# EXPRESSIONS DANCE COMPANY 2013 ANNUAL REPORT

### **Expressions Dance Company 2013**

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# **Board of Directors 2013**

Karen Masnata | Chair Tony Denholder | Deputy Chair Anne Maree Moon (Secretary from May 2013) Ross Cunningham Rhyll Gardner (from 13 November 2013) Libby Lincoln (Secretary to May 2013) Gina McLellan Sophie Mitchell (resigned 30 November 2013) Noel Staunton Natalie Weir

# Management Team 2013

Natalie Weir | Artistic Director Libby Lincoln | Executive Director Toni Glynn | Production Manager (until July 2013) Amelia Davies | Production Manager (July - Nov 2013) Dannielle Bain | Marketing Manager (P/T) Adam Brunes | Communications Manager (P/T) Truin Chapman | Development Manager (Term position - three months) Swan Davies | Office Manager Elizabeth Lepua | Bookkeeper (P/T) Karen Mitchell | Accountant (Contractor) Ruby Dwyer, Caitlyn Neville, Veronica Vivian | Interns (Volunteers)

# EDC Ensemble 2013

Michelle Barnett Daryl Brandwood Benjamin Chapman Elise May Riannon McLean Samantha Mitchell Jack Ziesing

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# From the Chair

2013 will be marked as another incredible and defining year for EDC.

So it is fitting that we pause, draw breath and consider the accomplishments of the past year.

Thanks to a lot of busyness and hard work, many new records for EDC (under its current Artistic Directorship and management) were set. These include:

- Performing at the most venues, including 18 as part of our national tour for R&J

- Achieving significant increases in own source revenue including increased performance fees of 133%, largely driven by touring revenue; increased box office returns of 25%; more than doubling of our corporate sponsorships; doubling of our donations, and more than doubling of our contra arrangements.

While these achievements are strong indicators of the company's hard work and ongoing success, they alone do not capture the essence of 2013 and what it will ultimately be remembered for.

In my mind, 2013 will be marked as another foundational year for EDC; a year of building stronger footings for the company, while at the same time providing support for the Brisbane arts scene and for the dance sector more broadly. This has been achieved through a relentless focus on presenting rich, meaningful works of contemporary dance that deeply connect with audiences.

It was the year that Natalie Weir created her breathtaking and compelling signature work, *When Time Stops*. This work, developed through an abstract narrative beautifully evoked those delicate and haunting memories in the final moments of life –when time stands still. EDC's ensemble of dancers and Iain Grandage's score performed live on stage with the Camerata Strings of St John's made this performance an intensely emotional journey standing proudly amongst international and other world class performances as part of the much celebrated Brisbane Festival.

2013 will also be remembered for one of the company's most important international collaborations with Singapore Dance Theatre. The performance of the *4Seasons* was significant, with a presence of 20 dancers performing at the annual *Ballet Under the Stars* to 5,500 patrons over the three nights. Collaborations such as these play a critical role in putting Australian dance on the international map. EDC will continue to pursue similar opportunities to build its brand, and that of Australian dance more broadly, through important and strategic collaborations in the future.

# "Collaborations such as these play a critical role in putting Australian dance on the international map."

For a company like EDC, it's not just the big performances that matter. In 2013, we put equal effort into supporting the next generation of emerging artists through *Propel – the Next Step*. Through support of the Australia Council for the Arts and in partnership with Queensland Theatre Company, we were able to commission and present works for emerging choreographers, Lucas Jervies and Liesel Zink. This level of giving back to the sector is only possible with specific funding and we hope that funding bodies are willing to invest in the next generation of artists through financially supporting similar initiatives in coming years.

Last year was also the year EDC received significant endorsement from the Queensland Government through the allocation of triennial funding. While the company received a modest cut in overall revenue, it was a particularly difficult funding round, reflecting the State's significant and ongoing fiscal challenges. EDC is proud to have received such strong support from the Queensland Government and we are committed to further advancing our role as a vital contributor to the Queensland arts scene.

We also remain grateful for the continued support of our core sponsors who have played a vital role in growing this company. They include QPAC, QUT Creative Industries, Queensland Newspapers, PwC, Corrs Westgarth & Chambers, Pondera Physio and Pilates and Core Yoga. Without this support, our company would be unable to deliver on its strong vision and create works that touch the human spirit.

The company's considerable achievements clearly rest on the shoulders of Executive Director, Libby Lincoln and her incredible team who continue to do so much with so little. Their behind the scenes efforts often go unnoticed by our audiences, but



without their extraordinary support, the company would not be where it is today. Thanks also goes to members of the Board who volunteer their time to help guide and grow this company.

While there were many successes in 2013, the year also had its challenges. Last year, the Australia Council decided to defer its next triennial funding round, instead rolling over existing arrangements until 2016. This is a considerable foregone opportunity for EDC, as we were keenly awaiting the chance to contest new funding based on our significant achievements in the past three years. We look forward with confidence and will be working closely with the Australia Council in the lead up to this funding round to better understand the federal government's likely approach for providing much needed and important support to the sector in Queensland.

2013 involved sad moments of saying farewell to members of the EDC family. Former chair, Sophie Mitchell, resigned after serving on the company's board for eleven years. Sophie played a crucial

# "Sophie played a crucial role in taking EDC to the next level and her contributions and insights will be missed."

role in taking EDC to the next level and her contributions and insights will be missed. We also saw the retirement of Riannon McLean and Samantha Mitchell, who have danced with EDC for six and five years respectively. These incredible dancers have brought Natalie's stories to life over the past four years. As they pursue new career journeys outside of EDC, we wish them every success.

Looking beyond 2013, EDC has much to look forward to. At the end of 2013, the board was delighted to contract Natalie Weir for another three years. As Artistic Director, Natalie holds a clear and vibrant vision; one which involves creating a sustainable company with works based on an unwavering attention to artistic excellence and grounded in human stories, and which is able to attract and retain a full time ensemble of Australia's most talented dancers.

Our 2014 program is firmly positioned along the pathway towards this long-term vision. The upcoming signature work, *The Red Shoes*, based on the acclaimed gothic fairy-tale by Hans Christian Andersen, aims to be the centrepiece of another very full and bold program. As a small company, we recognise the company has high ambition. We are aiming to continue to build our place in the Queensland and national performing arts scene and in the hearts and minds of our growing audiences. We recommit to being a company that Brisbane can proudly own.

To deliver on this will require continued hard work from every member of the company and each member of the Board. In addition, it will continue to require a single-minded focus on securing additional funding so EDC can become a sustainable company over the longer term.

Looking beyond ourselves, there is also a great opportunity for Queensland to be elevated to the standing it deserves on the national and international stage. But to do so, it needs to help grow the supporter base for the arts well beyond traditional government funding sources. The arts sector in Queensland needs to work collectively to build support from corporate and philanthropic sponsors. This will not be an easy task and the southern states have had a major head-start.

Notwithstanding the size of task ahead, EDC is up for the challenge. As we move into our 30th year, we plan on taking a leading role in shaping a shared, long term vision for Queensland's arts sector. In collaboration with the State Government and the industry, we hope to play a role in creating a legacy to be enjoyed by the community and the sector alike long into the future.

### Karen Masnata | Chair



# **From the Artistic Director**



2013 has been perhaps our busiest year. A new signature work, an international collaboration, a major Australian tour, second season at QPAC, and an emerging choreographer season - 2013 had it all!

### Propel – The Next Step

The year kicked off with *Propel-* an initiative created to be the next step to our in-studio season *- Launch Pad.* With special funding from the Australia Council we commissioned and presented two new works by emerging talents Lucas Jervies and Liesel Zink in partnership with Queensland Theatre Company at the Bille Brown studio. Lucas and Liesel were part of *Launch Pad*, (where they choreographed a short duet on the EDC dancers) and *Propel* provided the next step in their progression through the company.

The *Propel* season attracted a new audience and profiled work very different from my own, which I think is important for the dancer's continued development and also for the audience. These initiatives are close to my heart, supporting and providing a platform for emerging artists to practice their craft and have it presented professionally with great dancers. They are most important for the artform of dance to grow and flourish.

It is vital for companies like EDC to play a part in nurturing the choreographers of the future, to develop their own unique voice and practice their art-form. This is especially the case in Brisbane where the independent scene is small and only a few dancers are available to work with. Unfortunately for EDC, it is impossible to do these seasons each year without additional project funding. They are enormously expensive and require a large investment from EDC in terms of recourses, dancers and management.

### National Tour – R&J

We were successful in receiving funding from Playing Australia to tour *R&J* (EDC's 2011 Signature Work) nationally to 18 venues for 23 performances. This was a major tour for EDC and the largest during my tenure. It raised EDC's profile on a national level, and broadened the reach of our signature work.

The tour was not without incident. Daryl Brandwood injured his shoulder during the second performance in Hobart, and was replaced by Thomas Gundry Greenfield for the remainder of the tour. I was grateful for Rehearsal Director, Dale Johnston (former principal artist with Queensland Ballet), who ensured the dancers were well looked after and that *R&J* looked its very best in each venue. It is vital for EDC to have the opportunity to tour like this as it assists our profile to become nationally recognised. We now have relationships throughout Australia for further touring.

### International Collaboration – 4Seasons

Our international collaboration this year was with Singapore Dance Theatre, the flagship ballet company of Singapore. The collaboration involved EDC travelling to Singapore for four weeks, during which I created a version of *4Seasons*, combining fourteen dancers from SDT with the six dancers from EDC. This was a wonderful collaboration with dancers from both companies showing enormous respect and admiration for one another.

The tour was made possible by long time associate of mine, SDT Artistic Director Janek Shergen, who values contemporary dance as an important part of his repertoire and programming. The work was performed for their annual *Ballet Under the Stars* series, on a large purpose built outdoor stage in Fort Canning Park to over 1,500 people each night. EDC also performed the original version of my *Carmen*, which proved very popular.

This overseas adventure was a wonderful highlight of the EDC calendar. We were exposed to a large,



new and appreciative audience, and I believe these collaborations are valuable as they allow us to be seen in other countries and by the collaborating company's audiences, reducing the cost and risk of EDC touring independently. Hopefully, it will lead to further collaborations in Asia and an international audience who knows and enjoys our work. In my opinion, the project did not get near enough attention in Australia. I don't know of any other Australian dance companies who collaborate like this.

### Signature Work - When Time Stops

My signature work for 2014, *When Time Stops* was a major collaboration with the Camerata of St Johns, composer lain Grandage, and designers Bill Haycock and David Walters. This work is my most epic and ambitious. On a personal level working with the amazing lain Grandage was one of my career highlights. He inspired me endlessly with his beautiful, haunting music, and great energy in the rehearsal room. I have worked with the design team of David and Bill many times but not recently so it was wonderful to revisit and their skill and maturity of their craft never ceases to amaze me.

With twelve incredible musicians and seven dancers live onstage, the choreography was a challenge but the outcome was an important, heartfelt moving work that I truly believe in. Departing slightly from my normal storytelling signature works of the past. *When Time Stops* is more abstract. The audience had to work a little harder, as if they were viewing a painting, and bringing their own personal experiences to how they viewed and appreciated the work. From my perspective, I love to create works like this and When Time Stops sits as one of my proudest moments.

#### Carmen Sweet

The year concluded with a season of *Carmen* Sweet at the Cremorne Theatre at QPAC. Originally performed with the Queensland Symphony Orchestra and presented at the Concert Hall, this new EDC work uses the music of Rodoin Shchedrin's 'Carmen Suite' – a quirky and fun orchestration and interpretation of Bizet's Carmen. With costume design by Bill Haycock and lighting design by Ben Hughes, my Carmen Sweet is also a reinterpretation of the famous story of Carmen.

This small, accessible and fun work will be our major regional touring product of 2014 and 2015. The small red couch and glittery curtain is simple to tour and the production is beautiful and

# *"It is vital for EDC to have the opportunity to tour like this as it assists to lift our profile and become nationally recognized."*

passionate to watch, it provides a great entry point for audiences who have never been to dance, or who want a night of great dance and escapism. The season in the Cremorne Theatre was a sell out, and very popular with the audiences.

### Sector Develpment

During 2013, our focus on training and education continued, with the well respected *Brisbane Contemporary Dance Intensive* (BCDI) receiving great attendance. Our Focus program for upskilling high school dance teachers also proved very popular. We also presented numerous workshops around South East Queensland and invited fifteen secondments from major tertiary institutions into our studio throughout the year.

The dancers are the heart of this company. Again in 2013, each dancer grew and developed as an artist. The EDC ensemble is world class and as a group they are totally committed to EDC and our vision. We employed seven dancers for *When Time Stops*, with the powerful addition of Thomas Gundry Greenfield as the Ferryman, and six dancers for 40 weeks. My focus is to maintain EDC as an ensemble; as the signature and strength of EDC relies on these dancers and enables better works to be created. The dancer's growth and development is fast and astonishing due to the constant work and time spent on stage.

In a climate like Australia where more and more companies are putting dancers on project contracts, I remain committed to the ensemble and my goal is they will eventually be full time.

With sadness 2013 saw the retirement of two female dancers Samantha Mitchell and Riannon McLean. Both dancers were here when I was appointed in 2009 and I have cherished my time with them in the company and wish them both well in their future endeavours.

My heartfelt thanks as always to Executive Director Libby Lincoln for her great faith in me; and her team, whose focus is always on EDC becoming a sustainable and flourishing company who are leaders in Queensland and Australia.

#### Natalie Weir | Artistic Director





EDC's Jack Ziesing in Natalie Weir's When Time Stops. Image by Dylan Evans.



# **Executive Report**



2013 was in many ways a perfect year. All the components for a strong, relevant, and dynamic dance company were in play. The program was rich and diverse, with offerings from emerging choreographers through to one of Natalie's best signature works yet. Our reach was extensive, touring as far south as Hobart, as far west as Mundubbera, and as far north as Singapore. We undertook an international tour, a national tour with R&J and a Queensland tour with our schools show.

One of my greatest joys this year, was to witness an incredibly fit and confident ensemble of dancers. Their extensive performing schedule as an ensemble throughout the year provided them with a visible edge – they were match fit for sure – and an absolute treat to watch.

### **Financial Outcomes**

EDC increased its annual turnover by another 23% in 2013 and once again, EDC achieved significant return for investment in 2013. With over 207 performances and events, EDC had one of it's biggest programs in its history.

It was an overwhelming challenge to return a surplus in 2013 but with EDC's current depleted reserves, there was no other option. We entered the year with a substantial target to raise in income from donors and sponsorship. As the year progressed, reaching this target appeared less likely. Savings were found in expenditure, mostly in human resources to ensure a balanced year-end result.

#### Revenue

The following graph illustrates the level of leveraging the company has managed since 2008. We experienced a 90% growth in noncore government funding in 2013. We also acheived a significant 75% increase in revenue from performance fees due to the fantastic seven week tour.



#### Box Office Returns

Operating with limited reserves puts pressure on organisational risk-taking in regards to less controllable revenue items such as box office. However, in 2013, we experienced a 25% growth in box office, which was a very satisfying result for all three seasons and a great relief.

When Time Stops met its 2013 target by a mere \$920. I had no fingernails left by end of the season. EDC is committed to building its audience for its signature season and with QPAC's support, this should be a minimal expectation for EDC. When Natalie and I joined EDC in 2009, our adult audience was around 450 people. We have grown the adult audience significantly since.



Our emerging choreographer season - *Propel* also did incredibly well, exceeding budget target by over 65%. This was testament to a great campaign; and strong media, industry and audience interest in the talents and works of emerging choreographers.



Perhaps Brisbane is starved of new work and perhaps this is a symptom of the lack of project based funding coming to Queensland dance artists from the Australia Council as well as Arts Queensland.

How much we support the emerging artists is an ongoing question around the type of company EDC is. Is EDC a flagship company for dance in Queensland? We certainly are not funded as one but we believe our role is invaluable and we assist wherever necessary to build audiences for new work by independent choreographers as well as build pathways within the company to assist them.

Currently our independent dance sector is less vibrant than other cities, and as much as EDC does what it can, our current level of funding cannot alone support the sector as we would like. This continues to be a concern both to us and the sector in the long-term.

Our very first season in the Cremorne Theatre in at least a decade, *Carmen Sweet*, sold out. *The four performances* took place in late October, following closely behind the signature season in early September. The momentum was wonderful for our audiences – one great season followed closely by another. Each season offered a very different dance experience however, our audience made it clear the more we offer the more they will attend.

#### Other Income

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 lain Grandage for the 2013 signature season work. \$30,000 was received from Australia Council for the Arts through the Young and Emerging Artists Grants to support the presentation of the emerging choreographer initiative, *Propel – The Next Step*, that took place in February 2013.

With the return of a new signature season in the Playhouse in September (supported by QPAC and Brisbane Festival) and another new season in the Cremorne supported by QPAC, our cash sponsorship is up 133% for 2013. It was wonderful to partner with Brisbane Festival for the signature season and I thank them for their ongoing belief in our product. We also attracted new corporate sponsors – Corrs, Westgarth and Chambers as Opening Night sponsors for the signature work. Contra support made another dynamic leap in 2013 (by 217%). This was due to a number of factors, including the enormous support from Singapore Dance Theatre in our international collaboration. They provided the production and technical costs for the creation and presentation of Natalie's new work – *4Seasons* performed there in July as part of *Ballet Under the Stars*. This was a joint collaboration with both companies contributing to the season.

Our Brisbane Contemporary Dance Intensive (BCDI) also experienced an increase in revenue from fees in 2013 with record-breaking attendance. The BCDI continues to be an EDC flagship program and its benefits infiltrate the organisation on many levels from audience development to national networking to sourcing of new dance talent.

In 2013, we reassessed our priorities in regards to our community and education programs. It is no longer viable (with rising petrol costs and staff costs) to provide such an extensive education program as we have done in the past. Inadequate staff resources to support activities of this nature, means we are best to reduce the pressure the services put on the organisation.

EDC trialed providing a different structured program for schools around SE Queensland wanting dance workshops. We offered a range of workshops intensively over a day or two in one accessible centre in their region. Three regional centres (Toowoomba, Gold Coast and Sunshine Coast) in addition to Brisbane were programmed. Schools were encouraged to book an excursion where students could participate in a range of workshops with EDC for a much-reduced fee. This structure enabled EDC to streamline its planning, resources and delivery of the workshops more effectively and hopefully overcome the prohibitive costs incurred by EDC to travel and coordination. Even though the concept was only successful in Brisbane and Toowoomba in 2013 we feel the model better serves our capacity.

We continued to provide "By Request" workshops to schools at competitive market rates. Swan Davies, Office Manager, was exceptional in her dedication to responding to requests for workshops from schools and community groups. In 2013, she managed this program in addition to her normal duties which helped enormously with reducing our overhead costs.

EDC's ongoing investigation into building our capacity and streamlining our core business decisions with the current funding climate is very



important. Without sufficient funding to be a flagship dance company, EDC is unable to provide services at subsidised rates regardless of the benefits we believe result. Ongoing squeeze on arts funding will continue to strip away these vital layers for our communities.

We continue to be on an upward trend in regards to revenue from hiring our studio. Takings in 2013 were increased again by another 94%. The studios are available for rent most evenings to community dance and movement practitioners at very reasonable rates. We also ensure the independent sector are able to use the studio at little or no cost on a regular basis.

### Expenditure

The core ensemble of dancers were engaged for forty weeks. To ensure a surplus for 2013, administration staff costs were kept to an absolute minimum. This included not engaging a full time Production Manager following the resignation of Toni Glynn in July and no longer engaging any form of education or producer position.

Despite the enormous increase in productivity for 2013, the majority of operating and administration expense line items were either equal to or reduced from previous years.

An increase in Production Fees was largely due to the cost of a composer for the 2013 season (2012 Where the Heart Is did not require new composition) and the production and technical fees associated with the additional seasons and the *R&J* tour (in which we received income to cover these fees). The dramatic increase in contra sponsorship is mirrored with those services in expenditure.

Rent decreased substantially from 2012 following the decision of the State Government to reverse the 2012 decision to increase our rent to commercial rates.

In summary, it is great to note the increase in turnover overall is directly through our increased activity in performance and production related activities. This is what we are funded to do and we believe we are delivering to the best of our ability at this time.

#### **Funding Partners**

In 2013, EDC operated with core funding from the Australia Council for the Arts Key Organisations Funding of \$131,958 and \$588,800 from Arts

Queensland including the yearly increments due to inflation.

EDC applied in July 2013 for its triennial organisational funding from State Government to be reinstated. We were successful in receiving funding in what was a very challenging round where many organisations lost funding. Australia Council for the Arts decision to roll over our existing funding to 2016 is challenging for EDC. Our original intention for 2014 fundng round was to shift our curent position of low levels of funding relative to our peers. Now delayed, we can continue our dialogue with the Australia Council as to how we can improve our capacity for Queensland dance.

Our challenge has a tight deadline. By 2016, EDC's total funding from government sources for its core operations will be \$640,000 in total. This is 13% less (or nearly 20% less in real terms) than the total 2013 Government funding. This is because the final 2016 grant from Queensland Government will be \$500,000 for that year and Australia Council funding remains stagnant sitting at around \$130,000. We are at a pivotal time now and our decisions need to be based around vision, sustainability and long-term delivery.

#### Partnerships, Sponsorship and Fundraising

EDC experienced a 133% increase in cash sponsorship, partnerships and fundraising in 2013 from 2012. Donations doubled from 2012, which was a great testament to the support EDC has for its work. Cash sponsorship was received from partners and sponsors including QPAC, QUT Creative Industries, Corrs Westgarth & Chambers, Price Waterhouse and Coopers and Brisbane Festival. I personally thank these organisations and corporations for their support of EDC and I really hope they can leverage significant value in their partnership with us.

I particularly wish to thank QPAC again this year. Its support is absolutely pivotal to EDC achieving the goal to become a more sustainable company. Their support is paramount to Natalie achieving her vision to produce works of significance – on a larger stage, to bigger audiences. *When Time Stops* was an epic production and sat so beautifully in the Playhouse at QPAC. This production could not have been possible without QPAC. John Kotzas and his team continue to be very important members of the EDC family.



### Goverance and Board Renewal

During 2013, EDC continued to refine its board with increasing priority on building capacity. We were pleased to welcome Gina McLellan and Rhyll Gardner to the board bringing even more diversity and scope in the board's networks, skills and experience.

Natalie and I were sad to farewell long time board member Sophie Mitchell. Sophie was on the EDC board from 2002 as a Director; and held the position of Chair for three years from 2008 until 2011 during some of EDC's most transformative years. She steered the re-juvination of the company following the departure of Maggi Sietsma and Abel Valls, and appointed Natalie and myself to the executive positions in 2009. We miss Sophie but are pleased she continues to have a very strong influence in the arts through her role as Director with QPAC and Board Member with the Australia Council for the Arts. Sophie is a wonderful arts advocate with a passion and depth of knowledge that drives the industy forward.

I would also like to express acknowledgement of Karen Masnata, current Chair of EDC who, despite significant illness in 2013, continued to be passionate and committed to EDC's goals. Natalie and I find her to be talented, supportive and driven when it comes to our plight to build this company. Thank you Karen.

I thank all the board members including Anne Maree Moon, Noel Staunton, Ross Cunningham and deputy chair – Tony Denholder for their ongoing support for EDC. Thank you for a wonderful year.

#### Staff

In 2013, we recruited two marketing professionals to share the marketing role (each part- time). Dannielle Bain and Adam Brunes each worked 20 hours per week to deliver the marketing and communications responsibilities of EDC. They had particular success with imagery for the 2013 marketing and I thank them for their contribution to the evolution of EDC branding and profile.

In January 2014, Kirsten Bartholomew, took over as full time Marketing and Communications Manager. Kirsten brings a focus on partnerships which is a great asset for an under-resourced organisation with large ambition. We welcome Kirsten.

Toni Glynn, EDC Production Manager since 2010, was offered the role of Production Manager of

Qld Theatre Company starting July 2013 after a national recruitment process. For a very talented arts manager, this was a great opportunity and despite being very disappointed to see her go, we wish her all the best for this new challenge ahead.

The quality of the EDC team has always been one of the primary reasons we can achieve what we do on our stretched resources. Toni's appointment to one of the busiest and most challenging positions in Queensland is testament to this. We miss Toni but have managed to replace her with another gem – Leonie Lee who was Production Manager with Queensland Ballet for thirteen years before joining us.

Amelia Davies provided project Production Management support for the company for *When Time Stops*, Singapore collaboration and *Carmen Sweet* season and I thank her for her dedication to the company for the short time she was here.

### Marketing & Audience Development

In 2013, through our performance program, EDC performed to 22,310 people in over 241 performances and programs. 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.

In 2013, our website (expressionsdancecompany. org.au) received 31,000 visits, a 72% increase from 2012 with 58% of those visitors being unique or new visits. A newly designed website launched in February 2014, alongside continued use of QTIX's 'white label' system, is expected to assist in continued growth of EDC's website engagement.

Followers of EDC's Facebook page have increased nearly 4,000, an increase of 45% from 2012. We have 700 Twitter followers and our monthly e-bulletin is currently sent to 1400 addresses with an average open rate of approximately 28%. Marketing and brand-building is absolutely paramount to achieving our key goal of sustainability and growth. If we succeed in making EDC an important part of Brisbane culture, and a name synonomous with great dance and storytelling, we can offer back significant opportunities to our sector, our partners, our audiences, our collaborators and our stakeholders.





# Operational

In 2013, we further refined our OHS, workplace and risk management policies, aligning EDC with organisations that value their employees and operate in a fair, effective, safe and legal manner.

### Looking Forward

EDC goals are ambitious but anything less is substandard for dance, for Queensland and for the vibrancy of Australian culture. The external economic stresses are increasing pressure on everyone and make it more difficult for artists and staff to feel generous and accept current conditions; and audiences to afford the additional pleasures attending performances brings. However, we must continue to articulate and verify the value of arts in our society and more importantly the absolute privilege to have artists of such a world class standard living and working in our city.

As arts supporters by nature, we value and understand the benefits but it needs to be recognised and valued by a larger majority. I have absolute faith in this small but highly efficient and skilled company to bring international attention to Brisbane and to make outstanding contributions to the evolution of Australian dance. I congratulate Natalie for another extraordinary artistic year. Her consolidation of a beautiful ensemble over the past five years, has seen great rewards in 2013. She has received some of the best reviews I have ever seen written for new contemporary work. We tend to take these for granted now however, I remind myself how extraordinary they truly are. Now in our sixth year of working together, we both feel we are still at the beginning of this journey for EDC.

2014 is shaping up to be a challenging year financially but a very rewarding year artistically with *The Red Shoes* and a return to the stage of the wonderful *SOLO Festival of Dance*.

I thank the EDC family for a wonderful 2013. Our sponsors, stakeholders, partners, supporters, audiences, participants and friends. We dance for you and without you we pale.

## Libby Lincoln | CEO & General Manager

2013 Management Team	Position	Term	Contract
Natalie Weir	Artistic Director	1 Jan – 31 Dec	Full Time
Libby Lincoln	Executive Director	1 Jan – 31 Dec	Full Time
Toni Glynn	Production Manager	1 Jan - 15 June	Full Time
Amelia Davies	Acting Production Manager	7 June - 7 Nov	Full Time
Danni Bain	Marketing Manager	1 Jan - 31 Dec	Part - Time (share position)
Adam Brunes	Communications Manager	1 Jan - 31 Dec	Part - Time (share position)
Swan Davies	Office Manager	1 Jan - 31 Dec	Full Time
Elizabeth Lepua	Book-Keeper	Jan - Dec	Part time (4 hours p/w)
Truin Chapman	Development Manager	Apr - July	Term Position - 3 months
Renee Place	Education Consultant	Jan-Dec	Approx 60 hours



# 2013 Artists & Production Teams

# PROPEL

### **EDC DANCERS**

Benjamin Chapman Elise May Riannon McLean Robert McMillan\* Samantha Mitchell Jack Ziesing \* Guest Artist

# PROREL CREATIVE TEAM & CREW

Libby McDonnell (Design) Ben Hughes (Lighting Design) Ashlee Hints (Stage Manager) Jake Cook & Morgan Lee (Assistant Stage Managers) Scott Shiverton (Lighting Operator) Fenlan Chuang (Photography)

# SYNAPSE CREATIVE TEAM

Liesel Zink (Choreography) Mike Willmett (Composer/sound design)

## **APPLES & EVE CREATIVE TEAM**

Lucas Jervies (Direction and Choreography) Robbie O'Brien (Dramaturgical Consultant) Finn O'Branagain (Dramaturgy)

# **R&J NATIONAL TOUR**

## **EDC DANCERS**

Michelle Barnett Daryl Brandwood /Tom Gundry Greenfield\* Benjamin Chapman Elise May Riannon McLean Jack Ziesing • Shared role due to injury

# **CREATIVE TEAM & CREW**

Natalie Weir (Choreography) John Babbage (Composer) Bruce McKinven (Design) David Walters (Lighting Design) Topology (Recorded music) Scott Barton (Relight Designer) Toni Glynn (EDC Production Manager) Shaun O'Rourke (Stage Manager) Stacey Johns (Production Assistant)

# WHEN TIME STOPS

### EDC DANCERS

Michelle Barnett Daryl Brandwood Benjamin Chapman Thomas Gundry Greenfield Elise May Riannon McLean Jack Ziesing

### MUSICIANS (Camerata Strings of St John's) Violin

Sally-Ann Djachenko Helentherese Good Brendan Joyce Daniel Lopez Jonny Ng Jason Tong Allana Wales *Viola* Alice Buckingham Elizabeth Lawrence *Cello* Wayne Jennings Katherine Philp *Bass* Marian Heckenberg

## **CREATIVE TEAM & CREW**

Natalie Weir (Concept and Choreography) lain Grandage (New Composition) Bill Haycock (Design and Concept) David Walters (Lighting Design) Brendan Joyce (Musical Director) Amelia Davies (EDC Production Manager) Jodie Roche (Stage Manager) Scott Klupfel (EDC Head Electrician) Disco Syme (EDC Mechanist) Brett Cheney (Sound Operator) Nick Toll (Lighting Operator) Richard Aishford (Flyman/Head Staging) Tony Carter (Audio Technician) Samantha Mitchell (Assistant Stage Manager) Nathalie Ryner, Gayle MacGregor, Millie Adams (Costume Makers) Nathalie Ryner, Millie Adams (Costume Maintenance) Scenic Art & Set Construction (Iceworks Design) Dylan Evans (Photography)



# CHOREOFUNK

**DANCERS** Gareth Belling Nerida Matthaei

# **CREATIVE TEAM & CREW**

Nerida Matthaei (Choreography / Concept Development) Natalie Weir (Choreography)

# COLLABORATION WITH SINGAPORE DANCE THEATRE - Ballet Under the Stars -

# CARMEN SWEET EDC DANCERS

Michelle Barnett Daryl Brandwood Ben Chapman Elise May Riannon McLean Jack Ziesing

# **4SEASONS DANCERS**

Michelle Barnett Daryl Brandwood Alision Carroll Ben Chapman May Yen Cheah Timothy Coleman Calogero Failla Maughan Jemesen Li Jie Zhu Kensuke Elise Mav Riannon McLean Rvo Suzuki Yorozu Nonoko Tanaka Tomoko Trakahashi Chilhiro Uchida Jack Ziesing

# 4SEASONS CREATIVE TEAM & CREW

Natalie Weir (Choreography) Bruce McKinven (Design) (Lighting Design) Amelia Davis (Production/Tour Manager)

### CARMEN SWEET EDC DANCERS

Michelle Barnett Daryl Brandwood Benjamin Chapman Elise May Riannon McLean Jack Ziesing

# GUEST EXTRAS

Rachel Alder Emma Cheeseman Rebecca Hall Laura McNally Tiana Pinnell Stephanie Pokoj Maddy Powell Megan Schoemaker Maeleine Skippen Imogen Tapara Emma Taylor

# CREW

Amelia Davies (Production and Stage Manager) Disco Syme (EDC Mechanist) Benjamin Quinn ((Sound Operator) Kristen Emery (Lighting Operator)

# NOOSA LONG WEEKEND FESTIVAL

**EDC DANCERS** Michelle Barnett Daryl Brandwood Benjamin Chapman Elise May Riannon McLean Jack Ziesing

# **GUEST TEACHERS** (in addition to EDC

# EDC COMPANY CLASS / DANCE CLASSES WITH QB

Zaimon Vilmanis Caitlin MacKenzie Gabriel Comerford Nerida Matthaei Thomas Gundry Greenfield Tracey Carrodus Fiona Cullen Dale Johnston Sophie Northam John Sandurski Lizzie Vilmanis Zaimon Vilmanis Nathan Tight

# BRISBANE CONTEMPORARY DANCE INTENSIVE

Dean Walsh, Liesel Zink, Lisa Wilson, John Sandurski, Brian Lucas, Sophie Northam, Zaimon Vilmanis, Lucas Jervies, Liam Burke, Pyring Eye, Emily Amisano, Nerida Matthaei, Gene Moyle



# PERFORMANCE PROGRAM 2013

EDC's Michelle Barnett in Natalie Weir's WHEN TIME STOPS. Image by Fiona Cullen



# **PROPEL** (the next step)

# TWO WORLD PREMIERE CREATIONS

A double-bill of provacative new dance by rising choreographers Liesel Zink and Lucas Jervies

*PROPEL* is stage two in a series of platforms created by EDC to champion emerging independent choreographers to develop new ideas with the full support of a professional company. The first stage was *Launch Pad*.

Emerging choreographers Liesel Zink (Brisbane) and Lucas Jervies (Melbourne) flourished, each creating a new 30 minute work for the entire ensemble, bringing in elements of set, costume and stage design, and presenting in a theatre environment. EDC considered Liesel and Lucas to be among the most interesting, investigative dance-theatre makers in the country. The brief to them was a simple one: create a brand new work that will propel you into the spotlight.

PROGRAM: Synapse by Liesel Zink Apples & Eve by Lucas Jervies

Season Dates:	28 February - 2 March 2013
Number of Performances:	4
Venue:	Bille Brown Studio, West End (Qld Theatre Company)
Audience Attendance:	818

"Propel reinforces the pay-off for artists and audiences of EDC artistic director Natalie Weir's pursuit of external collaborations. There is no chance of stagnating..... diverse approaches can reveal facets that are rewarding in ways we wouldn't have expected, had we all stayed in our comfort zones"

THE COURIER MAI

DC's Elise May & Samantha Mitchell in Lucas Jervies APPLES & EVE. المحمد DC's Elise May & Samantha Mitchell in Lucas Jervies APPLES & EVE



15

# **2013 SIGNATURE SEASON**

"This strong company produces some extraordinary performances, matching the best seen on QPAC stages ... A must-see show for audiences seeking contemporary dance charged with nuanced emotional intensity." THE AUSTRALIAN

EDC Ensemble in Natalie Weir's WHEN TIME STOPS. Image by Dylan Evans.





# Natalie Weir's WHEN TIME STOPS

# A WORLD PREMIERE CREATION

Presented in partnership with QPAC and in association with Brisbane Festival

It's about one moment...

The moment a single decision hurtles you into unknown territory...

The moment the water rises...

The moment you choose to stay or go...

The moment that stops time...

This work opens the floodgates on those achingly personal yet intensely dramatic life-defining events: loss, love and longing. How we deal with these moments determines who we are, who we become, and what we hold dear. Do we sink or swim?

Choreography and concept by Natalie Weir New composition by Iain Grandage Design and concept by Bill Haycock Lighting by David Walters Musical Direction by Brendan Joyce Music performed by Camerata of St John's

Dates:6 - 14 September 2013Number of Performances:8Venue:Playhouse Theatre, QPACAudience Attendance:4,249



# **2013 NATIONAL TOUR**

"... exquisite and moving small package of love. R&J is a stand-out work that truly deserves the awards it has already won." THE CANBERRA TIMES

EDC's Riannon McLean and Jack Ziesing in Natalie Weir 's R&J. Image by Camlight Productions.



# Natalie Weir's R&J

# 23 PERFORMANCES ACROSS 18 VENUES

Natalie Weir's much loved take on Shakespeare's most famous love story performed 23 times across the nation in 18 venues.

### **Touring Cast:**

Act1 Juliet - Riannon McLean | Romeo - Jack Ziesing | Fate - Thomas Gundry Greenfield\* Act 2 Juliet - Michelle Barnett | Romeo - Benjamin Chapman | Fate - Thomas Gundry Greenfield\* Act 3 Juliet - Elise May | Romeo - Jack Ziesing

\*Thomas Gundry Greenfield replaced Daryl Brandwood after Performance 2 in Hobart when Daryl was injured.

#### Dates:

Venues:

#### 27 April - 9 June 2013

Number of Performances:

#### TASMANIA

23

The Royal, Hobart (26 & 27 April) Burnei Arts & Function Centre, Burnie (30 April)

#### VICTORIA

West Gippsland Arts Centre, Warragul (2 May) The Lighthouse Theatre, Warrnambool (4 May) The Capital, Bendigo (7 May) Mildura Arts Centre Theatre, Mildura (11 May)

#### **NEW SOUTH WALES**

Wagga Wagga Civic Centre, Wagga Wagga (11 May) Queanbeyan Performing Arts Centre, Queanbeyan (14 May) Riverside Theatre, Parramatta (16, 17 & 18 May) Cessnock Performing Arts Centre, Cessnock (21 & 22 May) Glasshouse Theatre, Port Macquarie (24 May) Capitol Theatre, Tamworth (27 May) Dubbo Regional Theatre, Dubbo (29 May) Orange Civic Theatre, Orange (30 May)

#### QUEENSLAND

Pilbeam Theatre. Rockhampton (1 June) The Events Centre, Caloundra (4 June) Empire Theatre, Toowoomba 6 June) The Arts Theatre, The Arts Centre, Gold Coast (8 June)

Audience Attendance:



19

# 2013 CREATIVE INTERNATIONAL COLLABORATIONS



This page - Natalie Weir's 4SEASONS (and opposite) Natalie Weir's CARMEN SWEET. Images by nicolethen studio.



# **4SEASONS** A Collaboration with Singapore Dance Theatre

# A WORLD PREMIERE PERFORMANCE

Produced and presented by Singapore Dance Theatre for *Ballet Under the Stars* 

*Ballet Under the Stars* has become a cultural tradition in Singapore, well regarded for its spectacular night of dance in the large and beautiful open air stage in Fort Canning Park. Although the event is ticketed, crowds of up to 2,000 gather each night over a three night season.

For 2013 *Ballet Under the Stars*, Natalie Weir was invited by SDT Artistic Director Janek Shergen to choreograph a major new work for 20 dancers using both EDC dancers and Singapore Dance Theatre dancers. The 25 minute work, *4Seasons*, premiered as part of SDT's 2013 Ballet Under the Stars Program.

The EDC ensemble spent four weeks in residence in Singapore while the work was created and EDC featured as special guests on the program also performing Natalie Weir's *Carmen Sweet*.

#### PROGRAM:

Absence of Story by Toru Shimazaki and performed by SDT Carmen Sweet by Natalie Weir and performed by EDC 4SEASONS by Natalie Weir and performed by EDC and SDT Fives by Choo San Goh and performed by SDT

Dates:	19 - 21 July, 2013
Number of Performances:	3
Venue:	Fort Canning Park, Singapore
Audience Attendance:	5,488







# NATALIE WEIR'S CARMEN SWEET

# **CREATION OF NEW TOURING WORK**

Presented in partnership with Queensland Performing Arts Centre.

Originally presented with the Queensland Symphony Orchestra, *Carmen Sweet* had two more outings in 2013 including Ballet Under the Stars in Singapore and Noosa Long Weekend.

In October, 2013, the work was fully produced into a one-hour in-theatre touring production with production elements enhancing the viability and attractiveness for touring. A new lighting design, set items and new choreographic sections added to the drama of the storytelling.

In addition, ten dancers (who could be sourced from the community) were choreographed into the work.

The season was a sell out.

Dates:	31 October - 2 November, 2013
Number of Performances:	4
Venue:	Cremorne Theatre, QPAC
Audience Attendance:	827



# QUEENSLAND TOURING CHOREOFUNK

Presented by Artslink

Following the success of the 2012 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:	4 Febu
Number of Performances:	33
Venue:	Schoo
Audience Attendance:	4,790

4 Feburary - 8 March 33 Schools across regional Queensland 4,790

# **NOOSA LONG WEEKEND FESTIVAL**

Presented by Noosa Long Weekend Festival

For the second consecutive year, EDC was invited back to the Noosa Long Weekend Festival to perform. This year, EDC showcased *CARMEN* for its second outing since the inaugural performance with the Queensland Symphony Orchestra. The first half of the program featured Act 1 *R&J*. It was fantastic to be able to profile the company at this wonderful festival.

Date:	20 June, 2013
Number of Performances:	1
Venue:	Schools across regional Queensland
Audience Attendance:	220

"I'm continually impressed with Natalie Weir's work and I can't wait to see more from this company. Let's hope we see them back in Noosa next year" XS ENTERTAINMENT



# Dance Sector Development

# CONTEMPORARY DANCE WORKSHOPS

Number of students who participated in a workshop:

Number of workshops delivered:

349 (in schools across SE Qld)

16

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

# FOCUS

Professional Development Program for Dance Teachers

Dates:	4 March and 26 July, 2013
Venue:	EDC Studio
Attendance:	26 teachers from 25 schools

Two full days were dedicated to providing 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.

# **CONTEMPORARY DANCE CLASSES**

Dates:	16 January to 31 July, 2013
Venue:	Queensland Ballet Studios, Thomas Dixon Centre
When:	Mondays
Number of Classes:	29
Number of attendance:	205

In 2013, EDC joined forces with the Queensland 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 Queensland Ballet studios.

# **BY REQUEST**

Dates:	July and August
Venue:	Schools across Queensland
Attendance	7 workshops presented to 171 participants

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

# **COMPANY CLASSES** 57

Attendance

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



# SUPPORT FOR INDEPENDENT ARTISTS

In 2013, EDC supported independent artists through the provision of free/in-kind and reduced rate rehearsal space for the development of new work. EDC continues to offer Brisbane Dance Artist's Hub (BDAH) studio space to run weekly classes aimed to meet to the needs of independent artists who require regular professional level classes to maintain their dance technique.

# MENTORSHIPS/SECONDMENTS/TRAINEESHIPS

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

2013	Secondment	Tertiary Institution
5 - 8 March	Mitchell Harvey	WAAPA
	Lonii Farnons-Williams	WAAPA
12 - 15 March	Estelle Delalande	RAW
	William Banks	АСРА
29 July – 2 August	Hollie Mason	NZ School of Dance
	Katie Rudd	NZ School of Dance
	Luigi Vescio	NZ School of Dance
5 – 9 August	Olivia Lloyd	Unitec
	Sarah Mills	Unitec
	Amelia Stokes	WAAPA
12 – 16 August	Amelia Stokes	WAAPA
13,14, 24, 25, 26	Zachary Lopez	QUT
June	Michael Smith	QUT
8 – 11 October	Sophia Natale	Special arrangement
	Kendal Winton	Adelaide College of the Arts

# **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:	14 - 18 January, 2013(Summer Week One)
	21 - 25 January, 2013 (Summer Week Two)
	30 September - 4 October, 2013 (Spring)
Venue:	QUT Dance Studios, Kelvin Grove
Number of Participants:	57 (summer), 27 (winter)
Employment:	Employed 20 dance industry practitioners from around Australia

Now in its forth 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 is led by some of Australia's best contemporary dance practitioners including the EDC dancers. In the summer, there were two different programs offered for pre-tertiary students and two programs for tertiary students. In spring, two one-week programs were offered across the two levels.





# GOAL | Artistic Excellence | art without fear

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

We understand the future of EDC rests with its ability to consistently deliver dynamic, innovative dance works of strong artistic merit capable of being recognised on a global stage. In 2013, EDC continued to present outstanding new works and initiatives. Collaboration, as always, was a primary theme.

The 2013 highlight was the creation and presentation of Natalie Weir's signature work *WHEN TIME STOPS*. With twelve live musicians on stage and seven EDC dancers, this was Natalie's most epic work yet for EDC. The work was more ethereal and abstract in its interpretations than past works but managed to capture audiences and receive a most outstanding and faultless collection of reviews.

Natalie Weir also refashioned her version of *Carmen* (which had many successful presentations throughout the year) into a touring product , which premiered as an intheatre version in the Cremorne Theatre in October. *Carmen Sweet* has already attracted interest from over 20 venues nationwide for 2015 touring,

The collaboration with Singapore Dance Theatre resulted in a stunning new work entitled *4SEASONS*. It was a privilege for EDC to co-create and perform a new work with this highly talented company of dancers.

*R&J's* artistic gravity was cemented when it received extremely positive response from industry, venues, media and audiences in its 2013 national tour. This signature work, created in 2011, provides evidence of EDC's ability to produce significant works that do in fact have an extensive life beyond their first season.

In 2013, EDC presented or co-presented five world premiere works (three created by Natalie Weir and two created on EDC dancers by invited choreographers for Propel). We are proud the wonderful EDC ensemble continue 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.

The inaugural *Propel* season engaged two emerging choreographers to create new works on the EDC dancers. This season was a fantastic addition to the EDC program, bringing in new audiences and allowing the EDC dancers to be seen in a different light. It also was a significant opportunity for the choreographers who stepped up and created two very interesting new works.

Our education program engaged 5,351 students and teachers in 74 activities including workshops, inschool performances and professional development training programs. (*Choreofunk* had a reduced touring season in 2013). A further 1,062 students attended our in-theatre performance program.

84 aspiring student and young professional dancers from all over Australia (and even New Zealand and UK) participated in the Brisbane Contemporary Dance Intensive programs.

As part of EDC's three year partnership with QUT, dance students participated in company classes and rehearsals. EDC dancers also choreographed new works on the students. 2014 sees the beginning of a new partnership with QUT with extensive interaction on all levels between the students and company.

15 dancers in training spent one week with EDC as *secondments* accessing mentoring and new skills from the professional dance company experience.

26 teachers from 23 schools spent one full day in Professional Development with EDC and our education consultants to find new ideas for teaching dance and realising curriculum-based outcomes in our annual *Focus* program.

205 members of the community took EDC Contemporary dance classes at Queensland Ballet studios.

25 independent dance artists accessed the EDC rehearsal space to develop work, present workshops or run classes.





Participants of the 2013 Brisbance Contemproary Dance Intensive learning EDC repertoire and contact technqiue



# GOAL | Audience Development | a company that connects

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

EDC was very proud to be invited to tour *R&J* to eighteen Australian venues in 2013. This signature work of Natalie Weir's was designed to tour, offering world-class choreography and performance through three different interpretations of the classic tale of Romeo and Juliet. The tour went to regional and remote centres across four Australian states as well as some capital cities like Hobart and the outskirts of Sydney.

The touring production included an opportunity for young dancers from the local community to perform alongside the EDC dancers in Act 1. Over 350 young dancers from regional Australia performed on stage with EDC.

EDC traveled to Noosa to participate in the Noosa Long Weekend Festival. This was EDC's second consecutive year at the festival, and it is wonderful to be building new audiences outside of Brisbane.

The Singapore Collaboration was an incredible opportunity to profile EDC's scope and finesse. The dancers showcased their physicality and storytelling skills performing EDC's *CARMEN*. They also demonstrated themselves to be skillful collaborators with their participation in the new work *4Seasons*. *Ballet Under the Star's* audience is made up of dance lovers as well as people who enjoy the relaxed picnic hillside environment of the event. It was fantastic exposure to new audiences in Singapore and our work was very well recieved.

Artslink toured EDC our in-school production *Choreofunk* to remote and regional primary and secondary schools throughout Queensland.





# GOAL | Capacity | a company that is alive

Be a flourishing and dynamic company.

In 2013, EDC experienced another 23% growth in its annual turnover. Under this management, EDC has increased its non grant revenue by 440% (2009 – 2013).

Revenue from fees for performances almost trebled in 2013. The amount of new work EDC has produced over the past three years is being rewarded in terms of performance invitations and tours. This is a fantastic acheivement.

This growth has happened with negligable changes in Government funding representing an incredible return from investment for our investment partners.

The current hallenge for EDC is to realign its program and activities to enable building its reserves and to operate within a more sustainable model; or, encourage more investment so that it can truly be the state contemporary dance company it has demonstrated it can be.

Board renewal in 2013 was focused on improving EDC's opportunities to take the next step as a full time contemporary dance company.

Collaborations and partnerships proved, once again, to be an important way for EDC to grow its capacity and to build audiences and profile.

In 2014, we look forward to developing more partnerships with Brisbane-based corporations whose corporate social responsibilities line up with supporting artistic excellence and who seek to put Brisbane on the maps as an internationally recognised arts hub.





# **Financial Statements**

For the year ended 31 December 2013

EDC's Daryl Brandwood and Riannon McLean in Natalie Weir's WHEN TIME STOPS. Image by Dylan Evans.



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# **DIRECTORS' REPORT** FOR THE YEAR ENDED 31 DECEMBER 2013

# Directors

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

- Ross Cunningham;
- Tony Denholder (Deputy Chair);
- Rhyll Gardner (Appointed 13 November 2013)
- Libby Lincoln;
- Karen Masnata (Chair);
- Gina Mclellan (Appointed 14 May 2013)
- Sophie Mitchell (resigned 30 November 2013);
- Anne-Maree Moon (Secretary);
- Noel Staunton; and
- Natalie Weir.

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

### Company secretary

Libby Lincoln held the position of company secretary until the AGM held on 14th May 2013. At this time Anne-Maree Moon was elected company secretary.

## **Operating results**

Expressions – The Queensland Dance Theatre Limited financial results for the year ending 31 December 2013 was a surplus of \$20,945. The 2012 surplus was \$7,046.

The turnover of the company for the year is reported at \$1.568million.

## **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;
- Attract outstanding, established choreographers with a contrasting aesthetic to the signature work;
- 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;
- 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 Executive Director, 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:

*Propel.* Choreographers Liesel Zink and Lucas Jervies each created a new work on the EDC ensemble presented as a double bill in the Bille Brown Studio, Brisbane.

*ingapore Collaboration.* Natalie Weir created a new work 4Seasons on Singapore Dance Theatre and EDC dancers for the Ballet Under the Stars, Singapore.

EDC also performed Carmen Sweet as part of the program.

*Regional Tour.* The Primary school's dance workshop Choreofunk once again toured throughout Queensland.

*R&J National Tour.* R&J was presented 23 times in 18 venues throughout Tasmania, Victoria, New South Wales and Queensland in mid 2013.

*When Time Stops.* Natalie Weir's fourth signature work presented in the Playhouse Theatre, QPAC, Brisbane.

*Noosa Long Weekend Festival.* Noosa Long Weekend Festival invited EDC to present Carmen Sweet and R&J Act 1 as part of its 2013 program. J Theatre, Noosa.

*Carmen Sweet.* A season of Carmen Sweet took place in the Cremorne Theatre, QPAC, Brisbane. *Dance Sector Development.* 

EDC continues to significantly contribute to the development of Queensland's dance sector through a variety of initiatives and programs including the 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; and Provision of EDC's rehearsal space to independent sector and other dance training programs.

## Significant changes in state of affairs

Triennial funding from the Queensland Government, through Arts Queensland for 2014-2016 was confirmed.

EDC welcomed Rhyll Gardner and Gina McLellan to the Board and bid a sad farewell to long-standing board member and past Chair, Sophie Mitchell.

EDC's funding with the Australia Council for the Arts will roll over on current funding for 2015 and 2016. EDC will reapply for funding for 2017-2019 in 2016.

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

### **Future developments**

EDC will present or participate in nine seasons and events in 2014.

EDC's management and board continue to explore and implement new strategies to enable the company to be more sustainable over the coming years, and to compensate for changes in government funding over the next triennial. This includes developing new non-government funding income streams. The company has also implemented operational changes to financial management to ensure close monitoring of its reserves and cashflow over the next triennial with the goal to maintain, if not increase the current level of activity



### Information on directors

### **Ross Cunningham**

Ross is Director of Presenter Services at QPAC. This executive position heads Programming and Production for the centre. Ross has had senior roles at Arena Management as Executive General Manager (The Sydney Entertainment Centre and Capitol Theatre), Tabcorp as Divisional General Manager Entertainment (Star City and Jupiter's Group), Panthers World of Entertainment as Executive Manager Hotel and Entertainment and Hoyts as National Operations Manager in Australia and Vice-President of Hoyts US Operations plus operational consulting in Australia and overseas. Ross is a board member of Australia's peak entertainment industry association, Live Performance Australia; 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 Market Development Committee.

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

Tony is a partner with international law firm Ashurst, and advises some of the world's leading mining companies in respect of major resource and infrastructure projects. He is also a member of the Firm's global executive management team. Tony holds a first-class honours degree in law from the Queensland University of Technology, and completed his post-graduate degree at the University of Oxford. He was admitted as a Solicitor in the Supreme Court of Queensland in 1993, and subsequently in the High Court of Australia and the Supreme Court of Western Australia. Tony is a Board member of the Queensland Symphony Orchestra, and was formerly a director of Cape York Partnerships (chaired by Noel Pearson) and a member of the management committee of the Queensland Public Interest Law Clearing House, one of Queensland's lead legal pro bono organisations. Tony was appointed to the EDC Board on 1 March 2005 and is Deputy Chair, and has been a member of the Audit and Risk Committee since January 2013.

# **Rhyll Gardner** (Executive MBA INSEAD; Master of Arts Macquarie University; Master of Applied Finance Macquarie University)

Rhyll is Head of Strategy at Bank of Queensland Limited. She has extensive career, experience and achievements in banking over 25 years across strategy, marketing, risk and distribution including over 10 years running banking businesses at General Manager level. Rhyll has also had five years board and committee experience in the arts and education sectors with the Sydney Development Committee for the Australian Chamber Orchestra and the Queensland Symphony Orchestra. Rhyll was the winner of the Finsia Hugh D T Williamson Prize for excellence in financial services in 2008 and she is a graduate of the Australian Institute of Company Directors. Rhyll joined the EDC board late 2013 and commenced as Chair of the Audit & Risk Committee in December 2013.

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

General Manager of EDC. Libby has undertaken leadership roles in developing, producing and managing major arts projects for the past 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 a Deputy-Director General within the Department of Energy and Water Supply. She was a Director in Economics with Price Waterhouse Coopers 2010 - 2012. She has worked in the public finance sector since 1996. She was responsible for looking after, amongst other things, the Queensland Arts portfolio from 2004-2006 while working in Queensland Treasury. Karen was admitted as a Solicitor in the Supreme Court of New South Wales. She has held previous board positions with Holy Spirit Care Services (Brisbane) Ltd, Holy Spirit Care Services (Cairns) Ltd and Holy Spirit Care Services (Boondall) Ltd.



### **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 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 with in the main industry markets of Australia, China, Hong Kong, Taiwan and Singapore. Gina is a Director of the Australian Chamber of Commerce – Hong Kong & Macau and the Australian Chamber of Commerce – Greater China. She is also Chair of the HR Advisory Committee – Austcham HK and a Graduate of the 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 May 2013 and is on the Market Development Committee.

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

Sophie is Director, Corporate & Special Projects at RBS Morgans. She has been in the finance sector since 1987 with experience in equities research, investment banking and funds management. She is a Board member of ASX-listed Hyperion Flagship Investments Limited, Silver Chef Limited and the RBSM Foundation Limited, a Member of the Takeovers Panel and a Trustee of the Queensland Performing Arts Trust that governs QPAC. Appointed to the Board of EDC on 30th July 2002 as a Director and Chair in 2008. Sophie stood down from Chair at the 2011 Annual General Meeting. Sophie was a member of the Audit & Risk Committee for EDC. Sophie resigned from the Board in November 2013.

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

Anne-Maree is Director of Leisure Tourism & 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 has held a number of senior positions in marketing and publicity in the television and arts and entertainment industry. Appointed to the board of EDC in May 2009, Anne-Maree was the Chair of the Market Development Committee in 2013 and facilitated EDC's Artistic Advisory Committee. She took up at the position of Secretary in May 2013.

**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 Productions with Baz Lurhmann, where as Executive Producer he created many live theatrical events that were staged across the world including Broadway, Cannes, New York and London. 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 at the helm of the Brisbane Festival (with a tenure until 2014). Noel was appointed to EDC's Board in October 2012 and sits on the Market Development Committee.

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

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


#### **Meetings of Directors**

Director	Number eligible to attend	Number Attended
Ross Cunningham	7	7
Tony Denholder	7	4
Rhyll Gardner	1	1
Libby Lincoln	7	7
Karen Masnata	7*	3
Gina McLellan	3	2
Sophie Mitchell	7	4
Anne-Maree Moon	7	6
Noel Staunton	7	6
Natalie Weir	7	7

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

\*Due to illness Karen Masnata was excused from four board meetings in 2013. Tony Denholder and other board members acted as Chair in Karen's place for these meetings.

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 twoards meeting any outstanding obligations of the company. At 31 December the number of members was 20. (2012: 20)



#### 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 35

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

Director:

day of April 2014 Dated this...

# 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 2013, 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, I April 2014



## STATEMENT OF COMPREHENSIVE INCOME

### FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013	2012
		\$	\$
Revenue	2	1,567,938	1,155,851
Expenditure			
Employee benefits expense		(811,803)	(698,830)
Depreciation expense		(9,410)	(9,469)
Marketing and promotion		(45,962)	(47,102)
Occupancy expense		(49,054)	(81,235)
Other expenses	3	(630,764)	(312,169)
Surplus before income tax		20,945	7,046
Income tax expense	1(a)	-	-
Surplus for the year		20,945	7,046
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		20,945	7,046
Income attributable to members of the entity		20,945	7,046
Total comprehensive income attributable to members of the entity		20,945	7,046

The accompanying notes form part of these financial statements.



#### **STATEMENT OF FINANCIAL POSITION** AS AT 31 DECEMBER 2013

	Notes	2013	2012
ASSETS		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	4	188,479	206,386
Trade and other receivables	5	11,979	2,420
Other current assets	6	12,350	52,009
TOTAL CURRENT ASSETS	·	212,808	260,815
NON-CURRENT ASSETS			
Plant and equipment	7	40,536	31,558
TOTAL NON-CURRENT ASSETS		40,536	31,558
TOTAL ASSETS		253,344	292,373
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	21,668	30,199
Other current liabilities	9	88,244	140,208
Provisions	10	2,554	6,516
TOTAL CURRENT LIABILITIES		112,466	176,923
NON-CURRENT LIABILITIES	10	4.407	
Provisions	10	4,483	
TOTAL NON-CURRENT LIABILITIES		4,483	-
TOTAL LIABILITIES		116,949	176,923
NET ASSETS		136,395	115,450
NET ASSETS			113,430
EQUITY			
Retained earnings		136,395	115,450
			-,
TOTAL EQUITY		136,395	115,450

The accompanying notes form part of these financial statements.



## STATEMENT OF CHANGES IN EQUITY

#### FOR THE YEAR ENDED 31 DECEMBER 2013

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2012	108,404	108,404
Comprehensive income		
Surplus for the year	7,046	7,046
Other comprehensive income	-	-
Total comprehensive income	7,046	7,046
Balance at 31 December 2012	115,450	115,450
Comprehensive income		
Surplus for the year	20,945	20,945
Other comprehensive income	-	-
Total comprehensive income	20,945	20,945
Balance at 31 December 2013	136,395	136,395

## STATEMENT OF CASH FLOWS

### FOR THE YEAR ENDED 31 DECEMBER 2013

	Notes	2013	2012
		\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating grants and subsidies receipts		738,447	724,202
Receipts from customers		648,672	366,805
Payments to suppliers and employees		(1,394,314)	(1,128,661)
Interest received	_	7,676	11,984
Net cash generated from/(used in) operating activities	11	481	(25,670)
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for plant and equipment	_	(18,388)	(3,297)
Net cash used in investing activities	_	(18,388)	(3,297)
Net increase (decrease) in cash held		(17,907)	(28,967)
Cash and cash equivalents at beginning of the financial year	_	206,386	235,353
Cash and cash equivalents at end of the financial year	4 (a)	188,479	206,386

The accompanying notes form part of these financial statements.

#### **NOTES TO THE FINANCIAL STATEMENTS** FOR THE YEAR ENDED 31 DECEMBER 2013

#### 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. The company is a not for profit entity for financial purposes under the Australian Accounting Standards.

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

#### **Basis of Preparation**

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the 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, except for the cashflow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:-

The financial statements were authorised for issue on 1 April, 2014 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

Non-reciprocal grant revenue is recognised in the statement of comprehensive income when the company obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the company and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the company incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

The company recieves reciprocal contributions of income in the form of contracted services provided to them by other parties in exchange for contracted services rendered to them by the company. Income in respect of the services recieved is recognised at fair value on the date the services are carried out in the statement of comprehensive income, with a corresponding expense recognised at that date. No cash changes hand in respect of these transactions.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

Donation revenue is recognised upon receipt of monies.

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

All revenue is stated net of the amount of goods and services tax (GST).

#### (f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.



Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

#### (g) Provisions

Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that as outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

#### (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 that remains unpaid. The balance is recognised as a current liability with the amount being normally paid within 30 days of recognition of the liability.

#### (l) Critical Accounting Estimates and Judgments

The directors evaluate estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

#### **Key Estimates**

#### Impairment

The company assesses impairment at the end of each reporting period by evaluating conditions and events specific to the company that may be indicative of impairment triggers.



#### (m) Economic Dependence

Expressions – The Queensland Dance Theatre Limited is dependent on the State Government's Arts 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	2013 \$	2012 \$
Operating activities		
Ticket Sales for self entrepreneured productions	124,978	99,322
Performance contracts	182,496	78,162
Sponsorship, partnerships & donations - Cash	153,948	65,945
Sponsorship & partnerships - In-Kind	211,695	66,914
Merchandising	3,434	7,120
Membership	112	39
Participation	59,319	62,672
Interest	7,676	11,984
General income	41,199	20,759
Rent subsidy – Arts QLD	-	34,326
Public subsidies / grants	783,081	708,608
	1,567,938	1,155,851
NOTE 3: OTHER EXPENSES	2013	2012
Auditor's remuneration		
- auditing the financial statements	5,000	5,250
- other services provided	-	2,750
Production costs		
- fees	225,069	99,857
- travel and accommodation costs	11,748	18,058
- venues	29,822	20,890
- sets and costumes	42,978	21,918
- other production costs	46,171	17,361
In-kind Expenses-Production, marketing & injury management	211,695	66,914
Other miscellaneous expenses	58,281	59,171
Total Other Expenses	630,764	312,169



NOTE 4: CASH AND CASH EQUIVALENTS	2013	2012
CURRENT	\$	\$
Cash on hand	300	500
Cash at bank	188,179	205,886
	188,479	206,386
(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	188,479	206,386
Bank overdraft	-	-
	188,479	206,386
	2047	2012
NOTE 5: TRADE AND OTHER RECEIVABLES	2013	2012
	\$	\$
CURRENT		
Trade receivables GST recievable	6,140	2,420
GST reclevable	5,839 11,979	2,420
		2,720
NOTE 6: OTHER ASSETS	2013	2012
	\$	\$
CURRENT		
Prepayments	12,350	52,009
	12.350	52,009



NOTE 7: PLANT AND EQUIPMENT	2013	2012
	\$	\$
NON-CURRENT		
Plant and equipment		
Plant and equipment		
At cost	136,355	117,966
Less accumulated depreciation	(108,710)	(103,041)
	27,645	14,925
Motor vehicles		
At cost	20,010	20,010
Less accumulated depreciation	(7,119)	(3,377)
	12,891	16,633
Total plant and equipment	40,536	31,558

#### (a) Movements in Carrying Amounts

Plant and equipment	Motor vehicles	Total
\$	\$	\$
14,925	16,633	31,558
18,388	-	18,388
-	-	-
(5,668)	(3,742)	(9,410)
27,645	12,891	40,536
	\$ 14,925 18,388 - (5,668)	\$ \$ 14,925 16,633 18,388 - - - (5,668) (3,742)

NOTE 8: TRADE AND OTHER PAYABLES	2013 \$	2012 \$
CURRENT		
Trade payables	7,821	8,027
GST payable	-	3,451
Sundry payables	13,847	18,721
	21,668	30,199

NOTE 9: OTHER LIABILITIES	2013 \$	2012 \$
CURRENT		
Grants received in advance	66,939	111,573
Income in advance	21,305	28,635
	88,244	140,208



NOTE 10: PROVISIONS	2013 \$	2012 \$
CURRENT	•	•
Provision for annual leave	2,554	6,516
	2,554	6,516
NON-CURRENT		
Provision for long service leave	4,483	-
NOTE 11: CASH FLOW INFORMATION	2013	2012
	\$	\$
Reconciliation of Cash Flow from Operations with Loss after Income Tax	Ť	Ť
Surplus after income tax	20,945	7,046
Depreciation	9,410	9,469
Net gain on disposal of fixed assets	-	(10,629 <b>)</b>
	30,355	5,886
Changes in assets and liabilities		
(Increase)/decrease in receivables and other receivables	35,939	58,618
(Decrease)/increase in trade and other payables	(14,370)	(80,604)
(Decrease)/increase in other liabilities	(51,964)	(8,330)
(Decrease)/increase in provisions	521	(1,240)
Cash flows provided by/(used in) operating activities	481	(25,670)

#### Non Cash Transactions

During the financial year, in-kind revenue of \$211,695 and in-kind expenses of \$211,695 have been included within income and expenditure in respect of "barter" contractual arrangements, refer to Notes 2 & 3. These transactions are not reflected in the statement of cash flows.

#### NOTE 12: LEASING COMMITMENTS

The company has the following lease commitments at the end of the financial year in respect to the rental of (i) premises that commenced on July 2012 and expires 30 June 2015 and (ii) a photocopier that commenced on 1 March 2013 and expires on 28 February 2018.

Payable not later than one year	54,614	49,394
Payable later than one year but not later than five years	38,605	74,092
Cash flows provided by/(used in) operating activities	93,219	123,486

#### NOTE 13: MEMBERS' GUARANTEE

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up the articles of association states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding and obligations of the company. At 31 December 2013 the number of members was 20 (2012: 20).

#### NOTE 14: 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 2013

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 39 - 45 are in accordance with the Corporations Act 2001 and:

a) comply with Australian Accounting Standards applicable to the company; and

b) give a true and fair view of the financial position of the company as at 31 December 2013 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: Director: Director: Director: Dated this 15+ day of April 2014



## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD FOR THE YEAR ENDED 31 DECEMBER 2013

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 2013, 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 2013 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 AUDITOR'S REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD FOR THE YEAR ENDED 31 DECEMBER 2013

#### **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, I April 2014

## DISCLAIMER TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD FOR THE YEAR ENDED 31 DECEMBER 2013

The additional financial data presented on page 24 of the Audited Financial Statements s 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 2013. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Expressions The Queensland Dance Theatre Limited) in respect of such data, including any errors of omissions therein however caused.

LAWLER HACKETTS AUDIT

Liam Murphy Partner Brisbane, I April 20



# EXPRESSIONS DANCE COMPANY ACKNOWLEDGES AND THANKS



# OUR 2013 PARTNERS, SPONSORS AND SUPPORTERS



# **Investment Partners**







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.

# **Producing Partner**



# **Presenting Partners**





CAMERATA OF ST JOHN'S QUEENSLAND'S CHAMBER ORCHESTRA



# **Training Partner**



# **Champion Partner**

Courier Mail Sunday Mail



# **Signature Season Partners**



# **Healthcare Partners**



Healthcare Partner



**Opening Night Sponsor** 



Wellness Partner





## **EDC Friends**

Tom McVeigh, Janelle Christofis, David Hardidge, Robyn Martin, Kylie Hambleton, Carmen Ward, Michael Evans, Robyn Martin, Anthony Houston, Evelyne Meier, Paul & Hattie Ziesing, Shannon Lord, Felicity Jodell, Andrew Battersby, Helen Baird, Ross Cunningham

## **Invest in a Dancer supporters**

Michelle Barnett is proudly sponsored by Rhyll Gardner Benjamin Chapman is proudly sponsored by Judith St. Baker Elise May is proudly sponsored by Trevor St. Baker Jack Ziesing is proudly sponsored by Tony Denholder and Scott Gibson

# 2013 Donors

Kylie and Chloe Hambleton, Michael Evans, Ross Cunningham, Hon Tom McVeigh, The Patricia MacDonald Memorial Foundation, Richard Scott, RBSM Foundation, Theresa Handicott, Janelle Christofis, Tim Crommelin, Rob Hubbard and Leanne Muller and Evelyne Meier

Our gratitude to you all for your continued support and the contribution you make to the evolution and future of Australian contemporary dance.





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

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