

# CRITICAL PATH ANNUAL REPORT 2015

CHOREOGRAPH  
INVEST  
INSPIRE

**CRITICAL**





**“LEARNING ANOTHER WAY  
OF CHOREOGRAPHING  
AND BEING ABLE  
TO BE  
A PART OF  
CREATIVE PROCESSES”  
- Participant**



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# COMMITTEE MEMBERS

## MEREDITH BROOKS // CHAIR

Meredith is a financial services adviser, a non-executive Chair of Balmain Investment Management Ltd, non-executive Director of BT Investment Management Ltd and member of the Industry Advisory Board for the Faculty of Business and Economics at Macquarie University.

## KAREN CARMICHAEL // TREASURER

Karen is a senior Finance Executive in Telecommunications. Most recently, she headed Procurement and IT Commercial operations for Optus and was awarded Who's Who Financial Manager of the year for 2012. She specialises in financial transformation, receiving industry awards for both Financial IT and Procurement transformation programs during 2012 and 2013. She has held Treasurer positions for numerous not for profit and community organisations, including UTS Childcare and community sporting and education bodies in Sydney.

## ANGELA GOH // ARTIST REPRESENTATIVE

Angela is a performer and choreographer from Sydney.

## FENN GORDON

Fenn is a senior producer at Performing Lines and has worked with many of Australia's leading artists including William Yang, Meryl Tankard, ILBIJERRRI Theatre Company, Gavin Webber and Grayson Millwood, and the late Tanja Liedtke.

## NOELLA LOPEZ

Noella has extensive skills and experience in strategy development, brand management, marketing and business development in both the private and government sectors. She has a strong interest in the visual arts and completed an MBA (major in Arts Management) in 2006. After 8 years as an Executive Member at the Australian Museum, she is now the Founding Director and Curator at Noella Lopez Gallery.

## GENIA MCCAFFERY

Genia was Mayor of North Sydney from 1995 to 2012. She was President of the Local Government Association (NSW) 2004 to 2010 and President of Australian Local Government Association 2010 to 2012. She has extensive experience in working with Local, State and Federal Governments. She also is experienced in governance issues and working with the community.

## GIDEON OBARZNANEK

Gideon is a director, choreographer and founder of Australian dance company Chunky Move. More recently, Gideon has been a resident artist with Sydney Theatre Company and choreographer for Australian Ballet and Sydney Dance Company. He is a recipient of an Australian Creative Fellowship and is currently chair of the Melbourne Fringe Festival.

## LESLEY POWER // SECRETARY

Lesley is a media, entertainment and arts lawyer. She is General Counsel of SBS and a member of their senior executive team.

## NICK POWER // ARTIST REPRESENTATIVE

Nick is an independent dancer, choreographer and hip hop activist. He creates performances, events and community based projects.

## VICKI VAN HOUT // ARTIST REPRESENTATIVE

Vicki is an independent interdisciplinary performance maker of Aboriginal (Wiradjuri) and Dutch heritage. She has been teaching and mentoring for the past ten years at NAISDA Dance College and in the broader community.

## RESPONSIBLE ENTITIES

	Date Appointed	Date of Cessation	Number of Board Meetings	
			Attended	Held
Meredith Brooks	22 Nov 2010	Continuing	6	6
Karen Carmichael	13 May 2013	Continuing	5	6
Angela Goh	24 Feb 2014	Continuing	4	6
Fenn Gordon	29 Sep 2014	Continuing	5	6
Noella Lopez	13 Aug 2012	Continuing	5	6
Genia McCaffery	18 Feb 2013	Continuing	6	6
Gideon Obarzanek	3 Aug 2015	Continuing	2	3
Lesley Power	24 Feb 2014	Continuing	4	6
Nick Power	24 Feb 2014	25 May 2015	0	3
Vicki Van Hout	24 Nov 2014	23 Nov 2015	2	5

The above persons were responsible entities of Critical Path Incorporated for the year ended 31 December 2015.

## ASSOCIATION INFORMATION

YEEHWAN HEOH // PUBLIC OFFICER

STEVEN J MILLER & CO, CHARTERED ACCOUNTANTS // AUDITORS

REGISTERED OFFICE & PRINCIPAL PLACE OF BUSINESS // THE DRILL IC

NEW BEACH ROAD RUSHCUTTERS BAY NSW 2011

WE EMPHASISE OUR ROLE AS A CENTRE, A PLACE FOR THE  
INDEPENDENT DANCE SECTOR TO CONGREGATE, CROSS-  
FERTILISE, DEBATE, CRITIQUE.

## PRINCIPAL ACTIVITIES

Critical Path is a choreographic research and development centre based at the Drill Hall, a large rehearsal space on the harbour in central Sydney, Australia. Our mission is to cultivate a program of research opportunities for choreographers and dance makers, nurturing diversity and excellence in a supportive critical environment which fosters creative risk-taking.

With a distinct focus on research and innovation, we support Australian choreographers to incubate new ideas and experiments in our studio so that excellent new work can make it to our stages. We aim to nourish a genuinely independent dance community as they push the boundaries of existing practice in relation to local and international fields, enhancing the vibrancy of the Australian dance sector.

We emphasise our role as a centre, a place for the independent dance sector to congregate, cross-fertilise, debate, critique.

Critical Path began in 2005 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 deficit for the year amounted to \$13,737 (2014 deficit: \$10,515).

This includes the recurring yearly depreciation of \$10,443 of the capital assets acquired by the Capital Works grant in 2011 so profit before depreciation breaks even.

Critical Path has been serving the contemporary dance community for 10 years. During this time, online presence and communication has become increasingly important for accessibility to Critical Path programs as well as an important channel for ongoing research and innovation. In 2014, an investment of \$13,343 was approved to make a significant strategic investment decision in brand, communications and digital presence, reducing the planned profit for the year. Approximately \$3,000

of these approved funds were offset through prudent management of operational expenses.



Art Science Workshop | Facilitated Residency

## STAFFING

In June 2015, Margie Medlin resigned from the role of Director (full time). She was replaced by Claire Hicks starting 25 August 2015.

Joanna Fishman Auerbach resigned as Program and Communications Manager (part-time 0.6) in January 2015 and was replaced by Fabiana Serafim 7 April 2015.

Yeehwan Yeoh continued at a part-time 0.6 role with a change in position title to Program and Business Manager. Critical Path also continued to contract Karen Steains on a monthly basis as a financial consultant.

### Director

Margie Medlin / Claire Hicks

Program and Communications Manager \*

Joanna Fishman Auerbach / Fabiana Serafim

Program and Business Manager \*

Yeehwan Yeoh

Financial Consultant\*\*

Karen Steains

\*part-time (3 days per week)

\*\*contractor

## GOVERNING COMMITTEE

In 2015 changes to the Committee are as follows: Gideon Obarzanek was appointed to the Committee on 3 August 2015.

Nick Power (Artist Representative) and Vicki Van Hout (Artist Representative) resigned from the committee on 25 May and 23 November respectively.

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

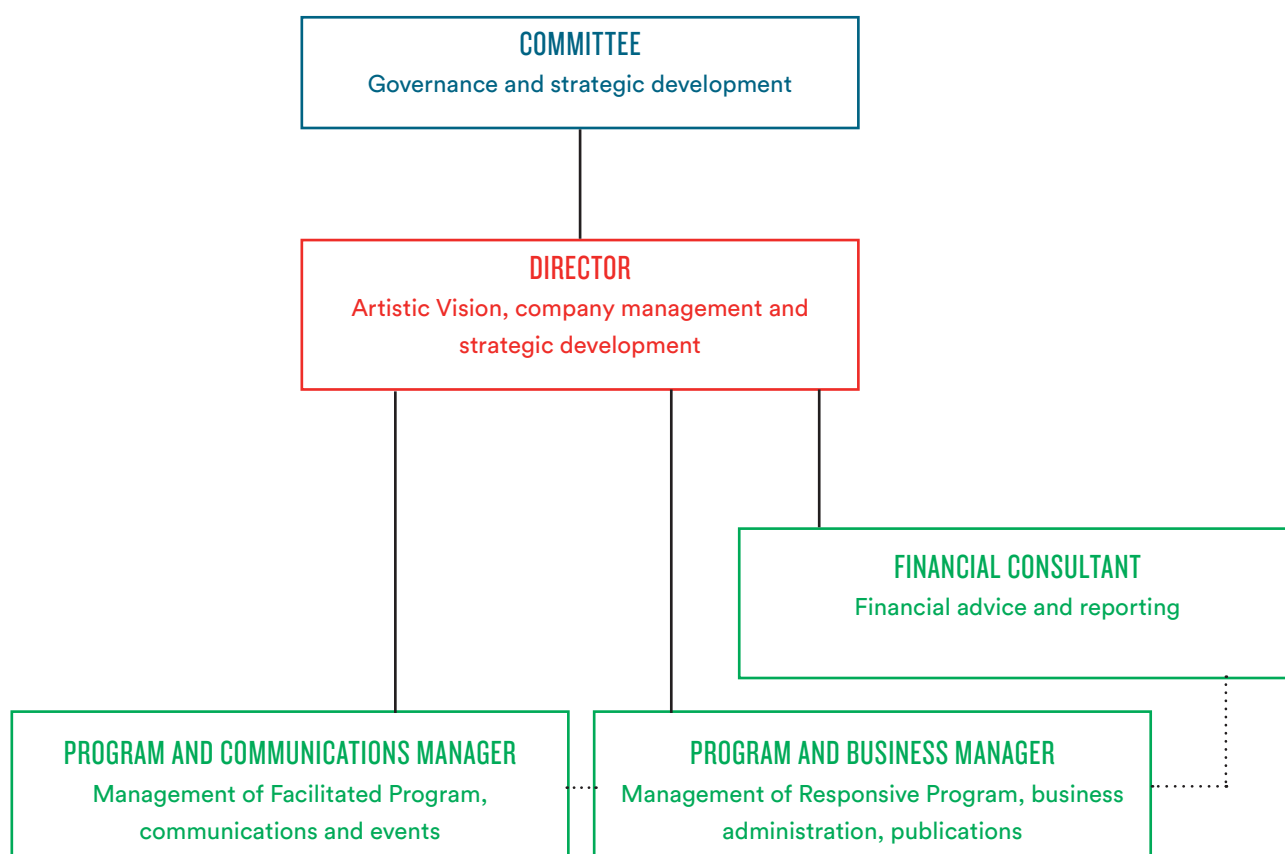
### ACTIVITIES OUTSIDE CRITICAL PATH

Margie undertook no additional activities.

Claire produced a limited edition book, under her independent curating name Geddes&Groves, Double Take as part of the Book Machine project at the Art Book Fair (Art Space) in September and undertook an advisory role (remotely) on Instant Dissidence's project with first year students of theatre studies at tertiary level in Yorkshire, UK, October 2015.



# ORGANISATIONAL STRUCTURE AND KEY RESPONSIBILITIES



## INTERNSHIPS

In 2015 Critical Path had two student interns: Keira Nightingale (B.A/B.Ed at UNSW) 12 weeks part-time, from February to April and Ryan Joshua Jeffery Legge (dance and performance at Falmouth University, UK) 12 weeks part-time, from September to November. Keira contributed with the organisation by collating images, program copies for the new website, assisted in event management

for the 10! Anniversary celebration in March and updated contact list on the database. Ryan assisted the Program Manager in delivering the Interchange Festival, Monsoon Australia and the event Tools for Contemporary Practice.



## WEBSITE DESIGN + DEVELOPMENT

Critical Path’s new website was launched in March 2015 to deliver against two key objectives:

1. Engage more comprehensively with our stakeholders.
2. Reduce effort in operational processes.

Designed by Mark Trzopek and developed by Kristin Sinclair of Webgirl Consulting, after initial live testing some changes were made in the second part of the year, addressing certain navigation issues and setting the structure for the Alumni Section which had been postponed at the launch. Programming is a major activity for us, and so what’s on when must be immediately available in a way that allows the viewer to see at a glance the events in the next period, locate desired events easily and access detailed information when required.

It is clear as we make changes to the program and identify new or increased communication needs the website itself will need to reflect these. It is likely that some of the changes will necessitate updates to the website, as with those carried out at the end of 2015. This is particularly likely in the first full year with a director overseeing the website, though it should not be ruled out beyond this. As we increasingly identify a need for and deliver more work beyond the Drill Hall itself it will become more important to keep the website on top of delivering accurate and easily accessible information and as a portal for communication with work across a range of projects and partnerships.

**“CRITICAL PATH HAS  
BEEN SERVING THE  
CONTEMPORARY  
DANCE COMMUNITY  
FOR 10 YEARS.”**





*Monsoon Australia | Facilitated Residency | by Matt Cornell*

## 2015 ARTISTIC PROGRAM FUNDING

In 2015, Arts NSW triennial funding from 2012 to 2014 (our majority funding) was extended to 2015 due to a review of their Arts Funding Program (announced in a new Arts and Cultural Development Program); conditional on approval of the 2015 program and budget and meeting the reporting requirements of the previous agreement. During 2015 we received confirmation of triennial funding at \$280,000 per annum to cover the period January through to December each year from 2016 to 2018.

In 2015 Critical Path received a \$90,000 artform development grant from the Australia Council for the Arts – Dance Board for the Facilitated Program; \$3,000 from an Australia Council grant to support Claire Hicks travel to Singapore as part of a dance practitioners exchange. Additional income was raised through partnerships with University of New South Wales (\$5,000), Kobaltworks Germany (\$16,949) and Arts Centre Melbourne (\$1,200). The total non-grant income came to \$23,149. Critical Path also generated further income through a donations campaign raising \$5,746; and through casual hire of the Drill Hall raising \$8,341. The hirers

in 2015 were Peter Banki for the Xplore Festival, Yoga Moves, Griffin Theatre Company, Tom Waite, Nikki Heywood, Caterina Mocchiola, Ben Romalis, The Box Studios, Sacred Seed, Nick Maricic and Hanging Around Co.

These combined funds enabled Critical Path to deliver:

8 Responsive projects with 4 linked events (sharings etc) and 9 Research Room Residencies supporting 62 participant artists\* and attracting 53 participant observers.\*\*

22 Facilitated projects (artform development workshops, presentations, forums, etc) supporting 114 participant artists and attracting 522 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 table below indicates the changes and growth in participation numbers over the last five years in response to the increasing complexity of events within the Critical Path annual program.

PROGRAM		Projects	Participant Artists	Participant Observers (Audience)
<b>RESPONSIVE PROGRAM</b>				
<b>Research residencies, travel grants</b>				
2013	Studio Residencies, Commissions	8	39	180
	Research Room Residencies	4	6	30
2014	Responsive Program			
	Research Residencies	10	34	164
	Research Room Residencies	16	17	37
2015	Responsive Program			
	Research Residencies	8	41	149
	Research Room Residencies	13	20	0
<b>FACILITATED PROGRAM</b>				
<b>Open &amp; closed workshop / master classes /artist talks/ performances/ exhibitions/ exchanges</b>				
2013	Facilitated: Workshops (11), forum/public presentations (9), space residencies (1), mentorships (2), symposium (1), publications (1), performance (1), Associate Artist (1), launch (2)	29	362	708
2014	Facilitated: Workshops (18), forum/public presentation/performances (17), mentorships (2), symposium (1), publications (2), launch (1) Labs (2), Exchanges (3)	47	571	740 1603 Including Publication
2015	Facilitated: Workshops (6), forum/public presentation/performances (7), mentorships (2), publications (1), launch (1) Labs (2), Exchanges (3)	22	114	522

# RESPONSIVE PROGRAM 2015

The Responsive Residencies Program is a competitive, peer-assessed funding program which supports choreographers to undertake practice-based research in the choreographic field. The program is offered once each year and provides choreographers and their collaborators with substantial financial and in-kind support to conduct their research.

The Responsive Program emphasises the value of risk-taking for future choreographic development and seeks to give choreographers an opportunity to innovate their practice in an environment which promotes open discovery and experimentation rather than outcomes. The program is responsive in that it calls for self-directed, 'blue-sky' research proposals that reflect the particular interests and goals of the artist.





**“FOR ME THIS REPRESENTS A NEW WAY OF WORKING AND  
OPENS A DOOR TO A MOVEMENT RESEARCH METHODOLOGY  
THAT I WILL NO DOUBT DEVELOP FURTHER BEYOND THIS POINT”  
- NARELLE BENJAMIN**

**PARTNERSHIP WITH CREATIVE PRACTICE LAB, SCHOOL  
OF ARTS AND MEDIA (SAM), UNIVERSITY OF NEW  
SOUTH WALES**

For the last 7 years, Critical Path and the Creative Practice Lab (CPL) at the School of the Arts and Media (SAM) UNSW have collaborated in providing significant residencies in the Io Myers Studio.

**TECHA NOBLE**

**5 – 22 January 2015**

**Drill Hall**

Técha Noble experimented with costume prosthesis, puppetry and anthropomorphic figurations and transforming these physical extensions to see how they can be engendered with sound. Working with dancers Caroline Garcia and Rachel Melky, together they created composite body images and animist-like creatures playing between that which gives human shape or that which gives shape to human form. Técha's research is derived from her work in drag as part of the ensemble The Kingpins and the question of extending the ontology of the body through sound.

Associated event: Sharing, 25

**VICTORIA HUNT**

**Various dates from January to May 2015**

**Drill Hall**

TANGI (tears) is a research concept that explored the transformative qualities of light, water, incantations and embodiment to enunciate the rare and precious nature of culturally significant objects, suspended in foreign collections and museums. Working with fellow choreographer Kristina Chan, TANGI melded the indigenous creativity of Pacific, Asian and Western dance practices with women's ceremonial lore and contemporary indigenous politics. Collaborators also included Boris Bagattini (video, installation & light), James Brown (sound composition), Fausto Brusamolino (light & installation), Aroha Yates-Smith & Paul Tapsell (Te Arawa Tohunga) and Richard Green (Darug language man).

Associated event: Sharing, 25



*Branch Nebula | Responsive Residency*

## **DEAN WALSH**

**2-22 March 2015**

### **Drill Hall**

'Fully DIPPED' is a research project led by Dean Walsh, following on from his Australia Council Fellowship (2011-2012). Walsh describes 'DIPPED' as a 'Directives-led Improvisation Passage, Processing & Evolving Distillations'. 'Each day the score picks up directly from where the previous day left us. We continue to move through its chronological 'stations' of specific modalities, tasks, responses, sensory inhabitations, modifications, adaptations, inscriptions, shared directing/editing, embellishments, disruptions and distillations. We aim to create a thriving, diverse movement environment together constantly evolving material, all recorded on video for later reflection, rather than fixate on choreographic 'assets' at each point of discovery.'

Associated event: Sharing, 24

## **BRANCH NEBULA**

**11 – 22 May 2015**

### **Offsite**

Branch Nebula's research project took place over two part-time weeks offsite as an experimental series of interventions in skate parks featuring street-style artists, skaters, BMXers, and parkourists, as well as contemporary dance artists and a musician. Collaborations happened improvisationally between the featured participants as well as with other users of the skate park.

Associated event: Sharing, 35

## **ELIZABETH CAMERON DALMAN OAM**

**27 July – 9 August, 24 – 30 August 2015**

### **Drill Hall and UNSW**

Dr Dalman OAM's research centred on the expressive potential of her eighty-year old body. Working with actor/dramaturg Kenneth Spiteri and Jungian analyst and singer/song-writer Glenda Cloughley, Dr Dalman's explored the boundaries of her practice and the archetypal roles of the current stage in her life.

Associated event: Sharing, 40



*Narelle Benjamin | Responsive Residency*

### **PATRICIA WOOD (SPACE GRANT)**

**28 January – 19 February 2015**

#### **Drill Hall**

From a concise movement vocabulary of ten steps, Patricia Wood worked with Rhiannon Newton and Cleo Mees to explore notions of stillness and repetition. They utilised simple choreographic devices to dissect and ascertain: how does the performer and the audience engage with stillness and repetition? How do we derive pleasure and boredom from movement repetition? Does pleasure equate to engagement?

### **VICKI VAN HOUT (SPACE GRANT)**

**30 March – 19 April 2015**

#### **Drill Hall**

Vicki explored the cultural premise of community ownership of cultural expression, i.e. dance, song and story to form the driving narrative or concept for a solo piece.

### **NARELLE BENJAMIN (SPACE GRANT)**

**4 May – 10 May, 13 – 26 July 2015**

In response to the creative interactions and somatic work developed during her Australia Council Fellowship with choreographer Alice Cummins and physiotherapist Adrian Winkworth, Narelle Benjamin spent time in the studio deepening these explorations on her own body, and observing these explorations interpreted by other dancers.



## RESEARCH ROOM RESIDENCIES

Critical Path offers non-financial Research Room Residencies. The program is open nationally and internationally. Residencies support practice-based and/or scholarly research residencies by offering up to three months of office space and equipment including video editing facilities. Residents may facilitate a workshop or a public presentation during their residency period. This program is supported by Woollahra Council.

### PETER BANKI

**5 – 22 January 2015**

Peter Banki explored the manifold forces of sexuality, gender and power as they unfold in choreographic research looking at improvisational techniques, such as those taught by Andrew Morrish and Rosalind Crisp, as well contact improvisation and Japanese rope bondage or kinbaku and Felix Ruckert's concepts of emotional space and spatial emotion.

### CHLOÉ DÉCHERY (FR)

**23 – 28 March 2015**

Together with choreographer Jane McKernan, Chloe Dechery explored the premises of a new project entitled *On the Horizon*, focusing on individual and collective perceptions of expansive spaces and the horizon. Chloé and Jane used their own biographical narratives as starting points to uncover how spatial experiences can differ and shape us when growing up and living in France or in Australia, whether in an urban flat or a home surrounded by open spaces. Drawing from a combination of readings and writing tasks, field trips and interviews with experts (such as architects, geographers and somatic practitioners), they investigated how our everyday experiences of living in a particular type of space and landscape inform our experience and understanding of what is at stake when thinking of and looking at the horizon.

### ANYA MCKEE

**1 – 30 April 2015**

Anya McKee researched the impact of office lifestyle on the body, specifically the bodies of women in the office. Complex and ripe for investigation, it is a research area that traverses across politics, economy, equality, sex, age and maternity.

### RHIANNON NEWTON

**10 August – 6 September 2015**

Rhiannon Newton continued her research on repetition, with a particular concentration on how repetition might reveal plural meanings from a singular body or action, and looking closely at the writings of Gertrude Stein, Felix Guattari and Astrid Lorange.

### SOO-HYUN HWANG (KR)

**26 October – 13 November 2015**

Long-time dancer and now choreographer Soo-Hyun Hwang's practice investigates relationships between body and dance, people and people, and dance and other mediums from an interdisciplinary and collaborative perspective. Her residency at Critical Path gave her the time to reflect on her ongoing practice and meet Australian choreographers.

### MATTHEW DAY

**14 – 30 December 2015**

Matthew Day's research engaged with his current explorations around materiality, experimental composition and somatic technologies that deal with the body as a series of vibrant surfaces and depths. The research will inform a full length piece scheduled to premiere in late 2016.



Dean Walsh | *Responsive Residency*

**“AS AN ARTIST WHO WORKS MOSTLY IN ISOLATION, THE COLLABORATIVE WRITING EXERCISES AND EXCHANGE OF IDEAS WAS AN INVIGORATING EXPERIENCE. THE RELEVANCE OF THE WRITING IN RELATION TO MY PRACTICE WAS ANOTHER POSTIVE OUTCOME.” - PARTICIPANT**



## FACILITATED PROGRAM

(\$114,714 TOTAL EXPENDITURE, INCLUDING A PORTION OF WAGES FOR PROGRAM MANAGER \$23,765)

The Facilitated Program offers professional development to experienced Australian choreographers including a public program a series of workshops, laboratories, master classes and exchanges. Critical Path offers a participant fee where possible. It also provides opportunities for Australian dancers and choreographers, at different stages of their careers to support and learn from each other.

**“I THOUGHT RILEY LEAD A WONDERFUL WORKSHOP, SHARING VALUABLE INFORMATION IN A VERY GENEROUS AND THOUGHTFUL WAY! I ENJOYED IT IMMENSELY! ORGANISATION FROM CRITICAL PATH WAS EXCELLENT. THANKYOU!”**

**- PARTICIPANT**

#### **SAMANTHA CHESTER - ASSOCIATE ARTIST**

##### **Throughout 2015**

Samantha Chester is Critical Path's 2015/16 Associate Artist. Chester is a dance theatre maker, movement director and educator in Sydney. In the last decade she has also focused on activating affordable spaces for independent artists. Sam's program for 2015 focused on Her Body of Ideas research, exploring her own movement material and working with people from a range of backgrounds to enquire about ideas of the body.

#### **6 X 6 – VIDEO INTERVIEWS WITH 6 CHOREOGRAPHERS**

Film Interviews, by Samantha Chester, with 6 important New South Wales choreographers - tracing Critical Path's impact over the last 6 years. Artists Martin del Amo, Kristina Chan, Raghav Handa, Jane McKernan, Meryl Tankard and Vicki Van Hout.

#### **KATE MCINTOSH RESEARCH COLLABORATION**

##### **10 – 21 August 2015**

##### **Drill Hall**

Hybrid-performance artist Kate McIntosh (NZ/BE) residency explored the visualisation of sound through movement as part of the development of a piece commissioned by Campbelltown Arts Centre. McIntosh worked with Angela Goh and Lizzie Thomson to witness and partner in the final stage of her process, along with collaborator Bree van Reyk.

#### **WORKSHOP WITH RILEY WATTS**

##### **22 – 23 August 2015**

##### **Drill Hall**

A late addition to the Facilitated program, American dancer Riley Watts, a member of the Forsythe Company since 2010 led a workshop in Forsythe improvisation methods over two morning sessions.

#### **DANCE4, UK EXCHANGE – ROBERTA JEAN**

##### **16 November – 4 December 2015**

##### **Drill Hall**

Residency exchange partner Dance4 is an internationally recognised centre for the development of extraordinary 21st century dance, with a unique voice in the UK dance sector. In 2015, the exchange with Dance4 brought UK choreographer Roberta Jean to Critical Path. Jean spent the residency reflecting on the type of work she makes, the process through which it is made and the supporting structures around it, as well as what impact funding bodies, art, heritage, culture and the commercial industry have upon hers and other dance practitioners' portfolios.



*Interchange Festival - Speak Local Forum | by Heidrun Löhr*

## **FACETS 2015 EXCHANGE**

**5 January – 8 February 2015**

Critical Path supported Patrick Lucky Lartey's travel and participation at the 2015 FACETS residency program. During the residency, Lucky choreographed an eight minute solo embodying the speeches of Nelson Mandela exploring the trajectory of oppression/resistance to freedom/liberation in a postcolonial context. Lucky drew on both traditional West African and Afro-contemporary dance forms in the development of this work, and explored the shared legacies of India and Africa as postcolonial democracies. Lucky's new work was presented at Attakkalari India Biennial's Platform 15 – a showcase to present the work of emerging choreographers from the South Asian region.

Indian choreographer Hemabharathy Palani then joined Lartey in Sydney, in November, during Critical Path's Interchange Festival, to further develop ideas initiated at the FACETS residency.

## **MONSOON AUSTRALIA RESIDENCY**

**2 – 13 November 2015**

**Bundanon Trust, NSW**

In partnership with Bundanon Trust and Kobaltworks (BE)

Critical Path facilitated Monsoon Australia, a residency with nine participating artists from Europe, Asia and Australia. Initiated by German choreographer Arco Renz (Artistic Director, Kobalt Works, Belgium), Monsoon is a curatorial project that has research, debate and intercultural arts practice at its heart. This is the first time the project is hosted in Australia and involves Australian participation. Participants were Adelina Larsson (AU), Ahilan Ratnamohan (BE), Geumhyung Jeong (KR), Joseph Keith Anicoche (PH), Nathan Gray (AU), Olet Khamchanla (FR), Rebecca Jensen (AU), Rita Pinto de Morais (PG), Venuri Perera (SL).

## **INTERCHANGE FESTIVAL (13 – 15 NOVEMBER 2015) & MONSOON RESIDENCY (1 – 12 NOVEMBER 2015)**

A long weekend of presentations offering further opportunities for dialogue between local and visiting artists, offering audiences the chance to engage with intercultural work at the development stage.

## **PERFORMANCE: FACETS 2015**

**Friday 13 November**

Three solo presentations by FACETS artists Hemabharathy Palani (India), Soo Hyun Hwang (Korea) and Lucky Lartey (AU), and an exchange between Palani and Lartey on intercultural dance.





Liz Lea | Interchange Festival - Speak Local Forum | by Heidrun Löhr

## SHARING: MONSOON AUSTRALIA

**Saturday 14 Nov, 7 – 9pm**

Australian and international residents of the Monsoon Australia Lab presented new ideas, experiences and collaborations, fresh from their recent residency at Bundanon Trust.

## FORUM: SPEAK LOCAL

**Sunday 15 Nov, 5 – 9pm**

New South Wales artists engaged in intercultural exchange presented works in progress for discussion and critique. Curated by Annalouise Paul and Margie Medlin.

**ARTISTS:** Paschal Daantos Berry, Aruna Gandhi, Raghav Handa, WeiZen Ho, Thomas Kelly, Anna Kuroda, Liz Lea, Annalouise Paul and Alan Schacher.

techniques. In the afternoons, Annalouise Paul led explorations into each participants' unique 'dance DNA', lineage or ancestry, and looked at innovating and hybridising movement as a consequence of cultural triggers.

Shifting the focus away from form as the end result, the workshop aimed to empower contemporary dance makers to explore cultural material and traditional artists to discover new approaches to generating unique movement through tasks and a shared dialogue.

## ANNALOUISE PAUL AND HEMABHARATHY PALANI

**7 – 8 November 2015**

### Drill Hall

An opportunity to work with 2 choreographers with different approaches to developing a contemporary cultural practice. In the mornings, Hemabharathy Palani from India taught contemporary dance, particularly the Attakkalari technique, and her own vocabulary, a blend of Indian classical forms such as Bharatanatyam, Kuchipudi and the Kalarippayattu martial art with international contemporary dance



*Martin Nachbar | Facilitated Residency | by Pekka Mainen*

**EVERY DAY A THING WORKSHOP - SIEGMAR ZACHARIAS  
28 February – 1 March 2015**

**Drill Hall**

Performance maker and university lecturer Siegmur Zacharias (DOCH Stockholm, HZT Berlin, DasArts Amsterdam) worked with Responsive Program residents on the making of new work, by practising 'showing' and watching material, and responding to it using a variety of feedback methods. Every Day a Thing invited each artist to work on their own process and at the same time to be interested in the processes of others through an embodied and experimental approach to dramaturgy. In applying themselves in this way, the participating artists would develop their own contextualisation and conceptualisation skills while offering the same skills development to the other participants.

**ANIMAL DANCES WORKSHOP - MARTIN NACHBAR  
2 – 3 May 2015**

**Drill Hall**

This workshop proposed approaches, methods, games and scores that Martin developed while making the solo and the group version of Animal Dances. How do we, urban animals of the 21st century, relate to animals and, maybe, to ourselves as creatures? Which dances evolve, when we understand ourselves as beings immersed in a context of other beings? Is imitation a valid tool or does it lead to representation? How do conditioning, animal training and dance practice relate? What do we see when we look at animals? Where do we see and look at animals? What do we look at in the theatre? In an ongoing process of trying out scores and games, generating material, looking at each other and discussing results, Martin worked with participants to develop a practice of researching and creating through our thinking and moving bodies.



*Siegmar Zacharias | Facilitated Residency | by SXS Enterprise*

## ART SCIENCE WORKSHOP

**12 – 16 October 2015**

### Drill Hall

In this interdisciplinary lab dance-makers and scientists exchanged creative thinking processes to develop shared experiments. The lab was designed to enable the greatest possibility for unexpected collaborations and avenues of enquiry. Participants included Kate Stevens (MARCS Institute, UWS), Sarah Pini (Macquarie University), Sue Healey, Margie Medlin, Sandra Parker, Tanya Voges and Dean Walsh.

## INDIGENOUS MENTORSHIPS

The Indigenous mentorship program continued in 2016 with workshops for NAISDA graduates and early career artists and skills development workshops Indigenous choreographers Henrietta Baird, Thomas E. S. Kelly, Taree Sansbury and Carlena Sansbury, led by Vicki Van Hout.

**“WONDERFUL EXPERIENCE SHARING IDEAS AND PRACTICE - GREAT FACILITATOR AND GROUP” - WORKSHOP PARTICIPANT**



### **CRITICAL PATH 10TH ANNIVERSARY**

**28 March & 17 October 2015**

#### **Drill Hall**

Two evenings in March and October marked the celebrations of Critical Path's 10th anniversary – in March with presentations by 2015 Responsive Program artists and alumni, the launch of the 6 x 6 video interview with six NSW choreographers discussing the impact of Critical Path over the years, the launch of the 2015 program and new website and a keynote by Siegmar Zacharias, 'Making History Now'. In October, the evening featured keynote speeches by cultural guest Luke Pearson (founder of IndigenousX) and more presentations by Responsive artists and alumni. This was followed by a discussion panel on tools of our practice.

### **CRITICAL DIALOGUES ISSUES 5 & 6**

Critical Dialogues, a platform to promote and disseminate the creative research each issue is guest edited by a dance artist and published twice a year. Critical Dialogues extends our role as a centre for choreographic research – providing a context for the sharing of research through local, national and international networks.

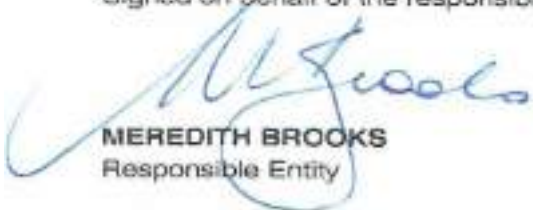
Issue 5 : Guest edited by Sydney's Writing Dancing Group

Issue 6 : Guest edited by Annalouise Paul





Signed on behalf of the responsible entities:

  
MEREDITH BROOKS  
Responsible Entity

Sydney, 28 April 2016





# AUDITOR'S INDEPENDENCE DECLARATION

To the responsible entities of Critical Path  
Incorporated:

In accordance with the requirements of  
the Australian Charities and Not-for-profits  
Commission Act 2012, I declare that, to the best of  
my knowledge and belief, during the year ended 31  
December 2015, there have been:

- (i) no contraventions of the auditor  
independence requirements of the Australian  
Charities and Not-for-profits Commission Act 2012  
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  
Registered Company  
Auditor No 4286

Sydney

Dated 27, 4, 16

# STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2015

	Note	2015 \$	2014 \$
Revenue from ordinary activities	4	423,160	480,171
Expenses			
Amortisation expense	5	(17,035)	(10,548)
Depreciation expense	5	(2,759)	(1,596)
Administration and marketing expenses		(85,141)	(97,933)
Employee benefits expense	5	(170,580)	(163,372)
Project expenses		(161,382)	(217,237)
		-----	-----
		(436,897)	(490,686)
		-----	-----
Net deficit for the year		(13,737)	(10,515)
		-----	-----
Other comprehensive income		-	-
		-----	-----
Total comprehensive loss for the year		(13,737)	(10,515)
		=====	=====

The above statement of surplus or deficit and other comprehensive income should be read in conjunction with the accompanying notes.

# STATEMENT OF FINANCIAL POSITION

As at 31 December 2015

	Note	2015 \$	2014 \$
<b>ASSETS</b>			
Current assets			
Cash and cash equivalents	6	313,575	257,090
Trade and other receivables	7	989	500
Other assets	8	7,864	13,052
		-----	-----
Total current assets		322,428	270,642
		-----	-----
Non-current assets			
Property, plant and equipment	9	33,374	47,010
Intangible assets	10	15,758	9,699
		-----	-----
Total non-current assets		49,132	56,709
		-----	-----
<b>TOTAL ASSETS</b>		<b>371,560</b>	<b>327,351</b>
		=====	=====
<b>LIABILITIES</b>			
Current liabilities			
Trade and other payables	11	41,631	37,701
Provisions	12	9,413	9,025
Grant liabilities	13	149,043	96,915
Other liabilities	14	1,500	-
		-----	-----
Total current liabilities		201,588	143,641
		-----	-----
<b>TOTAL LIABILITIES</b>		<b>201,588</b>	<b>143,641</b>
		=====	=====
<b>NET ASSETS</b>		<b>169,973</b>	<b>183,710</b>
		=====	=====
<b>FUNDS</b>			
Unrestricted funds		169,973	183,710
		=====	=====

The above statement of financial position should be read in conjunction with the accompanying notes.

## STATEMENT OF CHANGES IN FUNDS

for the year ended 31 December 2015

	Note	2015	2014
		\$	\$
Unrestricted Funds			
Balance at 1 January		183,710	194,225
Deficit for the year		(13,737)	(10,515)
		-----	-----
Balance at 31 December		169,973	183,710
		=====	=====

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

## STATEMENT OF CASH FLOWS

### Operating activities

Receipts from:			
Customers and donors		35,447	123,287
Interest income		5,009	8,967
Government grants		481,847	83,333
Payments			
Wages and salaries		(158,721)	(164,250)
Suppliers		(294,880)	(386,278)
		-----	-----
Net cash provided/ (used in) operating activities		68,702	(334,941)

### Investing activities

Purchase of plant and equipment	9	-	(4,917)
Purchase of intangible assets	10	(12,217)	(9,699)
		-----	-----
Net cash used in investing activities		(12,217)	(14,616)
		-----	-----
Net change in cash and cash equivalents		56,485	(349,557)
Cash and cash equivalents at the beginning of the financial year			
		257,090	606,647
		-----	-----
Cash and cash equivalents at the end of the financial year	6	313,575	257,090
		=====	=====

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



# NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2015

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## 1. GENERAL INFORMATION AND STATEMENT OF COMPLIANCE

The financial report includes the financial statements and notes of Critical Path Incorporated.

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Commission Act 2012. Critical Path Incorporated is a not-for-profit entity for the purposes of preparing the financial statements.

The financial statements for the year ended 31 December 2015 were approved and authorised for issuance by the Committee.

## 2. CHANGES IN ACCOUNTING POLICIES

### 2.1 Changes in accounting estimates

There were no changes in accounting estimates during the reporting period.

### 2.2 New and revised standards that are effective for these financial statements

A number of new and revised standards are effective for annual periods beginning on or after 1 January 2014. Information on these new standards is presented below:

AASB 2014-1 Amendments to Australian Accounting Standards (Part A: Annual Improvements 2010–2012 and 2011–2013 Cycles).

Part A of AASB 2014-1 makes amendments to various Australian Accounting Standards arising from the issuance by the IASB of International Financial Reporting Standards Annual Improvements to IFRSs 2010–2012 Cycle and Annual Improvements to IFRSs 2011–2013 Cycle.

Among other improvements, the amendments arising from Annual Improvements to IFRSs 2010–2012 Cycle:

- clarify that the definition of a ‘related party’ includes a management entity that provides key

management personnel services to the reporting entity (either directly or through a group entity).

- amend AASB 8 Operating Segments to explicitly require the disclosure of judgements made by management in applying the aggregation criteria.

Among other improvements, the amendments arising from Annual Improvements to IFRSs 2011–2013 Cycle clarify that an entity should assess whether an acquired property is an investment property under AASB 140 Investment Property and perform a separate assessment under AASB 3 Business Combinations to determine whether the acquisition of the investment property constitutes a business combination.

Part A of AASB 2014-1 is applicable to annual reporting periods beginning on or after 1 July 2014.

The adoption of these amendments has not had a material impact on the association.

## 3 SUMMARY OF ACCOUNTING POLICIES

### 3.1 Overall considerations

The significant accounting policies that have been used in the preparation of these financial statements are summarised below.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below.

### 3.2 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 grants

Grant revenue is recognised in the statement of surplus or deficit and other 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 upon receipt.

Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the association obtains control of the funds, economic benefits are probable and the amount can be measured reliably. Where a grant may be required to be repaid if certain conditions are not satisfied, a liability is recognised at year end to the extent that conditions remain unsatisfied.

Where the association receives a non-reciprocal contribution of an asset from a government or other party for no or nominal consideration, the asset is recognised at fair value and a corresponding amount of revenue is recognised.

## Donations and bequests

Donations collected, including cash and goods for resale, are recognised as revenue when the association gains control, economic benefits are probable and the amount can be measured reliably.

## Investment income

Investment income is comprised of interest. Interest income is recognised as it accrues using the effective interest rate method.

### 3.3 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.

Other costs comprise program delivery expenses.

Operating expenses are recognised in surplus or deficit upon utilisation of the service or at the date of their origin.

### 3.4 Cash and cash equivalents

Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term deposits with an original maturity of three months or less. For the purposes of the statement of cash flows, cash and cash equivalents consist of cash and cash equivalents as defined above, net of any outstanding bank overdrafts.

### 3.5 Trade and other receivables

Trade receivables, which comprise amounts due from services provided, are recognised and carried at original invoice amount less an allowance for any uncollectable amounts. Normal terms of settlement are usually within 30 days. The notional amount of the receivable is deemed to reflect fair value.

An allowance for doubtful debts is made when there is objective evidence that the association will not be able to collect the debts. Bad debts are written off when identified.

3.6 Property, plant and equipment

Bases of measurement of carrying amount

Plant and other equipment (comprising fitting and furniture) are initially recognised at acquisition cost, including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by the association's management.

Plant and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

Depreciation is recognised on a straight-line basis to write down the cost less estimated residual value of plant and other equipment. The following useful lives are applied:

	2015 % pa	2014 % pa
Plant and equipment	10-33	10-33
Leasehold improvements	2.5	2.5

In the case of leasehold property, expected useful lives are determined by reference to comparable owned assets or over the term of the lease, if shorter.

Material residual value estimates of useful life are updated as required, but at least annually.

Gains or losses arising on the disposal of plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in profit or loss within other income or other expenses.

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 surplus or deficit and other comprehensive income.

De-recognition and disposal

An item of plant and equipment is derecognised upon disposal, when the item is no longer used in the operations of the association or when it has no sale value. Any gain or loss arising on de-recognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in surplus or deficit in the year the asset is derecognised.

Intangible assets are capitalised on the basis of the costs incurred to acquire and install the assets. Items of intangibles are stated at cost less accumulated amortisation and any accumulated impairment losses.

### 3.7 Intangible assets

#### Basis of measurement of carrying amount

Any intangibles donated to the association or acquired for nominal cost are recognised at fair value at the date the association obtains control of the assets.

#### Amortisation

Items of intangibles are amortised on a straight-line basis over their estimated useful lives to the association commencing from the time the asset is held ready for use.

- Software and database: 25% pa
- Website development: 33% pa

#### Disposal

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset, and is recognised in surplus or deficit within other income or other expenses.

### 3.8 Trade creditors and other payables

Trade payables and other payables represent liabilities for goods and services provided to the association prior to the end of the financial year that are unpaid. These amounts are usually settled in 30 days. The notional amount of the payables is deemed to reflect fair value.

### 3.9 Deferred income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within 12 months of receipt of the grant. When the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted.

### 3.10 Employee benefits

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 defined contribution 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.



### 3.11 Leased assets and liabilities

#### Operating leases

Operating lease payments are recognised as an expense in the statement of surplus or deficit and other comprehensive income on a straight-line basis over the lease term.

### 3.12 Taxation

#### Income tax

No provision for income tax has been raised as the association is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

#### 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.

### 3.13 Economic dependence

The association is dependent upon the ongoing receipts of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs. At the date of this report management has no reason to believe that this financial support will not continue.

### 3.14 Contingent liabilities

There are no contingent liabilities that have been incurred by association in relation to 2015 and 2014

### 3.15 Post – reporting date events

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation



	Note	2015	2014
<b>4 REVENUE</b>			
4 (a) Revenue from continuing operations			
Revenue			
Government grants	4.2	385,915	451,063
Other project income		18,149	6,445
Other income			
Donations		5,746	3,440
Interest received		5,009	8,967
Sundry income		-	2,000
Rent received		8,341	8,256
		-----	-----
Total revenue		423,160	480,171
		=====	=====
4 (b) Grant income			
Grants in advance and unexpended 1 January:			
Arts NSW – Core Funding		-	205,042
Arts NSW – Responsive Projects		-	65,257
Arts NSW – Facilitated Projects		-	9,701
Arts NSW – ATSI Grant		6,915	30,541
Arts NSW – Program Grant in 2013		-	5,500
Australia Council – Core Funding		90,000	751
Australia Council – Facilitated Projects			89,249
University of NSW		-	2,000
Grants received:			
Arts NSW – Core Funding		203,918	-
Arts NSW – Responsive Projects		65,278	-
Arts NSW – Facilitated Projects		11,804	-
Australia Council – Core Funding		149,043	90,000
Australia Council – Project Funding		3,000	49,937
University of NSW – Project Funding		5,000	-
Less: Unexpended grants 31 December			
Arts NSW-ATSI Grant		-	(6,915)
Less: Grants in advance- 31 December			
Australia Council-Core Funding		(149,043)	(90,000)
		-----	-----
Net grants received		385,915	451,063
		=====	=====

	Note	2015	2014
<b>5 EXPENSES</b>			
Employee benefits expense			
Annual leave provided	3.10	388	3,037
Employment expenses		7,895	2,528
Long-service leave written back		-	(6,017)
Superannuation		12,527	13,345
Wages and salaries		146,194	147,143
Workers compensation insurance		3,576	3,336
		-----	-----
		170,580	163,372
		=====	=====
Depreciation and amortisation			
Depreciation - plant and equipment	3.6	2,759	1,596
Amortisation – leasehold improvements	3.6	10,877	10,548
Amortisation – Intangible assets	3.7	6,158	-
		-----	-----
		19,794	12,144
		=====	=====

**6 CASH AND CASH EQUIVALENTS**

Cash at bank and on hand		6,885	7,281
Short term deposits		306,690	249,809
		-----	-----
Total cash and cash equivalents		313,575	257,090
		=====	=====

**(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 statement of financial position as follows:

	313,575	257,090
	=====	=====

**(b) Cash at bank and on hand**

The cash management accounts are bearing floating interest rates of between 0.35% and 1.30% (2014: 0.30% and 3.75%).

**7 TRADE AND OTHER RECEIVABLES**

Current			
Deposits paid		500	500
Trade receivables	3.5	489	-
		-----	-----
Total trade and other receivables		989	500
		=====	=====

	Note	2015	2014
<b>8 OTHER ASSETS</b>			
Current			
Prepayments - general		3,565	9,308
Prepayments - insurance		4,299	3,744
		-----	-----
Total other assets		7,864	13,052
		=====	=====
<b>9 PROPERTY, PLANT AND EQUIPMENT</b>			
Leasehold improvements			
Leasehold improvements – at cost		73,270	73,270
Accumulated amortisation		(44,401)	(33,524)
		-----	-----
Total leasehold improvements		28,869	39,746
		=====	=====
Reconciliation – leasehold improvements			
Reconciliations of the carrying amount of leasehold improvements at the end of the current financial year:			
Carrying amount at 1 January		39,746	50,294
Amortisation charged for the year		(10,877)	(10,548)
		-----	-----
Carrying amount at 31 December		28,869	39,746
		=====	=====
Plant and equipment			
Plant and equipment – at cost		33,832	33,832
Accumulated depreciation		(29,327)	(26,568)
		-----	-----
Total plant and equipment		4,505	7,264
		=====	=====
The cash management accounts are bearing floating interest rates of between 0.35% and 1.30% (2014: 0.30% and 3.75%).			
Reconciliation – plant and equipment			
Reconciliations of the carrying amount of plant and equipment at the end of the current financial year:			
Carrying amount at 1 January		7,264	3,943
Additions		-	4,917
Depreciation charged for the year		(2,759)	(1,596)
		-----	-----
Carrying amount at 31 December		4,505	7,264
		=====	=====

	Note	2015	2014
<b>10 INTANGIBLE ASSETS</b>			
Non-current			
Software, database and website – at cost		38,727	26,510
Accumulated amortisation		(22,969)	(16,811)
		-----	-----
Total intangible assets		15,758	9,699
		=====	=====
Reconciliation			
Reconciliation of the carrying amount of intangibles at the end of the current financial year:			
Carrying amount at 1 January		9,699	-
Additions		12,217	9,699
Amortisation charged for the year		(6,158)	-
		-----	-----
Carrying amount at 31 December		15,758	9,699
		=====	=====
<b>11 TRADE AND OTHER PAYABLES</b>			
Current			
Accrued expenses		27,927	26,470
Net GST payable		10,511	2,575
Trade creditors	3.8	3,193	8,656
		-----	-----
Total trade and other payables		41,631	37,701
		=====	=====
<b>12 PROVISIONS</b>			
Current			
Provision for annual leave	3.10	9,413	9,025
		=====	=====



	Note	2015	2014
<b>13 GRANT LIABILITIES</b>			
Current			
Unexpended grants:			
Arts NSW		-	6,915
Grants in advance:			
Australia Council		149,043	90,000
		-----	-----
Total grant liabilities		149,043	96,915
		=====	=====

**14 OTHER LIABILITIES**

Current			
Project income in advance		1,500	-
		=====	=====

**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		3,220	3,405
		=====	=====

## Dance premises – The Drill

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

Within one year		27,000	26,840
		=====	=====

**16 RELATED PARTY TRANSACTIONS**

## (a) Responsible entities' compensation

The committee members as responsible entities act in an honorary capacity and receive no compensation for their services.

## (b) Transactions with responsible entity-related entities

There were no transactions with committee member-related entities during the year.

## (c) Key management personnel compensation

The total remuneration paid to key management personnel (KMP) of the association during the year is as follows:

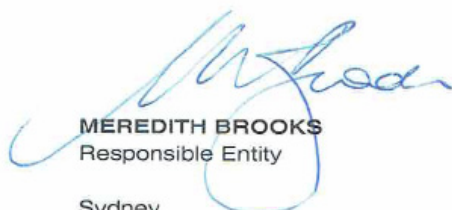
		2015	2014
Total compensation		73,462	80,288
		=====	=====

## RESPONSIBLE ENTITIES' DECLARATION

The responsible persons declare that in the responsible persons' opinion:

- (a) the financial statements and notes, as set out on pages 20 to 36, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
  - (i) give a true and fair view of the financial position as at 31 December 2015 and of the performance for the year ended on that date of the entity; and
  - (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Act 2012; and
- (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 3.13].

Signed in accordance with a resolution of the Responsible Entities:



**MEREDITH BROOKS**  
Responsible Entity

Sydney  
28 April 2016







# INDEPENDENT AUDIT REPORT

## to the responsible entities 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 2015 and statement of surplus or deficit and other comprehensive income, statement of changes in funds and statement of cash flows for the year ended, notes comprising a summary of significant accounting policies and other explanatory notes and the responsible persons' declaration.

Responsible Persons' Responsibility for the financial report

The responsible persons of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and for such internal control as the responsible persons determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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.

## DISCLAIMER

### Opinion

In my opinion the financial report of Critical Path Incorporated has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2015 and of its financial performance and cash flows for the year ended on that date; and
- (b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission.

The additional financial data presented on pages 41 and 42 is in accordance with the books and records of the association which have been subjected to the review procedures applied in my review of the association for the year ended 31 December 2015. It will be appreciated that my review did not cover all details of the additional financial information. Accordingly, I do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with my firm's policy, I advise that neither the firm nor any member or employee of the firm undertakes responsibility arising in any way whatsoever to any person (other than the association) in respect of such information, including any errors or omissions therein, arising through negligence or otherwise however caused.



STEVEN J MILLER & CO  
Chartered Accountants



S J MILLER  
Registered Company  
Auditor No 4285

Sydney

Date 29, 4, 16



STEVEN J MILLER & CO  
Chartered Accountants



S J MILLER  
Registered Company  
Auditor No 4285

Sydney

Dated 29, 4, 16



# DETAILED STATEMENT OF SURPLUS OR DEFICIT

for the year ended 31 December 2015

	Sch	2015 \$	2014 \$
<b>INCOME</b>			
Grants in advance- 1January		90,000	408,041
Unexpended grant - 1 January		6,915	-
Grants received during the year:			
Australia Council for the Arts			
Core grant		149,043	90,000
Project grants		3,000	49,937
Arts NSW			
Core grant		203,918	-
Project grants		77,082	-
University of NSW			
Project grant		5,000	-
		-----	-----
		534,958	547,978
Less: Unexpended grants – 31 December		-	(6,915)
Less: Grants in advance – 31 December		(149,043)	(90,000)
		-----	-----
		385,915	451,063
		-----	-----
Donations received		5,745	3,440
Interest received		5,010	6,967
Sundry income		-	2,000
Other project income		18,149	8,445
Rent received		8,341	8,256
		-----	-----
<b>TOTAL INCOME</b>		423,160	480,171
<b>TOTAL EXPENSES</b>	Sch1	(436,897)	(490,686)
		-----	-----
<b>NET DEFICIT</b>		(13,737)	(10,515)
		=====	=====

The above detailed statement of surplus or deficit is unaudited and should be read in conjunction with the disclaimer on page 49.

	Note	2015	2014
		\$	\$
SCHEDULE 1 - EXPENSES			
Advertising and promotion		11,106	24,307
Annual leave provided		388	3,037
Accounting fees		7,362	8,059
Bank fees		394	379
Computer supplies		1,486	2,644
Depreciation and amortisation	3.6/3.7	19,794	12,144
Employment expenses		7,585	-
Entertainment		1,084	1,602
Financial contractor		4,635	4,500
Insurance		4,553	4,586
Legal fees		2,500	139
Long service leave written back		-	(6,017)
Office supplies		1,641	1,674
Postage and stationery		799	817
Project expenses		161,382	217,237
Rent and overheads		42,582	43,389
Staff training		310	-
Subscriptions		590	694
Sundry expenses		48	2,135
Superannuation		12,527	13,345
Telephone and internet charges		2,279	2,672
Travel expenses		4,082	336
Worker's Compensation		3,576	3,336
Wages and salaries		146,194	149,671
		-----	-----
TOTAL EXPENSES		436,897	490,686
		=====	=====

The above detailed statement of surplus or deficit is unaudited and should be read in conjunction with the disclaimer on page 49.





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