



**EXPRESSIONS DANCE
COMPANY 2014
ANNUAL REPORT**



Expressions Dance Company

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Board of Directors 2014

Karen Masnata | Chair (until resignation on 27 October 2014)

Tony Denholder | Deputy Chair (Acting Chair from 5 November 2014 to 28 February 2015)

Anne-Maree Moon (Secretary)

Ross Cunningham

Rhyll Gardner

Libby Lincoln

Gina McLellan

Noel Staunton

Natalie Weir

Management Team 2014

Natalie Weir | Artistic Director

Libby Lincoln | Executive Director

Kirsten Bartholomew | Marketing and Communications Manager

Leonie Lee | Production Manager

Swan Davies | Office Manager

Jennifer Livingstone | Producer

Elizabeth Lepua | Bookkeeper (P/T)

Amanda de Byl | Education Consultant (Casual)

Karen Mitchell | Accountant (Contractor)

Naomi Richards, Tobie Paulson | Interns (Volunteers)

EDC Ensemble 2014

Michelle Barnett

Daryl Brandwood

Benjamin Chapman

Rebecca Hall

Elise May

Jack Ziesing

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Message from the Chair

Expressions - The Queensland Dance Theatre Limited celebrated its 30th year in 2014. The company was created in 1984 to create vibrant contemporary dance work and to provide employment for talented dancers. Simply known as Expressions, the company has enjoyed success nationally and internationally for many years, and become well known for its contribution to dance in Australia. It has been a pleasure to have acted as the company's Acting Chair for part of the past year.

Having been a member of the EDC Board since 2005, I have seen the company transition into the world-class organisation it is today. During this time, I have witnessed continued passion and commitment by the company to maintain and grow the reach, contribution and significance of its artistic work. I am extremely pleased the company enjoyed another year as a vital and flourishing artistic company in 2014. The journey since 2009, under the stewardship of Natalie Weir and Libby Lincoln, has been particularly exciting and I believe we are only just making headway into what is possible for this wonderful company.

Reflecting back on 2014, there were many highlights, including:

- Natalie's fourth signature work, *The Red Shoes*, with collaborators such as film artist Sue Healey, QUT Creative Industries' students and Southern Cross Soloists;
- Doubling our signature season income from our inaugural Playhouse season in 2010;
- Visiting Cairns and Ipswich for a performance of *Carmen Sweet*. It is wonderful to be enhancing relationships with our Queensland presenters and audience;
- Being one of the few select dance companies to secure national tour funding for 2015. The eight week tour of *Carmen Sweet* will commence in October 2015; and
- Iain Grandage winning Best Original Score at the 2014 Helpmann Awards for his *When Time Stops* composition.

2014 was always going to be a challenging financial year for us as we pursued our ambitious artistic and sustainability goals. The success of 2013 inspired the

company to further build our capacity as the flagship contemporary dance company for Queensland.

We have several ambitious aims for the company's future growth. The first of these aims is to present more than once a year at QPAC. Despite QPAC's enormous support, creating new work is an expensive business. In 2014, we would have preferred to have staged three seasons (one in the Playhouse and two in the Cremorne Theatre) but without sourcing further funding we could only present one Cremorne season.

I was pleased however that we were again able to present the *SOLO Festival of Dance*. I loved this event when we first presented it in 2011. This initiative is about leadership, celebration of the art form and audience development.

A second aim of the company is to retain our brilliant ensemble of dancers for as close to full-time as possible. It was challenging for all concerned when their 2014 contracts finished mid-October. A full time ensemble would further increase our ability to engage more intensely in the research and development of our art form and its sector. Creative development and experimentation periods, in addition to deeper engagement with independent artists, are essential for our creative art making and sustainable future.

Our third aim is increased investment in team resources. In an effort to keep expenditure to a minimum in 2014, the EDC team ran fairly lean. After a review of priorities, a restructure was initiated in 2015 which includes a new team structure that supports the capacity for expansion as well as investment into priority areas. In 2015 we have focused on creating a sustainable organisation for growth by building market and business opportunities. I am particularly excited about a few potential announcements we have up our sleeve.

We are extremely grateful for the continued support of our core sponsors and partners who have played a vital role in growing this company. They include Arts Queensland, Australia Council for the Arts, QPAC, QUT Creative Industries and Queensland Newspapers. Our

company would be unable to deliver on its strong vision and create works that touch the human spirit without their support.

The EDC Board worked hard in 2014 to support the organisation, and I thank each member for their contribution. In particular, we focused on our role in building capacity through increased donations and philanthropic support. One particularly fond memory of 2014 was the function we held for our supporters during *The Red Shoes* season where we heard EDC dancer, Jack Ziesing, share his vision for the company, and his passion for his work and for living in Brisbane.

I stepped into the role of Acting Chair in September 2014, when Chair, Karen Masnata retired from the role. I know I speak on behalf of my fellow board members and the EDC staff and dancers when I thank Karen for her leadership, commitment and passion for EDC over the past years. Her contribution is greatly missed but we know she will continue to be a part of all our ongoing activities as an avid fan and supporter.

I was pleased to lead the board until the appointment of new Chair, Marian Gibney, who stepped into the role in March 2015. We look forward to working with Marian and the EDC team to continue on our exciting journey of energising EDC.

2015 brings many new exciting projects including the China Collaboration, two new Natalie Weir works and a national tour. 2015 marks my tenth year as an EDC Board member and I am more motivated and confident than ever to do what is necessary to achieve the goals of our company.

EDC continues to strive to be a company that creates world-class contemporary dance work and contributes to the cultural richness of Brisbane and Queensland. Our aspiration for success and recognition nationally and internationally is matched by the passion of our supporters who believe in our artists and work.

The enormous commitment and like-mindedness of all our supporters including funding bodies, sponsors, donors and audience; and the passion of my fellow board members, the dancers and the EDC team enables us to continue our success and achieve our ambitious goals. I want to thank each and every one of you for contributing to the 2014 journey. I look forward to the bright future I believe EDC will continue to have in Queensland.

Tony Denholder | Acting Chair
(5 Nov 2014 - 28 Feb 2015)



Tony Denholder (right) and EDC dancer, Jack Ziesing, at the 2014 program launch, Concert Hall, QPAC, 6 February 2014.

From the Artistic Director



2014 was a productive year for Expressions Dance Company with a new signature work, a collaboration with Opera Queensland and our second *SOLO Festival of Dance*.

APAM (Australian Performing Arts Market)

The year began with a remount of *Carmen Sweet* and *R&J*, which we presented in the EDC studio in order to have a strong presence during the Australian Performing Arts Market (APAM). The fact that, as the contemporary dance company based in Brisbane, we did not have the opportunity to present our work specifically as part of the APAM program was disappointing, as it was being hosted in Brisbane. However the season was a great way for the dancers to start the year. I invited two young dancers, Rebecca Hall and Alice Macann to perform with the company, and offered Rebecca Hall a contract at the conclusion of the season. Rebecca has been a wonderful addition to the ensemble.

SOLO Festival of Dance

The remount was followed quickly by our first season in partnership with QPAC, *SOLO Festival of Dance*, in the Cremorne Theatre. I see this initiative as a vital part of the EDC vision - to importantly grow audiences and to challenge, investigate, nurture and promote contemporary dance in order

for us not to become stale culturally. We must invest in the future generations of contemporary artists, and in the artform itself. This platform presents short works by both experienced creators and emerging choreographers, and showcases artists Brisbane does not often have the chance to experience. It is our privilege as a company based in Queensland's capital city to lead, be generous, create opportunities and champion contemporary dance both in Brisbane and throughout Australia.

SOLO Festival of Dance was a great success, showcasing 23 artists from six companies (Dancenorth, Chunky Move, EDC, The Australian Ballet, Shaun Parker & Company and Australian Dance Theatre) and the independent sector throughout Australia, and it is my hope that the initiative will be part of an ongoing vision for EDC.

The program featured 13 world premiere performances and featured contemporary dance from both extreme ends of the spectrum and everything in between. Australia has a rich tapestry of talented performers and choreographers.

No other Australian company is presenting such an initiative and I believe it is a wonderful event in the EDC calendar, despite its expense to present.

Signature Work - *The Red Shoes*

Inspired by the Hans Christian Anderson fairytale, this was a work I really wanted to do and include in the EDC program. I collaborated with Film Artist, Sue Healey, to develop a film component for this work which was a new step for me and brought great theatricality to the production.

As part of our training partnership with QUT Creative Industries, ten QUT dance students performed in the work. We welcomed the Southern Cross Soloists live onstage with us under the musical direction of Tania Frazer and I welcomed back Designer, Bruce McKinven, and Lighting Designer, Matt Scott.

Opera Queensland - *The Perfect American* (Brisbane Festival)

The Perfect American was performed as the major work of the Brisbane Festival, and I was thrilled to

have the EDC dancers involved in this, working alongside the dancers from Britain's Improbable Theatre and under the choreographic direction of Ben Wright. The invitation to perform as part of this epic production enabled us to extend the dancers' contracts, giving them five weeks additional work.

Carmen Sweet Tour

Our year finished with a small tour of *Carmen Sweet* to Ipswich, Toowoomba and Cairns. This work was so well received and provided an accessible experience for regional venues to fill a void between classical ballet and hardcore contemporary dance. This work will tour extensively throughout New South Wales, South Australia and Victoria in 2015.

Sector Development

In 2014, EDC continued to invest in the growth and vitality of the dance sector through supporting and inspiring young dancers, choreographers and dance artists. Our two Brisbane Contemporary Dance Intensives (BCDI) in January and September were once again highly successful and our Focus program, providing professional development for high school dance teachers, was well received. We also presented seven contemporary dance workshops in schools around Queensland to 127 students and provided secondment opportunities to nine dance students from tertiary institutions in Australia and New Zealand.

"In 2014 we saw contemporary dance from both extreme ends of the spectrum and everything in between. Australia has a rich tapestry of talented performers and choreographers."

Thank you

As always I would like to acknowledge my great appreciation of the dancers of EDC. This year the ensemble included Elise May, Michelle Barnett, Daryl Brandwood, Jack Ziesing and Benjamin Chapman. We welcomed for the first time dancers Rebecca Hall and Cloudia Elder. We were joined for the signature work by Natalie Allen and Sam Colbey, who were wonderful artists and all contributed greatly to the work. Each dancer was exquisite and a pleasure to work with. I still

maintain that a strong ensemble of dancers in a full-time capacity is one of the most important parts of my vision for EDC.

2014 is CEO Libby Lincoln's and my sixth year with EDC. It has been quite a journey, and my heartfelt thanks to Libby and her team for their generosity and passion for the company. As I look forward I hope that the future will see some positive changes for the company in terms of financial stability and capacity, and that EDC will be recognised as the state's contemporary dance company, strengthening the reputation of Queensland as a place that produces great art!

Natalie Weir | Artistic Director



EDC's Rebecca Hall and Benjamin Chapman in *R&J*. Image by Fiona Cullen



EDC's Jack Ziesing in *The Red Shoes*. Image by Chris Herzfeld

Executive Report



In 2014, EDC took many leaps forward into a brighter future and consolidated its place as an important arts organisation for Queensland. Unlike 2013 and 2015, 2014 focused on our Brisbane audiences and we were rewarded with our best to date box office returns across three seasons.

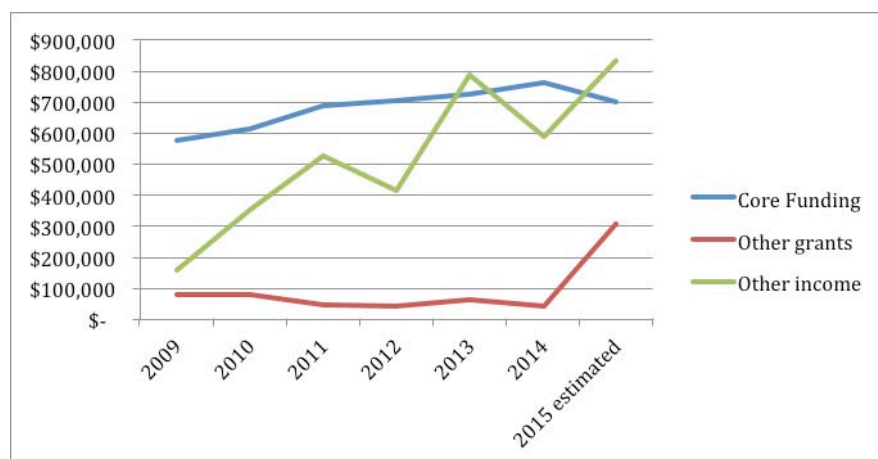
FINANCIAL REPORT INCOME

EDC's growth remains on a promising upward trajectory, despite the 2014 turnover being slightly down from 2013 due to the lack of a major national tour.

The ambitious program resulted in a small deficit despite some major successes in individual areas for the year.

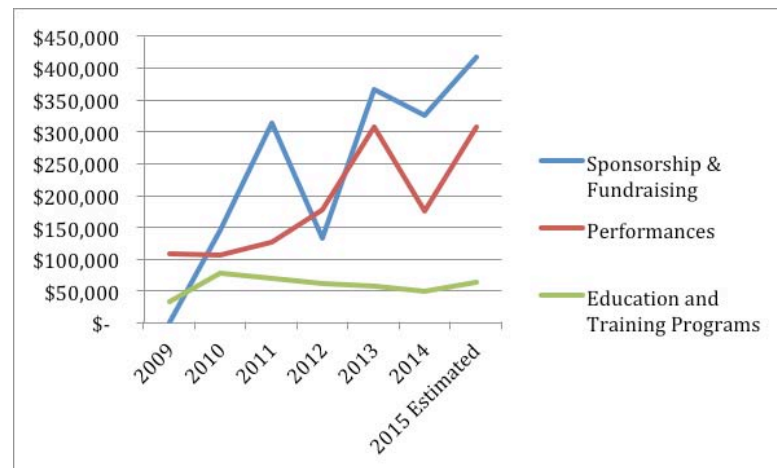
Increasing our capacity remains a priority as we seek to further our ability to sustain a flourishing company for dance in Brisbane. The following graph (Graph 1) illustrates the extent to which EDC has leveraged its opportunities since 2009, resulting in a dramatic increase in overall turnover. This is despite a more stagnating core funding line. The dramatic increase in "other grants" in 2015 reflects the Playing Australia grant funding achieved for the national tour of *Carmen Sweet*.

GRAPH 1 – TRENDS FOR INCOME 2009 - 2015



Our success with income returns from box office, performance fees, fees from education and training programs, and other sundry income items (noted as "other income" below) is significant and we continue to be one of Australia's most successful small to medium dance companies in this regard. Refer to Graph 2 – which provides a breakdown of the income mix found in "other income".

GRAPH 2 – OTHER INCOME MIX TRENDS



Overall income was down compared to 2013, despite some major achievements. This was due to different activity. There was no national tour (unlike 2013 and 2015) resulting in a decrease in performance fees. Our signature season did not utilise a composer so we did not have a grant to support that fee and we were unsuccessful in achieving funding through the Gambling Community Benefit Fund (unlike 2013).

CORE FUNDING

2014 marked the first year of our new triennial funding with Arts Queensland. The funding model now utilises a sliding scale whereby the funding amounts decrease each year of the triennial. 2016 will therefore see us on our lowest state funding level since 2008 when our funding was cut by 30%.

Whilst EDC fully appreciates the current circumstances of the funding environment and the structures in place for funding allocation, we entered into conversation with the Australia Council for the Arts about the concern for the disparity of funding between EDC and our counterparts in Melbourne, Adelaide and Sydney. When you examine how EDC's funding compares with other companies in the southern states, EDC is one of the lowest funded.

Despite significant results in growth, output and artistic excellence, recognised by both Helpmann Awards and Australian Dance Awards, particularly in the past six years, EDC's funding from the Australia Council for the Arts has not increased since 1991 when EDC was also funded at \$130,000 per year.

The fact our funding has not matched our growth and output is a regular topic of discussion between the company and the dance staff at the Australia Council for the Arts.

The new funding model being implemented with the Australia Council for the Arts from 2015 provides us with hope for funding that is matched to our contribution to Australian arts. A successful submission for this new triennial funding is a key focus for 2015.

Other Grants

Due to the nature of the 2014 program, EDC did not have many additional grants, however we were successful in receiving match funding for our fundraising success through the Arts Leveraging Fund from Arts Queensland. We are now eligible to apply again for this grant in 2015.

Unfortunately, EDC did not receive the much needed grant for Unfunded Excellence from the Australia Council for the Arts in 2014. The grant would have paid for the film component of *The Red Shoes* and also significantly contributed to the staging of a double bill program as a third season for EDC at QPAC with a new work by emerging local choreographers Prying Eye Productions. It was unfortunate this season could not go ahead as it would have extended the ensemble's annual contract with EDC and allowed us to create something special with local independent choreographers.

PERFORMANCES

Box Office Returns

The Red Shoes exceeded its already ambitious box office target by 20% marking an auspicious occasion in the partnership with QPAC. The focus of this partnership has been on building our audiences through the creation of significant large-scale dance product; and the 2014 result saw our box office return double from the inaugural 2010 takings of the first signature co-production – *where the heart is*. Milestones like this are important in order to understand the impact of our producing and presenting strategy.

SOLO Festival of Dance also exceeded previous box office targets for the smaller Cremorne Theatre seasons, demonstrating the thirst Brisbane audiences have for this smorgasboard of extraordinary dance from across Australia.

The double bill studio season early in the year gave audiences a great way to see the company up-close and, despite the small capacity of the studio, the season was a worthwhile way to welcome our audiences into the year. The season also gave us the opportunity to welcome international agents and presenters who were in Brisbane attending the Australian Performing Arts Market (APAM) into our "home" to view some of our most popular work.

"Milestones like this are important in order to understand the impact of a producing and presenting strategy."

Performance Fees

Carmen Sweet travelled to three Queensland venues in 2014 and we were pleased with their success. EDC is beginning to build its relationships with Queensland venues again after a decline in touring following the change in the Queensland Touring model. We were very thankful to the presenters for their support in this small, bespoke tour.

SPONSORSHIP AND PARTNERSHIPS

In 2014, QUT Creative Industries increased their cash support of EDC to \$35,000 per year for a further three years (until 2016). The increase supports the depth of activity and shared goals the two organisations have shared since 2010. In particular, EDC provides QUT students across

the many disciplines in creative industries, including design, production, music and dance, a professional company experience in the creation of new contemporary work. In 2014, 17 students participated in the creation and staging of the new work, *The Red Shoes*, through a Creative Industries Precinct project.

QPAC's ongoing cash and in-kind support for the creation and presentation of our signature work in the Playhouse is pivotal to EDC at present. The additional support for a smaller, second season in the Cremorne Theatre, namely *SOLO Festival of Dance*, in 2014 provides us with the opportunity to build audiences and maintain a consistent presence. The ideal for coming years will be two Cremorne Theatre seasons and one Playhouse season each year.

EDC was thrilled to once again be a part of Brisbane Festival, this time providing our dancers to perform in one of the major coups of the festival – *The Perfect American*.

DONATIONS AND PHILANTHROPIC SUPPORT

EDC is truly grateful to our donors and philanthropic supporters, whose generosity further increased this vital source of funding in 2014. We continued our work of recent years in nurturing key relationships and implementing initiatives such as the Invest in a Dancer program. To celebrate EDC's 30th birthday, we launched a campaign entitled 'EDC 2044', to inspire our audiences, participants, stakeholders and friends to think about what kind of company they want for the next 30 years. Both these campaigns continue in 2015.

In 2014, we also received donations for special initiatives like the film component in *The Red Shoes*, which was fully supported by the Patricia MacDonald Memorial Foundation after we missed out on funding this initiative through the Australia Council for the Art's Unfunded Excellence program. Without this support we would not have been able to experiment and collaborate with film artist, Sue Healey, and her team, to achieve such an innovative result.

We were also very pleased to receive pledges for ongoing annual support from several major donors. We continue to prioritise this area of growth for

the organisation, as it not only builds our capacity but it also enriches who we are and what we can achieve, and is a direct indication of how we affect our community – something that is very important to EDC. From the bottom of our hearts we thank each and every person who donated to EDC in 2014. You remain incredibly important to the organisation and are a lifeline when things seem tough.

"To celebrate EDC's 30th birthday, we launched a campaign entitled 'EDC 2044' to inspire our audiences, participants, stakeholders and friends to think about what kind of company they want to be here for the next 30 years."

OTHER INCOME

The Brisbane Contemporary Dance Intensive (BCDI) continues to be a major feather in the EDC cap, attracting participants from all over Australia who seek excellence in contemporary dance training and providing EDC with a great business model to move forward with in terms of its education program. It 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.

As mentioned in the 2013 Executive Report, we underwent a reassessment of our priorities in regards to our community and education programs resulting in a big change in some program deliverables. The short-term result has meant less overall income in this area, however we are now experiencing more reasonable returns on our services, reducing the strain on the organisation's resources to provide such programs.

In late 2014 we applied for, and received, a grant from the Australia Council for the Arts to research and scope the development of a business plan and strategy for EDC's Training and Education Program. The strategy will extend on successful current activities and build business opportunities through increasing scope, efficiencies, profit margins and product innovation. This research is being undertaken in 2015 and promises

new directions and programs, underpinned by thoughtful consideration and resource placement, for maximum impact in training and engagement. We continue to be on an upward trend in regards to revenue from hiring our studio. The studio is available for rent most evenings to community dance and movement practitioners at competitive rates. We also ensure the independent dance sector are able to use the studio at little or no cost on a regular basis.

EXPENDITURE

Staffing costs were less than in 2013 in an effort to deliver the program we wanted to for 2014. We engaged the core ensemble of dancers for 40 weeks straight through the year. Ending their yearly contracts in mid-October felt far too early and resulted in a large gap between their contracts.

Other operational and administrative costs were on par with 2013. More investment was made into corporate marketing, namely around a 2014 program launch on the Concert Hall stage in February. Whilst not something we can invest in each year, the occasion provided a focus and celebration of the annual program activities for our nearest and dearest audience members, stakeholders, investors and friends.

Expenditure in production and technical areas was significantly less than in 2013, as we were not paying for crew fees and associated costs with a national tour.

GOVERNANCE AND BOARD RENEWAL

Unfortunately, late in 2014, we farewelled our stoic and passionate Chair, Karen Masnata, when she stood down for health reasons. On behalf of the entire Board and EDC family, we thank you for your commitment and dedication to building a stronger and more vibrant organisation. We were very sad to lose your vision and enthusiasm.

The Board continued under solid leadership with Tony Denholder acting in the position until the appointment of a new Chair, Marian Gibney, in March 2015. Thank you to Tony and welcome to Marian.

I thank all the Board members including Anne-Maree Moon, Noel Staunton, Ross Cunningham, Rhyll Gardner and Gina McLellan for your ongoing

support for EDC. Thank you for a wonderful year.

HUMAN CAPITAL

In February 2014 the team was joined by Kirsten Bartholomew, as full-time Marketing and Communications Manager, and the organisation has benefited greatly from her work ethic and focus on partnerships.

Also in her first year in 2014 was our new Production Manager, Leonie Lee, who has slipped into the role like a glove and provides the utmost professionalism in managing the technical and production elements of the organisation.

We cherished having a part-time Producer role in 2014. Jen Livingstone worked three days per week and provided great support in coordinating large scale projects such as the QUT student involvement in *The Red Shoes*, the logistics of coordinating 15 artists for *SOLO Festival of Dance* and our BCDI program, to name a few. Since Jen left in February 2015 we have not replaced the position and it is sorely missed.

2014 taught us that it is a false economy to try and minimise staff overheads plus grow and change the organisation at the same time. Early in 2015, we have undergone a major shift and restructure that has seen the creation of some new positions that will help prepare us for ongoing growth.

We welcomed Amy Hollingsworth as Rehearsal Director for the two Natalie Weir works in 2015. Kirsten Bartholomew has stepped into a new position, General Manager/Marketing Manager, picking up much of the operational and day-to-day management, leaving the CEO/Executive Director position more available for business and market development activities. Supporting the delivery of EDC marketing is Vivien Doneley, who has come on full-time as Marketing Coordinator.

Further highlighting our commitment for growth is the term engagement of Kathie Kelly as Development Consultant. Kathie is working to plan and implement programs and efficiencies in the space of sponsorship, philanthropic giving and grants and foundations.

MARKETING & AUDIENCE DEVELOPMENT

In 2014, through our performance program, EDC performed to over 10,000 people in over 38 events and performances.

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

Our website received 141,308 visits in 2014 with 84.6% of these being unique or new visits. A new website design is currently in planning stages and due to be launched in August 2015.

Also in 2014, EDC increased Facebook followers by 29.2% to 4,910. Twitter also increased by 25.6% and our Instagram page increased by 174% from 130 followers to 356. Our monthly e-newsletters now visit 1,809 inboxes (an increase of 30%) with an open rate of 29.5%.

OPERATIONAL

In 2014, we further audited our OH&S, workplace and risk management policies, aligning EDC with other organisations that value employees and operate in a fair, effective, safe and legal manner. We commenced an Injury Prevention Management Program with Workplace Health & Safety Queensland, which has served to tighten our procedures and policies and given us some great tools for preventing injury and minimising WorkCover claims.

LOOKING FORWARD

EDC's 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.

"EDC's goals are ambitious but anything less is substandard for dance, for Queensland and for the vibrancy of Australian culture."

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. We value it and understand it but that is not enough anymore. It must be recognised and valued by a larger majority. I have absolute faith in this small, but highly efficient and skilled, company to bring international attention to Brisbane and to 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 six years has seen great rewards in 2014.

2014 was always going to be a very challenging year financially, but I am pleased with how we rode through it and came out stronger. 2015 is already proving to be a very rewarding year artistically and organisationally and hopefully we can consolidate our vision and our resources, supporting EDC to be the type of company Queensland deserves.

I thank the EDC family for a wonderful 2014. To our sponsors, stakeholders, partners, supporters, audiences, participants and friends - we dance for you and without you we pale.

Libby Lincoln | CEO

EDC Management Team 2014	Position	Term	Contract
Natalie Weir	Artistic Director	1 Jan – 31 Dec	Full-Time
Libby Lincoln	Executive Director	1 Jan – 31 Dec	Full-Time
Leonie Lee	Production Manager	20 Jan - 31 Dec	Full-Time
Kirsten Bartholomew	Marketing Manager	6 Feb - 31 Dec	Full-Time
Jennifer Livingstone	Producer	17 Jan - 31 Dec	Part-Time
Swan Davies	Office Manager	1 Jan - 31 Dec	Full-Time
Elizabeth Lepua	Bookkeeper	Jan - Dec	Part-Time (4 hours p/w)

2014 Artists & Production Teams

NATALIE WEIR DOUBLE BILL

R&J

Creative Team

Choreography - Natalie Weir
 Composer - John Babbage
 Design - Bruce McKinven
 Lighting Design - David Walters
 Music - Recorded Live by Topology
 Production Manager - Leonie Lee

Carmen Sweet

Creative Team

Choreography - Natalie Weir
 Music - Rodion Shchedrin
 Design - Bill Haycock
 Lighting Design -
 Ben Hughes in collaboration with Amelia Davies
 Audio Designer - Tony Brumpton
 Production Manager - Leonie Lee

EDC Dancers

Michelle Barnett
 Daryl Brandwood
 Benjamin Chapman
 Rebecca Hall
 Elise May
 Jack Ziesing
 Alice Macann

Guest Ensemble

Georgia Bettens, Emma Cheeseman, Emily Cook, Emily Corkeron, Shaheem Kabamba, Nadia Milford, Jessica Mole, Maddy Powell, Lauren Sherlock, Jessica Sing, Matilda Skelhorn, Lucy Stubbings, Georgia Taylor, Leané Ungerer, Carien van der Coiff, Emma Vidoni, Jacob Watton, Laura Wood, Natasha Wort

Guest Ensemble

Georgia Bettens, Emma Cheeseman, Emily Corkeron, Emalyn Knight, Tiana Pinnell, Maddy Powell, Jessica Sing, Lauren Sherlock, Leané Ungerer, Carien van der Coiff

Season Show Crew

Stage Manager - Staycee Johns
 Production Coordinator - Yanni Dubler
 Lighting Operator - Matthew Strachan

SOLO FESTIVAL OF DANCE

Creative Team

Lighting Design - Andrew Meadows
 Costume Design for EDC Dancers -
 Libby McDonnell
 Stage Manager - Jodie Roche
 Head Electrician - Ronan Humphreys
 Costume Makers for EDC Dancers - Selene Cochrane, Maria Wong and Sarah White
 Wardrobe Maintenance - Liezel Buckenham
 Production Manager - Leonie Lee

Artists

Sarah Aiken - Soloist/Choreographer
 Narelle Benjamin - Choreographer
 Daryl Brandwood (EDC) - Soloist
 Csaba Buday - Choreographer

Benjamin Chapman (EDC) - Soloist
 Cloudia Elder - Soloist
 Tim Harbour - Choreographer
 Antony Hamilton - Choreographer
 Raewyn Hill - Choreographer
 Alice Hinde - Soloist
 Daniel Jaber - Choreographer
 Brian Lucas - Soloist/Choreographer
 David Mavisa - Soloist
 Elise May (EDC) - Soloist/Choreographer
 Jill Ogai - Soloist
 Shaun Parker - Choreographer
 James Vu Anh Pham - Soloist
 Michelle Ryan - Soloist/Choreographer
 Garry Stewart - Choreographer
 Anouk Van Dijk - Choreographer
 Natalie Weir - Choreographer
 Kimball Wong - Soloist
 Jack Ziesing (EDC) - Soloist

THE RED SHOES

Creative Team

Concept – Natalie Weir and Bruce McKinven
 Choreographer – Natalie Weir
 Designer – Bruce McKinven
 Lighting Designer – Matt Scott
 Film Artist – Sue Healey
 Musical Director – Tania Frazer
 Audio Designer – Brett Cheney
 Director of Cinematography – Judd Overton

Dancers

Elise May
 Daryl Brandwood
 Cloudia Elder
 Jack Ziesing
 Rebecca Hall
 Natalie Allen
 Benjamin Chapman
 Sam Colbey

Support Cast

*Auditionees and Possessed Red Shoes**

Claire Bathgate-Petersen
 Cara Betty
 Cloudia Elder
 Chloe Hambleton
 Meg King
 Nadia Milford
 Grace Nichols
 Felix Palmerson
 Ellen Pepper
 Elizabeth Talty

**QUT Student Dancers (QUT CI Project Unit)*

Musicians – Southern Cross Soloists

Violin – Victoria Sayles
 Oboe – Tania Frazer
 Cello – Patrick Murphy
 Piano – Kevin Power
 Clarinet – Nicholas Evans

Season Show Crew

Stage Manager – Jodie Roche
 Audio Operator – Brett Cheney

Wardrobe Maintenance – Liezel Buckenham
 Assistant Stage Manager – Carli Griffin (QUT CI Project Unit)
 Assistant to Production Manager – Nicole Neil (QUT CI Project Unit)
 Design Assistant – Tenneale Rogers (QUT CI Project Unit)

Production

Production Manager – Leonie Lee
 Projection Design and Programming – David McKinnon
 Head Electrician – Thomas Lindenau
 Head Mechanist – Dan Villiers
 Costume Coordinator – Nathalie Ryner
 Costume Makers – Michelle Wiki, Bianca Bulley, Selene Cochrane, Sarah White, Kiara Bulley
 Film Assistants – Elina Filipp, Jessica Laughton Smith (QUT CI Project Unit)
 Music/Audio Assistant – Nash Johnston (QUT CI Project Unit)
 Lighting Assistant – Christine Felmingham (QUT CI Project Unit)
 Promotional Photography – Jen Dainer,
 Industrial Arc Photography
 Hero Photography – Dylan Evans
 Hero Image – Lloyd Seymour
 Set Construction – Iceworks Design
 Scenic Art – Shaun Caulfield and Scenografic Studio
 Drapes – Production Resource Group
 Projection System – CVP Events, Film and Television

Film

Film Artist – Sue Healey
 Director of Photography – Judd Overton
 Film Grip – Billy Harmer
 Camera Assistant – Ashley Fairfield
 Film Assistants – Elina Filipp, Jessica Laughton Smith, Carlie Griffin, Nash Johnston (QUT CI Project Unit)

CARMEN SWEET REGIONAL TOUR**Creative Team**

Choreographer – Natalie Weir
 Music – Rodion Shchedrin
 Design – Bill Haycock
 Audio Design – Tony Brumpton

Season Show Crew

Production Manager – Leonie Lee
 Lighting Designer and Operator – Ben Hughes
 Stage Manager – Tanya Malouf

EDC Dancers

Michelle Barnett
 Daryl Brandwood
 Benjamin Chapman
 Elise May
 Jack Ziesing
 Rebecca Hall

Extras – Ipswich Civic Centre, Ipswich

Sarah Bye
 Damika Doorley
 Stephanie Gaunt
 Alicia Holyoake
 Tanita Hurst
 Keia McGrady
 Larissa Meade
 Jasmine Organ
 Lilly Smith
 Eliza Turton
 Jacinta Drury (understudy)
 Charley Sorensen (understudy)

Extras – Empire Theatre, Toowoomba

Kyra Radke
 Lucinda Sterling
 Lucy Hood
 Ashley Joppich
 Eve Murphy
 Matilda Hodgen
 Renae Bruggemann
 Jazz Hunt
 Georgia Manthey
 Taylor Seymour
 Tandia Wood (understudy)
 Lucy Panitz (understudy)

Extras - Centre of Contemporary Arts, Cairns

Tamika Pitt
 Tahlia Hodginskon
 Kiara Connell
 Katie Gibson
 Jennifer Le-Galloudec
 Hanna Sloan

GUEST TEACHERS (in addition to EDC)**Brisbane Contemporary Dance Intensive (BCDI)**

Carol Wellman Kelly
 Riannon McLean
 Lizzie Vilmanis
 Byron Perry
 Sue Healy
 Josh Thomson
 Jenni Large
 John Sandurski
 Sophie Northam
 Fiona Cullen
 Nathan Tight
 Wendy Wallace
 Prying Eye
 Samantha Mitchell

EDC Company Class

Tracey Carrodus
 Fiona Cullen
 Dale Johnston
 Nathan Tight
 John Sandurski
 Daniel Jaber
 Natalie Allen

Workshops

Riannon McLean
 Jack Ziesing
 Michelle Barnett
 Elise May
 Amanda de Byl (Facilitator)

PERFORMANCE PROGRAM 2014

NATALIE WEIR'S DOUBLE BILL

CARMEN SWEET

This iconic tale of Spanish heat and gypsy passion unravels when naïve soldier Don José has his heart ignited by the fiery Carmen. José's attempts to tame the freedom-loving beauty are futile, and when she leaves him for the famous Matador Escamillo, all three are engulfed in the flames of jealousy and revenge. The Fortune Teller reveals to Carmen her ill-fated future: death at the hands of Don José. In *Carmen Sweet*, Opera's most famous femme fatale is brought to vivid life by three dancers playing her different states of mind and alter egos.

Season Dates: Wednesday 19 February & Friday 21 February 2014
Number of Performances: 2
Venue: EDC Studio
Audience Attendance: 91

R&J

ACT ONE: PASSION

"Thy drugs are quick. Thus with a kiss I die."

An ominous story set in a pulsing nightspot of a modern city where passion and desire erupt in a dangerous and tragic love triangle.

ACT TWO: ROMANCE

"If that thy bent of love be honourable, thy purpose marriage, send me word to-morrow."

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

ACT THREE: DEVOTION

"Goodnight, goodnight! Parting is such sweet sorrow that I shall say goodnight till it be morrow."

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

Season Dates: Thursday 20 February & Friday 21 February 2014
Number of Performances: 2
Venue: EDC Studio
Audience Attendance: 104

*"...exhilarating to watch.
Contemporary dance doesn't get
better than this. EDC's solo season
exemplifies the vibrant breadth of
styles supported in Australia."*

THE AUSTRALIAN



2014 CREMORNE SEASON

EDC's Benjamin Chapman in *SOLO Festival of Dance*. Image by Fiona Cullen



EDC's Cloudia Elder in *SOLO Festival of Dance*. Image by Fiona Cullen

SOLO Festival of Dance

Presented in partnership with Queensland Performing Arts Centre

13 WORLD PREMIERE PERFORMANCES

SOLO Festival of Dance is exquisite artistry and bravura. You have never experienced dance like this before.

SOLO Festival of Dance profiles Australia's most virtuosic dancers performing compelling bite-sized pieces, including world first dance solos by award-winning choreographers.

The diverse program gives you and your friends the perfect excuse to grab a drink from the bar and enjoy a stunning evening of dance together.

The program featured 13 world premiere performances of new solos.

Included dancers from

- Expressions Dance Company
- The Australian Ballet
- Australian Dance Theatre
- Chunky Move
- Dancenorth
- Shaun Parker & Company

Plus Australia's leading independent dance artists.

Dates:	15-24 May 2014
Number of Performances:	7
Venue:	Cremorne Theatre, QPAC
Audience Attendance:	1,413

"The Red Shoes offers audiences an excellent experience, matching skilled dancing with striking visuals and haunting melodies."

ARTSHUB



2014 SIGNATURE SEASON

EDC's Elise May in Natalie Weir's *The Red Shoes*. Image by Chris Herzfeld

NATALIE WEIR'S THE RED SHOES

Presented in partnership with QPAC and in association with QUT Creative Industries

A WORLD PREMIERE CREATION

"Sheer poetic beauty and gripping storytelling"

A woman's obsession with dance leads to her ultimate self-destruction in this story of passion and jealousy. Inspired by Hans Christian Andersen's legendary gothic fairytale and the 1948 Academy Award winning film, *The Red Shoes* is a twisted tale of delusion and reality intertwined with beauty in a stunning romantic fantasy.

An extraordinary blend of spectacular dance, striking imagery, original film and live music.

Choreography by Natalie Weir

Design by Bruce McKinven

Lighting by Matt Scott

Original Film by Sue Healey

Musical direction by Tania Frazer

Performed by Expressions Dance Company

Music performed live by Southern Cross Soloists

Dates:	18-26 July, 2014
Number of Performances:	8
Venue:	Playhouse, QPAC
Audience Attendance:	3,887



Dancer Samuel Colbey and EDC's Benjamin Chapman in Natalie Weir's *The Red Shoes*. Image by Chris Herzfeld



2014 SPECIAL EVENT

EDC Dancers in *The Perfect American*. Image by Dan Swinbourne

THE PERFECT AMERICAN

Brisbane Festival and Opera Queensland in association with Queensland Performing Arts Centre and Griffith University.

AN AUSTRALIAN PREMIERE BY PHILIP GLASS

EDC's dancers performed in Brisbane Festival's production of *The Perfect American*.

Following its world premiere in Madrid and acclaimed London season, the latest opera from iconic composer Philip Glass will make its Australian debut in Brisbane.

With ingenious animated projections and design, *The Perfect American* imagines the final months of Walt Disney's life, including mythical imaginings of Abraham Lincoln and Andy Warhol.

This visually spectacular production designed by Dan Potra and directed by esteemed international theatre director Phelim McDermott (Metropolitan Opera, Improbable Theatre), includes a stunning international and Australian cast, led by conductor Gareth Jones (English National Opera).

Featuring British baritone Christopher Purves as Walt Disney, Cheryl Barker as Hazel, Douglas McNicol as Roy Disney, Donald Kaasch as Dantine, Marie McLaughlin as Lillian Disney and Kanen Breen as Andy Warhol alongside the Opera Queensland Chorus and Queensland Symphony Orchestra.

To conclude this magnificent collaboration, Ben Wright will choreograph dancers from Brisbane's Expressions Dance Company and Britain's Improbable Theatre.

Creatives

Composer - Philip Glass

Conductor - Gareth Jones

Director - Phelim McDermott

Designer - Dan Potra

Lighting Designer - Jon Clark

Lighting Design recreated by - Adrian Plaut

Choreographer - Ben Wright

Assistant to the Director and Choreographer - Francis Christeller

Video Designer - Leo Warner

Assistant Video Designer - Jane Michelmore

Dates: 15-20 September 2014

Number of Performances: 4

Venue: Concert Hall, QPAC

Audience Attendance: 4,013



2014 QUEENSLAND REGIONAL TOUR

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

NATALIE WEIR'S CARMEN SWEET

Produced in partnership with Queensland Performing Arts Centre

4 PERFORMANCES ACROSS 3 VENUES

Originally presented in QPAC's Cremorne Theatre in 2013, Natalie Weir's *Carmen Sweet* toured to three venues in Queensland in October, 2014.

This iconic tale of Spanish heat and gypsy passion unravels when naïve soldier Don José has his heart ignited by the fiery Carmen. José's attempts to tame the freedom-loving beauty are futile, and when she leaves him for the famous Matador Escamillo, all three are engulfed in the flames of jealousy and revenge. The Fortune Teller reveals to Carmen her ill-fated future: death at the hands of Don José. In *Carmen Sweet*, Opera's most famous femme fatale is brought to vivid life by three dancers playing her different states of mind and alter egos.

Dates:	2-10 October 2014
Number of Performances:	4
Venue:	Ipswich Civic Centre (2 October) Centre of Contemporary Arts, Cairns (8 October) Empire Theatre, Toowoomba (10 October)
Audience Attendance:	539
Community Engagement:	64 (across three venues)



Daryl Brandwood in Natalie Weir's *Carmen Sweet*. Image by Fiona Cullen

Dance Sector Development

CONTEMPORARY DANCE WORKSHOPS

Number of students who participated in a workshop: 127 (in schools across SE Qld)

Number of workshops delivered: 7

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.

FOCUS

Professional Development Program for Dance Teachers

Dates: 10 March and 4 August 2014

Venue: EDC Studio

Attendance: 36 teachers from 31 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.

SUPPORT FOR INDEPENDENT ARTISTS

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

MENTORSHIPS/SECONDMENTS/TRAINEESHIPS

Nine secondments from dance training institutions across Australia and New Zealand joined us for a week each including:

2014	Secondment	Tertiary Institution
3-7 February	Amanda Metrevski Jeremy Beck	New Zealand School of Dance New Zealand School of Dance
28 April-2 May	Ruby Dolman Emma Watkins	Adelaide College of Arts Adelaide College of Arts
5-9 May	Madeleine Powell	New Zealand School of Dance
2-6 June	Roymata Holmes Zoe Wozniak Sarah Mealor Mitch Harvey	New Zealand School of Dance WA Academy of Performing Arts Victorian College of the Arts WA Academy of Performing Arts

BRISBANE CONTEMPORARY DANCE INTENSIVE (BCDI)

"It was such an amazing experience! It held so many challenges and I learnt and was able to explore so many new aspects of contemporary dance that I have never done before! I am so inspired to become a better dancer." 2014 Participant

Dates:	13 – 17 January 2014 (Summer Week One) 20 – 24 January 2014 (Summer Week Two) 23– 27 September 2014 (Spring)
Venue:	QUT Dance Studios, Kelvin Grove (Summer) and EDC Studio (Spring)
Number of Participants:	48 (Summer), 27 (Spring)
Employment:	Employed 21 dance industry practitioners from around Australia

Now in its fifth year, the BCDI has become one of Australia's leading contemporary dance intensives. Offering a week-long 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 2014 there were two different programs offered for advanced students and two programs for intermediate students during the summer program. In spring, two one-week programs were offered across the two levels.



Spring Brisbane Contemporary Dance Intensive participants



2014 GOAL REVIEW

Dancers Elise May and Benjamin Chapman and musician Tania Frazer in Natalie Weir's *The Red Shoes*. Image by Chris Herzfeld

GOAL | Artistic Excellence | art without fear

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

EDC is known for its ability to consistently deliver dynamic, innovative dance works of strong artistic merit capable of being recognised on a global stage. In 2014, EDC continued to present outstanding works and initiatives with collaboration once again being a primary theme for the year.

The creation and presentation of Natalie Weir's signature work *The Red Shoes* was key to this vision. With live musicians from Southern Cross Soloists onstage alongside the EDC dancers, the work was an extraordinary blend of spectacular dance, striking imagery and design, and original film.

SOLO Festival of Dance returned in 2014 with great critical response. *SOLO Festival of Dance* is an integral part of the EDC vision, providing a platform to create and perform solos that encompass the great range and scope of Australian contemporary dance.

Natalie Weir's *Carmen Sweet* once again wowed regional audiences through a regional tour to three venues in regional Queensland – Toowoomba, Cairns and Ipswich.

We are proud our wonderful EDC ensemble as they 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.

SOLO Festival of Dance provided an opportunity for Australian artists from iconic companies and highly respected artists from the independent sector to develop exciting works, in many cases world premieres. Following its first season in 2011, the 2014 festival continued to profile EDC as a leader in contemporary dance, as well as providing a platform for the development of dance artists in Australia. The program included choreographer forums and post show discussions. The national dance media and the national contemporary dance scene laud *SOLO Festival of Dance* and EDC hopes to continue presenting it in the future, despite its relative expense.

Our education program in 2014 engaged students and teachers in activities including workshops and professional development training programs in addition to the 1,200 students who attended our in-theatre performance program.

75 aspiring student and young professional dancers from around Australia and New Zealand participated in the Brisbane Contemporary Dance Intensive programs in 2014.

As part of EDC's three-year partnership with QUT, third year dance students participated in company classes and rehearsals as well as having the opportunity to participate in *The Red Shoes*. *The Red Shoes* project also included the involvement of QUT Creative Industries students from across multiple disciplines - Dance, Technical Production (Stage Management and Design), Film TV and Animation, and Music. Either via a Creative Industries Project Unit, Internships or via individual projects within existing QUT teaching units, 17 students learnt directly from industry professionals across these disciplines via direct mentoring, whilst actually contributing to the creation and development of the work. Involvement in the creation, production and actual performance of a new creative work by one of Australia's best choreographers and contemporary dance companies, is a significant personal and professional experience we are confident none of the students will ever forget.

Nine dancers in training received a secondment opportunity with EDC, each spending one week receiving mentorship and new skills during an intensive professional dance company experience.

36 teachers from 31 schools spent one full day in Professional Development with EDC and our education consultants to find new ideas for teaching dance and to realise curriculum based outcomes in our annual FOCUS program.

The touring production of *Carmen Sweet*, and the in-studio performances of *Carmen Sweet* and *R&J* allowed an opportunity for ten dancers from each regional community to dance alongside the EDC dancers.

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 *Carmen Sweet* to three Queensland venues in 2014. This signature work of Natalie Weir's was designed to tour, offering world-class choreography and performance through a reinterpretation of the classic *Carmen* story.

EDC's QPAC seasons in Brisbane attracted higher audience numbers than ever before and our participation in *The Perfect American* with Opera Queensland and Brisbane Festival introduced us to further new audiences.

EDC's social media platforms also experienced an increase, as did subscribers to the regular e-newsletter.

EDC continued to build its schools audience through direct marketing to teachers as well as participating in QPAC's Educator's Performing Arts Market.

Our proudest achievement has been the relationship we have developed with our growing audience. Our audiences are intimately engaged and absorbed in the experience we are sharing and the positive response we receive about our work is overwhelming.



EDC's Elise May in *SOLO Festival of Dance*. Image by Fiona Cullen

GOAL | Capacity | a company that is alive*Be a flourishing and dynamic company.*

Through innovative partnerships and initiatives, we have increased our earned revenue from key income drivers from \$156,000 in 2009 to a projected \$820,000 in 2015 (an increase of 422%). Our success in recent years has enabled us to increase our turnover by \$1 million (to a projected \$1.85 million in 2015) - an increase of 130%.

We are now one of Australia's most successful small companies touring contemporary dance works nationally. We pride ourselves on engaging with the local dance communities in each region.

Through our commitment and persistence, we have established a reputation as a company that punches above its weight through artistic achievements and new initiatives. Our skills in partnering, collaborating and leadership have aided the delivery of a strong artistic voice and brand. We have learnt to surround ourselves with a strong network of creators, artists, donors, sponsors, partners, presenters and stakeholders who value what we do. Our Board and leadership team are strong and highly-skilled and we are in a firm position to leap swiftly into an even more vibrant position to lead Queensland dance.

EDC is poised to be the outward looking, fresh and vibrant company that Brisbane and Queensland demands. With some changes to the company structure and further funding, EDC will consolidate its position as a pillar for the dance community and enhance our public value in Brisbane and Queensland.



EDC's Elise May and Benjamin Chapman and Southern Cross Soloist's Patrick Murphy in *The Red Shoes*. Image by Chris Herzfeld

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2014

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) (Acting Chair 5 November 2014 – 28 February 2015);
- Rhyl Gardner;
- Libby Lincoln;
- Karen Masnata (Chair until resignation on 27 October 2014);
- Gina McLellan;
- Marian Gibney (Chair - appointed on 1 March 2015);
- 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

Anne-Marie Moon has held the position of company secretary from 14th May 2013.

Operating results

Expressions – The Queensland Dance Theatre Limited financial results for the year ending 31 December 2014 was a deficit of (\$17,288). The 2013 surplus was \$20,945.

The turnover of the company for the year is reported at \$1.390 million.

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;
- Take our work to more sectors of the community;
- 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:

Double Bill Season. Natalie Weir's *R&J* and *Carmen Sweet* were performed in the intimate setting of the EDC Studio.

SOLO Festival of Dance. *SOLO Festival of Dance* platforms new choreographic solos from talented independent artists and dance companies from around Australia.

The Red Shoes. Natalie Weir's fourth signature work presented in the Playhouse, QPAC, Brisbane.

Regional Tour. Natalie Weir's *Carmen Sweet* toured to three regional venues in Queensland – Toowoomba, Ipswich and Cairns.

Dance Sector Development. EDC continues to significantly contribute to the development of Queensland's dance sector through a variety of initiatives and programs including:

- Brisbane Contemporary Dance Intensive;
- In-schools workshops and high quality resource material to assist curriculum-based assignments;
- EDC's partnership with QUT;
- Secondments; and
- Professional development programs for teachers.

Significant changes in state of affairs

EDC bid a sad farewell to long-standing Board member and Chair, Karen Masnata, and welcomed new Chair, Marian Gibney, commencing on 1st March 2015.

EDC's funding with the Queensland Government, through Arts Queensland, will roll over on current funding for 2015 and 2016. EDC will reapply for funding for 2017-2019 in 2016.

EDC's funding with the Australia Council for the Arts will roll over on current funding for 2015. In 2015 EDC has applied for six year funding from 2016-2021.

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 eight seasons and events in 2015.

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 funding the current and future triennial periods. 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 cash flows 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 Chair of EDC's Market Development Committee.

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

Tony is a partner with Ashurst Australia, having practised as a lawyer since 1993. He is a member of the Queensland Law Society and is admitted as a Solicitor in the Supreme Court of Queensland, the High Court of Australia and the Supreme Court of Western Australia. Tony is a Board Member of the Queensland Symphony Orchestra and was appointed to the EDC Board on 1st March 2005. Tony is currently Deputy Chair of EDC and a member of the Audit and Risk Committee. Tony stepped into the position of Acting Chair following Karen Masnata's resignation from 5 November 2014 until end of February 2015.

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 in late 2013 and is Chair of the Audit & Risk Committee.

Marian Gibney (Member of Australian Institute of Company Directors. BA/LLB (Hons) University of Queensland)

Marian is an experienced legal executive having worked with companies including ANZ and MIM Holdings Ltd where she has dealt with a diverse range of significant transactions and major operational events. In the not for profit sector, she has had extensive experience as a board member in setting and reviewing organizational strategy, including fundraising and stakeholder engagement strategies, together with governance and monitoring organisational performance. Past board appointments include the National Museum of Australia, Queensland Art Gallery Foundation Board, University of Queensland Foundation Board and Tarong Energy Corporation. Marian was recently appointed to the EDC Board in February 2015 and commenced her tenure as the new EDC Chair in March 2015.

Libby Lincoln (Bachelor of Arts – Arts Management)

Libby is the Chief Executive of EDC. She 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 from 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. Karen was appointed to the Board of EDC in February 2010, was appointed Chair at the 2011 Annual General Meeting, and was a member of the Audit and Risk Committee of EDC. Karen resigned in October 2014.

Gina McLellan (Graduate Australian Institute of Company Directors; Bachelor of Architecture (Hons); Bachelor Design Studies, University of Queensland)

Gina has an extensive career in talent management and human resources over the past 15 years. Her expertise covers Executive Recruitment, Search and Selection, Change Management, HR Advisory, and Learning and Development. Her most recent appointment was Managing Director, Asia, for one of the largest international human resource organisations. Her executive responsibilities have included people management, operations and commercial development. Gina primarily consults in the areas of strategy, management and diversity. She currently acts as an independent Director on a number of not-for-profit boards including the QUT Learning Potential Fund, Chair of The Duchesne College Foundation UQ and a Member of the University of Queensland Art Museum Advisory Committee. Gina was appointed to the EDC Board in May 2013 and is on the Market Development Committee.

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 is a member of the Market Development Committee. She took up the position of Secretary in May 2013.

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

Noel was the Artistic Director of Brisbane Festival from 2009 - 2014. 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 was Artistic Director of Brisbane Festival until end 2014. Noel was appointed to EDC's Board in October 2012.

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

Natalie 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

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

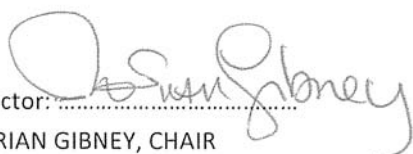
Director	Number eligible to attend	Number Attended
Ross Cunningham	7	6
Tony Denholder	7	6
Rhyll Gardner	7	7
Libby Lincoln	7	7
Karen Masnata	6	5
Gina McLellan	7	6
Anne-Maree Moon	7	5
Noel Staunton	7	4
Natalie Weir	7	6

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the articles of association state that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2014 the number of members was 17 (2013: 20).

Auditor's Independence Declaration

The copy of the auditor's independence declaration as required under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is set out at page 6.

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

Director: 
 MARIAN GIBNEY, CHAIR

Dated this 10 day of April, 2015

AUDITOR'S INDEPENDENCE DECLARATION

UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012

TO THE DIRECTORS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2014, there have been:

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

PKF HACKETTS AUDIT



Liam Murphy
Partner

Brisbane, 10 April 2015.

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2014

	Notes	2014 \$	2013 \$
Revenue	2	1,390,429	1,567,938
Expenditure			
Employee benefits expense		(770,765)	(811,803)
Depreciation expense		(10,438)	(9,410)
Marketing and promotion		(60,061)	(45,962)
Occupancy expense		(51,464)	(49,054)
Other expenses	3	(514,989)	(630,764)
Income before income tax		(17,288)	20,945
Income tax expense	1(a)	-	-
Income for the year		(17,288)	20,945
Other comprehensive income		-	-
Other comprehensive income for the year, net of tax		-	-
Total comprehensive income for the year		(17,288)	20,945
Income attributable to members of the entity		(17,288)	20,945
Total comprehensive income attributable to members of the entity		(17,288)	20,945

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2014

	Notes	2014 \$	2013 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	357,654	188,479
Trade and other receivables	5	59,177	11,979
Other current assets	6	26,773	12,350
TOTAL CURRENT ASSETS		443,604	212,808
NON-CURRENT ASSETS			
Plant and equipment	7	40,670	40,536
TOTAL NON-CURRENT ASSETS		40,670	40,536
TOTAL ASSETS		484,274	253,344
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	8	66,468	21,668
Other current liabilities	9	292,674	88,244
Provisions	10	-	2,554
TOTAL CURRENT LIABILITIES		359,142	112,466
NON-CURRENT LIABILITIES			
Provisions	10	6,025	4,483
TOTAL NON-CURRENT LIABILITIES		6,025	4,483
TOTAL LIABILITIES		365,167	116,949
NET ASSETS		119,107	136,395
EQUITY			
Retained earnings		119,107	136,395
TOTAL EQUITY		119,107	136,395

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2014

	Retained Earnings	Total
	\$	\$
Balance at 1 January 2013	115,450	115,450
Comprehensive income		
Loss for the year	20,945	20,945
Other comprehensive income	-	-
Total comprehensive income	<u>20,945</u>	<u>20,945</u>
Balance at 31 December 2013	<u>136,395</u>	<u>136,395</u>
Comprehensive income		
Income for the year	(17,288)	(17,288)
Other comprehensive income	-	-
Total comprehensive income	<u>(17,288)</u>	<u>(17,288)</u>
Balance at 31 December 2014	<u>119,107</u>	<u>119,107</u>

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2014

	Notes	2014 \$	2013 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Operating grants and subsidies receipts		971,060	738,447
Receipts from customers		436,458	648,672
Payments to suppliers and employees		(1,233,034)	(1,394,314)
Interest received		5,263	7,676
Net cash generated from/(used in) operating activities	11	<u>179,747</u>	<u>481</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for plant and equipment		(10,572)	(18,388)
Net cash used in investing activities		<u>(10,572)</u>	<u>(18,388)</u>
Net increase (decrease) in cash held		169,175	(17,907)
Cash and cash equivalents at beginning of the financial year		188,479	206,386
Cash and cash equivalents at end of the financial year	4 (a)	<u>357,654</u>	<u>188,479</u>

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2014

NOTE 1: General Information and Basis of Preparation

The financial statements are a special purpose financial report that has been prepared in order to satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The directors have determined that the company is not a reporting entity because there are no users who are dependent on its general purpose financial reports. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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

Basis of Preparation

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous period unless otherwise stated.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. The accounting policies that have been adopted in the preparation of this report are as follows:-

The financial statements were authorised for issue on the 31st March 2015 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 receives reciprocal contributions of income in the form of contracted services provided to them by other parties in exchange for contracted services rendered to them by the company. Income in respect of the services received is recognised at fair value on the date the services are carried out in the statement of comprehensive income, with a corresponding expense recognised at that date. No cash changes hands in respect of these transactions.

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

Donation revenue is recognised upon receipt of monies.

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

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

(f) Goods and Services Tax (GST)

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

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

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

(g) Provisions

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

(h) Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) 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 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 that Arts Queensland 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

	2014	2013
	\$	\$
Operating activities		
Ticket sales for self entrepreneured productions	150,605	124,978
Performance contracts	25,515	182,496
Sponsorship, partnerships & donations - cash	177,184	153,948
Sponsorship, partnerships & donations - in-kind	147,655	211,695
Merchandising	5,636	3,434
Membership	82	112
Participation	50,606	59,319
Interest	5,263	7,676
General income	24,346	41,199
Public subsidies / grants	803,537	783,081
	1,390,429	1,567,938

NOTE 3: OTHER EXPENSES

	2014	2013
	\$	\$
Auditor's remuneration		
- auditing the financial statements	6,000	5,000
- other services provided	-	-
Production costs		
- fees	165,042	225,069
- travel and accommodation costs	28,197	11,748
- venues	35,914	29,822
- sets and costumes	33,209	42,978
- other production costs	35,242	46,171
In-kind expenses - production, marketing & injury management	147,655	211,695
Other miscellaneous expenses	63,730	58,281
	<u>514,989</u>	<u>630,764</u>

NOTE 4: CASH AND CASH EQUIVALENTS**CURRENT**

Cash on hand	300	300
Cash at bank	357,354	188,179
	<u>357,654</u>	<u>188,479</u>

(a) Reconciliation of Cash

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

Cash and cash equivalents	357,654	188,479
Bank overdraft	-	-
	<u>357,654</u>	<u>188,479</u>

NOTE 5: TRADE AND OTHER RECEIVABLES**CURRENT**

Trade receivables	59,177	6,140
GST receivable	-	5,839
	<u>59,177</u>	<u>11,979</u>

NOTE 6: OTHER ASSETS**CURRENT**

Prepayments	26,773	12,350
	<u>26,773</u>	<u>12,350</u>

NOTE 7: PLANT AND EQUIPMENT

	2014	2013
	\$	\$
NON-CURRENT		
Plant and equipment		
Plant and equipment		
At cost	146,927	136,355
Less accumulated depreciation	(116,247)	(108,710)
	30,680	27,645
Motor vehicles		
At cost	20,010	20,010
Less accumulated depreciation	(10,020)	(7,119)
	9,990	12,891
Total plant and equipment	40,670	40,536

(a) Movements in Carrying Amounts

	Plant and equipment	Motor vehicles	Total
	\$	\$	\$
2014			
Balance at the beginning of the year	27,645	12,891	40,536
Additions	10,572	-	10,572
Disposals	-	-	-
Depreciation expense	(7,537)	(2,901)	(10,438)
Carrying amount at end of year	30,680	9,990	40,670

NOTE 8: TRADE AND OTHER PAYABLES

	2014	2013
	\$	\$
CURRENT		
Trade payables	27,930	7,821
GST payable	23,070	-
Sundry payables	15,468	13,847
	66,468	21,668

NOTE 9: OTHER LIABILITIES

	2014	2013
CURRENT		
Grants received in advance	257,949	66,939
Income in advance	34,725	21,305
	292,674	88,244

NOTE 10: PROVISIONS

	2014	2013
	\$	\$
CURRENT		
Provision for annual leave	-	2,554
	-	2,554
NON-CURRENT		
Provision for long service leave	6,025	4,483

NOTE 11: CASH FLOW INFORMATION**Reconciliation of Cash Flow from Operations with Surplus after Income Tax**

Surplus/(Deficit) after income tax	(17,288)	20,945
Depreciation	10,438	9,410
	(6,850)	30,355
Changes in assets and liabilities		
(Increase)/decrease in receivables and other receivables	(57,165)	35,939
(Decrease)/increase in trade and other payables	40,343	(14,370)
(Decrease)/increase in other liabilities	204,431	(51,964)
(Decrease)/increase in provisions	(1,012)	521
Cash flows provided by/(used in) operating activities	179,747	481

Non-cash transactions

During the financial year, in-kind revenue of \$147,655 and in-kind expenses of \$147,655 have been included within income and expenditure in respect of 'barter' contractual arrangements, refer to notes 2 and 3. These transactions are not reflected in the statement of cash flows.

NOTE 12: LEASING COMMITMENTS

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

Payable not later than 1 year	30,236	54,614
Payable later than 1 year but not later than 5 years	9,180	38,605
	39,416	93,219

NOTE 13: MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the articles of association state that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2014 the number of members was 17 (2013: 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 Arts
420 Brunswick Street
FORTITUDE VALLEY QLD 4006

DIRECTORS' DECLARATION

FOR THE YEAR ENDED 31 DECEMBER 2014

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 8 to 18 satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012 including:
 - (a) complying with Australian Accounting Standards as described in Note 1 to the financial statements and the Australian Charities and Not-for-profits Commission Regulation 2013; and
 - (b) giving a true and fair view of the financial position of the company as at 31 December 2014 and of its performance for the year ended on that date.
2. Having regard to those matters referred to in Note 1(m), in the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Director:

MARIAN GIBNEY, CHAIR

Dated this 10 day of April 2015

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

FOR THE YEAR ENDED 31 DECEMBER 2014

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 2014, 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 Australian Charities and Not-for-profits Commission Act 2012 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 Australian Charities and Not-for-profits Commission Act 2012. 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 Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- a) giving a true and fair view of the company's financial position as at 31 December 2014 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 Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

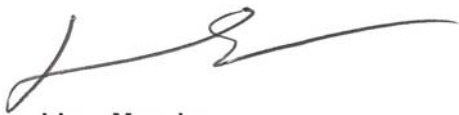
INDEPENDENT AUDIT REPORT TO THE MEMBERS OF EXPRESSIONS – THE QUEENSLAND DANCE THEATRE LTD

FOR THE YEAR ENDED 31 DECEMBER 2014

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.

PKF HACKETTS AUDIT



Liam Murphy
Partner

Brisbane, 10 April 2015

Expressions Dance Company acknowledges and thanks our 2014 partners, sponsors and supporters

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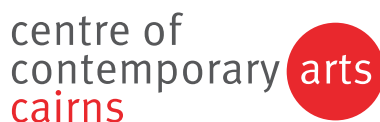
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Expressions Dance Company acknowledges the assistance of the Queensland Government through Arts Queensland, and the Australian Government through the Australia Council, its arts funding and advisory body.

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