

Critical Path

2012 Annual Report



criticalpath

Critical Path Incorporated

(an incorporated association)
ABN 12 049 903 261

Annual Report 31 December 2012

Corporate Information

Critical Path Incorporated

Committee Members

Meredith Brooks	Chair
Martin Del Amo	Artist Representative
Michel Maree Hryce	Secretary
Noella Lopez	
Genia McCaffery	
Rosalind Richards	
Latai Taumoepeau	Artist Representative
Simon Wellington	Treasurer

Public Officer	Yeehwan Yeoh
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Registered Office and Principal Place of Business	The Drill 1c New Beach Road Rushcutters Bay NSW 2011
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Auditors	Steven J Miller & Co Pty Ltd Chartered Accountants
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Critical Path Incorporated

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Committee's Report

Critical Path Incorporated

Your committee members submit the financial report for Critical Path Incorporated for the year ended 31 December 2012.

Committee members

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

Meredith Brooks	Chair
Martin Del Amo	Artist Representative
Michel Maree Hryce	Secretary
Noella Lopez	
Genia McCaffery	
Rosalind Richards	
Latai Taumoepeau	Artist Representative
Simon Wellington	Treasurer

Information on committee members

Meredith Brooks (Chair) is a non-executive company director, Chair of Balmain Investment Management Ltd, Director of BT Investment Management Ltd and member of the Industry Advisory Board for the Faculty of Business and Economics at Macquarie University.

Martin del Amo (Artist Representative) is an independent choreographer and dancer. He also writes and is a regular contributor to RealTime magazine.

Michel Maree Hryce (Secretary) is a lawyer, mediator and senior executive with experience as an advocate for Australian artists. She is currently the Head of Human Resources at Sydney Symphony Orchestra.

Noella Lopez has skills and experience in management, strategy development, brand management, marketing and business development in both the private and government sectors. She is currently Head of Commercial Services and Executive Member at the Australian Museum.

Genia McCaffery 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 experience in working with Local, State and Federal Governments. She also is experienced in governance issues and working with the community.

Rosalind Richards is Director of Artful Management which she established in 1992 to produce and manage the work of independent dance artists. Her experience in the arts and cultural sector includes general manager of several small companies, Manager of the Australia Council Dance Board (1998-2005) and Associate Director, Performance Space (2007-2010).

Latai Taumoepeau (Artist Representative) is a Punake, body-centred performance artist. Her story is of her homelands, the Island Kingdom of Tonga, and her birthplace, the Eora nation – Sydney, and everything far and in-between.

Simon Wellington (Treasurer) is General Manager of Griffin Theatre Company, with experience in program and business management for theatre, festivals and events.

Committee's Report

Critical Path Incorporated

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 surplus for the year amounted to **\$18,984** (2011: **\$63,413**).

In 2011, Critical Path received support from Arts NSW for upgrades to the Drill Hall (capital works grant of \$50,000). In 2012, a further capital contribution of a new dance floor to the value of \$26,899 was received from Woollahra Council as part of their matched support for the Drill Hall improvements. A total value of \$73,270 has been capitalised to the books of the Association as Leasehold Improvements and will be depreciated in instalments over the term of the current lease, through 2018.

The net impact of depreciation for Leasehold Improvements on the operating result for 2012 is \$10,025. The net effect of these capital improvements on the Association's 2012 financial result is a non-recurring benefit of \$16,874.

The application of accounting standards effectively results in the inflation of 2011 and 2012 year surpluses, with the Association's remaining financial results through 2018 reduced by the amortisation of the Leasehold Improvements.

Staffing

In 2012 there were numerous staff changes mainly due to unpaid and parental leave taken by staff. Margie Medlin (Director) applied for a year-long sabbatical which was approved by the Committee and commenced in May 2012. She will return at the end of April 2013. Justine Shih Pearson replaced Margie in the interim as Acting Director. Yeehwan Yeoh (Business Administrator) went on parental leave from March to November 2012 and was replaced by Tegan Richardson (up to August 2012) and Shuxia Chen (from September 2012 to February 2013). Yeehwan returned to work in November 2012 at 0.4 FTE, resuming her full 0.6FTE position from beginning of February 2013. The Financial Consultant was also replaced as Sharon Porter resigned in February 2012 and Karen Steains stepped into this role.

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Director	Margie Medlin
Acting Director	Justine Shih Pearson
Program Manager *	Helen Martin
Business Administrator *	Yeehwan Yeoh
Financial Consultant**	Karen Steains

*part time (3 days per week) **casual

Organisational structure and key responsibilities



Governing Committee

In 2012, there were several changes to the Committee. Susan Donnelly resigned from the committee on 30 January, Karen Horne resigned on 19 March 2012 and Ann Hinchliffe resigned on 15 October 2012. Artist Representative Lee Wilson finished his term on the Committee and resigned on 14 May. Martin del Amo was appointed as Artist Representative on 30 January 2012 and Noella Lopez and Latai Taumoepeau (Artist Representative) were appointed to the committee on 13 August 2012. On 18 February 2013 Genia McCaffery was appointed to the committee.

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

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2012 ARTISTIC PROGRAM

FUNDING

Critical Path is currently majority funded by Arts NSW, with triennial funding at \$280,000 per annum to cover the period January through to December each year from 2012 to 2014.

In 2012, Critical Path also received a \$90,000 artform development grant from the Australia Council for the Arts – Dance Board for the Facilitated Program; \$9830 received for travel grants via the IETM-Australia Council Collaboration Project; \$7,500 from the Creative Practice Lab at School of the Arts and Media at University of New South Wales and \$9,178 from Goethe-Institut Australia and Indonesia. Additional funds were raised through Critical Path's donation campaign and casual hire of the Drill Hall. Casual Hirers included the University of Sydney (*Anatomy of an Afternoon*) and Black Arm Band.

These combined funds enabled Critical Path to deliver:

- 15 Responsive projects with 17 linked events (sharings etc) and 5 Research Room Residencies supporting 61 *participant artists** and attracting 295 *participant observers***.
- 27 Facilitated projects (workshops, presentations, etc) supporting 170 *participant artists* and attracting 282 *participant observers*

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

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

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

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

Committee's Report

Critical Path Incorporated

PROGRAM		Projects	Participant Artists	Participant Observers (Audience)
RESPONSIVE PROGRAM				
Research residencies, travel grants				
2010		13	42	167
2011		9	28	126
2012	Studio Residencies, Travel Grants etc.	15	55	259
	Research Room Residencies (previously in Mentoring)	5	6	36

FACILITATED PROGRAM (formerly known as CURATED & MENTORING)				
Open & closed workshop/dance classes/ lectures/artist talks/ performances and exhibitions				
2010	Curatorial: Workshops (including Symposium)	11	160	1416
	Curatorial: Other events	12		
	Mentoring: Workshops (7), research room residencies (6) forum/public presentations (2), Performance space residencies (3), space for artists (1) and one to one mentoring (1)	20	108	186
	Mentoring: Other linked events (6)	6		
2011	Curatorial: Workshops (including Symposium)	15	134	756
	Curatorial: Other events	11		
	Mentoring: Workshops (6), research room residencies (3) forum/public presentations (0), Performance space residencies (3), space for artists (3) and one to one mentoring (1)	16	158	155
	Mentoring Other linked events (6)	6		
2012	Facilitated: Workshops (9), forum/public presentations (8), space residencies (2), exchanges (2) masterclass (1), video documentation project (1), Senior Artist Commission (1), Associate Artist (1) and other linked events (2)	27	170	282

Responsive



Program

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RESPONSIVE PROGRAM 2012 (\$96,771 total expenditure)

The Responsive Program provides research opportunities for NSW choreographers. Grants with space at the Drill Hall or as part of the UNSW Dance Research Residency Program at Io Myers Studio UNSW are offered for choreographers to explore their own interests and invest in a research discourse firmly rooted in their reality. In 2012 a special travel grant was offered to participate in FACETS, a residency program for 15 choreographers from all over the world, organized by Attakkalari Centre for Movement Arts, Bangalore, India; and a residency in partnership with the Adelaide Festival and Australian Performing Arts Market.

1. Responsive Travel Grant (\$6,000)
Bangalore, India
December 2012 – February 2013

This was a special travel grant to participate in FACETS, a residency program for 15 choreographers from all over the world, organized by Attakkalari Centre for Movement Arts, Bangalore, India (www.attakkalari.org). Jade Dewi Tyas Tunggal was the recipient of this grant.

2. Elizabeth Ryan & Lizzie Thomson
Drill Hall Space Grant
9 – 26 January

Elizabeth Ryan and Lizzie Thomson set up a supportive structure for engaging in solo research projects alongside each other. Lizzie continued her inquiry into tradition, innovation and convention in dance and Elizabeth furthered her exploration of 'instant choreography' and working with the notion of presence and the improvising performing body.

3. Kay Armstrong (\$4,400)
6 -10 February

Kay Armstrong completed the last week of her 2011 Residency, working with independent artists, Ces Farrar and Kevin Privett, looking at the duet form as it relates to partnering. Her research explored momentum, gravity and movement within duets. **Associated Event:** Sharing, 10 February; sharing at Critical Path 2012 program launch.

4. Melinda Tyquin: Adelaide Festival & Australian Performing Arts Market Residency (\$3,816)
26 February – 18 March

Sydney-based choreographer Melinda Tyquin received a travel allowance to attend the Australian Performing Arts Market (APAM) and Adelaide Festival as part of her professional development. **Associated Event:** APAM report, 8 November.

5. Narelle Benjamin (\$7,800)
7 – 20 May

Narelle experimented with different spatial orientations between the performer and their audience, freeing the audience to move around the choreography in an effort to create an intensity, focus and sense of inclusion. **Associated event:** Sharing, 18 May.

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6. **Don Asker: Latitudinal Conversations (\$12,595)**
Offsite Kiah, NSW
August- September

This project explored the finely textured experience of the body as it negotiates between the natural world and the organizing forces of our contemporary civilization. An underlying premise of 'latitudinal conversations' was that performance can be constantly re-determined, allowing fresh renderings of location and history to be interlaced with the performing body. **Associated event:** Sharing at Critical Path, 23 September; Sharing at Kiah, October.

7. **Alejandro Rolandi (\$7,595)**
13 – 29 August

The questions that drove this research were: to what extent can Contact Improvisation (CI) be scored before losing its essence? What is the appeal of its movement vocabulary when deprived of the thrill of 'real-time choice'? What elements of contact improvisation can be sequenced and to what level of detail? **Associated event:** Sharing, 28 August.

8. **Tess de Quincey: *Swarm Bodies* (\$12,000)**
3 – 16 September

Swarm Bodies explored three linked bodies – 'dot body', 'swarm entity' and 'wild being' through a group of bodies working connectively grounded in dots as a way of envisaging a body structure. Underlying this research was the questioning of individual/self relative to a collective body. **Associated event:** Sharing, 14 October.

9. **Lisa Griffiths and Adam Synnott Space Grant**
15 October – 4 November

Griffiths and Synnott explored integrating choreography with real-time interactive GRASS projections with the Kinect Sensor on a larger scale. They used the idea of wind as a choreographic analogy to find an improbable dance style; unexpected changes of weight or direction, and investigated the relationship between dancer and the GRASS. This space grant followed on from research from a 2011 Critical Path Research Room Residency. **Associated event:** Sharing, 23 October.

10. **Sue Healey: Ten Years (\$6,286)**
15 October – 4 November

Materials; films, installations, images, reflections both in written and danced forms, from three series (Niche, In Time and Curiosities) 2002 – 2012 by the Sue Healey company were compiled, forming a retrospective installation, a physical mapping of a decades work. This residency asked; what are the catalysts to enter new territory? What next? **Associated event:** Sharing, 2 November.

11. **Dean Walsh (\$11,400)**
5 – 25 November

In this residency, Dean Walsh honed and investigated specific scores and their modalities and first in Solo, then in group compositions. Dean undertook consultation with choreographers, Paul Selwyn Norton and Narelle Benjamin, marine biologist Brigit Jager and conservationist, Judy Reizes. His research fused choreographic and diving technicality with various theoretical and experiential studies of marine environments and human consciousness of this. **Associated event:** Sharing, 23 November.

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12. Karen Pearlman: Doesn't Fit In A Box (\$4,700) Curatorial Residency, throughout 2012

Through her residency Karen Pearlman developed her choreographed documentary about dancing as more than a practice but as a cultural and, in some cases, spiritual identity. The documentary includes interviews with contemporary Australian dancers and choreographers at Critical Path, asking what they mean when they say "I am a dancer", allowing the accrued wisdom of all its participants to be captured, preserved and passed on before it disappears.

13. Anton and Adam Synnott: Jacked In Research Sharing 27 January

Over three months in 2011 Anton and Adam explored the idea of public/private space and the connection and disconnection of these spaces. Their research involved jacking together the performer and participant together through the use of an iPhone. In Jacked in, they presented the outcome of this research in the form of an experimental installation for participant, performer and Audience members.

RESIDENCIES WITH THE CREATIVE PRACTICE LAB (CPL), THE SCHOOL OF ARTS AND MEDIA (SAM) UNSW.

For the last 5 years, Critical Path and the Creative Practice Lab (CPL) at the School of the Arts and Media (SAM) UNSW have collaborated in providing two significant residencies in the Io Myers Studio. Recently the residencies have been supported by the generous efforts of the UCommittee, a volunteer fundraising group on campus. In 2012 2 Residencies were awarded to Ghenoa Gela and Jason Pitt. Ghenoa Gela's residency was replaced by one with Jane McKernan and Lizzie Thomson, which included a period of international residency in partnership with Dance4 in the UK. Ghenoa Gela's residency has been rescheduled in 2013.

14. Jason Pitt (\$7,600) 2 – 27 July, Io Myers Studio, UNSW.

Jason's research looked at aggression and repression and its effect on the human body. He was interested in highlighting rural and remote communities that have settled into states of invisibility and focused on how this loss of visibility can lead to a collapse of self, and, as one of the key sources of aggression, trauma and displacement. **Associated event:** Sharing at UNSW, 13 July.

15. Jane McKernan and Lizzie Thomson (\$12,578) 19-23 November, Io Myers Studio, UNSW 10-21 December, Dance4, Nottingham UK

During this residency, Jane and Lizzie continued to develop their shared studio practice. This supportive framework allows the artists the freedom to pursue their respective interests in a process of working together separately or separately together on solo work exploring dance in relation to its historical and cultural contexts, questioning notions of innovation, authenticity, authority and Western theatrical conventions. **Associated events:** Sharing at Critical Path 2013 Program Launch; sharing at Dance 4, December 2012.

Research Room



Residencies

Lian Loke and Michaela Davies Critical Path Research Room Residency, 2012,
Michaela Davies and Kerri Ambler in *Subsoma*. Photo: Geoff Ambler

Committee's Report

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RESEARCH ROOM RESIDENCIES

1. **Nikki Heywood - Museum of the Sublime: Relics**
January, February and June

Museum of the Sublime: relics is an ongoing embodied and theoretical enquiry into a reliquary of old and new objects and materials encountered through chance and curiosity.. it evolves through following lateral traces, and one thing leads to another. This residency allowed Nikki Heywood to deepen the research into embodiment and culture and to further the relics performance and wrestle with languages in the dialogue between creative practice and the written word. **Associated event:** El Paso 13 – 15 February.

2. **Julie Masterton -Varying Objects**
March, April and May

Julie Masterton continues her research on Varying Objects, a new filmed performance to be made as part of a '3 series' of new commissions from Arts Council, England and the Australia Council for the Arts. Mixing dance with speech, Masterton has extended this gesture into the realm of visual arts, the dancers perform gestures that move between a state of rehearsal and definitive choreographic action.

3. **Lian Loke and Michaela Davies - My Mind Y/our Body**
July

Michaela and Lian bring together their practices in art, dance and technology to explore the concept of the distributed body. They explored extending traditional Butoh dance into technology-mediated performance through the use of brainwave sensors and electro-muscular stimulation technology.

4. **Elly Brickhill: All Dance is Social Dance**
August, October & December

With an ongoing interest in the social aspects of dance, Elly Brickhill analysed the social and cultural contexts in which two forms of improvised partner dancing exist - tango and contact improvisation. These two forms, while embodying largely the same physical and technical partnering skills have supported two enormously contrasting political and cultural ideologies. **Associated event:** Presentation at University of Wollongong.

5. **Adam Synnott: What is a Kinect Sensor?**
September

Hybrid artist Adam Synnott (Kaboom Studios) undertook 3 weeks of intensive investigation, exploring the creative potential for new choreographic work using the 'Kinect Sensor.' Adam also received funding from the Interarts Office of the Australia Council for the Arts.

Facilitated



Program

Development and showing of *Cut Away*, 2012, Gavin Webber and Grayson Millwood. In partnership with Performing Lines. Photo courtesy Performing Lines

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FACILITATED PROGRAM (\$115,413 total expenditure, including wages for Program Manager \$25,430)

Critical Path's Facilitated program strand replaces the earlier 'Curated' and 'Mentoring' strands. The Facilitated Program offers professional development to experienced Australian choreographers including a program of workshops, laboratories and master classes. Critical Path offers a participant fee where possible. It also provides opportunities for Australian dancers and choreographers, at different stages of their careers to support and learn from each other. In 2012 Critical Path introduced its first Senior Artist Commission which was awarded to Russell Dumas, and created a position for an Associate Artist to undertake sustained research over a two year period. The inaugural 2012/13 artist is Paul Gazzola.

1. Critical Path Associate Artist: Paul Gazzola (\$9,960)

In 2012 Paul Gazzola worked at Critical Path in two research periods. He facilitated the workshop, Dancing Body of the Future in March as part of his first Research period, and in the second research period presented a public lecture; Questioning Contemporary Performance Spaces in Australia.

2. Jayachandran Palazhy: Attakkalari – Contemporary Indian Dance Workshop (\$11,009) 30 Jan – 3 February Partners: Attakkalari Centre for Movement Arts and supported by Kenneth Myer Asian Theatre Series, Arts Centre Melbourne

Participants were introduced to the concepts embedded in the Indian classical dance form, Bharatanatyam and martial art Kalarippayattu. The use of gravity, neuro-centric movement ideas, breath and centering of the body were investigated. Partners: Brisbane World Theatre Festival, Asian Art series Melb, & Attakkalari, India.

Associated event: Indian Travel Grant

It introduced me to different dance/physical performance forms which I was expecting. There were very fruitful discussions about issues like performative aspect, choreography, movement formation - all of which are pertinent to my current research work. So the workshop engaged with both practical and theoretical aspects that I was looking for.

Material covered in the workshop was diverse - contemporary dance, classical Indian dance, Indian martial arts and composition, and the group was a great mix of people with different training backgrounds. It was brilliant on a physical training level - difficult to get a solid concept of all the forms in one week, but an inspiring taste of each.

3. DD Dorvillier: Touch Move Talk Write: Open Studio Practices (\$2,290) 2 & 3 Mar (12 National, No honorarium). Partner: Lucy Guerin Inc.

Focus was on exploring what is meant by "practice", by generating practices from touching, moving, talking, or writing. These practices were shaped with simple rules, applied different durations contexts, and sequences.

DD was a brilliant facilitator with great concepts who opened space for the workshop participants to generate work and develop methods of practice.

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4. **Simon Ellis & Efrosini Protopapa: The Choreographer as Researcher (\$5,530)**
29 Mar, Syd, 31 Mar, Melb. (35 National, No honorarium).
Partner: Lucy Guerin Inc

Topics covered included; types of artistic research, when research is useful, available research strategies and tools and how choreographic practices change as a result of research. **Associated event:** Simon Ellis lecture 28 March UNSW.

5. **Russell Dumas Senior Artist Research Commission (\$9,294)**
April 6- 10 (25 National & International Artists)
Partner: Dance Exchange.

dance for the time being is the presentation & continuous development of new dance work through a regularly sustained performance practice developed simultaneously in several cities; Melbourne, Helsinki, Berlin, Paris and New York. **Associated Event:** Performance, 10 April.

6. **Paula Caspão - Dramaturgy Workshop (\$8,515)**
16–20 Apr (10 National, honorarium)

This workshop focused on the use of dramaturgical work approached through the angle of specific working methods, i.e. "How do we do what we do?" It replaced the 2011 Bojana Kunst workshop which was cancelled. Grant Monies allocated in 2011 were expended in this workshop.

7. **Jonathan Burrows: Writing Dance (in WA) (\$3,581)**
(2 NSW, honorarium). Partner: STRUT dance

The emphasis was on investigating choreographic and compositional processes, performance and philosophies, questioning how a dance can be made and what it can communicate to someone watching.

8. **Foofwa d'Imobilité: Masterclass, Screening & Studio Showing (\$7,516)**
3, 4 & 6 October. (12 National, no honorarium).
Partners: STRUT dance & Dancehouse

The master class focused on the use of classical vocabulary in Contemporary Dance. **Associated events:** on 3 Sept Foofwa presented two films from his "Merce - art Forever!" project and on 6 Sept he presented Histories Condansées.

The workshop was fantastic and I felt privileged to be learning in the same environment/amongst dancers of a professional calibre, including Foofwa. I think that setting up a workshop like this is a manifestation of what dance in this era is interested in; experimental art forms rather than the mechanical virtuoso.

This project opened up many avenues of investigation of movement and solidified and expanded my own interests in choreography and practical research. Renate's knowledge is vast and spending a week sharing and learning from her was very rewarding.

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9. **Renate Graziadei Workshop: Movement Construction and Composition (\$9,840)**
8 – 12 Oct (10 NSW, honorarium)
Partners: Dancehouse and supported by the Berlin Senate Cultural Affairs Department

The emphasis of the workshop was to work on improvisation and composition to build a series of scores and structures to serve as the container for a dance or performance event.

10. **Gavin Webber and Grayson Millwood: Dance Without Dancing (\$9,900)**
3 -7 Dec (10 National, honorarium)
Partner: Performing Lines

The workshop began with a contemporary class based on ways to gain maximum power in movement with minimal effort. Then the participants worked to create new movement, new ideas using repertoire from lawn, roadkill and Food Chain. **Associated events:** a Critical Path Drill Hall space grant for Webber and Millwood, 10-23 December, and a public showing of Cut Away, 19 December.

11. **Impro-Exchange 2012 (\$4,555)**
30 Aug-1 Sep & 29 Nov-1 Dec, 10am -4pm
Partner: The Weather Exchange, an initiative of De Quincey Co.

Building on previous laboratories between 2006 and 2011, Impro-Exchange 2012 was a series of two intensive three-day labs facilitated by Tess de Quincey in collaboration with Martin del Amo. The project explored the nature of improvisation between dancers from different backgrounds, ages and traditions, and generated a forum for dialogue, exchange and discussion around strategies and processes of improvisation. **Associated event:** performance, 1 December.

12. **Documentation of Investigating Cross Borders Laboratory (2011) at Bundanon Trust (\$8,158)**
Partner: Goethe Institut Indonesia

In November 2011 eight artists from around the Southeast Asian and Asia-Pacific region came together for a ten-day creative laboratory held at Bundanon, an arts centre and artist retreat located in idyllic bush land south of Sydney in NSW, Australia. Titled Investigating Cross Border Collaborations, the project was a partnership between Australian dance organisations Critical Path (NSW) and STRUT dance (WA), the Goethe Institut (Indonesian and Australian branches), and the Bundanon Trust. Over April and May 2012, the artists involved revisited the large archive of documentation that was collected over the course of the laboratory in the form of video, images, sound recordings and written documentation, working with an editor to make 12 short videos for the Goethe Institut Indonesia's Tanzconnexions website.

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- 13. PERFORMANCE SPACE RESIDENCY**
Partner: Performance Space
Lee Wilson and Matt Prest: Whelping Box
17 - 30 September

Performance Space continues its partnership with Critical Path to support artists undertaking research and creative development of new projects. This residency featured artists Lee Wilson and Matt Prest. In Whelping Box, Prest, Wilson, Claire Britton and Mirabelle Wouters use the concept of two fighting dogs as a humorous device to explore self-mythology, primal energy and power from a place of powerlessness. **Associated Events:** Whelping Box was presented by Performance Space as part of SEXES Festival (23-27 Oct 2012). Open studio: 21 and 28.

- 14. BEYOND THE TRAINING**
Partner: Ausdance NSW

Led by established NSW choreographers, Beyond the Training supports the research program at Critical Path and expands upon the regular contemporary dance class program delivered by Ausdance NSW.

Workshop: 1
Tuesday evenings, August 14, 21 and 28, 6-9pm
Facilitator: Alejandro Rolandi
Contact improvisation

The workshop began by learning and consolidating fundamental Contact Improvisation skills. The investigation traversed from solo, to duet, trio and groups, while experimenting with increasingly detailed forms of physical interaction. As the participants continued to link pathways and compose sequences with the texture of specific improvisational scores, they dwelt into the complexities of practicing and performing this exciting dance form.

Workshop: 2
31 October – 18 November Tuesday evenings, 6-9pm
Facilitator: Craig Bary

These workshops explored the practice of creating and developing contact partnering. Where does the development of partnering happen within the creation of new dance works. What is the impetus, how do we find a partnering technique that works for the performance piece and why. Using thematic ideas and some basic techniques of contact partnering, we look at the way we can evolve and find new and exciting ways of connecting, whether that be in duets, trios, quartets or bigger group work.

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DIRECTOR'S ACTIVITIES

In May 2012 Margie Medlin, Critical Path's Director, began a 12-month period of unpaid professional development leave. During her sabbatical she undertook a Performing Arts Asialink residency with Attakkalari Centre for Movement Arts, Bangalore, India. The focus of the residency was to contribute to the curatorial themes and content for the 2013 Biennial of Dance and Digital Arts. She also mentored choreographers (one funded by Critical Path) participating in the FACETS initiative as part of the Attakkalari India Biennial 2013. Additionally Margie spent time in Europe researching the dance and the media art scene and focusing on her own creative practice.

Critical Path's Committee appointed Justine Shih Pearson as Acting Director for this period. In 2012, Justine was funded by the IETM-Australia Council Collaboration Project (\$3150) to attend the ICE HOT Nordic Dance Platform in Helsinki, 12-15 December as part of an Australian delegation exploring a new international residency exchange project with several Finnish and Australian partners.

Signed on behalf of the Committee:



MEREDITH BROOKS

Chair

Sydney

Date 17 / 04 / 2013

Committee's Report

Critical Path Incorporated

STRATEGIC PARTNERSHIPS

ORGANISATION	PARTNERSHIP
<i>NSW</i>	
Artists - choreographers, dance makers, inter-disciplinary artists and other professional practitioners	Target audience and participants
Companies – De Quincey Co./Weather Exchange, Dance Exchange, Performing Lines	Project partners and participants
Performance Space	Project partner and performance venue
University of NSW – Creative Practice Lab, School of Arts and Media	Funding and project partner, and research venue
Ausdance, NSW	Project partner
Woollahra Council	Research, performance and office venue
Goethe-Institut, Australia	Financial and project support
<i>National</i>	
Ausdance, National and NSW	Community connection
Dancehouse, VIC	Funding partner and project support
Lucy Guerin Inc, VIC	Project partner
STRUT dance, WA	Funding partner and project support
<i>International</i>	
Goethe-Institut Indonesien	Financial and project support
Dance4 UK	Financial and project support
IETM-Australia Council for the Arts Collaboration Project	Financial support
Consulate-General of Switzerland, Sydney	Financial support
Attakkalari Centre for Movement Arts	Project partner
Berlin Senate Cultural Affairs Department	Financial support

SIGNIFICANT EVENTS AFTER BALANCE DATE

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

COMMITTEE MEMBERS' BENEFITS

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

International



Residencies

Jade Dewi Tyas Tunggal, recipient of Critical Path Responsive Travel Grant 2012 with FACETS,
Attakkalari Centre for Movement Arts, Bangalore, India. Photo: Christine Hewitt

Statement of Comprehensive Income

for the year ended 31 December 2012
Critical Path Incorporated

	Note	2012 \$	2011 \$
Revenue from ordinary activities	2	477,911	483,564
Expenses			
Employee benefits expense	3	180,079	148,568
Depreciation and amortisation expenses	3	14,413	6,949
Administration and marketing expenses	3	77,681	85,559
Project expenses		186,754	179,075
		-----	-----
		458,927	420,151
		-----	-----
NET SURPLUS FOR THE YEAR		18,984	63,413
		=====	=====

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

Statement of Financial Position

as at 31 December 2012
Critical Path Incorporated

	Note	2012 \$	2011 \$
ASSETS			
Current assets			
Cash and cash equivalents	4	155,875	178,517
Trade and other receivables	5	975	2,106
Prepayments		9,603	6,890
		-----	-----
Total current assets		166,453	187,513
		-----	-----
Non-current assets			
Property, Plant and equipment	6	67,144	51,362
Intangibles	7	-	53
		-----	-----
Total non-current assets		67,114	51,415
		-----	-----
TOTAL ASSETS		233,567	238,928
		=====	=====
LIABILITIES			
Current liabilities			
Trade and other payables	8	25,667	26,387
Employee benefits	9	6,598	15,986
Government grants	10	-	12,059
Income in advance	11	5,000	7,178
		-----	-----
Total current liabilities		37,265	61,610
		-----	-----
TOTAL LIABILITIES		37,265	61,610
		=====	=====
NET ASSETS		196,302	177,318
		=====	=====
FUNDS			
General funds		196,302	177,318
		=====	=====

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 2012
Critical Path Incorporated

	2012	2011
	\$	\$
General Funds		
Balance at 1 January	177,318	113,905
Surplus for the year	18,984	63,413
	-----	-----
Balance at 31 December	196,302	177,318
	=====	=====

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

Statement of Cash Flows

for the year ended 31 December 2012
Critical Path Incorporated

	Note	2012 \$	2011 \$
Cash flows from operating activities			
<i>Receipts</i>			
Receipts from customers/donors		16,245	2,008
Interest received		11,987	15,320
<i>Cash flows from government</i>			
Receipts from appropriations/grants		421,758	393,646
<i>Payments</i>			
Wages and salaries		(175,107)	(143,357)
Suppliers		(267,413)	(265,371)
		-----	-----
Net cash inflows from operating activities	14	7,470	2,246
Cash flows from investing activities			
Payments for plant and equipment	6	(1,288)	(7,415)
Payments for leasehold improvements	6	(28,627)	(44,643)
Intangibles	7	(197)	-
		-----	-----
Net cash outflows from investing activities		(30,112)	(52,058)
		-----	-----
Net decrease in cash held		(22,642)	(49,812)
Cash and cash equivalents at the beginning of the financial year		178,517	228,329
		-----	-----
Cash and cash equivalents at the end of the financial year	4	155,875	178,517
		=====	=====

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 2012
Critical Path Incorporated

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Notes to the Financial Statements

for the year ended 31 December 2012
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 2012. Critical Path is an association incorporated in Australia. Its principal place of business is The Drill, 1c New Beach Road, Rushcutters Bay NSW 2012.

The financial report of the association for the year ended 31 December 2012 was authorised for issue in accordance with a resolution of the committee members dated 8 April 2013.

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

(a) Basis of preparation

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

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

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

(b) Significant accounting judgements, estimates and assumptions

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

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

Notes to the Financial Statements

for the year ended 31 December 2012
Critical Path Incorporated

1 Statement of significant accounting policies continued

(c) Revenue recognition

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

Government funding

Grant revenue is recognised in the statement of comprehensive income when the association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the association and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are met.

When grant revenue is received whereby the association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction, and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Investment income

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

Asset sales

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

(d) Expenditure

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

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

Notes to the Financial Statements

for the year ended 31 December 2012
Critical Path Incorporated

1 Statement of significant accounting policies continued

(e) Taxation

Income tax

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

Goods and services tax (GST)

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

Receivables and payables are recognised inclusive of GST.

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

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

(f) Cash and cash equivalents

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

(g) Trade and other receivables

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

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

Notes to the Financial Statements

for the year ended 31 December 2012
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 lives applied to each class of depreciable asset are:

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

Impairment

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

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

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

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

(i) Intangibles

Computer software

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

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

Notes to the Financial Statements

for the year ended 31 December 2012
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 2012

Critical Path Incorporated

1 Statement of significant accounting policies continued

(l) New standards and interpretations not yet adopted

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

- AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2011-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

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

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

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

(m) Economic dependency and going concern

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

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

At the date of the report, the association has received notification that its 2013 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 2012
Critical Path Incorporated

	Note	2012 \$	2011 \$
2 Revenue			
2 (a) Revenue from continuing operations			
Sales revenue			
Grants received	2(b)	399,067	419,441
Other project income		9,600	42,709
Other Revenue			
Admin recovery		12,073	4,086
Contributions to property, plant and equipment		28,383	-
Donations		3,548	2,000
Interest received		11,987	15,320
Miscellaneous income		112	8
Parental leave recovery		10,729	-
Rent received		2,412	-
		-----	-----
Total revenue		477,911	483,564
		=====	=====
2 (b) Grant income			
Grants in advance brought-forward:			
Goethe Institute Indonesia		7,178	-
Grants received:			
Arts NSW – Core Funding		193,585	201,122
Arts NSW – Project Funding		90,815	55,128
Arts NSW – Capital Funding		-	50,000
Australia Council – Project grants		104,339	122,250
Australia Council – Travel grant		3,150	3,000
Goethe Institute Indonesia		-	7,178
University of NSW – Project Funding		5,000	-
Less: <i>Unexpended grants carried-forward</i>			
Australia Council		-	(7,659)
Arts NSW		-	(4,400)
Less: <i>Grants in advance</i>			
Goethe Institute Indonesia		-	(7,178)
University of NSW	11	(5,000)	-
		-----	-----
Net grants received		399,067	419,441
		=====	=====

Notes to the Financial Statements

for the year ended 31 December 2012

Critical Path Incorporated

	2012	2011
	\$	\$
3 Expenses		
<i>Employee benefits expense</i>		
Annual leave provided/(written-back)	(9,388)	7,493
Contractors	-	12,842
Employment expenses	3,606	-
Superannuation	13,738	10,202
Wages and salaries	167,142	114,446
Workers compensation insurance	4,981	3,585
	-----	-----
	180,079	148,568
	=====	=====
<i>Depreciation and amortisation</i>		
Property, plant and equipment	14,163	6,651
Intangibles	250	298
	-----	-----
	14,413	6,949
	=====	=====
<i>Administration and marketing expenses</i>		
Marketing expenses	6,217	7,707
Administration expenses	29,459	34,355
Office and dance premises	42,005	43,497
	-----	-----
	77,681	85,559
	=====	=====
4 Cash and cash equivalents		
Cash at bank and on hand	18,487	13,280
Short term bank deposits	137,388	165,237
	-----	-----
	155,875	178,517
	=====	=====
(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:		
Balance per cash flow statement	155,875	178,517
	=====	=====
(b) Cash at bank and on hand		

The cash management accounts are bearing floating interest rates of between 0.30% and 3.75% (2011: 0.35% and 4.75%). These funds are at call.

Notes to the Financial Statements

for the year ended 31 December 2012
Critical Path Incorporated

	Note	2012 \$	2011 \$
5 Trade and other receivables			
Current			
Trade receivables	1(g)	475	1,606
Deposits paid		500	500
		-----	-----
		975	2,106
		=====	=====
 6 Property, plant and equipment			
Non-Current			
Leasehold improvements			
Leasehold improvements – at cost		73,270	44,643
Less: accumulated amortisation		(12,533)	(2,508)
		-----	-----
Total leasehold improvements		60,737	42,135
		=====	=====
 Reconciliation – leasehold improvements			
Reconciliations of the carrying amount of leasehold improvements at the end of the current financial period:			
Carrying amount at 1 January		42,135	-
Additions		28,627	44,643
Amortisation charged for the period	1(h)	(10,025)	(2,508)
		-----	-----
Carrying amount at 31 December		60,737	42,135
		=====	=====
 Plant & equipment			
Plant and equipment – at cost		29,916	27,628
Less: accumulated depreciation	1(h)	(22,579)	(18,401)
		-----	-----
Total plant and equipment		6,337	9,227
		=====	=====

Notes to the Financial Statements

for the year ended 31 December 2012

Critical Path Incorporated

	Note	2012 \$	2011 \$
6 Property, plant and equipment cont'd			
Reconciliation – 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		9,227	5,955
Additions		1,288	7,415
Depreciation charged for the period	1(h)	(4,138)	(4,143)
		-----	-----
Carrying amount at 31 December		6,377	9,227
		=====	=====

7 Intangibles

Non-Current

Software and database – at cost		16,811	16,613
Less: accumulated amortisation	1(i)	(16,811)	(16,560)
		-----	-----
Total intangibles		-	53
		=====	=====

Reconciliation

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

Carrying amount at 1 January		53	351
Additions		197	-
Amortisation charged for the year	1(i)	(250)	(298)
		-----	-----
Carrying amount at 31 December		-	53
		=====	=====

8 Trade and other payables

Current

Trade creditors		3,814	14,643
Accrued expenses		24,321	14,724
Net GST payable/(Recoverable)		(2,468)	(2,980)
		-----	-----
		25,667	26,387
		=====	=====

Notes to the Financial Statements

for the year ended 31 December 2012
Critical Path Incorporated

9 Employee benefits

Current

Provision for annual leave	6,598	15,986
	=====	=====

10 Government grants

Current

Unexpended grants:

Australia Council	-	7,659
Arts NSW	-	4,400
	-----	-----
	-	12,059
	=====	=====

11 Income in advance

Other grant income in advance:

Goethe Institut Indonesia	-	7,178
University of NSW	5,000	-
	-----	-----
	5,000	7,178
	=====	=====

12 Remuneration of auditors

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

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

Assurance services

Audit services

Audit of the financial report	6,550	6,420
	=====	=====

Notes to the Financial Statements

for the year ended 31 December 2012

Critical Path Incorporated

13 Financial instruments

(a) Significant Accounting Policies

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

(b) Interest Rate Risk

The association has cash and cash equivalents, short-term deposits, and money market investments at the end of the financial year totaling \$155,875 (2011: \$178,518). These are earning interest at market rates.

(c) Credit Risk

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

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

(d) Net Fair Value

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

Notes to the Financial Statements

for the year ended 31 December 2012

Critical Path Incorporated

	2012	2011
	\$	\$
14 Reconciliation of surplus from ordinary activities to net cash inflows from operating activities		
Operating surplus	18,984	63,413
Non-cash flows		
Depreciation of plant and equipment	4,138	2,508
Amortisation of intangibles	250	298
Amortisation of property	10,025	4,143
Changes in operating assets and liabilities		
(Increase)/decrease in prepayments	(2,714)	1,387
(Increase)/decrease in trade and other receivables	1,131	2,259
Increase/(decrease) in trade and other payables	(719)	(8,491)
Increase/(decrease) in employee benefits	(9,388)	7,492
Increase/(decrease) in government grants	(12,059)	(70,763)
Increase/(decrease) in grants in advance	(2,178)	-
	-----	-----
Net cash inflows from operating activities	7,470	2,246
	=====	=====

15 Commitments for expenditure

License fees

Office premises – The Drill

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

Within one year	6,244	6,062
	=====	=====

Dance premises – The Drill

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

Within one year	23,431	22,749
	=====	=====

Certificate by Members of the Committee

for the year ended 31 December 2012
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 19 to 36 are drawn up in accordance with the Associations Incorporation Act 2009, including;

(i) giving a true and fair view of the financial position of the association as at 31 December 2012 and of its performance, as represented by the results of its operations and its cash flows, for the year ended 31 December 2012; 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.

A handwritten signature in black ink, appearing to read 'M. Brooks', with a large, stylized loop at the bottom.

MEREDITH BROOKS
Chair

Sydney

Date 17 / 04 / 2013

Independent Audit Report

to the members of
Critical Path Incorporated

Report on the financial report

I have audited the accompanying financial report of Critical Path Incorporated (the association) which comprises the statement of financial position as at 31 December 2012 and statement of comprehensive income, statement of changes in funds and statement of cash flows for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the certificate by members of the committee.

Committee members' responsibility for the financial report

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

Auditor's responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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

Independent Audit Report

to the members of
Critical Path Incorporated

Independence

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

Auditor's opinion

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

- a. giving a true and fair view of the association's financial position as at 31 December 2012 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Associations Incorporation Act 2009*.

STEVEN J MILLER & CO
Chartered Accountants



S J MILLER
Principal

Sydney

Date 17 / 04 / 2013

Detailed Income Statement

for the year ended 31 December 2012
Critical Path Incorporated

	Sch	2012 \$	2011 \$
INCOME			
Grants in advance brought-forward			
Goethe Institute Indonesia		7,178	-
Grants received during the year:			
Australia Council for the Arts			
Project grants		104,339	122,250
Travel grant		3,150	3,000
Arts NSW			
Core grant		193,585	201,122
Project grants		90,815	55,128
Capital grant		-	50,000
Goethe Institute Indonesia		-	7,178
University of NSW			
Project grant		5,000	-
		-----	-----
		404,067	438,678
Less: Unexpended grants carried-forward		-	(12,059)
Less: Grants in advance carried-forward		(5,000)	(7,178)
		-----	-----
		399,067	419,441
		-----	-----
Administration recovery		12,073	4,086
Contribution to capital works			
Woollahra Council		26,899	-
Other contributors		1,484	-
Donations received		3,548	2,000
Interest received		11,987	15,320
Miscellaneous income		112	8
Other project income		9,600	42,709
Parental leave payments received		10,729	-
Rent received		2,412	-
		-----	-----
TOTAL INCOME		477,911	483,564
TOTAL EXPENSES	1	458,927	420,151
		-----	-----
NET SURPLUS		18,984	63,413
		=====	=====

The above detailed income statement is UNAUDITED.

Detailed Income Statement

for the year ended 31 December 2012
Critical Path Incorporated

	Note	2012 \$	2011 \$
SCHEDULE 1 - EXPENSES			
Administration charges - projects		12,073	4,086
Advertising and promotion		6,217	7,707
Annual leave provided/(written-back)		(9,388)	7,493
Assurance practitioner's remuneration		6,550	6,420
Bank fees		453	390
Computer supplies		3,033	4,135
Depreciation and amortisation	2(f)	14,413	6,949
Impact study expenses		-	9,868
Insurance		8,608	7,705
Legal fees		81	1,064
Office supplies		2,107	3,251
Postage and stationery		995	1,098
Project expenses		174,681	174,989
Rent and overheads		42,005	42,538
Staff training		101	-
Subscriptions		426	697
Sundry expenses		9,823	8,790
Superannuation		13,738	10,202
Telephone and internet charges		2,392	2,653
Travel expenses		3,477	5,670
Wages and salaries		167,142	114,446
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TOTAL EXPENSES		458,927 =====	420,151 =====

The above detailed income statement is UNAUDITED.



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Front: Foofwa d'Imobilité performing *Histoires Condansées* at Critical Path, 2012. Photo: Heidrun Löhr

Back: Photo: Heidrun Löhr

