

2011 CRITICAL PATH ANNUAL REPORT



criticalpath

Critical Path Incorporated

(an incorporated association)
ABN 12 049 903 261

Annual Report 31 December 2011

Corporate Information

Critical Path Incorporated

Committee Members	Meredith Brooks	Chair
	Susan Donnelly	
	Ann Hinchliffe	
	Karen Horne	
	Michel Maree Hryce	
	Rosalind Richards	Secretary
	Simon Wellington	Treasurer
	Lee Wilson	Artist Representative
Public Officer	Yeehwan Yeoh	
Registered Office and Principal Place of Business	The Drill 1c New Beach Road Rushcutters Bay NSW 2011	
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 2011.

Committee members

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

Meredith Brooks	Chair
Susan Donnelly	
Ann Hinchliffe	
Karen Horne	
Michel Maree Hryce	
Rosalind Richards	Secretary
Simon Wellington	Treasurer
Lee Wilson	Artist Representative
Martin del Amo	Artist Representative

Hugh Barry resigned from the committee on 7 February 2011 and Jane McKernan resigned on 16 May 2011. Michel Maree Hryce and Karen Horne were appointed to the committee on 18 April 2011. Ann Hinchliffe stood down as Treasurer at the May 16 meeting and Simon Wellington took over the role. Over four years Ann provided invaluable financial expertise and support to the committee and management, for which Critical Path is most grateful. Martin del Amo was appointed at January 30, 2012 meeting and Susan Donnelly resigned at that meeting. Karen Horne resigned at the March 19, 2012 meeting.

Information on committee members

Martin del Amo (Artist Representative) is an independent choreographer and dancer.

Meredith Brooks (Chair) is a financial service adviser, Chair of Synergy & Taikoz Ltd and a member of the Advisory Board of Macquarie University Faculty of Business and Economics.

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.

Ann Hinchliffe 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.

Karen Horne is a TV and digital media producer/manager/writer, and formerly an architect, with a long standing commitment to contemporary dance.

Michel Maree Hryce is a Lawyer, Mediator and Senior Executive with extensive experience as an advocate for Australian artists.

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

Simon Wellington (Treasurer) is the General Manager of Griffin Theatre Company, with 17 years experience working in the arts and events industries.

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

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 laboratory environment where risk-taking and experiment are encouraged. Each year Critical Path programs research activity comprising workshops, master-classes, talks and presentations involving 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 cultural organisations.

Mission

Critical Path began in 2005 with the 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

Operating result

The net surplus for the year amounted to **\$63,413** (2010 surplus \$22,644), which includes a capital works grant of \$50,000.

During the year, the association received a \$50,000 grant from Arts NSW with matching support from Woollahra Council, for a new professional standard dance floor, heating, insulation curtains and professional theatrical lighting facilities at the Drill Hall.

Of these funds, \$44,643 was expended on these leasehold improvements and capitalised as an asset on the statement of financial position. The association will amortise this cost over the term of the lease, which will result in a charge to the statement of comprehensive income of \$6,019 per year for the next seven years.

The application of accounting standards effectively results in the inflation of the 2011 year surplus by \$50,000 from the capital works grant, with the association's results for the next 5 years being reduced by the amortisation of the leasehold improvements which the grant acquired.

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 2011, proving to be a successful way of accessing a wide range of skills and experience to contribute to Critical Path's operations.

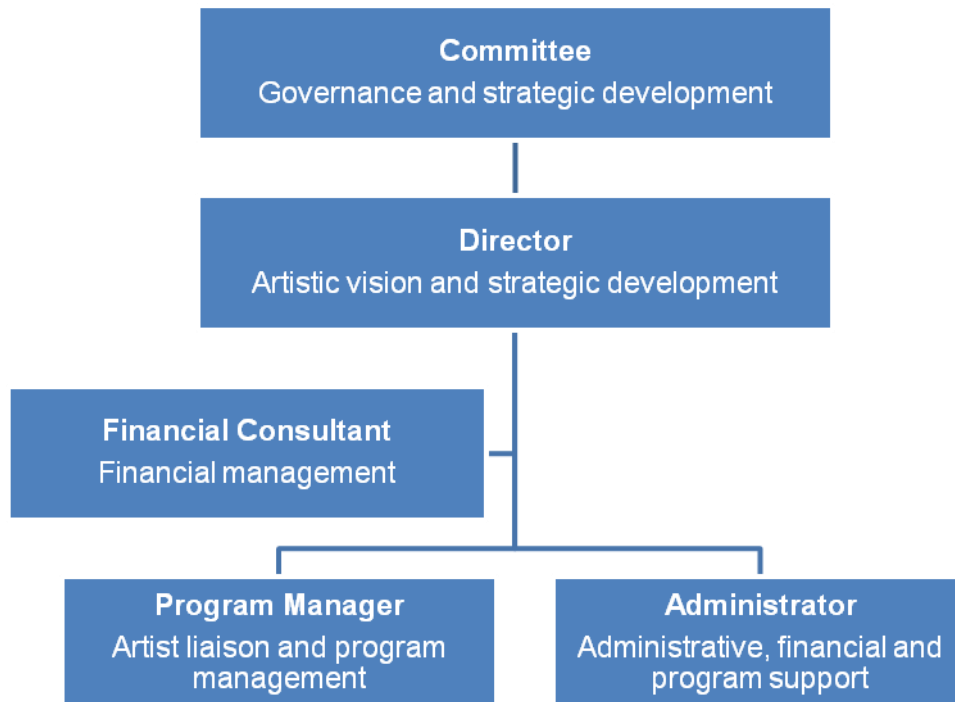
Director	Margie Medlin
Program Manager *	Helen Martin
Business Administrator *	Yeehwan Yeoh
Financial Consultant**	Sharon Porter

*part time **casual

Committee's Report

Critical Path Incorporated

Organisational structure and key responsibilities



Governing Committee

In 2011, there were a few changes to the Governing Committee. Hugh Barry and Jane McKernan resigned from the committee on 7 February 2011 and 16 May 2011 respectively. Michel Maree Hryce and Karen Horne were appointed to the committee on 18 April 2011. Ann Hinchliffe stood down as Treasurer at the May 16 meeting and Simon Wellington took over the role.

Individual members of the Committee provide considerable volunteer management and operational support to the management team and their contribution is most appreciated.

Committee's Report

Critical Path Incorporated

2011 ARTISTIC PROGRAM

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 2011, the indexation was \$6,250.

In 2011, Critical Path also received a \$90,000 artform development grant from the Australia Council for the Arts – Dance Board for the Curatorial Program; \$32,250 from the Australia Council – Interarts Board to fund Actioning Space the SEAM2011 workshop program; a \$3,000 travel grant from the IETM-Australia Council Collaboration Project; \$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. There were also smaller contributions from organizations such as Goethe-Institut, Strut Dance, University of Technology Sydney, University of Western Sydney and income from symposium registrations to the projects within the Curated Program, totaling \$30,709.

This combined funding enabled Critical Path to deliver:

- 9 Responsive projects supporting 28 *participant artists** and attracting 126 *participant observers***.
- 15 Curated projects, with 11 other linked events supporting 134 *participant artists* and attracting 756 *participant observers*.
- 16 Mentoring events with 6 other linked events supporting 158 *participant artists* and attracting 166 *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 four years in response to the increasing complexity of events within the Critical Path annual program.

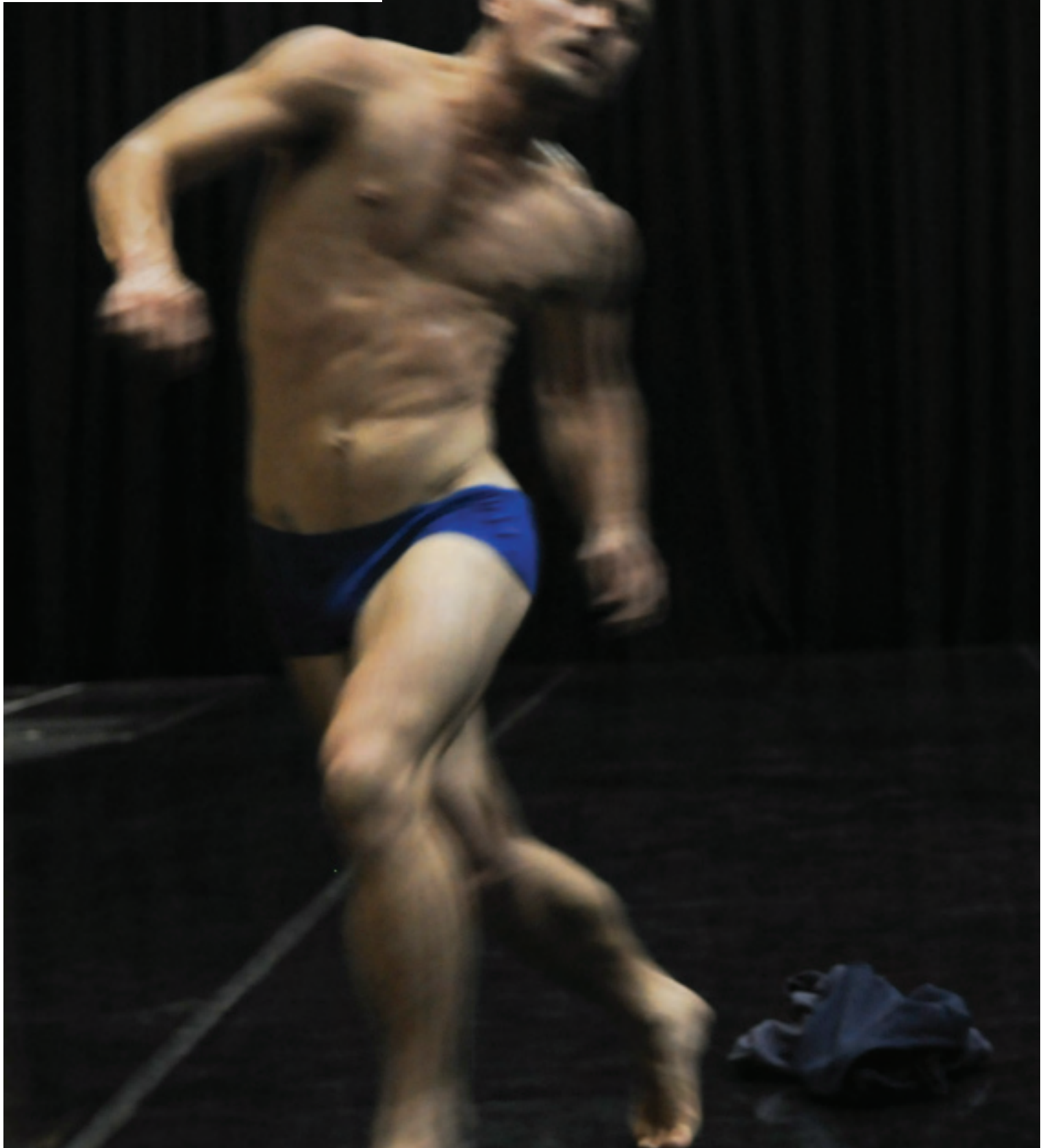
Critical Path plays a vital role in NSW, where dance artists get real time in the form of research and experimentation to advance their own craft and practice. (participant feedback)

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PROGRAM		Projects	Participant Artists	Participant Observers (Audience)
RESPONSIVE				
2008		12	54	85
2009		12	61	193
2010		13	42	167
2011		9	28	126
CURATED				
2008	Workshops	8	75	N/A
	Other events	10	N/A	444
2009	Workshops (including Symposium)	9	209	754
	Other events	13		
2010	Workshops (including Symposium)	11	160	1416
	Other events	12		
2011	Workshops (including Symposium)	15	134	756
	Other events	11		
MENTORING	open workshop/dance classes/ lectures/artist talks/ performances and exhibitions			
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		
2011	Workshops (6), research room residencies (3) forum/public presentations (0), Performance space residencies (3), space for artists (3) and one to one mentoring (1)	16	158	155
	Other linked events (6)	6		

RESPONSIVE PROGRAM



Dancer: Paul White, Choreographer: Martin del Amo
Anatomy of an Afternoon, Photo: Heidrun Löhr

Committee's Report

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CRITICAL PATH IMPACT STUDY (\$9,867)

Critical Path commissioned Arts consultant, Gregory Nash, to conduct a study in order to assess the impact of its program and the extent to which it is achieving its ambition to become an internationally recognised centre for choreographic research. The study was conducted in Sydney and Melbourne between 7 March and 2 April 2011 and has drawn on the contributions of 390 individuals. The two page executive summary resulting from this impact study is available on the website and a full copy on request. Gregory also presented his impact study findings at the University of Northampton and the Standing Conference on Dance in Higher Education (SCODHE) on Monday 13 June 2011. The impact study, led to the production of a guide book with testimonial texts from NSW choreographers who have participated in the Responsive program. Recommendations from the study will be implemented by Critical Path over the next Triennial.

RESPONSIVE PROGRAM 2011

The Responsive Program provides research opportunities for NSW choreographers. Grants with space at the Drill Hall or as part of the UNSW Dance Research Residency Program at Io Myers Studio in the School of English, Media and Performing Arts (EMPA), the Creative Practice and Research Unit (CPRU), University of New South Wales, are offered for choreographers to explore their own interests and invest in a research discourse firmly rooted in their reality.

**1. Research Fellowship: Anton (\$2,200)
August - December**

Anton worked with composer and new media artist Adam Synnott over three months to research and explore the idea of public/private spaces and the connection and disconnection of these spaces through mobile technologies such as the iPhone.

**2. Ash Bee (\$9,648)
4 -22 January**

Ash Bee's choreographic research was conducted in collaboration with Emma Maye Gibson and Samantha Parkinson under the collective title of *Blonde Ambition*. The collective are concerned with investigating the female body through the performance of both quotidian and hyper-realised actions with the intention of disrupting the socio-cultural readings that are evoked by the *Blonde's* provocative body in space.

**3. Paul White (\$1,825)
31 January -12 February**

Paul's solo residency explored how one can through choreography show the many dimensions of death and its everlasting impacts on the life left behind.

**4. Martin del Amo: Anatomy of an Afternoon (\$7,400)
14 February - 6 March**

Martin dissected and analysed Vaslav Nijinsky's *Afternoon of a Faun* (1912) as a vehicle for extending his choreographic process. Collaborators on the project were Paul White (dancer) and Dr Amanda Card (research consultant).

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5. Annalouise Paul (\$10,012) 21 March - 1 April

Annalouise investigated the creation of a hybrid cultural form, maintenance of cultural authenticity and our reasons to come together. Using body percussion dances, rhythms and vocals of flamenco, the Torres Strait Islands, Polynesia, India, and contemporary body percussion, for the seeding of a new work, *Mother Tongue*, which will explore notions about war, cultural tolerance and healing. Artists are Albert David, Annalouise Paul, Greg Sheehan, Bobby Singh and Latai Taumoepeau.

RESIDENCIES WITH EMPA (SCHOOL OF ENGLISH, MEDIA AND PERFORMING ARTS, UNSW) – ABOUT EMPA

For the last four years, Critical Path and the Creative Practice and Research Unit (CPRU) at UNSW have collaborated on providing two significant residencies in the Io Myers Studio. Recently the residencies have been supported by the generous efforts of the U Committee, a volunteer fundraising group on campus.

6. JULIE-ANNE LONG: WHAT'S SO FUNNY ABOUT THAT? (\$8,530) 14 March - 3 April, Io Myers Studio, UNSW. 4 April - 10 April, the Drill Hall, Rushcutters Bay.

Julie-Anne's project examined where, why and how dance performance employs comedy, looking at specific examples and collecting responses from dance audiences and general public by means of vox populi and focus groups. Julie-Anne's research aims to lead to a better understanding of what it is about the choreographic and thematic content, the rhythm of the performance and her performer's body that makes people laugh.

7. KRISTINA CHAN (\$2,800) 4 -16 April, Io Myers Studio, UNSW.

Working with playwright/dramaturge Tahli Corin, Kristina looked at body language and physical responses to fundamental human emotion.

Prior to my residency in April 2011 I had a very fixed idea of what I 'thought' was expected of me. For some reason very early on in my dance career, I had understood that creative research and the approach to it was academic. I entered into my residency having done a lot of preparation and 'research' (prior to my research), which was informative and gave me great starting points, but I found very quickly that I became stuck and was blocking myself of creative thinking and practice. I had separated 'creative' from 'research', and had banned them from working together. In fact the creative research and intelligence was already present in my body and imagination. The moment I could understand that, I could trust that anything that I did during this time, so long as it interested me, could be called research. (Kristina Chan)

8. VICTORIA HUNT (\$9,060) 4 - 29 July, Io Myers Studio, UNSW.

Victoria Hunt collaborated with Clytie Smith and Chris Wilson to investigate the role of the lighting designer in the choreographic process. Victoria's on-going practice seeks to understand Te Ao Maori – Maoridom, and to tap into the deep histories of Indigenous expression.

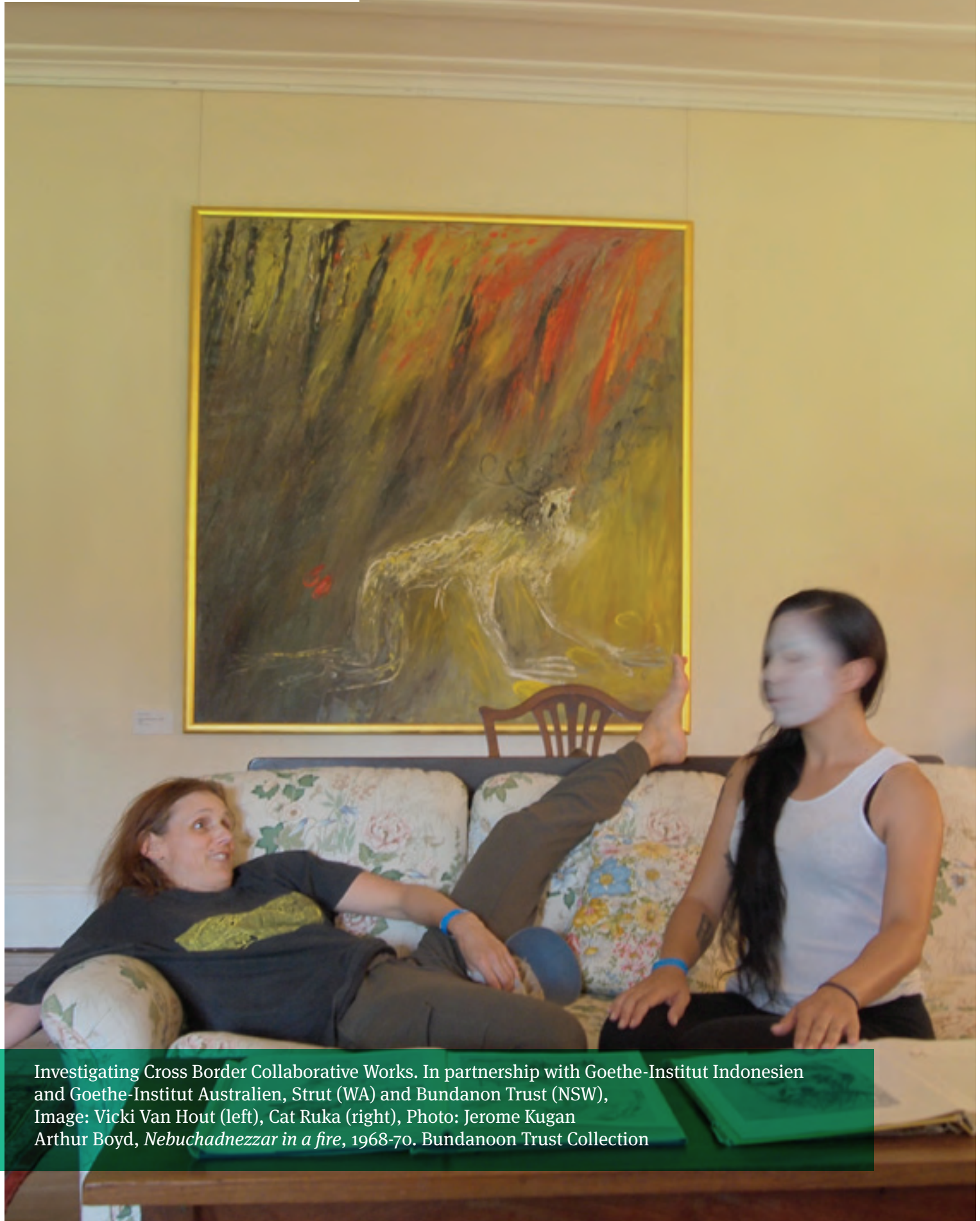
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9. **KAY ARMSTRONG (\$4,500)** **31 October - 18 November**

Building on creative dialogues with independent artists Ces Farrar and Kevin Privett, Kay Armstrong looked at the duet form as it relates to partnering. Her research explored momentum and gravity, of movement in the partner form. Due to personal circumstances one week of Kay's residency was rescheduled to early 2012.

CURATED PROGRAM



Investigating Cross Border Collaborative Works. In partnership with Goethe-Institut Indonesien and Goethe-Institut Australien, Strut (WA) and Bundanon Trust (NSW),
Image: Vicki Van Hout (left), Cat Ruka (right), Photo: Jerome Kugan
Arthur Boyd, *Nebuchadnezzar in a fire*, 1968-70. Bundanon Trust Collection

Committee's Report

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CURATED PROGRAM

The Curated Program offers professional development to experienced Australian choreographers including a program of workshops, laboratories and master classes. Critical Path offers a participant fee where possible.

**1. Ros Warby Performance Practice Workshop (\$2,535)
24-28 January**

This workshop focused on the practice of performance. It challenged the dancers to notice what it is they are doing in their dance. This shift in attention aimed to stimulate the intelligence of the dancer, and in turn, elevate their level of engagement in both performance and dance-making.

As a younger dancer, I feel very lucky to have had the chance to be part of such an experienced and wonderful group. Ros' sharing of her practice was invaluable and insightful. I enjoyed it very much and learnt a lot. (participant feedback)

**2. Charlie Atlas Screenings (\$1,720)
26- 27 February (free event)**

Atlas pioneered the development of dance on film, working with seminal dance figures such as Merce Cunningham and Michael Clark. Films presented were:

Merce by Merce by Paik Part One: Blue Studio: Five Segments1975-76, **The Myth of Modern Dance**1990, **Suite for Five**1956–1958, **Hail the New Puritan**1985-86, **Rainer Variations**2002,

**3. Jeremy James: Awakening with the Neutral Mask (\$4,940)
17-21 April**

This workshop was dedicated to training with the neutral mask. It aimed to *re-awaken* connections between the body, breath and the imagination. The mask 'unmasks' the performer and reveals what story their body is truly telling. It identifies habits and conflicts in the performer and pushes the performer's physical and imaginative limits as it invites them to explore with the courage, curiosity and commitment that is essential to their art.

**4. Felix Ruckert: Tools – Impro, Scores & Compositions (\$5,595)
27 April - 1 May
In partnership with Goethe-Institut Australien and Strut Dance (WA)**

Felix plays with social experiences and conventions to create intense confrontations between audience and performer. Using a system of improvisation and composition tools developed by Felix himself, he gave two workshops, the first (morning workshop) focusing on compositional tools for choreographers, and the second (afternoon workshop) was open to interdisciplinary artists and focused on scores and structures.

Associated event: Peter Banki curated and organized Australia's first ever *xplore: Festival on the Art of Lust*, 22-24 April.

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5. **Gideon Obarzanek & Joanna Dudley**
3 - 6 May
In partnership with Chunky Move and IETM-Australia Council for the Arts Collaboration

Joanna Dudley and Gideon Obarzanek's workshop focused on the connection between voice and movement – voice generated from movement and movement generated from voice.

6. **Mårten Spångberg Radical Rethinking Lab (\$6,350)**
5-9 September
In partnership with Lucy Guerin Inc, with travel support from the Swedish Arts Council.

Radical Rethinking, introduced Australian dance-makers to some of the methods, thinking and structures his collective has developed and implemented in the last five years.

Associated event: Spångberg performed his 2008 solo, *Slow Fall*, as part of a public event in SEAM2011.

Mårten's ideas facilitated a mind-expanding discussion about our choreographic practice. His expansive understanding of the historical, geographic, political and philosophical concerns of choreography challenged me to consider more deeply my position as a dance-maker and the potential of what I have to contribute to contemporary culture as a choreographer. (participant feedback)

SEAM 2011 and Actioning Space.

Programs Funded by Inter-Arts board of the Australia Council, the University of Technology Sydney with administrative funding by Critical Path's Artform development grant (\$49,414)

Symposium_Workshops_Public Talks_Performances

Critical Path in association with UTS School of Design invited eminent choreographers and interdisciplinary artists from Australia and around the world to participate in its annual performance and cross disciplinary symposium.

7. **Designing Choreographies for the Stage**
13 – 15 September, Public Showings (free event)

(Track 8, Carriageworks) provided 3 groups of 3 artists a space and basic equipment to spatially explore ideas and concepts. These 1 day collaborations and outcomes culminated in a series of showings to a public audience in the evening of the same day; a creative speed date! The creative teams consisted of: 1. Julie-Anne Long, Benedict Anderson, Sam Spurr, 2. Russell Dumas, Margie Medlin, Neil Simpson, and 3. Shelley Lasica, Lawrence Wallen and Beth Weinstein.

Three Intensive Laboratories 12 – 16 September

8. **Fernando Quesada (Architect, performance maker, Spain): Autotelic Spatial Practices.**
12 - 15 September

In his workshop, *Autotelic Spatial Practices*, Fernando Quesada explored "flow" as a highly creative state one reaches when developing a task without a particular goal. The 'tool' he used was a process called El Paso. El Paso breaks the "islands" of independent individualistic work practices and ownership of creative processes, allowing the artist freedom from exclusively egoic concerns to tap into a creative flow.

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9. **Tim Gruchy (media artist) The Synaestheseorium: Explorations in spatial and psychological immersion**
13 - 16 September

Tim Gruchy investigated how 'Synaesthesia' could be created through the interplay of performance and video/AV interactive space. The workshop clarified what dancers, designers and choreographers need to be aware of when working in a performance environment, which uses video or AV interactive systems.

I was impressed that critical path supplied us with a wonderful space and equipment (computers, internet, programs etc) so that we could fully reap the benefits of Tim's astounding experience, skills, and knowledge of the interactive technologies he introduced us to during the workshop. This was not a half-hearted workshop but felt more like an opportunity to collaborate and share skills and knowledge in a productive environment. (participant feedback)

10. **Mary Moore (scenographer - Australia): Architecture as Source Material**
14 - 16 September.

Architecture as Source Material consisted of artists from dance and visual design fields. The workshop examined the process by which choreographers interpret a piece of architecture, making it the subject of a dialogue with the audience through movement and the body.

11. **SEAM2011 Spacing Movements Outside In**
September 16-18

16 September 2011, Launch
17 – 18 September, 20 Performances, Presentations and Exhibition
18 September 2011, "Wearing it Out" Performance Party

DANCE4 EXCHANGE (\$2,780)

Dance4 is an internationally recognised, experimental dance organisation and a unique voice in the UK dance sector.

In 2010 Dance4 gave Australian artists Alexandra Harrison and Benedict Anderson the opportunity to undertake a studio residency there. This year Critical Path hosted Nicola Conibere and Rajni Shah, two of Dance4's associate artists at the Drill Hall and to participate in the SEAM2011 program.

12. **Rajni Shah**
5 - 25 September

Rajni residency focused on listening and observing, adapting and creating new spaces, emerging from the people she met both in the studio and in public space.

13. **Nicola Conibere**
15 September – 12 October

Nicola continued explorations into how the event of performance might acknowledge and engage the act of viewing and interpretation on the part of spectators

MENTORING PROGRAM



Yoshito Ohno Masterclass. Photo: Mayu Kanamori,
In partnership with de Quincey Co and the Art Gallery of NSW

Committee's Report

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MENTORING PROGRAM

1. **Artists afternoon tea with Hetain Patel**
February 2nd
In partnership with the British Council.

Hetain Patel, a visual artist based in Nottingham UK, who's work 'Ten' at Minto Live was presented as part of Sydney Festival met with a number of local artists at Critical Path.

2. **Luscious Apparatus**
1-6 February.

Directed by Lian Loke, with Tess de Quincey, George Khut and Justin Shoulder.

Techniques from the Bodyweather performance methodology were experimented with, to see if they could structure or sensitise the experience of the participant. Costumes and object-making were combined with embedded sensing technologies, wireless data transmission and digitally generated sound to produce material for choreographing a live art scenario.

3. **Workshops in Interactive Performance Systems (WISP) Agency and Embodiment (\$5,552)**
7-11 February
In partnership with VIPRe Lab (Virtual Interactive Performance Research Environment), at the University of Western Sydney and Macquarie University.

The WISP workshop was the second phase of the SEAM2010: Somatic Embodiment, Agency & Mediation in Digital Mediated Environments research project. The aim was to articulate principles and experiences of agency and embodiment in performer and audience and to evaluate them.

The research team included Hellen Sky, George Khut, Garth Paine, John Sutton, Margie Medlin and Lars Marstaller. Participants Leah Grycewicz, Imogen Cranna, Richard Allen, Angela Hill, Gavin Clark, David Clarkson, Alejandro Rolandi, Kathryn Puie, Victoria Hunt, Lee-anne Litton and Jiann Hughes.

WISP gave me the chance to experience interactive projects... giving me different impressions of agency and embodiment. The works presented Cardio-Morphologies and Darker Edge of Night ... gave me great insight into how interactive systems can affect the participant in so many unique ways. This information will help guide me as I develop my own projects. (participant feedback)

4. **Jochen Roller: Let's Dance! Research Room Residency**
9-27 February

Jochen Roller's research was based on his solo performance *Let's Dance!*, conceived three years ago as a lecture on how choreography can be used as a medium for transporting ideologies. Jochen uses film examples from Hollywood musicals such as *Step Up* (released in 2006), to Eastern European musicals from the sixties such as *The Lady on the Rails* (1965) which draw on performance gestures from socialist realities.

Associated event showing of *Let's Dance!* Sunday, 27 February at 7pm.

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5. **Josephine Leanne Voets, Research Room Residency, May July**

Josephine used Critical Path as a research study for her Master's degree. She also participated in workshops and assisted with documentation.

(Fulltime) Master Theatre Studies, Universiteit van Utrecht, The Netherlands

2009-2010: (Part time) Premaster Theatre Studies.

6. **Collaboration Carol Brown, Anne Niemetz and Margie Medlin 19-21 April**

Science and Art research project into sleep cycles.

7. **Masterclass with Butoh Master Yoshito Ohno 2 May In partnership with de Quincey Co and the Art Gallery of NSW**

In conjunction with the Art Gallery of New South Wales exhibition **Eikoh Hosoe: Theatre of memory**, leading Butoh dancer **YOSHITO OHNO**, son of legendary KAZUO OHNO, led a 2-hr Masterclass,

8. **Impro-Exchange 2011 (\$1,920) 12-14 May and 24-26 November In partnership with the Weather Exchange, an initiative of de Quincey Co.**

Building on previous laboratories between 2006 and 2010, IMPRO-EXCHANGE 2011 is a series of two intensive three-day labs facilitated by Tess de Quincey in collaboration with Martin del Amo. The project aims 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.

9. **Sue Healey: Workshop: the Effects of Multiplicity (\$2,200) 13-28 October**

Sue offered workshops to choreographers in conjunction with her own research into the following questions. How do the multiple elements of an installation - choreography, film and design - work together as a *system of dynamic forces and relationships*? What is gained in the shift from one screen to multiple screens? What is achieved through these multiple perspectives? Is anything lost in the translation?

Associated event: presentation 25 Oct 7pm.

***The skillful way the group was facilitated lead to a cohesive and collegial group dynamic which supported the learning and research environment. It was a joy to participate.
(participant feedback)***

EXCHANGE AND RESIDENCIES



Ros Crisp Movement Research Practice Showing.
This project was supported by the French Embassy Australia

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PERFORMANCE SPACE RESIDENCIES

Critical Path partnered with Performance Space to provide three creative residencies each residency providing a choreographer/artist the chance to extend their practice with the support of both Critical Path and Performance Space.

10. Vicki Van Hout, 7-20 March

Vicki was in rehearsals for her new work Briwyant

11. Justin Shoulder, 15-28 August

Justin's interests lie in the creation and dissemination of urban mythologies.

12. Toby Knyvett, 28 November - 9 December

Toby places dancers and viewers into a feedback loop with machines and attempts to reformulate a feedback loop into a supportive technological framework for performance.

SOLO PRACTICE EXCHANGE

Was part of a choreographic exchange with the Master of Arts, Solo /Dance/Authorship (SODA) program at the Universität der Künste, Berlin.

**13. Phoebe Robinson
March – July**

Phoebe Robinson attended the Summer Semester of the MA SODA (Masters in Solo/Dance/Authorship) in 2011. Phoebe's exchange was funded by Critical Path as a revision from the 2010 French Exchange and supported also by the Ian Potter Foundation.

**14. Daniel Kok, Research Room Residency (\$945)
14 March - 27 April**

Supported by the National Arts Council, Singapore

Daniel investigated the legitimacy of pole dancing within contemporary dance practice. Workshop with local artists: April 21

BEYOND THE TRAINING

Led by established NSW choreographers *Beyond the Training* is a newly created annual series of skills sharing and professional development workshops aimed at exploring beyond the technique of dance classes. The series supports the research program at Critical Path and expands upon the regular contemporary dance class program delivered by Ausdance NSW.

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15. Workshop: 1 14 February- 6 March Tuesday evenings, 6-9pm

Facilitator: Martin del Amo, *The Body Exists to Be Tested*

Drawing on Martin's research conducted as part of his responsive residency with Paul White (dancer) and Dr Amanda Card (research consultant). This workshop took an investigative approach to dance making, exploring various improvisational and compositional strategies to generate, structure and analyse solo dance material.

16. Workshop: 2 31 October – 18 November Tuesday evenings, 6-9pm

Facilitator: Dean Walsh. Prime Orderly

These workshop sessions guided participants through a select series of choreographic precepts brought from Dean's developing scoring system *Foreign Language*.

INTERNS

Elmira Forrest, worked full-time assisting freelance consultant Gregory Nash who was commissioned by Critical Path to undertake an extensive study on the impact of our work. Studying dance at Macquarie University, (March April)

Sasha Shenker September, was assistant stage manager on SEAM2011, studying dance at Macquarie University. September

Georgina Loke administrative assistant is studying accounting at UTS, (November, December)

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DIRECTOR'S ACTIVITIES

In 2011 Margie Medlin, Critical Path's Director undertook a number of external professional work and opportunities relevant to her work as Director of Critical Path.

Critical Path ***

Holiday or leave without pay*

Collaboration with choreographer Ros Warby developing her new work, *Tower Suites, Research*.

***Phase 1 (23-28 January 2011)

*Creative development Phase 2 (15 March -1 April)

*Production/filming Phase 3 (7 June – 1 July)

***Margie's film work *Personal Space* was exhibited in genart_sys/ A Window on Digital Culture.**

An exhibition presented by the Australia Council for the Arts, which featured a vibrant array of Australian digital culture by artists from across artforms. Curator Deborah Turnbull from New Media Curation. In the foyer of the Australia Council - 28 January - 16 March 2011

***Margie spoke about Critical Path on National New Zealand Radio and at the University of Auckland** July 13 while she was in New Zealand developing and presenting a new work for the Body Festival Oct 2-3.

*****Margie was funded by IETM through the Australia Council for the Arts, (\$4,500)** with additional funds from Critical Path for 6 day program in France of meetings and visits to choreographic centers, seeing dance performances, meeting cultural leader, looking for possible exchange, residencies.

The program of meetings was supported by Christophe Susset, Conseiller Onda / www.onda.fr Oct 22 - Nov 5 2011.

*** Margie taught Dance and Technology** to the next generation of Dance Teachers at the Australia Centre for Physical Education, Homebush Bay Sydney. Semester 2.

* Margie applied to the Critical Path Committee for a year's leave without pay (May 2012 to May 2013) to participate in an Asialink residency and to undertake a scholarship via Goethe-Institut to study German in Berlin.

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 You Move. Performance venues used 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

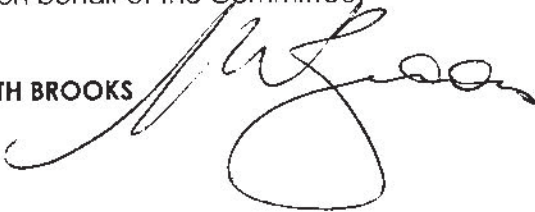
Critical Path Incorporated

Signed on behalf of the Committee;

MEREDITH BROOKS
Chair

Sydney

Date 23/4/2012

A handwritten signature in black ink, appearing to read 'M. Brooks', written over the printed name and title.

Committee's Report

Critical Path Incorporated

ORGANISATION	PARTNERSHIP
NSW	
Artists - choreographers, dance makers, inter-disciplinary artists and other professional practitioners	Target audience and participants
Companies – De Quincy Co, Weather Exchange, Dance Exchange, Physical TV, Dirty Feet, You Move, Force Majeure.	Target audience and participants
British Council	Project partner
Bundanon Trust	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
In partnership with VIPRe Lab (Virtual Interactive Performance Research Environment), at the University of Western Sydney and Macquarie University	Funding partner and project support
Ausdance, NSW	Project partner
Woollahra Council	Research, performance and office venue
Goethe-Institut, Australia	Financial and project support
Art Gallery of NSW	Project partner
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
Monash University, VIC	Funding partner
Strut, WA	Funding partner and project support
Ian Potter Foundation	Funding partner and project support
International	
Goethe-Institut Indonesien	Financial and project support
French Embassy, Australia	Financial support
National Arts Council, Singapore	Financial support
Dance4 UK	Financial support and Project support
Universität de Künste Berlin, Germany	Project support
Swedish Arts Council	Financial support
IETM-Australia Council for the Arts Collaboration	Financial support

Committee's Report

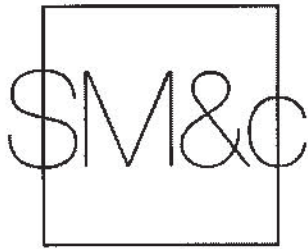
Critical Path Incorporated

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.



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 2011 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 Accountants


S J MILLER
Principal

Sydney

Date 23, 4, 12



Statement of Comprehensive Income

for the year ended 31 December 2011
Critical Path Incorporated

	Note	2011 \$	2010 \$
Revenue from ordinary activities	2	483,564	423,816
Expenses			
Employee benefits expense	3	148,568	110,059
Depreciation and amortisation expenses	3	6,949	4,930
Administration and marketing expenses	3	85,559	86,971
Project expenses		179,075	199,212
		-----	-----
		420,151	401,172
		-----	-----
NET SURPLUS FOR THE YEAR		63,413	22,644
		=====	=====

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

Statement of Financial Position

as at 31 December 2011
Critical Path Incorporated

	Note	2011 \$	2010 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	178,517	228,329
Trade and other receivables	5	2,106	4,365
Prepayments		6,890	8,277
		-----	-----
Total current assets		187,513	240,971
		-----	-----
Non-current assets			
Plant and equipment	6	9,227	5,955
Property	7	42,135	-
Intangibles	8	53	351
		-----	-----
Total non-current assets		51,415	6,306
		-----	-----
TOTAL ASSETS		238,928	247,277
		=====	=====
LIABILITIES			
Current liabilities			
Trade and other payables	9	26,387	34,878
Employee benefits	10	15,986	8,494
Government grants	11	12,059	90,000
Other Income received in advance		7,178	-
		-----	-----
Total current liabilities		61,610	133,372
		-----	-----
TOTAL LIABILITIES		61,610	133,372
		=====	=====
NET ASSETS		177,318	113,905
		=====	=====
FUNDS			
General funds		177,318	113,905
		=====	=====

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

Statement of Changes in Funds

for the year ended 31 December 2011
Critical Path Incorporated

	2011	2010
	\$	\$
Balance at 1 January	113,905	91,261
Surplus for the year	63,413	22,644
	-----	-----
Balance at 31 December	177,318	113,905
	=====	=====

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

Statement of Cash Flows

for the year ended 31 December 2011
Critical Path Incorporated

	Note	2011 \$	2010 \$
Cash flows from operating activities			
<i>Receipts</i>			
Receipts from customers/donors		2,008	54,516
Interest received		15,320	13,290
<i>Cash flows from government</i>			
Receipts from appropriations/grants		393,646	107,250
<i>Payments</i>			
Wages and salaries		(143,357)	(107,195)
Suppliers		(265,371)	(321,205)
		-----	-----
Net cash inflows from operating activities	13	2,246	(253,344)
Cash flows from investing activities			
Payments for plant and equipment	6	(7,415)	-
Payments for leasehold improvements	7	(44,643)	
		-----	-----
Net cash outflows from investing activities		(52,058)	-
		-----	-----
Net increase/(decrease) in cash held		(49,812)	(253,344)
Cash and cash equivalents at the beginning of the financial year		228,329	481,673
		-----	-----
Cash and cash equivalents at the end of the financial year	4	178,517	228,329
		=====	=====

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 2011
Critical Path Incorporated

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Notes to the Financial Statements

for the year ended 31 December 2011
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 2011. 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 2011 was authorised for issue in accordance with a resolution of the committee members dated 14 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 2011
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 statement of comprehensive income 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 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.

Investment income

Investment income comprises of interest and dividends. Interest income is recognised as it accrues using the effective interest rate 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 2011
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 2011
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 statement of comprehensive income.

(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 website, 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 2011
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 2011
Critical Path Incorporated

1 Statement of significant accounting policies continued

(l) New standards and interpretations not yet adopted

The company has not decided when to adopt the following standards:

- AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2010-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

Both these standards are mandatory for accounting periods beginning on or after 1 July 2013, with early adoption permissible. As a not-for-profit entity, the company will be eligible to apply the Tier 2 reporting requirements that are provided in these standards.

If the company should decide to do so, this will reduce some disclosure in the notes to the financial statements but will not affect the statement of financial position or comprehensive income.

The AASB has issued new, revised and amended standards and interpretations that have mandatory application dates for future reporting periods. The company has decided against early adoption of these standards. It is not anticipated that these future standards and interpretations will materially affect the company's accounts.

(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 2012 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 2011
Critical Path Incorporated

	Note	2011 \$	2010 \$
2 Revenue			
2 (a) Revenue from continuing operations			
Sales revenue			
Grants received	2(b)	419,441	362,000
Sponsorship received – City of Sydney		-	10,000
Other project income		46,795	37,923
Other Revenue			
Donations		2,000	-
Interest received		15,320	13,290
Miscellaneous income		8	603
Total revenue		483,564	423,816
2 (b) Grant income			
Grants received:			
Arts NSW – General		256,250	250,000
Arts NSW – Projects		50,000	12,000
Australia Council - Dance Board		93,000	100,000
Australia Council - InterArts Board		32,250	-
Less: Unexpended grants carried forward			
Australia Council		(7,659)	-
Arts NSW		(4,400)	-
Net grants received		419,441	362,000

3 Expenses

The surplus includes the following specific expenses:

<i>Employee benefits expense</i>			
Annual leave provided		7,493	1,407
Contractors		12,842	3,216
Employment expenses		-	275
Superannuation		10,202	10,162
Wages and salaries		114,446	90,958
Workers compensation insurance		3,585	4,041
		148,568	110,059

Notes to the Financial Statements

for the year ended 31 December 2011
Critical Path Incorporated

	2011 \$	2010 \$
3 Expenses continued		
<i>Depreciation and amortisation</i>		
Plant and equipment	6,651	3,504
Intangibles	298	1,426
	-----	-----
	6,949	4,930
	=====	=====
<i>Administration and marketing expenses</i>		
Marketing expenses	7,707	7,168
Administration expenses	34,355	30,226
Office and dance premises	43,497	49,577
	-----	-----
	85,559	86,971
	=====	=====
4 Cash and cash equivalents		
Cash at bank and on hand	13,281	15,748
Short term bank deposits	165,237	212,581
	-----	-----
	178,517	228,329
	=====	=====
(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	178,517	228,329
	=====	=====
(b) Cash at bank and on hand		
The cash management accounts are bearing floating interest rates of between 4.05% and 4.75% (2010: 0.35% and 4.75%). These funds are at call.		

Notes to the Financial Statements

for the year ended 31 December 2011

Critical Path Incorporated

	Note	2011 \$	2010 \$
5			
Trade and other receivables			
Current			
Trade receivables	1 (g)	1,606	3,865
Deposits paid		500	500
		-----	-----
		2,106	4,365
		=====	=====

6 Plant and equipment

Plant and equipment

Plant and equipment – at cost		27,628	25,176
Less: accumulated depreciation	1 (h)	(18,401)	(19,221)
		-----	-----
Total plant and equipment		9,227	5,955
		=====	=====

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		5,955	9,459
Additions		7,415	-
Depreciation charged for the period	1 (h)	(4,143)	(3,504)
		-----	-----
Carrying amount at 31 December		9,227	5,955
		=====	=====

7 Leasehold Improvements

Non-Current

Leasehold Improvements – at cost		44,643	-
Less: accumulated depreciation	1 (h)	(2,508)	-
		-----	-----
Total Leasehold Improvements		42,135	-
		=====	=====

Notes to the Financial Statements

for the year ended 31 December 2011
Critical Path Incorporated

	Note	2011 \$	2010 \$
8 Intangibles			
Non-Current			
Software and database – at cost		16,613	16,613
Less: accumulated amortisation	1 (i)	(16,560)	(16,262)
		-----	-----
Total intangibles		53	351
		=====	=====

Reconciliation

Reconciliation of the carrying amount of Intangibles
at the end of the current financial year:

Carrying amount at 1 January		351	1,777
Amortisation charged for the year	1 (i)	(298)	(1,426)
		-----	-----
Carrying amount at 31 December		53	351
		=====	=====

9 Trade and other payables

Current

Trade creditors	14,643	14,379
Accrued expenses	14,724	16,835
Net GST payable/(Recoverable)	(2,980)	3,664
	-----	-----
	26,387	34,878
	=====	=====

10 Employee benefits

Current

Liability for annual leave	15,986	8,494
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2011
Critical Path Incorporated

11 Government grants

	2011 \$	2010 \$
Current		
Grants received in advance:		
Arts NSW 2011 Program	-	-
Australia Council for the Arts		90,000
City of Sydney	-	-
Unexpended grants:		
Australia Council	7,659	-
Arts NSW	4,400	-
	-----	-----
	12,059	90,000
	=====	=====

12 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	6,420	6,250
	=====	=====

13 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 are 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 \$178,517 (2010: \$228,329). These are earning interest at market rates.

Notes to the Financial Statements

for the year ended 31 December 2011

Critical Path Incorporated

13 Financial instruments continued

(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.

(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.

	2011 \$	2010 \$
14 Reconciliation of surplus from ordinary activities to net cash inflows from operating activities		
Operating surplus	63,413	22,644
Non-cash flows		
Depreciation of plant and equipment	6,651	3,504
Amortisation of intangibles	298	1,426
Changes in operating assets and liabilities		
(Increase)/decrease in prepayments	1,387	(5,125)
(Increase)/decrease in trade and other receivables	2,259	7,785
Increase/(decrease) in trade and other payables	(8,491)	(14,985)
Increase/(decrease) in employee benefits	7,492	1,407
Increase/(decrease) in government grants	(70,763)	(270,000)
	-----	-----
Net cash inflows/(outflows) from operating activities	2,246	(253,344)
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2011
Critical Path Incorporated

2011	2010
\$	\$

15 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	6,062	5,848
	=====	=====

Dance premises – The Drill

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

Within one year	22,749	21,947
	=====	=====

Certificate by Members of the Committee

for the year ended 31 December 2011
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 21 to 38 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 2011 and of its performance, as represented by the results of its operations and its cash flows, for the year ended 31 December 2011; 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

23/4/2012



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 statement of financial position as at 31 December 2011 and statement of comprehensive income, statement of changes in funds and statement of cash flows 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.

Steven J Miller & Co
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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 2011 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 23 / 4 / 12

Front Cover: Responsive Program, *Blondes in Situ*, Choreographer: Ash Bee
This page: Ros Crisp, Movement Research Practice, open studio showing



criticalpath

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