



2010

CRITICAL PATH ANNUAL REPORT



criticalpath

RESPONSIVE PROGRAM



Cover: Sarah-Jayne Howard, choreographic research residency, Dancer: Alice Hinde, Critical Path Responsive Program in partnership with Creative Practice and Research Unit, School of English, Media and Performing Arts. Photographer: Gavin Clarke.
This page: Debra Batton, *How Can the Handstand Become Dance?* Dancer/choreographer: Debra Batton.
Critical Path Responsive Program. Photographer: Heidrun Lühr

Critical Path Incorporated

(an incorporated association)
ABN 12 049 903 261

Annual Report 31 December 2010

Corporate Information

Critical Path Incorporated

Committee Members	Meredith Brooks Ann Hinchliffe Rosalind Richards Hugh Barry Susan Donnelly Simon Wellington Jane McKernan Lee Wilson
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Public Officer	Yeehwan Yeoh
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Registered Office and Principal Place of Business	The Drill 1c New Beach Road Rushcutters Bay NSW 2011
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Auditors	Steven J Miller & Co Chartered Accountants
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Critical Path Incorporated

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Committee's Report

Critical Path Incorporated

Your committee members submit the financial report for Critical Path Incorporated for the year ended 31 December 2010.

Committee members

The names of the committee members in office as at the date of this report are:

Meredith Brooks	Chair
Ann Hinchliffe	Treasurer
Rosalind Richards	Secretary
Hugh Barry	
Susan Donnelly	
Simon Wellington	
Jane McKernan	Artist Representative
Lee Wilson	Artist Representative

Josephine Ridge (chair), Garry Lester and Neil Simpson served on the committee until 22 November 2010; Meredith Brooks and Sue Donnelly were appointed on that date.

Critical Path appreciates the generosity and leadership of Josephine Ridge during her more than 5 years chairing the committee and warmly thanks Garry Lester and Neil Simpson for their contribution. The work of Critical Path depends upon the unpaid efforts of many individuals, particularly the members of the committee who give their time and expertise unstintingly, and the organisation recognises the substantial value this represents.

Information on committee members

Meredith Brooks (Chair) is a non-executive director of Perpetual Ltd, chair of Synergy & Taikoz Ltd and a member of the Advisory Board of Macquarie University Faculty of Business and Economics.

Ann Hinchliffe (Treasurer) has extensive management, strategic planning and financial management skills in cultural and not-for-profit organisations. She is currently project manager at Australian Water Association.

Rosalind Richards (Secretary) has extensive experience in the arts and cultural sector. She is currently director of Artful Management which produces independent dance projects.

Jane McKernan (Artist Representative) is an independent dance maker and choreographer.

Lee Wilson (Artist Representative) is Co-Artistic Director of Branch Nebula and independent performance maker.

Hugh Barry is a practicing lawyer with extensive experience in the film and art industries including twelve years as chair and on the board of Belvoir Street Theatre.

Susan Donnelly has extensive experience in arts and cultural development, health and social policy and is currently Executive Director, Australian Major Performing Arts Group. She is also a Director on the board at Performance Space.

Simon Wellington is the business operations manager – events at City of Sydney, and was formerly General Manager at Urban Theatre Projects.

Committee's Report

Critical Path Incorporated

Principal activities

Critical Path is a choreographic and dance research and development laboratory for dance artists in New South Wales. It brings together Australian and international artists in a research environment where risk-taking and experiment are encouraged. Critical Path offers a program of research activities comprising workshops, master classes, talks and presentations for the professional dance community. Critical Path is an initiative of Arts NSW, with program funding from the Australia Council, the Australian Government's arts funding and advisory body, and additional funding from university and cultural organisations.

Mission

Critical Path began in 2005 with its mission to raise the profile of contemporary dance in New South Wales by seeding increased activity, developing new networks and stimulating debate and critical appreciation of dance.

Operating Result

The net surplus for the year amounted to **\$20,369** (2009 surplus \$20,966).

Review of operations

Staffing

The staffing structure with Margie Medlin as Director (full-time), Helen Martin as Program Manager (part-time 0.5) and Yeehwan Yeoh as Business Administrator (part-time 0.5) continued throughout 2010, proving to be a successful way of accessing a wide range of skills and experience to contribute to Critical Path's operations.

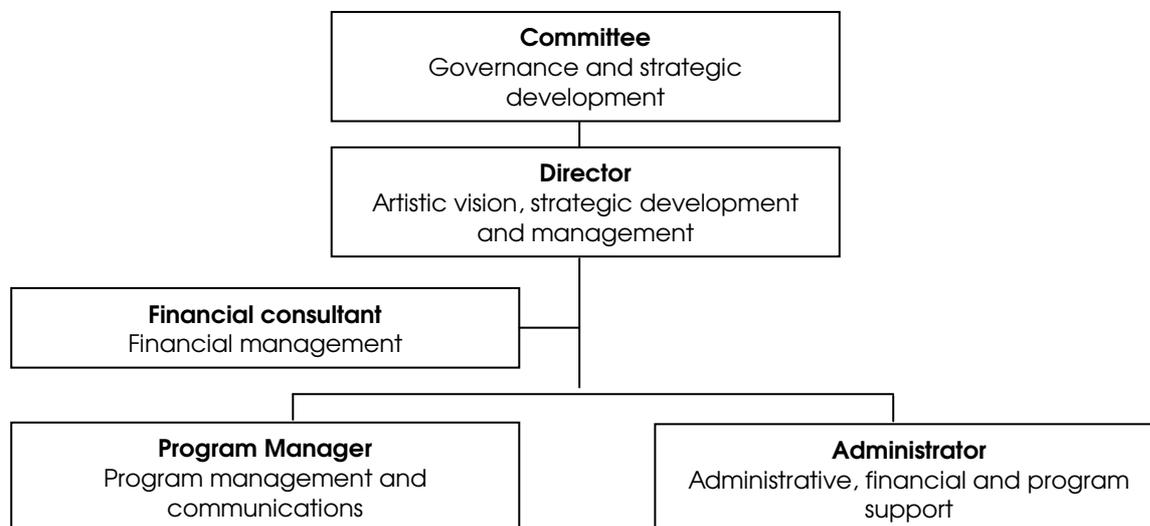
Director	Margie Medlin
Program Manager *	Helen Martin
Business Administrator *	Yeehwan Yeoh
Financial Consultant**	Sharon Porter

*part time **casual

Committee's Report

Critical Path Incorporated

Chart 1. Organisational structure and key responsibilities



2010 Artistic Program

In 2010, Critical Path presented its sixth annual program of choreographic research activity at The Drill, a unique studio space licensed to Critical Path by Woollahra Municipal Council. The 2010 Program consisted of three strands of skills development projects devised in consultation with the local independent dance sector:

The **Responsive Program** strand offering funding and space to projects proposed by NSW based choreographers and their collaborators.

The **Curated Program** strand involving local dance artists in workshops, master classes and laboratories led by international and national artists who have a strong research practice.

The **Mentoring Program** strand creating a space for innovation within the program, enabling artists to devise new project models and collaborations. This strand included the Research Room Residency program which offers a research space at The Drill for up to three months with facilities including office equipment, computer, internet and video.

Funding

Critical Path is currently majority funded by Arts NSW, with triennial funding at \$250,000 per annum to cover the period January through to December each year from 2009 through to 2011.

In 2010, Critical Path also received a \$100,000 artform development grant from the Australia Council for the Arts – Dance Board for the Curatorial Program; \$10,000 sponsorship grant from the City of Sydney to fund Vicki Van Hout's research residency *Busy Hands Speaking Country*; \$12,000 from the Creative Practice and Research Unit at Io Myers Studio, School of English, Media, and Performing Arts, Faculty of Arts and Social Science, University of New South Wales to support the Responsive Program; and a \$12,000 special award from the Hon Virginia Judge, NSW Minister for the Arts to fund an international exchange as part of the Responsive Program. There were also smaller contributions from organizations such as Goethe-Institut, Strut Dance, University of Technology Sydney, and Seymour Theatre to the projects within the Curated Program, totaling \$14,888.

Committee's Report

Critical Path Incorporated

Review of operations continued

This combined funding enabled Critical Path to deliver:

- 13 Responsive projects supporting 42 *participant artists** and attracting 167 *participant observers***.
- 11 Curated projects, with 12 other linked events supporting 160 *participant artists* and attracting 1416 *participant observers*.
- 20 Mentoring events with 6 other linked events supporting 108 *participant artists* and attracting 186 *participant observers*.

**Participant Artists* take part in workshop laboratories or are the primary initiators or creative developers of projects from the other program strands.

***Participant Observers (Audience)* are those attending the different performances, sharings, screenings talks and exhibitions.

The following table indicates the changes and growth in participation numbers over the last five years in response to the increasing complexity of events within the Critical Path annual program.

PROGRAMS		Projects	Participant Artists	Participant Observers (Audience)
RESPONSIVE				
2006		11	53	N/A
2007		13	66	N/A
2008		12	54	85
2009		12	61	193
2010		13	42	167
CURATED				
2006	Workshops	9	128	N/A
2007	Workshops	8	150	N/A
2008	Workshops	8	75	N/A
	Other events	10	N/A	444
2009	Workshops (including 1 Symposium)	9	209	754
	Other events	13		
2010	Workshops (including 1 Public Symposium)	11	160	1416
	Other events including open performances and exhibitions	12		

Committee's Report

Critical Path Incorporated

Review of operations continued

PROGRAMS		Projects	Participant Artists	Participant Observers (Audience)
MENTORING open workshop/dance classes/ lectures/artist talks/ performances and exhibitions				
2006	Workshops	4	24	N/A
2007	Workshops	4	63	N/A
2008	Workshops	5	144	N/A
	Other events	12	N/A	362
2009	Workshops (5), film nights, exhibitions, artists talks and Research Room and Performance Space residencies	17	64	476
	Other linked events (sharings, showings, and talks)	8		
2010	Workshops (7), research room residencies (6) forum/public presentations (2), Performance space residencies (3), space for artists (1) and one to one mentoring (1)	20	108	186
	Other linked events (6)	6		

Committee's Report

Critical Path Incorporated

Review of operations continued

RESPONSIVE PROGRAM (\$74,987 total expenditure)

The Responsive Program supports NSW-based choreographers to realize their research aims and objectives, and invests in a research discourse firmly rooted in the artist's reality. In 2010, Critical Path delivered 13 Responsive projects including 3 international residencies, in Paris, Berlin and in the UK; one travel grant to attend a master class in Paris and 2 off-site residencies in partnership with the Creative Practice and Research Unit (CPRU) at UNSW. The annual call for proposals and international exchanges were assessed by a selected panel of peers in the arts.

1. Sarah-Vyne Vassallo Point Against Point (*space without budget*) 18–31 January

Sarah-Vyne Vassallo collaborated with dancers and a music expert to delve into the history of musical canons and their compositional techniques such as: inverting, retrograding, permutation, mensuration, interval, tempo counterpoint and mirroring. She examined their mathematical structures and formulas to see how they could be applicable to her choreographic structures.

Collaborators: Gemma Turner (systematic musicologist practitioner), Imogen Cranna (dancer), Ana Porter (dancer), Sarah Fiddaman (dancer), Verity Jacobsen (dancer) and Sean Marcs (dancer).

2. Eva Mueller (*space without budget*) 1–14 February

Using the short text 'Dreamtext (1995)' by Heiner Müller as a specific example, Eva Mueller investigated the intersection between text and body, between written words and physical movement. The questions her project addressed were: *How can a body read a text? How can a text inscribe itself on a body and its movements? How can a text be transformed into a choreographic language, e.g. looking at syntax, structure, rhythm, content?*

Collaborators: Kate Davis (director/designer/dancer) and Sean Bacon (video artist).

3. Deborah Hay: Solo Commissioning Laboratory Responsive Fellowships (\$5,730) 10 weeks across March, April and May

In line with Critical Path's aim to 'create secure and extended pathways for better developed and more sophisticated research projects', this Responsive Fellowship program was dovetailed with the Curated program, with positions allocated to choreographers undertaking Deborah Hay's Solo Performance Laboratory in Bundanon (see Curated Program). The fellowship allowed them to develop their solo practice over three months with Australian choreographer Ros Warby acting as mentor/performance coach in Bundanon, and again in Sydney.

Committee's Report

Critical Path Incorporated

Review of operations continued

**4. Debra Batton (\$7,323)
16–29 August**

This project explored the handstand in its possibilities as a choreographic tool for dance. Often dismissed as a 'trick', the handstand is fundamental to gymnastics and many circus acts. It is also practiced in yoga, capoeira and break dance. The handstand as dance raises questions about identity, culture, genre and aesthetics. Debra Batton and her collaborators turned the body upside down to investigate the perception of spectator and performer to explore the potential of the handstand. Outcomes were presented as part of Critical Path and Dancehouse (VIC)'s East Coast Exchange initiative.

Collaborators: Alexandra Harrison (dancer) and Heidrun Löhr (photographer).

**5. Emma Saunders (\$2,000)
13–18 November**

Emma Saunders' residency was based on an artistic dialogue with artist Rosie Dennis. Throughout the residency, both artists explored various ways their respective movement and text-based practices intersected or disconnected. Points of investigation included: *At what point does movement become choreographic? At what point does text become choreographic? How can movement influence the meaning behind text? Is there a dance that's solely text based? Is there a piece of text that could be described as pure dance? To what degree does 'meaning' play a part when developing a dance, and equally can there be meaningless text within a meaningful dance? How?*

Collaborator: Rosie Dennis (choreographer and text-based performer)

**6. Matthew Day (\$3,000)
1 - 18 November**

Matthew Day's research proposed a choreography/composition project between himself and sound artist James Brown. The collaboration focused on experimenting with the potential for using stillness/silence as the starting point from which to generate movement and sound scores and repetition as a tool to interrogate these scores in order to find new ways to approach them, again and again, thus finding new potential and possible futures for the scores each time they are repeated.

Collaborator: James Brown (sound artist)

**7. Alan Schacher (\$9,010)
20 September–3 October, 6–19 December**

Using the Drill Hall as a site to work with visual effects, this project aimed to develop ways of setting up temporary spaces as filmic environments that can capture and reflect the immediate environment and the people within those spaces. The research drew its starting point from the origins of cinema and also to tents, and travelling sideshows, inspired by the mystery of foreign and unknowable bodies, and to "magic" and illusion through visual representation of absences and of inaccessible spaces. Experiments were conducted on shadows and silhouettes interacting with live and projected presences and spaces, with the addition of reflected, projected and mirrored surroundings brought inside from outside.

Collaborators: Sean Bacon (media artist) and Mike Leggett (media artist)

Committee's Report

Critical Path Incorporated

Review of operations continued

Research Residencies in partnership with the Creative Practice and Research Unit at Io Myers Studio and School of English, Media, and Performing Arts, Faculty of Arts and Social Science, University of New South Wales (UNSW)

In 2010, Critical Path continued its successful partnership with the Creative Practice and Research Unit (CPRU) at UNSW. Critical Path and UNSW share mutual aims in their dedication to support a discourse for dance research in NSW that is owned by local choreographers and which is responsive to their changing needs. These projects focused on best research practice, extending the discipline into new areas, bringing in fresh perspectives and keeping the debate alive. In 2010 the residencies were awarded to Nikki Heywood and Sarah Jayne Howard.

8. *Nikki Heywood Captive Audience (\$9,000)* *15 March – 1 April, 27 July – 12 August (Io Myers Studio, UNSW)*

Nikki Heywood worked with Nigel Kellaway and Briyani Tresize whose twofold strands of research were used to test ways to weave gestural and spoken language to find points of distillation and containment; to tease out modes and conditions of audience witnessing and engagement. What do words do to the body? How does language contain or make the body captive? How do we 'gather' an audience? What preconditions invite an audience to witness an event or performance with a (relatively) united, engaged or even personally implicated sensibility? Finally, how does captive performer meet captive audience?

Collaborators: Nigel Kellaway (choreographer) and Bryoni Tresize (dramaturg)

9. *Sarah Jayne Howard (\$9,000)* *28 June – 23 July (Io Myers Studio, UNSW)*

Sarah Jayne Howard's research focused on the themes behind the movement vocabulary of emotional and behavioural repression, and how those needs or urges can transform, what they can become, and finally, how they are expressed physically. The project sought to develop a dance vocabulary that was "raw, and explosive, from moving like an animal, to neither male nor female...or at times both... not a person imitating an animal, but the human animal" with the aim of creating an original own dance language.

Collaborators: Nathan Page (dramaturg), Timothy Ohl (dancer), Luke Hanna (dancer) and Alice Hinde (dancer).

Committee's Report

Critical Path Incorporated

Review of operations continued

International Exchanges

**10. Alexandra Harrison What's Coming (\$9,000)
5- 30 July (Dance4, UK)**

Alexandra's responsive research residency took place as part of an exchange program with Dance4, Nottingham UK. The reciprocal exchange artist from UK will undertake a residency at Critical Path in 2011. *What's Coming – The body as forecast – an exploration of dance futures. If coming events cast their shadows what are the new body extensions that the shifting controls on the body offer to movement?* In this research project the body was perceived as an analogue matter in the continual process of being outmoded. "It is a probing of the urban landscape for the techniques with which the body, in self-disciplining projects, must comply in order to be relevant." (Alexandra Harrison) Studies were undertaken into the freedom of movement and freedom to move, patterning and automation, the habitual passenger, acceleration and obstacles of friction.

Collaborator: Benedict Anderson (dramaturg)

**11. Three-month scholarship with mentorship by Rosalind Crisp at Atelier de Paris – Carolyn Carlson, Paris, France (\$11,924)
June – August**

Awarded by the Hon Virginia Judge NSW Minister for the Arts, in partnership with Rosalind Crisp/Omeo Dance and Atelier de Paris-Carolyn Carlson and accommodation supported through an artistic cooperation with Cité Internationale des Arts.

The scholarship was awarded to NSW-based choreographer Georgie Read.

12. Travel grant to attend Meredith Monk workshop (\$3,000)

Based on the merits of his application for the French exchange, Critical Path disbursed additional funds for Ashley Dyer's airfare to attend the Meredith Monk workshop, June 8-12, with the place at the workshop sponsored by the Atelier de Paris-Carolyn Carlson, Paris, France.

13. Research Residency Exchange in partnership with the Master of Arts - Solo/Dance/Authorship (SODA) at the Universität de Künste Berlin, Germany (\$6,000)

Using a revision of funds from the Australia Council, Victoria-based choreographer Phoebe Robinson will undertake a research exchange as part of the SODA course from April and July in 2011. Phoebe Robinson's exchange was also based on the merits of her application for the French exchange and her 2009 SODA Exchange application.

Committee's Report

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Review of operations continued

CURATED PROGRAM (\$85,580 program expenditure)

Critical Path combined with partners from across Australia to structure a portfolio of 11 curated workshops/laboratories, including a two-day symposium of artist talks and performances that was presented as part of Critical Path's annual SEAM series. The projects in the Curated Program addressed a range of artistic imperatives, incorporating a diversity of partners and international artists.

- 1. *Crystal Pite (Canada) Master Class (\$500)*
23 January
*In partnership with Sydney Festival***

Crystal Pite, an extraordinary dancer and a supremely inventive choreographer whose distinct style fuses classical elements, led a master class of 20 participants introducing them to her strong theatrical sensibility combined with her complexity and freedom in structured improvisation. Based in Vancouver, Crystal Pite is an Associate Dance Artist at the Canadian National Arts Centre and Associate Choreographer of Nederlands Dans Theater. The master class was presented in partnership with the Sydney Festival, during the presentation of Dark Matters in Australia by the Sydney Festival 2010.

- 2. *Deborah Hay (USA): Solo Commissioning Laboratory (\$18,678)*
9–18 March (Bundanon, NSW)
*In partnership with Dancehouse, Strut Dance and Bundanon Trust.***

This project brought the renowned USA dancer and choreographer Deborah Hay to Australia to work with ten choreographers over a ten-day residency at Bundanon, NSW. The laboratory was based on the Solo Commissioning Project run by Deborah Hay annually in Findhorn, UK. This curated project was dovetailed into the Responsive program, with four of the Critical Path Responsive fellowship positions allocated to choreographers undertaking Deborah Hay's Solo Performance Project, allowing them to develop their solo practice over three months with Australian choreographer Ros Warby acting as mentor/performance coach in Bundanon and again in Sydney.

- 3. *Mette Ingvartsen (Denmark): Intensive Workshop: On practice (\$1,500)*
25 – 26 March
*In partnership with Lucy Guerin Inc.***

What are the limits of what we call a practice and how do we work on developing it? This workshop explored how practices within the performing arts can be defined today. Are we practicing when we are reading, writing, thinking, imagining; or rather when we are moving, testing and trying? Between physical, verbal, mental and immaterial practices we will be dancing, discussing, talking and moving. The workshop also shared ideas on how to make performances and how to develop methodologies that correspond to specific areas of interest. 10 national choreographers participated in the workshop.

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Review of operations continued

**4. *Tang Fu Kuen (Singapore): Dance Dialogues (\$3,650)*
*8–9 May & 15–16 May***

Singaporean dramaturg-curator Tang Fu Kuen mentored nine choreographers/performers through a 'Dance-Dialogue' process in which biography, praxis and critique were pitched to form documents of artistic encounters. Bridging conversations between traditional and contemporary dance, Fu Kuen's dialogue couplings have resulted in works such as the critically acclaimed *Pichet Klunchun and Myself*, a dialogue between French conceptual choreographer Jerome Bel and Thai classical dancer Pichet Klunchun.

**5. *Cross Cultural Indigenous Choreographic Lab (\$27,540)*
26 April – 4 May (Broome, WA)
*In partnership with Marrugeku***

In line with Critical Path's objective to extend pathways for better developed research projects, we partnered with Marrugeku for the second cross-cultural indigenous choreographic laboratory. Facilitators this year were Jecko Siompo from Jayapura, Papua, and African choreographer, Andréya Ouamba. These two international makers of contemporary dance theatre presented new influences and approaches to devising contemporary performance to the participants of the laboratory, who were also participants from the laboratory in 2009. The participants included 4 choreographers from NSW, 4 from Western Australia and 4 from New Zealand.

**6. *Ros Warby Workshop: Practicing Performance (\$1,000)*
*1– 4 May***

This workshop focused on the development of the dancers' performance practice, and consequently their approach to making solo work. The content and structure of the workshop was based on Warby's long history with the work of Deborah Hay. Warby encouraged the participants to eliminate attachment to prescribed techniques or choreographic approaches and to undo any preconceived notions of what dance is. The aim was to express a complex and indefinable range of experience through the humour, intelligence and emotional engagement of the dancing body. Warby adapted one of her own solo performances to introduce the dancers to these ideas and practices. 16 NSW-based choreographers attended this workshop.

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Review of operations continued

SEAM 2010

In partnership with University of Western Sydney (The industry partnership consisted of matched funding of \$21,500, an IRIS grant of \$8000 (for Prof. Frederic Bevilacqua) and the contribution of technical facilities)

SEAM 2010 consisted of a symposium and a series of research workshops under a larger research project, *Somatic Embodiment, Agency and Mediation In Digital Mediated Environments* and took its lead from the developments and successes of SEAM 2009.

**7. Laboratory with Ruth Gibson (UK) for professional choreographers, informed by The Skinner Releasing Technique™ (SRT) (\$1,900)
4 – 6 October**

This laboratory was informed by the Skinner Releasing Technique (SRT). Methods for letting go were introduced: letting go of stress, letting go of unnecessary holding in the body, letting go of preconceptions about what is supposed to happen, letting go of fear of awkwardness, letting go of the belief that we don't have the right body for dancing. We let go of habitual holding patterns and habitual ways of thinking in order to let something new happen.

**8. Motion Capture Laboratory (\$3,600)
7 – 8 October**

This workshop led by University of Western Sydney's Garth Paine, Igloo's Ruth Gibson (UK), Holger Deuter of DNA animation (DE) and Professor Frederic Bevilacqua (FR) focused on motion capture and the development of two works by Igloo, *Summerbranch* and *Swanquake*, two interactive installations using pre-recorded motion capture and Garth Paine's Data Port project.

**9. Software Tools for Sound and Gesture with Prof Frederic Bevilacqua (FR) (\$3,000)
12 – 13 October**

This workshop was facilitated by Professor Frederic Bevilacqua from IRCAM, Paris, and focused on IRCAM's software tools, FTM/MMM, for motion tracking using optical cameras.

**10. SEAM 2010 AGENCY AND ACTION Two-day symposium (\$7,330)
15 – 16 October
In partnership with Seymour Centre**

Located at the Seymour Centre, the symposium included presentations by leading national and international artists in the field – Gideon Obarzanek (Chunky Move, AUS), Ruth Gibson (Igloo, UK), George Khut, John Sutton, Kathy Cleland, Lian Loke, Hellen Sky, Nancy Mauro-Flude, Scott McQuire, Paul Thomas, Mike Leggett, Lyndal Jones, Vicki Van Hout, Linda Dement, Petra Gemeinboeck, Garth Paine and Kate Richards among others, and keynote presentations by Frederic Bevilacqua (IRCAM, FR), Christian Ziegler (DE) and Stelarc.

Committee's Report

Critical Path Incorporated

Review of operations continued

**11. *Choreographing within an Interactive Media Environment with Christian Ziegler (DE)*
In partnership with University of Technology Sydney
*18–28 October (\$16,880)***

Christian Ziegler set up his work *waldforest* as a public exhibition and laboratory space for choreographers to work in. Ziegler worked with choreographers both as a facilitator but also as a programmer, offering them insight and practical exploration of *waldforest* in its capacity as an interactive dance environment.

The SEAM 2010 program also included:

i. *Performance of Bodytext by Simon Biggs (UK), Sue Hawksley (UK) and Garth Paine (AUS) and launch of SEAM 2010*

Bodytext was a performance work that involved speech, movement and the body. The performer, Sue Hawksley was sited within an environment and her movements were mediated by various technologies, including sensing instrumentation, speech recognition systems and digital audio-visual displays. The event was opened by Professor Michael Atherton, Associate Dean (Research), Foundation Professor of Music, University of Western Sydney.

**ii. *Public Exhibition*
In partnership with Seymour Centre
*15 – 16 October***

Coinciding with the two-day symposium, an exhibition was held at the Level One Foyer of Seymour Centre featuring interactive installations *Double Skin / Double Mind* produced by Emio Greco I PC and AHK (NL), *wii mote Thinking Through the Body* (AUS), *Articulated Head* Stelarc (AUS), *Sculptured Movement* Holger Deuter (DE), *AH Squared* Angela Hill, Andre Hayter (AUS) and *UNWORD* Ian Breakwell, Mike Leggett (AUS) as well as video documentary showings of the acclaimed *Mindbox* Christian Graupner (DE), Roberto Zappala (IT) and Vicki Van Hout (AUS)'s collaborative new media effort *Busy Hands Speaking Country*. This exhibition was open to the public.

**iii. *Public exhibition and forum*
*30 - 31 October***

This final event in SEAM 2010 included a public forum and a two-day exhibition featuring three installations, *waldforest* Christian Ziegler (DE), *Double District* Volker Kucheimeister (DE), a collaboration between iCinema and Saburo Teshigawara and *augment_me* Brad Miller (AUS). The public forum included presentations by Brad Miller, Volker Kucheimeister and Christian Ziegler and a showing by participants from the *Choreographing within an interactive media environment* laboratory.

Committee's Report

Critical Path Incorporated

Review of operations continued

MENTORING PROGRAM (\$12,333 total expenditure)

Designed to meet artists' specific needs not addressed in the Responsive and Curated Programs, in 2010 the Mentoring program included 20 workshops, residencies and exchanges involving 108 artists as well as additional 6 mentoring events including performances and sharings, attracting an additional 186 audience members and participants.

Performance Space Residencies

In 2010, Critical Path linked up with Performance Space again to provide work space, a key resource in the development of new dance work. The Performance Space residency program supports both practice-based research and the creative development of new work. Increasingly its focus is on staged commissioning of new works for presentation by Performance Space and/or other organisations and festivals. Artists received financial support and in-house resources to work creatively, and were able to access important critical feedback from audience members so that they could test new ideas and audience interfaces.

**1. Linda Luke, Georgie Read and Jane McKernan (space without budget)
5–18 September**

Three artists undertook individual research to develop new work to be presented as part of the Liveworks Festival.

**2. Adam Linder (space without budget)
15–20 February**

One week creative development of new solo work, *EARLY RIPEN, EARLY ROT*. *Early ripen early rot* is a work that observes the body as 'material' which has a decomposition desire of its own. This solo performance was structured as a 40 minute journey through states in which the subject is transforming and breaking-down toward decay. The subject is accompanied by two musicians playing and mixing live electric guitar loops. When dealing with these 'material' states, the concern is how the form can morph, fracture, suspend and waste away, utilising this language to reconsider the notion of *living fast and dying young*. Why is youth defiant toward a sense of preservation and so attracted to the limits of the physical self? Within contemporary culture, this phenomenon has evolved to something of quasi-religious status: the faith of self-obliteration. The image of *the martyr of excess* has in turn become a seductive symbol, granting a transgressive escape from the constructs of society.

**3. Space for Artists (space without budget)
8–21 March**

There were two un-programmed weeks where Critical Path made the space available to artists who were unsuccessful in either their Australia Council or Critical Path applications. These artists were Tim Ohi, Elizabeth Ryan, Dean Walsh, Tanya Voges and Annalouise Paul. Each had about a week part-time in the space.

Committee's Report

Critical Path Incorporated

Review of operations continued

**4. Lizzie Thomson (space without budget)
22–27 February**

A two weeks creative development working towards a new solo work, *History, No History*. Building on her research into solo practice undertaken at Critical Path in 2009, Lizzie Thomson developed a solo work through two contrasting catalysts, "history" and "no history". *History* explored dance history and its lineage in the contemporary dance body. Lizzie explored two legendary dance scenes in the history of ballet: *The Sacrifice from The Rite of Spring*, 1913, where a young virgin maiden dances herself to death in a sacrificial ritual for a God of Spring, and the *Mad Scene* in *Giselle*, 1884, where again a young woman danced herself to death, this time from a broken heart. By contrast *No History* explored notions of spontaneity and fast decision-making - of working from the "inside out" to extend the idea of what dance can be. *No History* offered a practical, non-cerebral way of processing new information, research and ideas to support the inquiry into 'history'. What happens when this impulsive movement finds its way into a *Giselle* costume...?

**5. Elizabeth Lea Presentation (\$282)
29 March**

The recipient of 2009 Critical Path's National Film and Sound Archive research residency in Canberra, Elizabeth Lea, presented the research she undertook at the National Film and Sound Archives at Critical Path on 29 March, 2010, in the form of a sharing with colleagues. Lea's work began with the two tours made by Anna Pavlova to Australia in the 1920s. Through the collection at the NFSA, the project expanded to include a research project around a number of touring dance companies in the 1920s. This piece, called '120 Birds', premiered at the Edinburgh Festival 2010. Lea's presentation at Critical Path included film, photographs and a performance.

**6. Vicki Van Hout My Grandma's Story - Busy Hands Speaking Country (\$10,000)
April 5 – 17 May
Sponsored by the City of Sydney**

Vicki Van Hout, a contemporary indigenous choreographer experimented with choreographic phrases and sounds emitted by the dancing body to trigger images and other sounds. The project explored possibilities of working on an interdisciplinary dance and media installation that highlights the ongoing nature of 'traditional' aboriginal practices based upon narratives derived from the act of painting. Van Hout's choreographic explorations stem from her interest in the metamorphosis of traditional to contemporary through the dissemination of cultural information. For example: *When does a dot become more than just (a dot) and who really owns it anyway?* Certain stories belong to specific clans, some are 'women's business', some are men's. A dot in the desert paintings or 'raak' in the Yolngu paintings of the Northern Territory, is representative of the basic unit of space, but when filling a canvas area while simultaneously singing the story that accompanies, imbues it with 'ancestral power'.

Collaborators: Imogen Cranna, Henrietta Baird and Raghav Handa

Committee's Report

Critical Path Incorporated

Review of operations continued

- 7. *Impro-Exchange (\$320)***
20–22 May
In partnership with the Weather Initiative, De Quincey Co

Building on previous laboratories in 2006, 2007 and 2009, Impro Exchange was the first in a series of three intensive three-day labs facilitated by Tess de Quincey in collaboration with Martin del Amo. The project aimed to further explore the nature of improvisation between dancers from different backgrounds, ages and traditions and to generate a forum of dialogue, exchange and discussion around strategies and processes of improvisation.

- 8. *Hofesh Shechter Company Master Class***
2 July
In partnership with Sydney Opera House and British Council

Two dancers from the Hofesh Shechter Company led a master class at the School of English, Media and Performing Arts (UNSW), based on the work of Hofesh Shechter. Focusing on complex floor work and fluid movement phrases, the master class included a warm up based on Shechter's company class, followed by a repertory based workshop allowing participants to fully experience the dynamic and detailed movement vocabulary that is Shechter's trademark. This workshop was attended by 20 choreographers and dancers.

- 9. *Writing Workshop: Finding the Right Language for your practice***
1 – 2 July
In partnership with the School of English, Media and Performing Arts, UNSW

Facilitated by Dr. Erin Brannigan and guest professor, Stephen Muecke, this workshop explored the notion of finding the right language for the specifics of one's practice, identifying innovations, defining themes to keep coming back to, thinking about writing style and how this reflects one's practice, as well as how enthusiasm or excitement manifests in the text and structuring writing into a coherent whole.

Tasks involved: writing a list of descriptives for one's work or the work of others, finding favourite writers and discussing reading examples offered by others and short writing tasks based on choreographic practice.

- 10. *Pitching your project with David Massingham***
31 August
Supported by the British Council

Critical Path in partnership with Ausdance NSW provided an opportunity for NSW choreographers to meet with David Massingham (UK), Artistic Director of DanceXchange and resident dance company, Bare Bones, as well as Co-Artistic Director of the International Dance Festival, Birmingham to workshop their pitching skills. David Massingham met with 5 choreographers in individual 45-minute mentoring sessions.

Committee's Report

Critical Path Incorporated

Review of operations continued

**11. *Artist Exchange Workshop with Claudia Garbe (DE)*
*1-3 September***

Claudia Garbe: "My temporary working interest in choreography is the whole question of writing and reading dancing. I'm researching which kind of traces and forms we use and which ones we don't, determined by our own hierarchies of understanding how we dance. My interest and theme for the research is now more concrete. My working title is "Into / Out of Landscape". It's questioning how the surrounding landscape inscribes the body and how the body leaves traces in the landscape. Is there something like a foreign or a known landscape? How is the landscape informing my movement? And ... what kind of landscape is my body?" Claudia undertook a two-month research room residency at Critical Path and led a workshop with 8 participants addressing the questions above.

**12. *Moving Through Light: A Lighting Laboratory*
*2 – 3 November (Track 8, Performance Space)***

A Critical Path and Performance Space professional development initiative, *Moving through Light* was a two-day laboratory for 8 participants in practical performance lighting, for dancers, choreographers, designers and artists. Facilitated by Margie Medlin, director of Critical Path, the laboratory provided participants with methods by which to envisage their work in theatrical settings, and the language for dialogue about lighting with collaborators.

**13. *Impro-Exchange (\$320)*
*4 – 6 November***

The second in a series of two intensive 3-day labs facilitated by Tess de Quincey, director of De Quincey Co, in collaboration with independent choreographer and dancer Martin del Amo, the process aimed to further explore the nature of improvisation between dancers from different backgrounds, ages and traditions and to generate a forum of dialogue, exchange and discussion around strategies and processes of improvisation.

**14. *East Coast Exchange (\$1,020)*
*30 November***

In partnership with Dancehouse (VIC), the East Coast Exchange in 2010 continued the exchange between Victoria-based and New South Wales-based choreographers. Debra Batton, recipient of Critical Path's 2010 Responsive Residency, whose research on the handstand as a choreographic tool and Alexandra Harrison, recipient of Critical Path's international exchange with Dance4 UK, shared their research outcomes. They were joined by Victoria-based choreographer Phillip Adams who discussed his work with his company Balletlab and his recent research into UFOs and the extra-terrestrial.

**15. *Impro-Exchange (\$391)*
*2 – 4 December***

The third in a series of three intensive 3-day labs facilitated by Tess de Quincey, director of De Quincey Co, in collaboration with independent choreographer and dancer Martin del Amo. The workshop ended with a sharing attended by 35 audience members.

Committee's Report

Critical Path Incorporated

Review of operations continued

RESEARCH ROOM RESIDENCY PROGRAM

The Research Room Residency offers an office space and video editing equipment for up to three months.

**16. *Cobie Orger (space without budget)*
4 –15 January**

Cobie Orger, a Melbourne-based dance and media artist, worked with a team of dancers and designers to explore themes for a new performance installation. The installation performance examined the tension found within two disparate fields: the scientific, with its focus on reality, facts and evidence, and that of the mythical; a place of dreams, memories and the unknown. Calling upon dance, sound, image and light, the work developed a series of environments to be encountered on an immersive journey that highlights the discordance between the reality of the everyday and the possibilities sensed in a 'heavenly' world. (Presented at Next Wave 2010) Cobie presented a sharing on 14 January to 35 people.

**17. *Ian RT Colless (space without budget)*
28–29 January**

Ian RT Colless edited a show reel using the video editing facilities.

**18. *Peter Lenaerts (space without budget)*
1–26 February**

Peter Lenaerts is a sound artist, designer, composer and photographer. Lenaerts has been creating music and sound for contemporary dance, performance art, film and visual arts since the late 90s. "*Silence and absence and nothing. The lack of. Just space and air. Came from the provocation, Silence does not exist. Or, if it does, it cannot be recorded. Or, if it could be, it cannot be played back or re-experienced in the same way.*" (Peter Lenaerts) Lenaerts gave an artist's talk on 25 February with an attendance of 34 people.

**19. *Claudia Garbe (DE) (space without budget)*
1 August – 3 September**

Claudia Garbe is a Master of Choreography, Hochschule für Schauspielkunst „Ernst Busch“/HÜTZ, Berlin Germany. Her research at Critical Path extended from her time working as a choreographic assistant for Rosalind Crisp, Paris. Throughout her residency she worked with other choreographers who have also worked with Rosalind Crisp to explore how the methodologies or "language" taught by Crisp can be shared. Garbe also led an exchange workshop which included 8 participants to further explore this idea.

**20. *Brad Miller (space without budget)*
18 October – 4 December**

Brad Miller worked with choreographer Leah Grycewicz to extend the performance capabilities of *augment_me*, a responsive motion tracking database visualiser and real-time granular synthesis sound generator. *augment_me* was exhibited at Critical Path as part of SEAM 2010.

Committee's Report

Critical Path Incorporated

Review of operations continued

DIRECTOR'S ACTIVITIES

Margie Medlin, Critical Path's Director undertook a number of external activities in 2010 that contribute to her role as director of Critical Path.

Critical Path ***

Holiday or leave without pay*

Lighting designer ***

26 February - 15 March

RUBICON & MERIDIAN. Choreographed by PRUE LANG & LEIGH WARREN.
Adelaide Festival of the Arts

Lighting and Projection designer for "Monumental" tour Venice.*

28 May - 4 June

Presentation Monumental at the Venice Biennale de Dance.

Meetings in Paris where Margie met with Rosalind Crisp, Georgie Read, Sidney Peyroles, director Cité Internationale des Arts, Anne Sauvage director of Atelier de Paris - Carolyn Carlson (Research Exchange) and with Prue Lang (SEAM2011).

Lighting and Projection designer for "Monumental" tour Dance Umbrella.*

18 - 28 October

Presentation Monumental at Dance Umbrella London.

At this time Margie met with Dance4 and Chrysa Parkinson regarding the 2011 program.

STRATEGIC PARTNERSHIPS

Critical Path works primarily with choreographers and dance artists who produce their work either independently or with organisations such as Western Sydney Dance Action (WSDA), Campbelltown Arts Centre, the Joan Sutherland Performing Arts Centre and Pulse 8. Performance venues utilised include Performance Space, Sydney Opera House Studio, WSDA, Campbelltown Arts Centre and the Sydney Festival. Critical Path has to be clear about the distinctive opportunities its program offers these artists. Critical Path aims to bolster the important work undertaken by support bodies by fostering and underpinning research pathways that connect from creation to presentation. Critical Path also supports networks and extends the ecologies of independent artists and small organisations by sustaining and developing meeting places.

Committee's Report

Critical Path Incorporated

Review of operations continued

ORGANISATION	PARTNERSHIP
NSW	
Artists - choreographers, dance makers, interdisciplinary artists and other professional practitioners	Target audience and participants
Companies – De Quincey Co, Sue Healey Dance Company, Dance Exchange, Physical TV and Marrugeku.	Target audience and participants
City of Sydney	Funding partner
Sydney Opera House	Project partner
Performance Space	Project support and performance venue
University of NSW – Creative Practice and Research Unit – Io Myers Studio	Funding and project partner, and research venue
University of Technology, Sydney – Centre for Contemporary Design Practices	Funding and project partner
University of Western Sydney	Funding partner and project support
University of Sydney – Seymour Centre	Funding partner and performance venue
Woollahra Council	Research, performance and office venue
National	
Ausdance, National and NSW	Community connection
Chunky Move, SA	Funding partner and project support
Dancehouse, VIC	Project support and research venue
Lucy Guerin Studio, VIC	Project support
Marrugeku, WA and NSW	Funding partner and project support
Monash University, VIC	Funding partner
Strut, WA	Funding partner and project support
International	
British Council, UK	Financial and project support
Cultures France, France	Financial support
French Embassy, Australia	Financial support
Goethe-Institut, Germany	Financial and project support
Atelier de Paris-Carolyn Carlson, Paris, France	Project support
Dance4 UK	Project support
Universität de Künste Berlin, Germany	Project support
Cité Internationale des Arts, Paris France	Project support

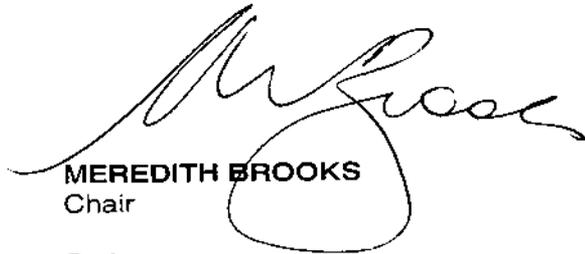
Significant events after balance date

There were no significant events occurring after balance date likely to affect the financial report.

Committee members' benefits

Since the end of the previous financial year no committee member of the association has received or become entitled to receive any benefit because of a contract made by the association with the committee or with a firm of which the committee is a member, or with an entity in which the committee member has a substantial interest.

Signed in accordance with a resolution of the committee members.



MEREDITH BROOKS
Chair

Sydney

Date 27/4/2011

MENTORING PROGRAM



Hofesh Shecter Company Masterclass at UNSW. Image: Hofesh Shecter and dancers.
Critical Path Mentoring Program in partnership with Sydney Opera House and
British Council. Photo courtesy of Critical Path

CURATED PROGRAM



Deborah Hay: Solo Performance Project ten-day laboratory, Bundanon, NSW.
Image: Ros Warby (left) and Matthew Day (right). Critical Path Curated
Program in partnership with Strut Dance (WA), Dancehouse (VIC)
and Bundanon Trust. Photo courtesy of Bundanon Trust

Auditor's Independence Declaration under S 307C of the Corporations Act 2001

to the committee members of
Critical Path Incorporated

To the committee members of Critical Path Incorporated:

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2010 there have been:

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



STEVEN J MILLER & CO



Chartered Accountant

S J MILLER

Principal

Sydney

Date 25/4/2011

Income Statement

for the year ended 31 December 2010
Critical Path Incorporated

	Note	2010 \$	2009 \$
Revenue from ordinary activities	2	423,816	489,428
Employee benefits expense	3	(112,334)	(132,104)
Depreciation and amortisation expenses	3	(4,930)	(8,811)
Administration and marketing expenses	3	(86,971)	(81,406)
Project expenses		(199,212)	(246,141)
		-----	-----
NET SURPLUS		20,369	20,966
		=====	=====

The above income statement should be read in conjunction with the accompanying notes.

Balance Sheet

as at 31 December 2010
Critical Path Incorporated

	Note	2010 \$	2009 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	228,329	481,673
Trade and other receivables	5	4,365	12,150
Prepayments		8,277	3,152
		-----	-----
Total current assets		240,971	496,975
		-----	-----
Non-current assets			
Plant and equipment	6	5,955	9,459
Intangibles	7	351	1,777
		-----	-----
Total non-current assets		6,306	11,236
		-----	-----
TOTAL ASSETS		247,277	508,211
		=====	=====
LIABILITIES			
Current liabilities			
Trade and other payables	8	35,970	49,863
Employee benefits	9	9,677	7,087
Government grants	10	90,000	360,000
		-----	-----
Total current liabilities		135,647	416,950
		-----	-----
TOTAL LIABILITIES		135,647	416,950
		=====	=====
NET ASSETS		111,630	91,261
		=====	=====
EQUITY			
Accumulated funds		111,630	91,261
		=====	=====

The above balance sheet should be read in conjunction with the accompanying notes.

Statement of Changes in Equity

for the year ended 31 December 2010
Critical Path Incorporated

	2010	2009
	\$	\$
Balance at 1 January	91,261	70,295
Surplus for the year	20,369	20,966
	-----	-----
Balance at 31 December	111,630	91,261
	=====	=====

The above statement of changes in equity should be read in conjunction with the accompanying notes.

Cash Flow Statement

for the year ended 31 December 2010
Critical Path Incorporated

	Note	2010 \$	2009 \$
Cash flows from operating activities			
<i>Receipts</i>			
Receipts from customers		54,516	102,757
Interest received		13,290	7,317
<i>Cash flows from government</i>			
Receipts from appropriations/grants		107,250	813,450
<i>Payments</i>			
Wages and salaries		(107,195)	(128,272)
Suppliers		(321,205)	(399,591)
		-----	-----
Net cash inflows from operating activities	13	(253,344)	395,661
Cash flows from investing activities			
Payments for plant and equipment	6	-	(4,977)
Payments for intangibles	7	-	-
		-----	-----
Net cash outflows from investing activities		-	(4,977)
		-----	-----
Net increase/(decrease) in cash held		(253,344)	390,684
Cash and cash equivalents at the beginning of the financial year			
		481,673	90,989
		-----	-----
Cash and cash equivalents at the end of the financial year	4	228,329	481,673
		=====	=====

The above cash flow statement should be read in conjunction with the accompanying notes.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

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Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

1 Statement of significant accounting policies

This financial report covers Critical Path Incorporated as an individual entity for the year ended 31 December 2010. Critical Path is an association incorporated in Australia. Its principal place of business is The Drill, 1c New Beach Road, Rushcutters Bay NSW 2011.

The financial report of the association for the year ended 31 December 2010 was authorised for issue in accordance with a resolution of the committee members dated 6 May 2010.

The principal accounting policies adopted in the preparation of the financial report are set out below.

(a) Basis of preparation

The financial report is a general purpose financial report that has been prepared in accordance with Australian Accounting Standards, Australian Accounting Interpretations and the Association Incorporations Act 2009.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of this financial report are presented below and have been consistently applied unless otherwise stated.

The financial report has been prepared on an accruals basis and is based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

(b) Significant accounting judgements, estimates and assumptions

The preparation of financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets, liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other various factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

1 Statement of significant accounting policies continued

(c) Revenue recognition

Revenue is recognised when the association is legally entitled to the income and the amount can be quantified with reasonable accuracy. Revenues are recognised net of the amounts of goods and services tax (GST) payable to the Australian Taxation Office.

Government funding

Grant revenue is recognised in the income statement when the association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the association 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 met.

When grant revenue is received whereby the association 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 balance sheet as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Investment income

Investment income comprises of interest and dividends. Interest income is recognised as it accrues using the effective interest method.

Asset sales

The gain or loss on disposal of all non-current assets and available-for-sale financial investments is determined as the difference between the carrying amount of the asset at the time of the disposal and the net proceeds on disposal.

(d) Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to that category. Where costs cannot be directly attributed to a particular category they have been allocated to activities on a basis consistent with the use of resources.

Fundraising costs are those incurred on seeking voluntary contributions by donation and do not include costs of disseminating information relating to the activities carried on by the association.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

1 Statement of significant accounting policies continued

(e) Taxation

Income tax

The association is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office.

Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office, in which case it is recognised as part of the cost of acquisition of the asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST.

The net amount of GST recoverable from or payable to the Australian Taxation Office is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing or financing activities which is recoverable or payable to the Australian Taxation Office is classified as operating cash flows.

(f) Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value, and bank overdrafts.

(g) Trade and other receivables

Trade receivables are recognised and carried at original invoice amount less provision for doubtful debts. Trade debtors are due for settlement no more than 30 days from the date of recognition.

Collectibility of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. An allowance for doubtful receivables is established when there is objective evidence that the association will not be able to collect all amounts due according to the original terms of receivables. The amount of the allowance is recognised in the income statement.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

1 Statement of significant accounting policies continued

(h) Plant and equipment

Each class of plant and equipment are carried at cost or fair value less, where applicable, less accumulated depreciation and any accumulated impairment loss.

The depreciable amount of all non-current assets are depreciated on a straight line basis over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

The useful life used for each class of depreciable asset are:

Plant and equipment	4 – 6.66 years
---------------------	----------------

Impairment

The carrying values of plant and equipment are reviewed for impairment at each reporting date, with the recoverable amount being estimated when events or changes in circumstances indicate that the carrying value may be impaired.

The recoverable amount of plant and equipment is the higher of fair value less costs to sell and value in use. Depreciated replacement cost is the current replacement cost of an item of plant and equipment less, where applicable, accumulated depreciation to date, calculated on the basis of such cost.

Impairment exists when the carrying value of an asset exceeds its estimated recoverable amount. The asset is then written down to its recoverable amount.

For plant and equipment, impairment losses are recognised in the income statement.

(i) Intangibles

Computer software

Software and website developments are stated at historical cost less accumulated amortisation and any impairment losses.

Historical cost includes expenditure incurred in building or enhancing the association's web site, to the extent that it represents probable future economic benefits controlled by the association that can be reliably measured. Costs in relation to feasibility studies during the planning phase of a web site, and ongoing costs of maintenance during the operating phase are charged as expenses in the period in which they are incurred.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

1 Statement of significant accounting policies continued

(i) Intangibles continued

Computer software and database are recognised as assets and are amortised using the straight-line method over their estimated useful lives (not exceeding three years).

Costs associated with developing or maintaining computer software programs are recognised as an expense as incurred.

(j) Trade and other payables

These amounts represent liabilities for goods and services provided to the association prior to the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

(k) Employee entitlements

Employee benefits comprise wages and salaries, annual, non-accumulating sick and long service leave, and contributions to superannuation plans.

Liabilities for wages and salaries expected to be settled within 12 months of balance date are recognised in other payables in respect of employees' services up to the reporting date. Liabilities for annual leave in respect of employees' services up to the reporting date which are expected to be settled within 12 months of balance date are recognised in the provision for annual leave. Both liabilities are measured at the amounts expected to be paid when the liabilities are settled. Liabilities for non-accumulating sick leave are recognised when the leave is taken and are measured at the rates paid or payable.

The liability for long service leave is recognised in the provision for employee benefits and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to anticipated future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currencies that match, as closely as possible, the estimated future cash outflows.

The association pays contributions to certain superannuation plans. Contributions are recognised in the income statement when they are due. The association has no obligation to pay further contributions to these plans if the plans do not hold sufficient assets to pay all employee benefits relating to employee service in current and prior periods.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

(l) New standards and interpretations not yet adopted

The following standards, amendments to standards and interpretations have been identified as those which may impact the company in the period of initial application.

Revised AASB 101 *Presentation of Financial Statements* (2007) becomes mandatory for the company's financial report. Revised AASB 101:

- introduces the term 'total comprehensive income' which is defined as the change in equity during a period resulting from transactions other than those changes resulting from transactions with owners in their capacity as owners.
- allows for the presentation of total comprehensive income in either a single statement of comprehensive income or in an income statement and a separate statement of comprehensive income.

The company has elected to present the single statement format. The use of the terminology "statement of comprehensive income" and "statement of financial position" is not mandatory under AASB 101. The company has therefore elected to retain the title "income statement" and "balance sheet" in the financial statements.

(m) Economic dependency and going concern

The financial report has been prepared on a going concern basis, which contemplates continuity of normal trading activities and the realisation of assets and settlement of liabilities in the normal course of business. The association's continued existence is ultimately dependent upon the success of future projects, sponsorships and government support.

If the association is unable to continue as a going concern it may be required to realise its assets and extinguish its liabilities other than in the normal course of business and in amounts different from those stated in the financial report.

At the date of the report, the association has received notification that its 2011 grant funding has been approved and it is expected the association will be able to continue in its normal capacity.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

	2010	2009
	\$	\$
2 Revenue		
Revenue from continuing operations		
Sales revenue		
Grants received:		
Arts NSW - General	250,000	250,000
Arts NSW – Project Funding	12,000	-
Australia Council - Dance Board	100,000	100,000
Australia Council - Interarts Board	-	30,000
British Council	-	10,000
Goethe Institute	-	4,000
	-----	-----
Net grants received	362,000	394,000
Sponsorship received – City of Sydney	10,000	10,000
Other project income	37,923	74,338
Miscellaneous income	603	3,773
Other Revenue		
Interest received	13,290	7,317
	-----	-----
Total revenue	423,816	489,428
	=====	=====

3 Expenses

The surplus includes the following specific expenses:

<i>Employee benefits expense</i>		
Annual leave provided	2,590	2,444
Contractors	3,216	5,118
Employment expenses	275	385
Superannuation	10,162	9,892
Wages and salaries	90,958	111,044
Workers compensation insurance	5,133	3,221
	-----	-----
	112,334	132,104
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

	2010	2009
	\$	\$
3 Expenses continued		
<i>Depreciation and amortisation</i>		
Plant and equipment	3,504	4,579
Intangibles	1,426	4,232
	-----	-----
	4,930	8,811
	=====	=====
<i>Administration and marketing expenses</i>		
Marketing expenses	7,168	10,355
Administration expenses	30,226	29,259
Office and dance premises	49,577	41,792
	-----	-----
	86,971	81,406
	=====	=====
4 Cash and cash equivalents		
Cash at bank and on hand	15,748	12,278
Short term bank deposits	212,581	469,395
	-----	-----
	228,329	481,673
	=====	=====
(a) Reconciliation to cash and cash equivalents at the end of the year		
Cash at the end of the financial year as shown in the cash flow statement is reconciled to items in the balance sheet as follows:		
Balance per cash flow statement	228,329	481,673
	=====	=====

(b) Cash at bank and on hand

The cash management accounts are bearing floating interest rates of between 0.35% and 4.75% (2009: 0.35% and 3.8%). These funds are at call.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

	Note	2010 \$	2009 \$
5 Trade and other receivables			
Current			
Trade receivables	1(g)	3,865	11,650
Deposits paid		500	500
		-----	-----
		4,365	12,150
		=====	=====
6 Plant and equipment			
Plant and equipment			
Plant and equipment – at cost		25,176	27,588
Less: accumulated depreciation	1(h)	(19,221)	(18,129)
		-----	-----
Total plant and equipment		5,955	9,459
		=====	=====
Plant and equipment			
Reconciliations of the carrying amount of plant and equipment at the end of the current financial period:			
Carrying amount at 1 January		9,459	9,061
Additions		-	4,977
Depreciation charged for the period	1(h)	(3,504)	(4,579)
		-----	-----
Carrying amount at 31 December		5,955	9,459
		=====	=====
7 Intangibles			
Non-Current			
Software and database – at cost		16,613	16,613
Less: accumulated amortisation	1(i)	(16,262)	(14,836)
		-----	-----
Total intangibles		351	1,777
		=====	=====

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

	2010	2009
Note	\$	\$
7 Intangibles continued		
Reconciliation		
Reconciliation of the carrying amount of Intangibles at the end of the current financial year:		
Carrying amount at 1 January	1,777	6,009
Amortisation charged for the year	1(i) (1,426)	(4,232)
	-----	-----
Carrying amount at 31 December	351	1,777
	=====	=====
8 Trade and other payables		
Current		
Trade creditors	14,379	4,210
Accrued expenses	17,927	15,028
Net GST payable	3,664	30,625
	-----	-----
	35,970	49,863
	=====	=====
9 Employee benefits		
Current		
Liability for annual leave	9,677	7,087
	=====	=====
10 Government grants		
Current		
Grants received in advance:		
Arts NSW 2010 Program	-	250,000
Australia Council for the Arts	90,000	100,000
City of Sydney	-	10,000
	-----	-----
	90,000	360,000
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

2010
\$

2009
\$

11 Remuneration of auditors

The auditor of Critical Path Inc. is Steven J Miller & Co.

Amounts paid and payable to Steven J Miller & Co for:

Assurance services

Audit services

Audit of the financial report	6,250	6,000
	=====	=====

12 Financial instruments

(a) Significant Accounting Policies

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement and the basis on which revenues and expenses are recognised, in respect of each class of financial asset, financial liability and equity instrument are disclosed in Note 1 to the financial statements.

(b) Interest Rate Risk

The association has cash and cash equivalents, short-term deposits, and money market investments at the end of the financial year totaling \$228,329 (2009: \$481,673). These are earning interest at market rates. The average effective interest rate was 2.55% (2009: 2.08%).

(c) Credit Risk

Credit risk refers to the risk that counterparty will default on its contractual obligations resulting in financial loss to the association. The association has adopted the policy of only dealing with creditworthy counterparties and obtaining sufficient collateral or other security where appropriate, as a means of mitigating the risk of financial loss from defaults. The association measures credit risk on a fair value basis.

The association does not have any significant credit risk exposure to any single counterparty or any group of counterparties having similar characteristics.

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

12 Financial instruments continued

(d) Net Fair Value

The carrying amount of financial assets and financial liabilities recorded in the financial statements represents their respective net fair values, determined in accordance with the accounting policies disclosed in Note 1 to the financial statements.

	2010 \$	2009 \$
13 Reconciliation of surplus from ordinary activities to net cash inflows from operating activities		
Operating surplus	20,369	20,966
Non cash flows		
Depreciation of plant and equipment	3,504	4,579
Amortisation of intangibles	1,426	4,232
Changes in operating assets and liabilities		
(Increase)/decrease in prepayments	(5,125)	(1,482)
(Increase)/decrease in trade and other receivables	7,785 (3,946)	
Increase/(decrease) in trade and other payables	(13,893) 12,868	
Increase/(decrease) in employee benefits	2,590	2,444
Increase/(decrease) in government grants	(270,000)	356,000
	-----	-----
Net cash inflows/(outflows) from operating activities	(253,344) 395,661	-----
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2010
Critical Path Incorporated

2010	2009
\$	\$

14 Commitments for expenditure

License fees

Office premises – The Drill

Commitments for minimum license fee payments in relation to non-cancellable licenses are payable as follows:

Within one year	5,699	5,699
	=====	=====

Dance premises – The Drill

Commitments for minimum license fee payments in relation to non-cancellable licenses are payable as follows:

Within one year	21,955	26,677
	=====	=====

Certificate by Members of the Committee

for the year ended 31 December 2010
Critical Path Incorporated

In the opinion of the members of the governing committee of the Association:

(a) the financial statements and notes, set out on pages 26 to 43 are drawn up in accordance with the Associations Incorporation Act 2009, including;

(i) giving a true and fair view of the financial position of the association as at 31 December 2010 and of its performance, as represented by the results of its operations and its cash flows, for the year ended 31 December 2010; and

(ii) complying with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board.

(b) there are reasonable grounds to believe that the association will be able to pay its debts as and when they become due and payable [Refer Note 1(m)].

This statement is made in accordance with a resolution of the committee members.



MEREDITH BROOKS
Chair

Sydney

Date 27th 4th 2011

Independent Audit Report

to the members of
Critical Path Incorporated

Report on the financial report

I have audited the accompanying financial report of Critical Path Incorporated (the association) which comprises the balance sheet as at 31 December 2010 and income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the certificate by members of the committee.

Committee members' responsibility for the financial report

The committee of the association is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Associations Incorporation Act 2009*. This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I 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 association's preparation and fair presentation of the financial report 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 association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independent Audit Report

to the members of
Critical Path Incorporated

Independence

In conducting my audit, I have complied with the independence requirements of Australian professional ethical pronouncements.

Auditor's opinion

In my opinion, the financial report of Critical Path Incorporated is in accordance with the *Associations Incorporation Act 2009*, including

- a. giving a true and fair view of the association's financial position as at 31 December 2010 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Associations Incorporation Act 2009*.



STEVEN J MILLER & CO
Chartered Accountant



S J MILLER
Principal

Sydney

Date 27 / 4 / 2011

RESEARCH ROOM RESIDENCIES & INTERNATIONAL EXCHANGES



Alexandra Harrison, *What's Coming*. Image: Alexandra Harrison. Critical Path Responsive Program in partnership with Dance4.UK. Photo courtesy of the artist



Nikki Heywood, *Captive Audience*. Image: Nikki Heywood. Critical Path Responsive Program in partnership with Creative Practice and Research Unit, School of English, Media and Performing Arts. Photographer: Heidrun Lohr

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