 2011. The newly appointed Queensland Government agreed to reverse the recent increases and offered a new three year lease commencing July 2012 with much more affordable rent.

Evelyne Meier (Secretary from March 2012) resigned in October and Libby Lincoln continued as secretary. Paul Wilson (Chair of the Audit and Risk Committee) resigned in October 2012. Sophie Mitchell is currently Acting Chair of the committee.

EDC underwent major board renewal in 2012 to promote its focus on fundraising and building its capacity. No other significant changes in the state of affairs of the company occurred during the financial year.

Future developments

In mid 2013, EDC will apply for triennial funding from Arts Queensland for 2014 – 2016. Over the past twelve months, EDC has received a very positive response from Queensland Government and therefore expect no issues receiving further funding.

EDC will travel to Singapore for a new collaboration with Singapore Dance Theatre in July 2013.

EDC will tour R&J to eighteen venues across Australia in 2013.

EDC will present eleven seasons, programs and events in 2013.

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

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

Tony is a partner with and board member of Ashurst Australia, having practiced as a lawyer since 1993. He is a member of the Queensland Law Society and is 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 currently an acting member of the Audit and Risk Committee (Feb onwards 2013). Tony is Deputy Chair of EDC.

Information on directors cont.

Libby Lincoln (Bachelor of Arts – Arts Management)

Libby is CEO & General Manager of EDC. Libby has undertaken leadership roles in developing, producing and managing major arts projects for the past 27 years. She has performed key roles in Brisbane's key festivals through senior management positions with Out of the Box Festival, QLD Music Festival, Brisbane Festival and Riverfestival. She has worked in arts development through roles with organisations like Brisbane Ethnic Music and Arts Centre (as Director and Artistic Director), and QPAC through producing roles. Libby was appointed to the Board of EDC in January 2009.

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 is currently the Deputy Director General for the Queensland Government's Department of Energy and Water Supply. Previous to this she was a Director in Economics with Price Waterhouse Coopers from 2010. She has worked in the public finance sector since 1996 where she was responsible for looking after, amongst other things, the Queensland Arts portfolio from 2004-2006 while working in Queensland Treasury. Karen was admitted as a Solicitor in the Supreme Court of New South Wales. Appointed to the Board of EDC in February 2010, Karen was appointed Chair of EDC at the 2011 Annual General Meeting. Karen is also a member of the Audit and Risk Committee of EDC.

Gina McLellan ((Bachelor of Architecture Hons (major in Fine Art & Psychology) & Bachelor of Design Studies (major in Fine Art)). University of Queensland, Brisbane, Australia

Gina is the Director for Client Engagement - Diversity & Inclusion for Talent2 – an international recruitment and HR advisory organisation. She has worked within the talent management and human resources industry over the past 15 years. Her experience is 'Asia Pacific' centric, having lived and worked within the main industry markets of Australia, China, Hong Kong, Taiwan and Singapore. Gina is a Director - Australian Chamber of Commerce – Hong Kong & Macau and a Director - Australian Chamber of Commerce – Greater China. She is also Chair – HR Advisory Committee – Austcham HK and a Graduate – Australian Institute of Company Directors. Gina practiced as an architect in Queensland for six years before travelling overseas. Gina was appointed to the EDC board in March 2013.

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 Feb 2010 and chaired the Fundraising & Marketing Committee for EDC in 2010 and Special Projects committee in 2011. Evelyne was appointed Secretary in March 2012 until her resignation in October.

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

Sophie is a Director 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 companies Flagship Investments Limited and Silver Chef Limited, MTQ Insurance 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 Acting Chair of the Audit & Risk Committee for EDC.

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

Anne-Maree is Director, Leisure Tourism and Major Events with Brisbane Marketing. Previously she has held the roles of Associate Director, ACMN Marketing and Advertising, and 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 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.

Noel Staunton (Degree in Technical Production, Royal Academy of Dramatic Art (RADA))

Noel Staunton is the current Artistic Director of Brisbane Festival. His career in the performing arts has been extensive, working in various high level production and technical positions throughout the UK (Technical Director at English National Opera) and Australia (Technical Director at Opera Australia). In 1999, Noel set up Bazmark LIVE with Baz Lurhmann, where as Executive Producer he created many live theatrical events that were staged across the world including Broadway, Cannes and New York. He has produced some of the most impressive productions in Australia, including the Sydney Harbour Bridge 75th Anniversary Celebration. In 2009, Noel was appointed CEO of Sydney Dance Company and is currently Artistic Director of Brisbane Festival (with a tenure until 2014). Noel was appointed to EDC's Board in October 2012.

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

Natalie Weir is the Artistic Director of EDC. As an internationally renowned choreographer, her career spans more than 27 years creating over 160 works. She has worked extensively throughout Australia, creating 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 as a young dancer was a founding company member of EDC and was offered her first choreographic commission by the company at the age of 18. She went on to create at least 10 works for the company under the tenure of Maggi Sietsma. Since her appointment as artistic director for EDC in 2009, Natalie has created numerous new works including two signature works where the heart is and R&J for which she has received numerous national awards. 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 was the Chair of the Audit and Risk Committee during 2012. Paul resigned from EDC in October 2012.

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	7
Tony Denholder	7	6
Libby Lincoln	7	7
Karen Masnata	7	7
Evelyne Meier	5	4
Sophie Mitchell	7	5
Anne-Maree Moon	7	6
Stephen Ross	1	0
Noel Staunton	1	1
Natalie Weir	7	6
Paul Wilson	5	4

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the articles of association state that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2012 the number of members was 20 (2011: 22).



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  day of  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 2012, 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, 28 March 2013

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2012

	Notes	2012	2011
		\$	\$
Revenue	2	1,155,851	1,109,237
Expenditure			
Employee benefits expense		(698,830)	(672,649)
Depreciation expense		(9,469)	(10,415)
Marketing and promotion		(52,101)	(47,179)
Occupancy expense		(81,235)	(77,847)
Other expenses	3	(307,169)	(328,895)
Income before income tax		(7,046)	(27,748)
Income tax expense	1(a)	-	-
Income for the year		(7,046)	(27,748)
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		(7,046)	(27,748)
Income attributable to members of the entity		(7,046)	(27,748)
Total comprehensive income attributable to members of the entity		(7,046)	(27,748)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2012

	Notes	2012 \$	2011 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	206,386	235,353
Trade and other receivables	5	2,420	55,658
Other current assets	6	52,009	68,386
TOTAL CURRENT ASSETS		260,815	259,397
NON-CURRENT ASSETS			
Plant and equipment	7	31,558	27,101
TOTAL NON-CURRENT ASSETS		31,558	27,101
TOTAL ASSETS		292,373	386,498
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	30,199	121,800
Other current liabilities	9	140,208	148,538
Provisions	10	6,516	7,756
TOTAL CURRENT LIABILITIES		176,923	278,094
NON-CURRENT LIABILITIES			
Provisions	10	-	-
TOTAL NON-CURRENT LIABILITIES		-	-
TOTAL LIABILITIES		176,923	278,094
NET ASSETS		115,450	108,408
EQUITY			
Retained earnings		115,450	108,404
TOTAL EQUITY		115,450	108,404

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2012

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2011	136,152	136,152
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>
Comprehensive income		
Income for the year	7,046	7,046
Other comprehensive income	-	-
Total comprehensive income	<u>7,046</u>	<u>7,046</u>
Balance at 31 December 2012	<u>115,450</u>	<u>115,450</u>

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2012

	Notes	2012 \$	2011 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating grants and subsidies receipts		724,202	721,750
Receipts from customers		366,805	325,694
Payments to suppliers and employees		(1,128,661)	(1,021,088)
Interest received		11,984	10,252
Net cash generated from/(used in) operating activities	11	<u>(25,670)</u>	<u>36,608</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for plant and equipment		(3,297)	(2,087)
Net cash used in investing activities		<u>(3,297)</u>	<u>(2,087)</u>
Net increase (decrease) in cash held		(28,967)	34,521
Cash and cash equivalents at beginning of the financial year		235,353	200,832
Cash and cash equivalents at end of the financial year	4 (a)	<u>206,386</u>	<u>235,353</u>

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2012

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 28 March 2013 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

	2012 \$	2011 \$
Operating activities		
Ticket Sales for self entrepreneured productions	99,322	112,715
Performance contracts	78,162	13,874
Sponsorship, partnerships & donations	132,859	168,021
Merchandising	7,120	2,393
Membership	39	189
Participation	62,672	70,283
Interest	11,984	10,252
General income	2,759	1,143
Rent subsidy – Arts QLD	34,326	34,326
Public subsidies / grants	708,608	696,041
	1,155,851	1,109,237

NOTE 3: OTHER EXPENSES

	2012	2011
	\$	\$
Auditor's remuneration		
- auditing the financial statements	5,250	5,250
- other services provided	2,750	1,750
Production costs		
- fees	99,857	122,498
- travel and accommodation costs	18,058	36,089
- venues	71,870	67,912
- sets and costumes	21,918	29,581
- other production costs	21,795	13,992
Other miscellaneous expenses	65,671	51,823
	<u>307,169</u>	<u>328,895</u>

NOTE 4: CASH AND CASH EQUIVALENTS

	2012	2011
	\$	\$
CURRENT		
Cash on hand	500	330
Cash at bank	205,886	235,023
	<u>206,386</u>	<u>235,353</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	206,386	235,353
Bank overdraft	-	-
	<u>206,386</u>	<u>235,353</u>

NOTE 5: TRADE AND OTHER RECEIVABLES

	2012	2011
	\$	\$
CURRENT		
Trade receivables	2,420	55,658
	<u>2,420</u>	<u>55,658</u>

NOTE 6: OTHER ASSETS

	2012	2011
	\$	\$
CURRENT		
Prepayments	52,009	30,627
Rent subsidiary receivable - AQ	0	37,759
	<u>52,009</u>	<u>68,386</u>

NOTE 7: PLANT AND EQUIPMENT

	2012	2011
	\$	\$
NON-CURRENT		
Plant and equipment		
Plant and equipment		
At cost	117,966	116,161
Less accumulated depreciation	(103,041)	(96,949)
	14,925	19,212
Motor vehicles		
At cost	20,010	31,790
Less accumulated depreciation	(3,377)	(23,901)
	16,633	7,889
Total plant and equipment	31,558	27,101

(a) Movements in Carrying Amounts

	Plant and equipment	Motor vehicles	Total
	\$	\$	\$
2012			
Balance at the beginning of the year	19,212	7,889	27,101
Additions	1,805	20,010	21,815
Disposals	-	(7,889)	(7,889)
Depreciation expense	(6,092)	(3,377)	(9,469)
Carrying amount at end of year	14,925	16,633	31,558

NOTE 8: TRADE AND OTHER PAYABLES

	2012	2011
	\$	\$
CURRENT		
Trade payables	8,027	68,732
Sundry payables	22,172	53,068
	30,199	121,800

NOTE 9: OTHER LIABILITIES

	2012	2011
	\$	\$
CURRENT		
Grants received in advance	111,573	95,979
Income in advance	28,635	52,559
	140,208	148,538

NOTE 10: PROVISIONS

	2012	2011
	\$	\$
CURRENT		
Provision for annual leave	6,516	7,756
	<u>6,516</u>	<u>7,756</u>
NON-CURRENT		
Provision for long service leave	-	-
	<u>-</u>	<u>-</u>

NOTE 11: CASH FLOW INFORMATION

	2012	2011
	\$	\$
Reconciliation of Cash Flow from Operations with Loss after Income Tax		
Loss after income tax	7,046	(27,748)
Depreciation	9,469	10,415
Net gain on disposal of fixed assets	(10,629)	-
	5,886	(17,333)
Changes in assets and liabilities		
(Increase)/decrease in receivables and other receivables	58,618	(102,909)
(Decrease)/increase in trade and other payables	(80,604)	114,355
(Decrease)/increase in other liabilities	(8,330)	51,368
(Decrease)/increase in provisions	(1,240)	(8,873)
Cash flows provided by/(used in) operating activities	(25,670)	36,608

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 2012 the number of members was 20 (2011: 22).

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 2012

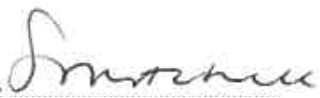
The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

The directors of the company declare that:

1. The financial statements and notes, as set out on pages **35-45** 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 2012 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 28th day of March 2013

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD

FOR THE YEAR ENDED 31 DECEMBER 2012

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 2012, 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 2012 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 2012

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, 28 March 2013

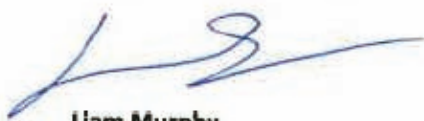
✓

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

FOR THE YEAR ENDED 31 DECEMBER 2012

The additional financial data presented on page **50** 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 2012. 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 HACKETT'S AUDIT



Liam Murphy

Partner

Brisbane, 28 March 2013

PRIVATE INFORMATION FOR THE DIRECTORS ON THE 2012 FINANCIAL STATEMENTS DETAILED STATEMENT OF INCOME AND EXPENSES
FOR THE YEAR ENDED 31 DECEMBER 2012

	2012	2011
	\$	\$
INCOME		
Performances		
- Ticket Sales for self entrepreneured productions	99,322	112,715
- Performance contracts	78,162	13,874
Sponsorship and donations	132,859	168,021
Merchandising	7,120	2,393
Membership	39	189
Participation fees	62,672	70,283
Interest	11,984	10,252
Public subsidies / grants	708,608	696,041
Rent subsidy – Arts QLD	34,326	34,326
General income	20,759	1,143
TOTAL INCOME	1,155,851	1,109,237
LESS EXPENSES		
Audit fee	8,000	7,000
Bank charges	1,906	1,348
Cleaning	6,073	5,355
Depreciation	9,469	10,415
Electricity	2,946	2,799
Entertainment expenses	1,968	3,377
General expenses	25,186	15,615
Insurance	5,113	5,949
Marketing and promotion	52,102	46,560
Motor vehicle expenses	3,639	2,805
Postage	1,339	1,452
Printing and stationery	3,321	3,697
Production costs		
- Fees	99,857	122,498
- Travel and accommodation costs	18,058	36,089
- Venue & ticketing	71,870	67,912
- Sets and costumes	21,918	29,581
- Other production costs	21,795	13,993
Rent	81,235	77,846
Salaries and wages		
- Artistic including dancers	368,671	339,175
- Administration and corporate	200,443	201,327
- Other payroll costs	129,715	132,147
Telephone	5,148	5,497
Travelling expenses	9,032	4,548
TOTAL EXPENSES	1,148,805	1,136,985
NET SURPLUS	7,046	(27,748)



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.

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