

Critical Path Incorporated

(an incorporated association)
ABN 12 049 903 261

Annual Report
31 December 2009

Corporate Information

Critical Path Incorporated

Committee Members	Josephine Ridge Garry Lester Ann Hinchliffe Rosalind Richards Hugh Barry Jane Mckernan Neil Simpson Simon Wellington Lee Wilson
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Public Officer	Yeewan 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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Committee's Report

Critical Path Incorporated

Your committee members submit the financial report for Critical Path Incorporated for the year ended 31 December 2009.

Committee members

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

Josephine Ridge	Chair
Garry Lester	Deputy Chair
Ann Hinchliffe	Treasurer
Rosalind Richards	Secretary
Hugh Barry	
Jane Mckernan	Artist Representative
Neil Simpson	
Simon Wellington	
Lee Wilson	Artist Representative

Further, Solon Ulbrich, Samantha Chester and Christopher Tooher resigned from the committee on 29 June 2009, 26 October 2009 and 30 November 2009, respectively. Jane Mckernan and Lee Wilson were appointed to the committee on 26 October 2009, Simon Wellington was appointed on 30 November 2009.

Information on committee members

<i>Name</i>	<i>Experience</i>
Josephine Ridge	Chair General Manager Sydney Festival – experience in governance and management of arts organisations.
Garry Lester	Deputy Chair Choreographer/Academic – experience in the independent dance sector with a focus upon research through practice and theory.
Ann Hinchliffe	Treasurer Senior Consultant – extensive management, strategic planning and financial skills.
Rosalind Richards	Secretary Dance Producer, Performance Space – experience in the dance sector with detailed understanding of the workings of government funding authorities.
Hugh Barry	Practicing lawyer with extensive experience in the film and art industries including 12 years as the Chair and on the Board of Belvoir Street Theatre.
Jane Mckernan	Artist Representative Independent dance maker and choreographer.
Neil Simpson	Independent production manager/artistic consultant – experience on a range of small to medium scale performing arts projects.

Committee's Report

Critical Path Incorporated

Information on committee members continued

<i>Name</i>	<i>Experience</i>
Simon Wellington	Business Operations Manager – Events, City of Sydney
Lee Wilson	Artist Representative Artistic Director, Branch Nebula and Independent dance maker and choreographer.

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

The net surplus for the year amounted to **\$20,966** (2008 surplus \$19,790).

Committee's Report

Critical Path Incorporated

Review of operations

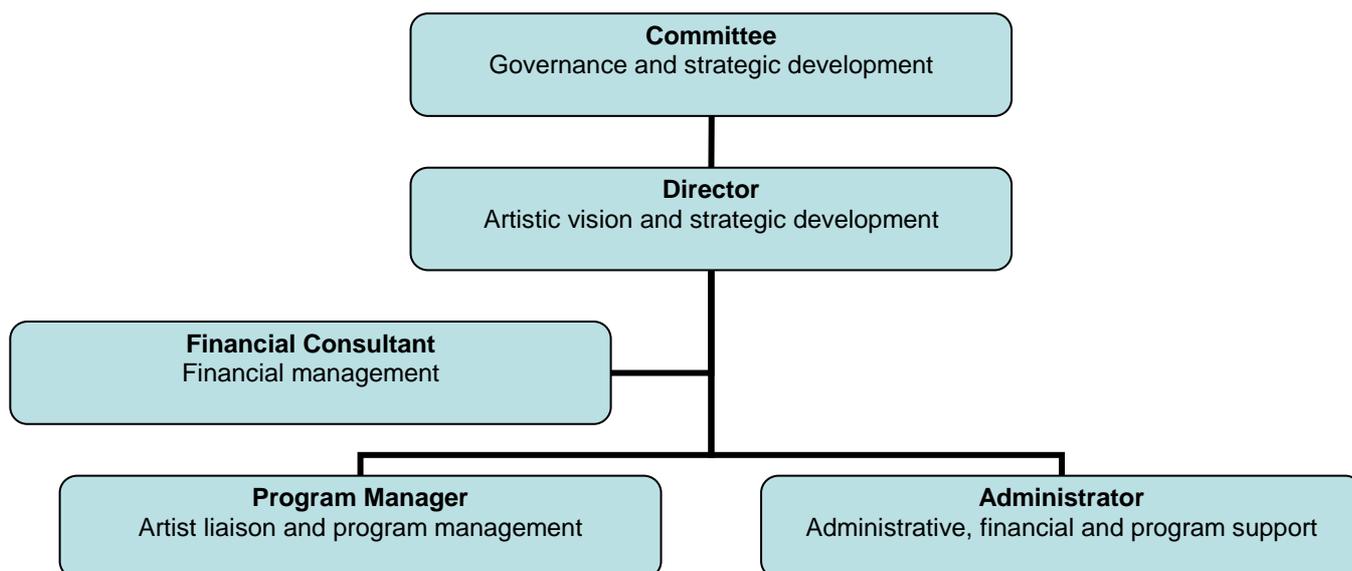
Staffing

The staffing structure with Margie Medlin as Director (full-time), Helen Martin as Program Manager (part-time 0.5) and Katy Coote as Administrator (part-time 0.5) continued throughout 2009, 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
Administrator *	Katy Coote
Financial Consultant**	Sharon Porter

*part time **casual

Chart 1. Organisational structure and key responsibilities



Governing Committee

In 2009, there were a few changes to the Governing Committee. Solon Ulbrich, Samantha Chester and Christopher Tooher resigned from the committee on 29 June 2009, 26 October 2009 and 30 November 2009, respectively. Jane Mckernan and Lee Wilson were appointed to the committee on 26 October 2009, and Simon Wellington was appointed on 30 November 2009.

Committee's Report

Critical Path Incorporated

Review of operations continued

2009 Artistic Program

In 2009, Critical Path presented its fifth annual program of choreographic research activity at The Drill, a unique studio space licensed to Critical Path by Woollahra Municipal Council. The 2009 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, video editing software and a media archive.

Funding

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

In 2009, Critical Path also received a \$100,000 art form development grant from the Australia Council for the Arts, Dance Board for the Curatorial Program; a \$30,000 project grant from the Australia Council for the Arts, Inter-Arts Board for five research commissions for SEAM 2009; a \$10,000 sponsorship grant from the City of Sydney for publicity and marketing for SEAM 2009; \$13,500 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; \$10,000 from the British Council for SEAM 2009. There was income of \$15,945 from the sale of tickets and registrations for SEAM 2009 and small grants for international artists covering travel and related costs from the Goethe-Institut, the French Embassy, Cultures France, Monash University and Campbelltown Arts Centre.

This combined funding enabled Critical Path to deliver:

- 12 Responsive projects supporting 61 *participant artists** and attracting 193 *participant observers***.
- 9 Curated projects, supporting 211 *participant artists* and attracting 754 *participant observers*.
- 17 Mentoring events supporting 71 *participant artists* and attracting 476 *participant observers*.

NB: The Curated and Mentoring programs are no longer strictly research laboratory based, though the research laboratories form the integral spine to the activities. Over the last four years, Critical Path's program of events have increased in complexity to include screenings, artist talks, forums, seminars, lectures and performance-based choreographic information exchanges. For the purpose of reporting activities, we have decided against the term 'audience' and instead will be using the two categories of Participant Artists and Participant Observers.

Committee's Report

Critical Path Incorporated

Review of operations continued

**Participant Artists* take part in research 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.

To reflect this new and continuing direction, participant numbers have been split into Participant Artists and Participant Observers.

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.

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
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 and 5 commissioned performance/installation projects)	9	211	754
	Other events including open workshop/dance classes/ lectures/artist talks/ performances and exhibitions	13		

Committee's Report

Critical Path Incorporated

Review of operations continued

MENTORING				
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	71	476
	Other linked events (sharings, showings, and talks)	8		

RESPONSIVE PROGRAM (\$71,150 total expenditure)

The Responsive Program supports NSW based choreographers to realise their research aims and objectives, and invests in a research discourse firmly grounded in the artist's reality. In 2009, Critical Path delivered 12 Responsive projects including 2 off-site residencies in NSW and 1 off-site exchange in Germany. An annual call of proposals for the Responsive Program was assessed by a selection panel of arts workers.

The following projects took place:

The Physical TV Company ***5 – 11 January (space without budget)***

This project investigated the aesthetic and meaning making possibilities available to the dance artist working in mixed real life and Second Life style virtual spaces.

Jane McKernan & Lizzie Thomson ***12 January - 8 February (\$6,900)***

This project investigated the development of the practitioner's respective solo practices, with a particular focus on deepening their individual choreographic processes, and setting in place methodologies that can sustain their work for the future. The departure point for this research was a mutual interest in the relationship between the practice of pure movement inquiry and contemporary performance practices. The research explored a choreographic method that approaches the abstract dance choreography of Rosalind Crisp, but which also makes use of theatrical and narrative ideas to place the dancing body within a specific context.

Committee's Report

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Review of operations continued

Victoria Hunt

19 January - 14 February and 6 April - 9 May (\$5,350)

This project was a cross-cultural initiative investigating powerful connections, which reflect complex understandings of twenty first century artistic practice whilst tapping into the deep histories of indigenous expression. Drawing on the transformative principles of Body Weather and Butoh sensibilities she set out to investigate the idea of dancing 100 cloaks, a cloak carrying within it 'ancestral prestige' (*mana*). This project included a Research Room Residency component.

Angela Hill

16 – 20 February and 2 – 5 March (space without budget)

This project explored the creation of movement in a video tracking environment. Through various audio feedback channels using an interactive system and collaborating with four dancers, the project investigated processes for creating duet and quartet material based on perceived connections between verbal and non-verbal communication, spatial relationships and consonant/dissonant sound scapes.

Linda Luke

1 day per week {3 month fellowship} February – May (\$2,000)

This project researched the first phase of a new solo performance - THIRTEEN. Using the practice of Bodyweather, the project explores the issue of teenage Australians who do not live with their families. What is the existence of a young teenager who lives outside of the family home? Who do they rely upon, what do they learn, how does it transform them from who they were before they left home? What does it take to survive? What is necessity? And what subtle gifts are born out of necessity? The project looked at what and who young teenagers turn to find courage, strength and solace in times of extreme disruption and anxiety.

Ashley Dyer & Tony Osbourne

30 March – 19 April (\$8,500)

How might one sing the moving body and/or move the singing body? How might movement/voice be experienced as one and the same thing when moving/singing and or when watching? How might movement/voice be experienced as two things for either the mover/singer or the watcher? This project investigated possible choreographic relationships between the moving body and the sung voice, working with a range of dancers and vocal artists.

Jodie McNeilly

20 August – 12 September (\$10,500)

This project pursued an exchange between architect Olivia Hyde, cinematographer Paul Warren and choreographer Jodie McNeilly to examine the role of transitions through making, device, pedagogy and experiential reflection.

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Review of operations continued

From atmospheric changes in a moving body to the segmentation of performance as elemental arrangement, the breadth of focus will enable a fertile dialogue between practitioners for separate and collaborative development within dance, architecture and film. The study culminated in a two-week studio where dancers, dance studies, design and cinematography students uniquely respond to movement material as collusion and provocation, transposition and translation.

This project was a preparatory lab of the SEAM Symposium, offering concrete and conceptual experimentation in a crucible of movement, design, material, image and light. Investigative methods from the residency were presented at the Symposium, engaging with scholars and artists thinking and making at this intersection.

Tamarah Tossey

7 – 20 December (\$3,200)

This project investigated the use of principles of team sport to make choreography. Why is it that masses of the world population are interested in sport, when only a select group will go to see dance? In her project Tamarah observed and compared the two.

Lizzie Thomson

**19 October – 30 November (\$12,000) [Research Residency Exchange in partnership with the Master of Arts - Solo/Dance/Authorship (SODA) at the Universität de Künste Berlin, Germany]
Universität de Künste Berlin, Germany**

This six-week research residency exchange was an investigation in choreographic scores relating to spontaneity and tradition in dance, a continuation of the research into solo practice which Lizzie began through Critical Path's Responsive program. This has evolved into a project called *The Adventure*, part of an ongoing inquiry into ways to frame dance. Lizzie is interested in the relationship between pure dance and contemporary performance, drawing together her two major influences – the dance practice of Rosalind Crisp and cross-art form practices of contemporary performance.

In 2009, Critical Path continued its successful partnership with the Creative Practice and Research Unit at UNSW. Two projects from the Responsive Program undertook research and development residencies on campus at UNSW Kensington. Critical Path and UNSW share mutual aims in their dedication to supporting a discourse for dance research in NSW owned by local choreographers and responsive to their changing needs. These projects developed a focus upon best research practice, extending it into new areas, bringing in fresh perspectives and keeping the debate alive.

ANTON

**13 July – 7 August (\$11,900) [Research Residency 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)]
Io Myers Studio, UNSW**

Collaborating with dancers Tim Ohi, Josh Tyler and Dean Cross, choreographer ANTON investigated the blurring between physical and conceptual spaces. The idea for this project stems from ANTON's personal ideology of the modern world. The research was broken into categories that interrogate the theme of personal space whilst allowing ANTON to deepen his choreographic practice.

Committee's Report

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Review of operations continued

Adam Linder & Jordana Maisie

**10 August – 5 September (\$8,800) [Research Residency 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)]
Io Myers Studio, UNSW**

This project investigated the generation of movement taken from computational language, transposing the body into an online techno world. They researched and experimented with how best to explore the body's capacity to move, interact and exist with technology. Using real time video footage they created visualisations of complimentary, obedient relationships between the body and the technology (such as visual ghosting, & motion tracking based effects), juxtaposing this with erratic, dynamic, rebellious interactions.

Liz Lea

**19 October - 20 November (\$2,000) [Fellowship in partnership with the National Film and Sound Archive Scholars and Artists in Residence program]
National Film and Sound Archive, Canberra**

The aims of this project were twofold: to try to establish the effects dance artists touring Australia in the 1920's had on the early Australian dance scene; and to research footage of artists inspired by India who created work here in Australia to ascertain how their work affected the developing Australia dance world.

CURATED PROGRAM (\$148,435 total expenditure)

Critical Path combined with partners from across Australia to structure a portfolio of 7 curated research laboratories, plus a three day Symposium of forums, presentations, performances, academic and artists talks which dovetailed with three of the curated research laboratories and a curatorial project commissioning 5 artists and associates to research and present this research in progress. Thus there were 9 major curatorial projects in total and 13 other curatorial linked events for 2009, including visiting artists' talks, showings, performances and exhibitions. These projects addressed a range of artistic imperatives, incorporating a diversity of partners and international artists.

1. *Lea Anderson Two Week Laboratory: Fast Work* 16 - 27 March (\$13,698) *Two week laboratory for 4 NSW choreographers*

Facilitated by renowned British choreographer and artistic director, Lea Anderson (www.theholmondeleys.org). This research project explored methods of devising and developing new work by confronting the issues of inertia and lack of spontaneity of choreography and the problem of the limiting nature of habit formation in decision-making in the creative process. The laboratory involved a group of four local dance makers (Alexandra Harrison, Catherine Hourihan, Adam Synnott and Julie-Anne Long). Choreographic tasks included appropriating movement from existing sources (films, photographs, graphics) with the purpose of transforming the material into a physical form, with a relatively speedy response time, limiting individual aesthetic decision-making. Anderson's mantra was "Think of yourself as a dance historian reconstructing a lost dance". Throughout the laboratory, a tableau kept configuring; that of a motley group of dance historians painstakingly examining the artifact and reconstructing a physical response as close as possible to the original, despite the frequent absurdity of their task.

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Review of operations continued

The key artifact selected by Anderson as a starting point for this choreographic exploration was Rainer Werner Fassbinder's film "The Bitter Tears of Petra von Kant" (Die Bitteren Tranen der Petra von Kant).

2. SEAM2009 Spatial Phrases
7 – 20 September [In partnership with Faculty of Design, Architecture and Building and the Centre for Contemporary Design Practice, University of Technology, Sydney and the Faculty of Creative and Cultural Industries, Department of Spatial Design, University of Hertfordshire, UK]

Comprised of multiple events SEAM2009 Spatial Phrases was an innovative, cross disciplinary partnership focused around the cross infusion of dance makers, architects, film-makers and theorists working to articulate or re-define the seams of film, dance and architecture.

The Body as Dynamic Entity. Architecture as Spatial Opportunity. Cinema as the Collapse of Body and Space.

3. SEAM2009 Research Commissions (\$27,492)
Artists Alan Schacher, Sue Healey, Margie Medlin, Russell Dumas and Physical TV

4. SEAM2009 Interdisciplinary Laboratory
Perception-Space-Materials Laboratory - materialising space through design intervention
7 – 12 September (\$11,285)
5 day laboratory with 16 positions, 4 paid positions for Critical Path
Choreographers FraserStudios, Broadway

People move – architecture stops. People desire–space defines. The architect collects movements and desires and releases them due to the demands of building. Perception-Space-Materials (PSM) was a one week workshop that explored alternative relationships between architecture, perception and the human body in the thinking, making and construction of space. Four local choreographers from Critical Path (Anya Mckee, Rachelle Hickson, Jo Jurd and Bernadette Flynn), four film/media students from the University of Technology, Sydney, four architecture students from the University of Herfordshire, UK and four other artists attending the SEAM symposium explored the construction of spaces that use our own and other bodies as the prime catalyst.

5. SEAM2009 Professional Exchange Laboratory
Speaking Landscapes
13 – 15 September (\$7,791)
3-day laboratory for 8 paid positions for Critical Path Choreographers and two unpaid positions for SEAM attendees

This 3-day laboratory brought together local and international practitioners with UK practitioner Dr Carol Brown, (Carol Brown Dances, University of Auckland, NZ, and Roehampton University UK) and Professor Dorita Hannah, Architect and Scenographer (College of Creative Arts, Massey University, NZ) to look at and be informed by the synthesis between dance, theatre, new media, visual art and theory.

Committee's Report

Critical Path Incorporated

Review of operations continued

6. SEAM2009 Artist Talks, Keynote Sessions, Workshop and Symposium 15 – 20 September (\$45,598) FraserStudios, Broadway; Customs House, Circular Quay; and Critical Path

- *Spatial Phrases Exhibition: 15– 17 September* Commissioned installation works by artists Alan Schacher, Sue Healey, Margie Medlin and the Perception-Space-Materials Lab participants.
- Artist Talks: 15 September with Dr Carol Brown and Professor Dorita Hannah at Critical Path; and 16 September with Dr Ben Anderson and Dr Lawrence Wallen at FraserStudios.
- Keynote Sessions: 17 September with Brain Massumi and Andrew Benjamin; and 18 September with Erin Manning and Pia Ednie-Brown
- Workshop: 17 September with Erin Manning, building on her previous work *Folds To Infinity* and explore the relationship between topography and topology.
- Symposium: 3-day Symposium from 18 - 20 September comprised of two streams: 1) theory and discourse and 2) artists talks from key practitioners Wallen, and performances from Russell Dumas, Jondi Keane, James Cunningham and Marten Spångberg.

7. Indigenous Choreographic Laboratory 23 September – 2 October (\$12,372) [In partnership with Marrugeku] Ten day laboratory for 14 local and international artists and an additional 30 artists for two open classes

This was the first of a three year international intercultural laboratory, drawing together contemporary choreographers from West Africa and contemporary indigenous dancers and choreographers from Aotearoa/New Zealand, Western Australia and New South Wales. This was a unique intercultural laboratory for indigenous artists and artists working in an indigenous context. The laboratory explored new influences, processes and cultural pathways in contemporary dance theatre, developed in both remote and urban indigenous contexts. The initial laboratory leaders were dancer and choreographer Serge Aime Coulibaly, from Burkina Faso, West Africa who was invited by MARRUGEKU in 2004 to research and confront traditional Aboriginal dance forms with contemporary dance leading to the creation of 'Burning Daylight' and Maori performance artists Charles Koroneho an artist working in the fields of culture, performance, visual arts and education. Koroneho's work involves cultural collaboration, the development of interculturalism, performance art and cultural consultancy, exploring the collision between Maori cosmology, New Zealand society and global cultures.

Two open classes were held to allow local indigenous practitioners who were not part of the laboratory to learn from and share their practice with the laboratories facilitators and participants. Each class had an attendance of 30.

8. Choreographers & Composers 2–29 November (\$24,249) [In partnership with Campbelltown Arts Centre] Four week laboratory 4 paid positions for NSW based artists, additional artists from STRUT (1) Campbelltown (1) University of Western Sydney (2) and the NSW Conservatorium of Music (1)

This laboratory was facilitated by Dr Cathy Lane, director of Cathy Lane, CRiSAP (Creative Research in Sound Arts Practice, London) and her collaborator of ten years Rosemary Butcher, a seminal figure in British dance whose movement language and

Committee's Report

Critical Path Incorporated

Review of operations continued

choreographic form based around conceptual art, pure movement and a complex use of space that has influenced and inspired three generations of British choreographers, most notably Sue McLennan, Russell Maliphant, Laurie Booth, Fin Walker and Jonathan Burrows.

The laboratory explored individual and communal memory through physical movement, sound, visual and other media. Rosemary and Cathy worked with four choreographers, four composers and a film maker. Together they explored the processes used in their practice. Each participant was asked to reflect on and respond to the notion of "recording" or inscribing a memory of a place, using Narelle Jubelin's collectors cabinet at the Museum of Sydney as a starting point.

Documentation of this research formed the 'residue' left in the Gallery Spaces for the "What I Think About When I Think About Dancing", a project at the Campbelltown Arts Centre for nationally and internationally commissioned artists to explore the shifting parameters of contemporary dance and visual practice through live work, residencies, performances and showings.

9. Xavier Le Roy

**30 November - 4 December (\$5,950) (In partnership with Chunky Move, DanceHouse, the Seymour Center and the French Embassy, Australia)
Five day laboratory for 10 local choreographers**

Xavier Le Roy draws on diverse influences from the world of science, performance art and contemporary dance, his work defies categorisation. For every work, he chooses a new focus and a different mode of working. This approach has resulted in a body of work that is characterized by the absence of an overall signature, which, to some degree, is exactly what his signature has become influential in Europe he is considered one of the great new innovative choreographers in western dance this century.

Xavier conducted an intensive five-day laboratory with 10 choreographers which researched methodologies of choreographic practices. The laboratory focused on questions arising from the participants' work. The laboratory started with an exchange formed through the questions each choreographer is currently engaged with. For example Xavier proposed to expose some specific methodologies and procedures that he used in relation to a couple of his works. The laboratory was about a critical analysis of methodologies and procedures in through participants' respective choreographic practices with the aim of specifying them and inventing new ones for future works.

Critical Path partnered with The Seymour Centre to present Xavier Le Roy's *Product of Circumstances* performance & artist talk with Xavier Le Roy and Amanda Card at the Centre in Chippendale on 20 November at 7.30 pm.

MENTORING PROGRAM (\$6,635 total expenditure)

Designed to meet artist specific needs not addressed in the Responsive and Curated Programs. 17 Mentoring workshops, residencies and exchanges involving 69 artists were undertaken as well as additional 8 mentoring events including performances, sharings and an exhibition attracting an additional 476 audience members and participants.

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Review of operations continued

1. SODA Choreographic Residency Exchange 7 January - 5 February (\$1,071 in 2009 and \$2,928 in 2008) (In partnership with the Master of Arts - Solo/Dance/Authorship (SODA) at the Universitat der Kunste Berlin) (in Partnership with the Goethe-Institut)

Susanne Martin from the Master of Arts - Solo/Dance/Authorship (SODA) at the Universitat der Kunste Berlin spent one month in residence. She presented a work in progress showing of *Rosi tanzt Rosi* at Critical Path on 16 January. This choreographic project references the famed Belgian choreographer Anne Teresa de Keersmaecker and her company Rosas from the early 80s. Susanne Martin's *Rosi Tanzt Rosi* explored the notion of narration in solo dance, narration in improvisation, aging, the female solo as 20 century's dance, mask work and character works. On 17 & 18 Jan, Susanne invited local artists to join her for two days of practical exchange.

2. Soda Exchange Information Evening January 17 2009

The SODA Exchange information evening with Professor Rhys Martin, Program Coordinator SODA program at Critical Path on 12 January with 20 attendees. Professor Martin talked about the innovative SODA Masters program, available opportunities and how the program works. This program is part of the pilot Tanz Platform, a major dance initiative in Germany.

3. Super! Power! Rock Opera. 5 – 18 January (space without budget)

This Research Room residency enabled Jessyka Watson-Galbraith, Steve Heather and Siegmar Zacharias to develop 'Super! Power! The Rock Opera'. On 9 January, the local community were invited to discuss the project with the artists and join in the making of the first video clip of a DIY rock opera that addressed questions of democracy, collectivity and processes of group formation within our community, YouTube and performance.

Open Cinema - Three nights of screenings 23 – 25 February (\$954)

4. Capoeira Angola, 23 February

Although 65 years old, Master Virgilio belongs to one of the most traditional lineages of Capoeira Angola and has led a weekly practice for almost 50 years. International interest in contemporary Capoeira took most of his students abroad and he is losing the drive to continue. His adoptive son Master Roxinho crosses the oceans to Australia and fights for the dignity of his father and their shared practice: Capoeira Angola. Capoeira Angola is an African-Brazilian art form - a fluid rhythmic martial art; a ritual; a dance of deceptive vulnerability, wit, and grace. The intricate movements of Capoeira Angola weave African tradition, history, spirituality, and philosophy into a uniquely beautiful "game". Like many African based traditions, it is orally transmitted from masters to students.

Critical Path screened the 10 minute documentary trailer of *My Father, My Master*, by Paulo Alberton (www.vidiola.com), a 50 minute documentary exploring the father-son, master-disciple relationship between Roxinho and Virgilio within the world of Capoeira Angola. Director Paulo Alberton discussed the documentary project with observer (audience) participants.

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5. *Capoeira Angola, 23 February movement workshop*

The Documentary Trailer screening and discussion was followed by a movement workshop with Master Roxinho who was accompanied by his dancers and musicians.

6. *Screen Dance Laboratory DVD; The Launch, 24 February*

This was a launch of the DVD archival record made by Eva Mueller during the Screen Dance Laboratory with David Hinton held at Critical Path in November 2008. This was an opportunity for the participants of the Screen Dance Laboratory to relive some memories from the laboratory and to catch up with friends and associates who had participated. This was also an opportunity to show to peers further developments in the projects undertaken.

7. *Morphing Physiology, 25 February*

This was the premiere screening of *Morphing Physiology*, a 55 min documentary by Margie Medlin. The video covers the research, development, performance and evaluation of a science and art project, *The Quartet Project*, which premiered at The Great Hall at St Bartholomew's Hospital, Farringdon, London in February, 2007. The documentary shows how *The Quartet Project* creates two real-time performance systems that are an exploration of multimedia that plays across the senses of the human body. Focusing on the project's aspirations: to visualize sound, to play with the notion of a dancer's point of view; tools which could be used for choreographers and dancers to work with. The documentary reveals how the collaborative process and the team shape the outcome of this interdisciplinary project. The performance experiments with our perception and its articulation. It demonstrates communication within and between bodies in real-time by creating relationships between music, the gesture of musical performance, dance, robotics and animation

8. *Impro Exchange*

26 – 28 February (\$1,000)

Three day laboratory for 10 NSW artists

Building on previous partnerships Impro Exchange laboratories in 2006 and 2007, this three day laboratory further explored the nature of improvisation between dancers from different backgrounds. The process was facilitated by Tess de Quincey in collaboration with Martin del Amo and aimed to generate a forum of dialogue, exchange and discussion around strategies and processes of improvisation within the dance community in Sydney.

9. *Cyrille Nérovique Research Room Residency*

8 March – 7 April (space without budget)

Cyrille Nérovique was born in France and lives in Montpellier. He trained at CNDC in Angers in 1993. While in Paris he worked with choreographers such as Jean François Duroure. He has also worked with Groupe Ergot/Karl Paquemar, Young Ho Nam and has choreographed a solo, *Le Biscuit Sans Farine*, with musical collaborator, Fredrich Wallich for the festival, *Anti Déchet Nucléaire*. He has created a multimedia performance, *Savoureuse Cuisine*, in collaboration with Virginie Masson for the multimedia festival, *Interference*, in Belfort, France. He works with choreographers who are interested in exploring interactive systems between dance/space/video such as Karl Paquemar, Benoît Bar.

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10. Cyrille Nerovique Workshop 6 and 7 March workshop (space without budget)

In his workshop, *The Biscuit without Flour*, Cyrille invited artists to share their point of view about the collective memory and its repercussions on the human body. His workshop included a technical class that involved a different way of going into movement and slowly finding one's own character. There was a public sharing of the outcome of this workshop on the evening of 4 April 2009.

11. Projections Exhibition: the Archive Project the photographs of Heidrun Lohr 11 – 17 May (\$1,000) [supported by Woollahra Council]

Heidrun Löhr has been photographing the work of dancers and performance artists over the past 20 years. For this exhibition she selected over 700 images from her vast archive for projections - a large scale, multi screen installation using old and new technology. These moments snatched from the flux of time are the multifarious expression of life manifested in movement of bodies through space and time.

"I see my work as a collaborative process, sometimes, in exquisite moments, photographing becomes a duet between performer and the photographer, both accomplices in the creation of the images."

Winter Artists Talks 27 July and 16 August (\$969 in total)

12. Artists Winter talk - Scott Delahunta, 27 July [supported by the British Council]

Leading arts and technology researcher, Scott Delahunta gave a presentation/overview of his work with Bill Forsythe on the *Motion Bank* project, an interactive on-line digital score project aiming to provide choreographic resources and education opportunities for audiences and other researchers, Wayne McGregor on *R-Research* and Emio Greco / PC on *Inside Movement Knowledge*, a two-year collaborative, interdisciplinary research project into new methods for the documentation, transmission and preservation of contemporary choreographic and dance knowledge. Scott Delahunta works from his base in Amsterdam as a researcher, writer, consultant and organiser on a wide range of international projects bringing performing arts into conjunction with other disciplines and practices. He is an Associate Research Fellow at Dartington College of Arts, Research Fellow with the Art Theory and Research and Art Practice and Development Research Group, Amsterdam School for the Arts, and Affiliated Researcher with Crucible (Cambridge University Network for Interdisciplinary Research). He serves on the editorial boards of *Performance Research*, *Dance Theatre Journal* and the *International Journal of Performance and Digital Media*.

13. Artists Winter talk - Eddie Ladd, 16 August [supported by the British Council]

Eddie Ladd is dance/theatre performer whose work involves movement, text, music and (new) media. This talk was on the subject of her Welsh identity and colonial politics.

Committee's Report

Critical Path Incorporated

Review of operations continued

Performance Space Residencies:

14. Julie-Anne Long

5 – 16 October (space without budget) [In partnership with the Performance Space]

Julie-Anne plotted the potentialities of being under-the-influence-of-invisibility to develop 'now you see her' private performance parties and public interventions.

15. Victoria Hunt

19 – 31 October (space without budget) [In partnership with the Performance Space]

This project brought together two elders and a dancer to share knowledge related to whakapapa (genealogy), Maori rituals of encounter and ceremonial dance.

16. East Coast Exchange

16 – 18 October (\$1,464) [In partnership with DanceHouse, VIC]

Following on from the highly successful East Coast Exchange 2008 which brought together Kimberly McIntyre, (NSW), Phoebe Robinson (Vic) and Emma Saunders (NSW), East Coast Exchange 2009 brought together Melbourne-based dance artist Tim Darbyshire and Sydney-based dance maker Martin del Amo. For three days, they conducted a dialogue, both verbal and practical, about their respective practices, discussing differences and similarities. The focus of their exchange was on the examination of strategies for how to manipulate and suspend time. They also addressed their mutual fascination with outdoor sites as tools to create work.

17. Maintaining the Training

23 – 27 November (\$450)

In the face of very limited and very expensive rehearsal space, how can Sydney's top contemporary dancers and choreographers maintain a consistent and regular training practice?

In 2007, Choreographer and previous acting Director of Critical Path, Julie-Anne Long, wanted to provide an opportunity to explore this crucial issue and allow dancers and choreographers to share their approach to this difficult and ongoing problem. The resulting workshop 'Maintaining the Training' allowed members of Sydney's contemporary dance community a way of sharing each other's ways of maintaining their training under such conditions. The dancers involved in the workshops brought with them a range of creative practices and practical solutions that they happily shared with others in a range of individual sessions spanning over a week. The experience was so valuable to those who took part in it, that Critical Path offered the workshop in December 2008 and is offering this workshop again in 2009 to anyone interested looking at maintaining their training.

Curated by Narelle Benjamin a different dancer led each session, sharing their training practice techniques. Such techniques included utilising other practices such as Yoga, Feldenkrais or Aikido, allowing for a continuation of movement practice over different disciplines.

Committee's Report

Critical Path Incorporated

Review of operations continued

PLEASE NOTE: Organisations named in [...] refer to strategic partnerships which Critical Path has worked with to deliver the specific projects described and may refer to cash or in-kind contributions, in addition to the main funding received from Arts NSW and the Australia Council for the Arts Dance Board.

DIRECTOR'S ACTIVITIES

Margie Medlin, Critical Path's Director undertook a number of external activities in 2009 that contribute to her role as director of Critical Path.

Critical Path ***

Holiday or leave without pay*

Facilitator for Time_Space_6 *** ***19 January - 8 February***

Time_Space_6 is a laboratory model that seeks to develop, challenge and support hybrid performance practice by affording the participating artists a rare opportunity to explore ideas, make new connections, and negotiate unfamiliar territories in a (relatively) well-resourced, critical laboratory environment. *Time_Space_6* based at Queensland University of Technology (QUT) Creative Arts Precinct in Brisbane, Queensland was funded by the Inter-Arts Board of the Australia Council for the Arts and Arts Queensland in partnership with QUT.

This model feeds into a wider international circuit of research and development and the subsequent presentation of this work. The outcomes have included a profusion of collaborations and projects among the artists involved, as well as a strong national network across which ideas, support, knowledge, resources and opportunities are shared.

Lighting and Projection designer for "Monumental" tour USA* ***6 April - 6 May***

A full-length solo work choreographed and performed by Ros Warby. Performances took place in Ogden, Houston, Miami and NYC. Ros Warby and Margie gave artists talks to students in Ogden and Miami.

External Examiner and Program Reviewer* ***Masters of Arts in Solo/Dance/Authorship (MA/SODA), Universität de Künste Berlin, Germany*** ***4 - 15 July***

An innovative, two-year Master's degree by performance making and research a practice-led Masters that investigates and pursues the complex issue of how arts practitioners learn through making new work. SODA explores a number of highly specific frames of reference: focusing is on the artistic development of the individual ('Solo') who can demonstrate expertise in dance-making ('Dance'); and it explores and develops the notion of the artist as author ('Authorship').

Committee's Report

Critical Path Incorporated

Review of operations continued

Delegate at the regional dance summit: transforming tradition *** 5 - 8 August

Organised by the Goethe-Institut, *the regional dance summit: transforming tradition*, brought dancers, choreographers, curators and journalists from South East Asia, Australia and NZ as well as Germany together to discuss strategies and possibly develop ideas for co-productions. The meeting included performances, lectures and screenings by invited solo dancers and ensembles from the respective countries

Attended Tanzkongress: Step without Movement *** 5 – 8 November

The Goethe-Institut funded travel and accommodation to attend the *Tanzkongress: Step without Movement*, a German Cultural Foundation event that took place at Kampnagel in Hamburg, Germany.

STRATEGIC PARTNERSHIPS

Critical Path was an initiative of Arts NSW in 2005 and continues to be supported by Arts NSW to fund our core costs as well as the Responsive and Mentoring programs. This funding is augmented by Artform Development funding from the Australia Council for the Arts Dance Board which contributes to the Responsive and Mentoring program and supports the Curated program. 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 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.

ORGANISATION	PARTNERSHIP
NSW	
Artists - choreographers, dance makers, interdisciplinary artists and other professional practitioners	Target audience and participants
Companies – DeQuincey Co, Sue Healey Dance Company, Dance Exchange, Physical TV and Marrugeku.	Target audience and participants
Campbelltown Arts Centre	Funding and project partner, research and performance venue
City of Sydney Council	Funding partner
Customs House	Symposium venue

Committee's Report

Critical Path Incorporated

Review of operations continued

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 (CCDP)	Leading project partner for SEAM2009, underwriting the cost of the symposium to the value of \$18,000
University of Sydney – Seymour Centre	Funding partner and performance venue
Woollahra Council	In addition to being Critical Paths land lord, Woollahra Council supports Critical Path's program through the provision of the space for the Research Residency Program and the subsidy of Drill Hall rental.
National	
Ausdance, National and NSW	Community connection
Chunky Move, SA	Project partner
Dancehouse, VIC	Project support and research venue
Lucy Guerin Studio, VIC	Project support
Marrugeku, WA and NSW	Project partner
Monash University, VIC	Funding partner
National Film and Sound Archive, Canberra	Project support
Strut, WA	Project partner
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
University of Hertfordshire, UK	Project support
Universität de Künste Berlin, Germany	Project support

Significant events after balance date

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

Committee's Report

Critical Path Incorporated

Review of operations continued

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.

Environmental issues

The association's operations are not regulated by any particular and significant environmental regulation under a law of the Commonwealth or State.

Meetings of committee members

The following table sets out the numbers of meetings of the association's committee members held for the year ended 31 December 2009 and the number of meetings attended by each committee member.

	Committee meetings held whilst a member	Committee meetings attended
Hugh Barry	7	4
Samantha Chester	6	4
Ann Hinchliffe	7	7
Garry Lester	7	5
Jane Mckernan	2	1
Rosalind Richards	7	4
Josephine Ridge	7	6
Neil Simpson	7	6
Christopher Tooher	7	4
Solon Ulbrich	3	-
Simon Wellington (attendance from Feb 2010)	-	-
Lee Wilson (attendance from Feb 2010)	-	-

Signed in accordance with a resolution of the committee members.

JOSEPHINE RIDGE

Chair

Sydney

7 May 2010

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 2009 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

20 April 2010

Income Statement

for the year ended 31 December 2009
Critical Path Incorporated

	Note	2009 \$	2008 \$
Revenue from ordinary activities	2	489,428	403,781
Employee benefits expense	3	(132,104)	(120,724)
Depreciation and amortisation expenses	3	(8,811)	(8,879)
Administration and marketing expenses	3	(81,406)	(78,124)
Project expenses		(246,141)	(176,264)
		-----	-----
NET SURPLUS		20,966	19,790
		=====	=====

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

Balance Sheet

as at 31 December 2009
Critical Path Incorporated

	Note	2009 \$	2008 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	481,673	90,989
Trade and other receivables	5	12,150	8,204
Prepayments		3,152	1,670
		-----	-----
Total current assets		496,975	100,863
		-----	-----
Non-current assets			
Plant and equipment	6	9,459	9,061
Intangibles	7	1,777	6,009
		-----	-----
Total non-current assets		11,236	15,070
		-----	-----
TOTAL ASSETS		508,211	115,933
		=====	=====
LIABILITIES			
Current liabilities			
Trade and other payables	8	49,863	36,995
Employee benefits	9	7,087	4,643
Government grants	10	360,000	4,000
		-----	-----
Total current liabilities		416,950	45,638
		-----	-----
TOTAL LIABILITIES		416,950	45,638
		=====	=====
NET ASSETS		91,261	70,295
		=====	=====
EQUITY			
Accumulated funds		91,261	70,295
		=====	=====

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

Statement of Changes in Equity

for the year ended 31 December 2009
Critical Path Incorporated

	2009	2008
	\$	\$
Balance at 1 January	70,295	50,505
Surplus for the year	20,966	19,790
	-----	-----
Balance at 31 December	91,261	70,295
	=====	=====

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 2009
Critical Path Incorporated

	Note	2009 \$	2008 \$
Cash flows from operating activities			
<i>Receipts</i>			
Receipts from customers		102,757	27,559
Interest received		7,317	6,486
<i>Cash flows from government</i>			
Receipts from appropriations/grants		813,450	360,250
<i>Payments</i>			
Wages and salaries		(128,272)	(117,567)
Suppliers		(399,591)	(244,549)
		-----	-----
Net cash inflows from operating activities	13	395,661	32,179
Cash flows from investing activities			
Payments for plant and equipment	6	(4,977)	(5,122)
Payments for intangibles	7	-	(1,189)
		-----	-----
Net cash outflows from investing activities		(4,977)	(6,311)
		-----	-----
Net increase/(decrease) in cash held		390,684	25,868
Cash and cash equivalents at the beginning of the financial year		90,989	65,121
		-----	-----
Cash and cash equivalents at the end of the financial year	4	481,673	90,989
		=====	=====

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 2009
Critical Path Incorporated

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Notes to the Financial Statements

for the year ended 31 December 2009
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 2009. 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 2009 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 1981.

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 2009
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 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 2009
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. The association holds deductible gift recipient status.

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 2009
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 2009
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 2009
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.

The following standards are available for early adoption at 31 December 2009, but have not been applied in preparing this financial report.

AASB 2009-5 Further amendments to Australian Accounting Standards arising from the Annual Improvements Process

AASB 2009-8 Amendments to Australian Accounting Standards – Group Cash – settled share based payment transactions

It is considered that the implementation of these standards will not have any material impact on the company's financial results.

(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 2010 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 2009
Critical Path Incorporated

	2009	2008
	\$	\$
2 Revenue		
Revenue from continuing operations		
Sales revenue		
Grants received:		
Arts NSW – general	250,000	250,000
Add: unexpended grant – 1 January	-	8,000
	-----	-----
	250,000	258,000
Australia Council - Dance Board	100,000	95,000
Australia Council - Interarts Board	30,000	-
British Council	10,000	-
Goethe Institute	4,000	-
	-----	-----
Net grants received	394,000	353,000
Sponsorship received – City of Sydney	10,000	-
Other project income	74,338	44,280
Miscellaneous income	3,773	15
Other Revenue		
Interest received	7,317	6,486
	-----	-----
Total revenue	489,428	403,781
	=====	=====

3 Expenses

The surplus includes the following specific expenses:

<i>Employee benefits expense</i>		
Annual leave provided	2,444	2,282
Contractors	5,118	-
Employment expenses	385	318
Superannuation	9,892	9,322
Wages and salaries	111,044	104,890
Workers compensation insurance	3,221	3,912
	-----	-----
	132,104	120,724
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2009
Critical Path Incorporated

	2009	2008
	\$	\$
3 Expenses continued		
<i>Depreciation and amortisation</i>		
Plant and equipment	4,579	4,363
Intangibles	4,232	4,516
	-----	-----
	8,811	8,879
	=====	=====
<i>Administration and marketing expenses</i>		
Marketing expenses	10,355	6,041
Administration expenses	29,259	30,203
Office and dance premises	41,792	41,880
	-----	-----
	81,406	78,124
	=====	=====
4 Cash and cash equivalents		
Cash at bank and on hand	12,278	15,926
Short term bank deposits	469,395	75,063
	-----	-----
	481,673	90,989
	=====	=====
(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	481,673	90,989
	=====	=====
(b) Cash at bank and on hand		
The cash management accounts are bearing floating interest rates of between 0.35% and 3.8% (2008: 0.01% and 1.5%). These funds are at call.		

Notes to the Financial Statements

for the year ended 31 December 2009
Critical Path Incorporated

	Note	2009 \$	2008 \$
5 Trade and other receivables			
Current			
Trade receivables	1(g)	11,650	4,489
Deposits paid		500	500
Net GST receivable		-	3,215
		-----	-----
		12,150	8,204
		=====	=====

6 Plant and equipment

Plant and equipment

Plant and equipment – at cost		27,588	20,199
Less: accumulated depreciation	1(h)	(18,129)	(11,138)
		-----	-----
Total plant and equipment		9,459	9,061
		=====	=====

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		9,061	8,472
Additions		4,977	5,122
Depreciation charged for the period	1(h)	(4,579)	(4,363)
Disposals – written down value		-	(170)
		-----	-----
Carrying amount at 31 December		9,459	9,061
		=====	=====

7 Intangibles

Non-Current

Software and database – at cost		16,613	16,613
Less: accumulated amortisation	1(i)	(14,836)	(10,604)
		-----	-----
Total intangibles		1,777	6,009
		=====	=====

Notes to the Financial Statements

for the year ended 31 December 2009
Critical Path Incorporated

	2009	2008
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	6,009	9,336
Additions	-	1,189
Amortisation charged for the year	1(i) (4,232)	(4,516)
	-----	-----
Carrying amount at 31 December	1,777	6,009
	=====	=====
8 Trade and other payables		
Current		
Trade creditors	4,210	24,346
Accrued expenses	15,028	12,649
Net GST payable	30,625	-
	-----	-----
	49,863	36,995
	=====	=====
9 Employee benefits		
Current		
Liability for annual leave	7,087	4,643
	=====	=====
10 Government grants		
Current		
Grants received in advance:		
Arts NSW 2010 Program	250,000	-
Australia Council for the Arts 2010 Program	100,000	-
City of Sydney	10,000	-
Goethe Institut	-	4,000
	-----	-----
	360,000	4,000
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2009
Critical Path Incorporated

2009
\$

2008
\$

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

6,000	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 \$481,673 (2008: \$90,989). These are earning interest at market rates. The average effective interest rate was 3.08% (2008: 0.8%).

(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 2009
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.

	2009 \$	2008 \$
13 Reconciliation of surplus from ordinary activities to net cash inflows from operating activities		
Operating surplus	20,966	19,790
Non cash flows		
Depreciation of plant and equipment	4,579	4,363
Amortisation of intangibles	4,232	4,516
Deficit on disposal of plant and equipment	-	170
Changes in operating assets and liabilities		
(Increase)/decrease in prepayments	(1,482)	3,233
(Increase)/decrease in trade and other receivables	(3,946)	(3,289)
Increase/(decrease) in trade and other payables	12,868	10,114
Increase/(decrease) in employee benefits	2,444	2,282
Increase/(decrease) in government grants	356,000	(9,000)
Net cash inflows from operating activities	----- 395,661 =====	----- 32,179 =====

Notes to the Financial Statements

for the year ended 31 December 2009
Critical Path Incorporated

2009	2008
\$	\$

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	26,677	26,677
	=====	=====

Certificate by Members of the Committee

for the year ended 31 December 2009
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 25 to 42 are drawn up in accordance with the Associations Incorporation Act 1984, including;

(i) giving a true and fair view of the financial position of the association as at 31 December 2009 and of its performance, as represented by the results of its operations and its cash flows, for the year ended 31 December 2009; 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.

JOSEPHINE RIDGE

Chair

Sydney

7 May 2010

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 2009 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 1984*. 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 1984*, including

- a. giving a true and fair view of the association's financial position as at 31 December 2009 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 1984*.

STEVEN J MILLER & CO
Chartered Accountant

S J MILLER
Principal

Sydney

7 May 2010