

CIRCA

ANNUAL  
REPORT  
2014

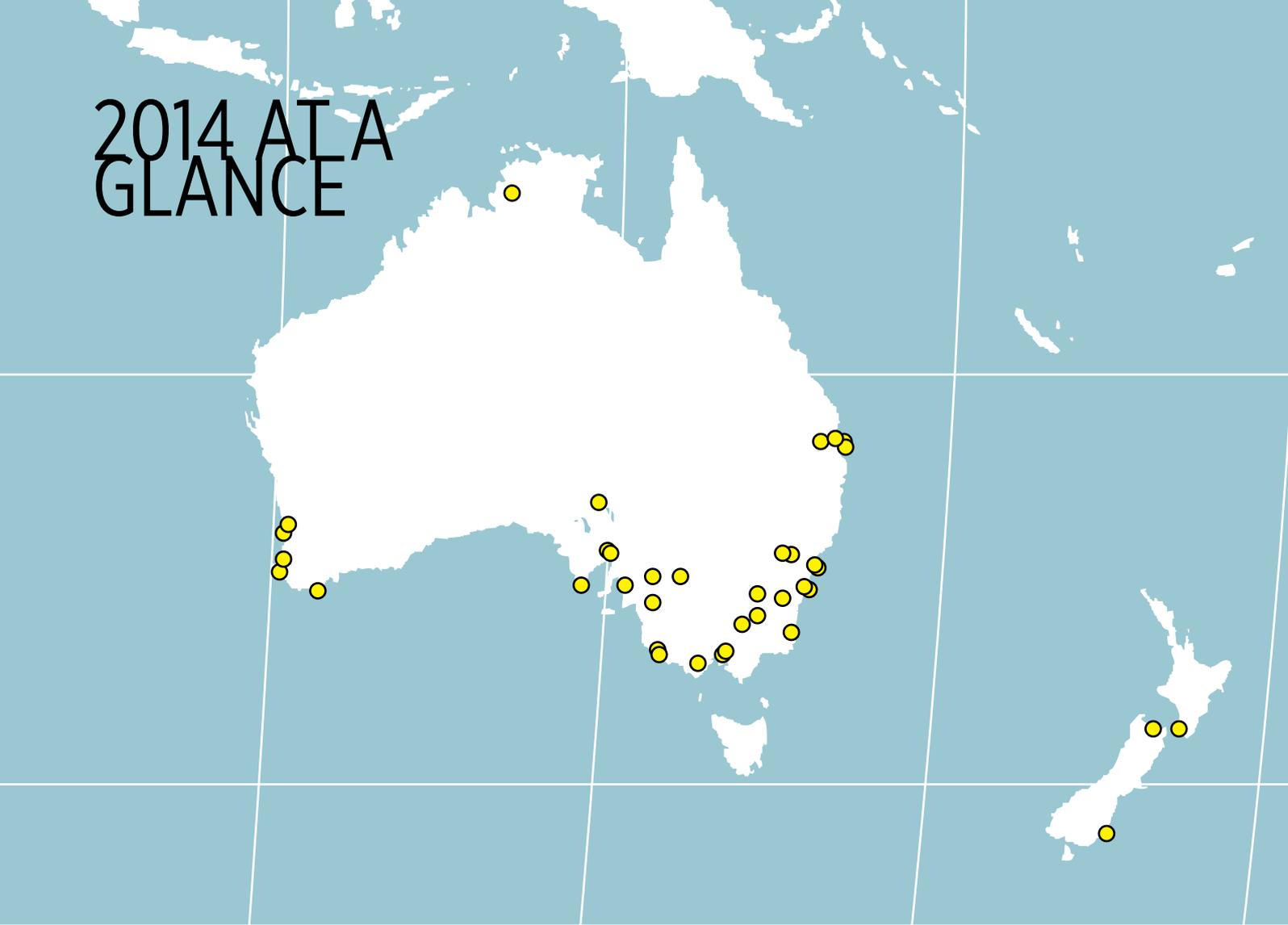


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# 2014 AT A GLANCE





## 2014 IN NUMBERS

IMAGE JUSTIN NICHOLAS

**five one**

MANAGEMENT OF ARTOUR

WORLD PREMIERES  
(INCLUDING CIRCA ZOO)

two hundred and seven  
INTERNATIONAL PERFORMANCES

**five**

KEY SUPPORTERS

**ninety-seven**

STAFF MEMBERS

**five two**

NEW COUNTRIES  
TOURED TO

MAJOR FUNDING BODIES

**sixty-three**

BRISBANE PERFORMANCES

**seven hundred and fifty-two**

WORKSHOPS HELD

**nine**

BOARD MEMBERS  
THROUGHOUT THE YEAR

**ten thousand, five hundred and forty**  
PEOPLE PARTICIPATED IN CIRCUS TRAINING WORKSHOP  
PLACES

**five point six**

MILLION \$ TURNOVER

**five**

CONTINENTS HAVE SEEN  
CIRCA'S WORK

**sixteen**

COUNTRIES TOURED TO

one hundred and sixty eight  
NATIONAL AND  
REGIONAL TOURS

**thirty**

COUNTRIES TOURED TO  
SINCE 2006

**one hundred and fifty-two thousand five hundred and forty-nine**

AUDIENCE MEMBERS WORLDWIDE

# ARTISTIC DIRECTOR'S STATEMENT

When a young artist arrives at Circa, their training involves much more than acrobatics. As they learn to do new and amazing things with their bodies, they also learn about mushrooms and fungus, spreading delight and 4-Space Theory. They learn that they are part of something extraordinary – as is any arts organisation that continues in these turbid times. And they learn to say thank you.

Thank you is always necessary and always apt. We say thank you to the technicians and producers and tour manager/directors who make our shows safe and possible, we say thank you to the elders, trainers and past ensemble members whose work has created the inner life of what we now enjoy, we say thanks to the office who work tirelessly on every insurance claim, reconciliation and phone call. We say thank you to our executive group who chart complicated times with optimism and clarity.

As an organisation we say thank you to each and every partner, presenter and stakeholder. Every show we perform is thanks to someone's act of belief, their courage to back this belief with conviction and to convince those around them that it's worth the risk. And without these risks we would not perform even once. So the 375 shows we played this year are 375 moments of trust, hope and conviction.

There are many things to say thank you for: an ensemble of 21 circus artists, a committed and dedicated team, collaborators and co-conspirators, venues like the Barbican, Jacob's Pillow and the Chamaeleon who welcomed us back and new friends like the White Light Festival and the Festival de Circo SESC.

This year we made five new creations, we toured to 16 countries, five of them for the first time, our work was seen by over 152,000 audience members, we provided 10,540 workshop places, we toured Australia for 6 months, we garnered reviews we could only dream of.

We also got injured, sick. Lost our baggage and found ourselves in impossible situations where the hours in the day and the energy in tank were insufficient to meet the overwhelming demands of delivering our program and dreaming the next ones. And yet, somehow, we always made it – the inner strength of our teams realised every performance, met every deadline, paid every bill and embraced every opportunity.

A company is in some ways an impossible dream – an attempt to hold back entropy long enough to continue the noble pursuit of truth and beauty. To all those who made the 2014 chapter of the Circa dream possible our deepest and most heartfelt thank you.

**Yaron Lifschitz**  
Artistic Director / CEO

# MESSAGE FROM THE CHAIR

2014 was a year of “new” for Circa – new works (including five world premieres), new countries, and awarded new National Touring status which will allow us to take the Circa magic to new Australian audiences in 2015 and beyond.

The statistics are presented elsewhere and tell their own story of success. In a global financial environment that continues to challenge artistic touring companies, Circa has maintained both its quality and its courage in producing exquisite work for its audiences while also delivering outstanding returns on the investments of its funding partners.

As always, for me, though, the numbers can’t convey the wonder and awe and heartbreaking beauty Circa builds into every show. They can’t convey the sad, frightening, ultimately inspiring power of *Opus*, the masterful collaboration between Circa’s acrobats and the virtuoso musicians of Quatuor Debussy which has thrilled audiences all over the world. The numbers can’t express the sophisticated, surreal and unexpectedly moving experience of *Beyond*, or the mischief and whimsy of *Carnival of the Animals*.

It was also a year of new converts. Take this message, for example:

*“I was blown away by the beauty and lyricism of the performance. I’ve never seen your work before and I was struck by how it flowed organically as an artistic whole, which has not always been my experience of circus performance..... I think you may have converted me to circus!”*

2015 also promises to be a big year of “new” – including a new chair as I will step down from the role at the 2015 AGM. It’s been a privilege and a delight to serve as Circa’s chair for the past five years, and I thank the Circa board and company for the opportunity and the unfailing support they’ve provided me, as well as our funding partners who continue to value our art.

Thanks to you, too, for your interest in and love of Circa. I couldn’t be prouder of its achievements, nor more grateful to you for your ongoing support of one of Australia’s finest contemporary arts companies.

**Karyn Brinkley**  
Chair

# EXECUTIVE REPORT



IMAGE: PEAK ACTION

In 2014 Circa came home in a very big way.

A 31-town tour across all states of Australia, Circa Zoo travelling over the range to Toowoomba to open the Empire Theatre's new Black Box venue, the Training Centre delivering workshops and community performances in the flood affected areas of Bundaberg region and five main-stage world premieres in Queensland.

This included *Carnival of the Animals* at QPAC's Out of the Box Festival, the *Physical Impossibility of Disappearing* at Brisbane Festival's Spiegelteent, *SPLASH* at the Bleach Festival on the Gold Coast, *Blur* as part of the G20 Cultural Celebrations, *Hopscotch* by Circa Zoo at the Judith Wright Centre for Contemporary Arts and the Australian premiere of *Beyond* at the Brisbane Powerhouse. All in all delivering 168 performances to 62,378 Australian audience members.

With so much time spent at home it is staggering to think we managed to break some international touring personal bests and squeeze in 207 performances to 90,171 international audience members across South America, Europe, Canada, USA, the United Kingdom and New Zealand.

The Circa Training Centre delivered classes in our studio seven days a week and offsite workshops across Queensland to 9,707 participants throughout the year with an additional 833 participants being involved in circus training as part of our National Tour.

In 2014 we also managed to keep our house in order. Strong national and international touring coupled with internal financial controls saw Circa turnover \$5.6m with a net profit of \$153,000.

Renewed triennial funding agreements with the State and Federal governments began this year and we opened the doors on the arTour office after winning the

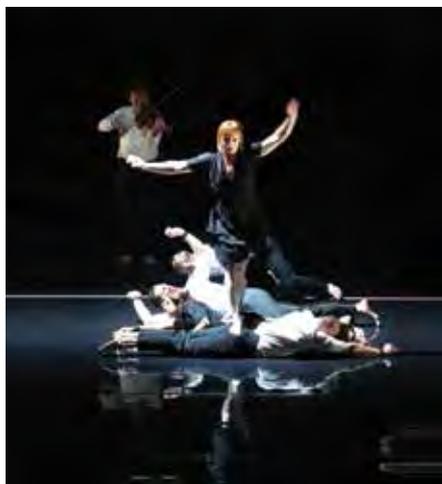
contract to deliver performing arts touring services across Queensland on behalf of Arts Queensland. Circa was one of four Australian performing arts companies to receive National Touring Status from the Australia Council for the Arts which will provide \$1,090,000 towards Circa's national touring costs for the next three years.

There were also moments of celebration: the Sidney Myer Performing Arts Group Award was graced to Circa; *Opus* continued its international touring, sold out houses, received standing ovations and picked up several five star reviews; and *Carnival of the Animals* was born into a world of early childhood delight and early sales of national and international touring have proven it will have a bright future ahead.

When I list the achievements and map the journey over the year it sounds as though a large machine must be powering this progression, when in actual fact the fuel of Circa is a relatively small dedicated staff, whose passion and commitment is the reason the company can continue to deliver and create. So I offer the staff, artists and board of Circa a sincere and heartfelt thanks, it is only because of you that the circus can continue.

**Charlie Cush**  
General Manager

# 2014 PROGRAM ARTISTIC DIRECTOR YARON LIFSCHITZ



CARNIVAL OF THE ANIMALS  
 PHYSICAL IMPOSSIBILITY OF  
 DISAPPEARING  
 SPLASH  
 BLUR  
 BEYOND  
 OPUS  
 S  
 HOW LIKE AN ANGEL  
 WUNDERKAMMER  
 CIRCA  
 61 CIRCUS ACTS IN 60 MINUTES  
 LOVE-SONG-CIRCUS

# CARNIVAL OF THE ANIMALS

A production by Circa and QPAC's  
Out of the Box Festival

## NEW WORK

*Carnival of the Animals* is a multi-media reimagining of the Camille Saint-Saëns classical musical suite into a circus spectacle for all ages. It is a work of sophisticated and delightful family entertainment, it is at once both contemporary and old world, and amazes, amuses and uplifts.

## WORLD PREMIERE

Out of the Box Festival -Brisbane, Australia

## TOURED TO

MA Scene Nationale - France

"I have seen many performances over the years from Cats to Cirque du Soleil and yet this would have to be my favourite of all time! It is so unique, so fluid and so enchanting. Every second of it had my attention and my children sat on the edge of the seats the whole time. FANTASTIC!!!"

AUDIENCE MEMBER, AUSTRALIA

"... a spellbinding and mesmerizing performance... a spectacle not to be missed."

BRISBANE KIDS, AUSTRALIA



IMAGE JUSTIN NICHOLAS

WORLD PREMIERE BRISBANE AUSTRALIA 2014

PERFORMANCES 20

AUDIENCES 10,610

# PHYSICAL IMPOSSIBILITY OF DISAPPEARING

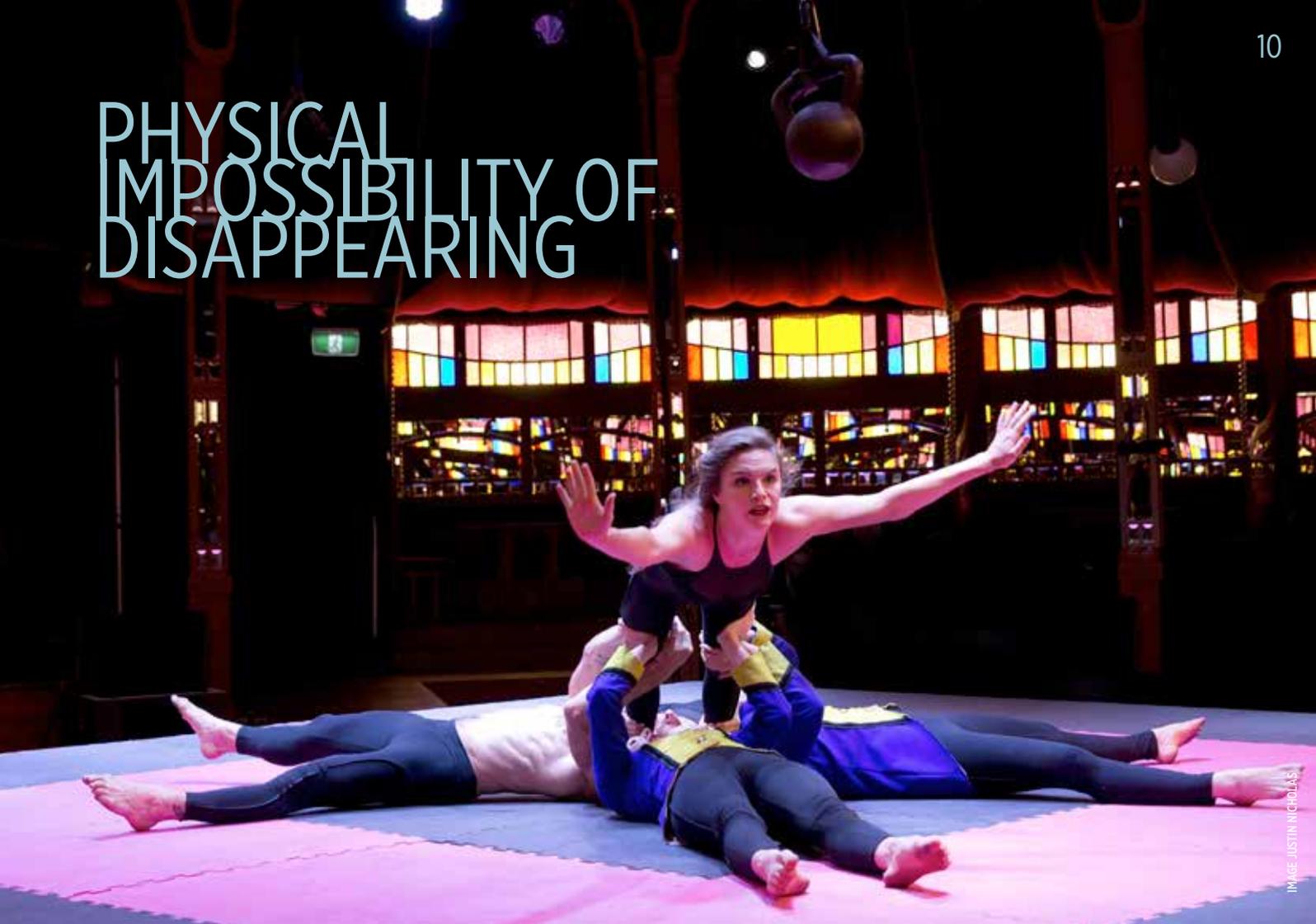


IMAGE JUSTIN NICOLLAS

“All I can say is, wow. Circa’s latest work must be seen to be believed.”

BRISBANE TIMES

## NEW WORK

On stage there is nowhere to hide; but that doesn’t mean you can’t try.

Watch as Circa’s extraordinary ensemble members fly through the air, balance precariously, flirt with gravity and twist into pretzels. *The Physical Impossibility of Disappearing* is a celebration of acrobatics, the human body and of who each of us could become once we have found our true selves.

## WORLD PREMIERE

Brisbane Festival - Brisbane, Australia

“... one of the BEST shows I’ve ever seen. We thoroughly enjoyed every second.”

AUDIENCE MEMBER, BRISBANE

WORLD PREMIERE BRISBANE AUSTRALIA 2014

PERFORMANCES 6

AUDIENCES 1,316



# SPLASH

## NEW WORK

Get set to get wet! A circus piece inspired by the beach and all things that *Splash!* Just try and stay dry at this splash-filled fusion of new circus performed by the beach.

## WORLD PREMIERE

Bleach Festival - Gold Coast, Australia

WORLD PREMIERE GOLD COAST AUSTRALIA 2014

PERFORMANCES 6

AUDIENCES 2,250

# BLUR

## NEW WORK

*Blur* is a breathtaking concoction of raw circus. See an ensemble explode through cutting-edge acrobatics, bodies fly, flip, bend and blur, defying both gravity and convention as they do away with props and face the floor head on.

## WORLD PREMIERE

Brisbane, Australia

WORLD PREMIERE BRISBANE AUSTRALIA 2014

PERFORMANCES 4

AUDIENCES 870

# BEYOND

“... a daunting and hypnotic exploration of the unknown... Un-missable!”

★★★★★

POSTSCRIPT JOURNAL, UK

## IN REPERTOIRE

*Beyond* is an enchanting show featuring eclectic skills, bunny heads and a joyous sense of the surreal. Created to warm and delight audiences with the more empathetic and tender sides of our circus arts.

## TOURED TO

Chamaëleon Theatre - Berlin Germany  
 Opera House - Wellington, New Zealand  
 Brisbane Powerhouse - Brisbane, Australia  
 Magic Mirror - Esplanade - Lyon, France  
 Humurologie Festival - Kortrijk, Belgium  
 Teatro D'Annunzio - Pescara, Italy  
 Villa Adriana - Rome, Italy  
 Salle Jeanne d'Arc - St Etienne, France  
 Vaison la Romaine - Vaison, France  
 Sala Ovidi Montllor, Mercat de les Flores - Barcelona, Spain  
 Edinburgh Fringe Festival - Edinburgh, United Kingdom  
 Otaga Festival of the Arts - Dunedin, New Zealand  
 Nelson Arts Festival - Nelson, New Zealand

“...Just amazing, poetic and strong. In the middle I realized I was staring at you with an enormous smile on my face, nearly crying for the beauty I was seeing!”

AUDIENCE MEMBER, FRANCE



PREMIERED NORWICH UK, 2013

PERFORMANCES 132

AUDIENCES 52,367

# OPUS

## IN REPERTOIRE

*Opus* is an epic creation featuring 14 acrobats and the Debussy String Quartet playing the music of Shostakovich live. It fuses chamber music and contemporary circus, illuminating the tensions between the intimate, personal and emotional and the political and public.

## TOURED TO

Grand Theatre - Luxembourg  
 The Barbican - London, United Kingdom  
 Perth Festival - Australia  
 Melbourne Festival - Australia  
 Canadian Stage - Toronto, Canada  
 Tohu Festival - Montreal, Canada  
 Theatre Le Bateau Feu - Dunkerque, France  
 MA Scene Nationale - Montbéliard, France

“...an evening so remarkable as almost to defy description... extraordinarily moving.”



THE GUARDIAN, UK

“Amazing! Saw you last night at the Barbican. Can’t get the imagery out of my head. Bravo.

AUDIENCE MEMBER, LONDON



IMAGE JUSTIN NICHOLAS

PREMIERED LYON FRANCE, 2013

PERFORMANCES 32

AUDIENCES 20,822

# “S”

## IN REPERTOIRE

“S” is an ensemble acrobatic creation with a strong choreographic and dramatic through-line, set to music by the Kronos Quartet. This creation unleashes the power of seamless group acrobatics in a breathless display of the extremes of human strength and flexibility. “S” won the 2013 Helpmann Award for best physical/visual production in Australia.

## TOURED TO

Mondavi Center - Davis, USA  
 Whitehorse Centre - Victoria, Australia  
 Sao Paulo - Buenos Aires, Argentina  
 Polo Circo, Buenos Aires International Circus Festival - Argentina  
 Frankston Arts Centre - Victoria, Australia  
 Gasworks - Victoria, Australia  
 Norwich Theatre Royal - Norwich, United Kingdom  
 Maison de Begone - Blois, France  
 Darebin Arts Centre - Victoria, Australia  
 Wagga Wagga Civic Centre - New South Wales, Australia  
 Teatro Sesc Vila Mariana, Festival Internacional Sesc de Circo - Brazil  
 Orange Civic Theatre - New South Wales, Australia  
 Jacobs Pillow Dance Festival - Becket, USA  
 Canberra Theatre Centre - ACT, Australia  
 Mildura Arts Centre - Victoria, Australia  
 Riverside Theatre - New South Wales, Australia  
 Albany Entertainment Centre - Western Australia, Australia  
 Albury Entertainment Centre - New South Wales, Australia  
 Illawarra PAC - New South Wales, Australia  
 Bathurst Memorial Entertainment Centre - New South Wales, Australia  
 Mandurah Performing Arts Centre - Western Australia, Australia

“...they do superhuman things while somehow remaining utterly human... there’s something gasp-worthy happening almost constantly.”

TIMES UNION, USA

“We were literally on the edge of our seats... well worth the 2 ½ hours driving time.”

AUDIENCE MEMBER, AUSTRALIA



PREMIERED BRISBANE, 2012

PERFORMANCES 41

AUDIENCES 17,155

# HOW LIKE AN ANGEL



IMAGE CHRIS TAYLOR

“A speculative  
glimpse into  
the angelic...  
astounding.”

THE NEW YORK TIMES, USA

## IN REPERTOIRE

*How like an Angel* brings circus and vocal music together in cathedrals. Created to unlock spiritual yearnings and complexity in a celebration of human effort, the power of cathedrals and the majesty of sacred music vocalists I Fagiolini.

## TOURED TO

White Light Festival, James Memorial Chapel - New York, United States

“Words such as amazing or beautiful are simply not enough to describe a truly fantastic show, combining moving sacred music with often shocking physicality... I cannot recommend it highly enough... You will never have seen anything quite like it... Well done to a wonderful cast and crew...”

AUDIENCE MEMBER

PREMIERED PERTH, 2012

PERFORMANCES 3

AUDIENCES 600

# WUNDERKAMMER

## IN REPERTOIRE

*Wunderkammer* is a sexy, explosive new-circus cocktail full of energy, passion and emotion. This creation melds quantum complexity with high entertainment into a sinuous fugue of great beauty. *Wunderkammer* won the Edinburgh Fringe Total Theatre Award and a Herald Angel Award in 2013.

“...fresh and innovative circus at its best.”

BROADWAY WORLD,  
AUSTRALIA



## TOURED TO

SN Dunquerque - Bray Dunes, France  
Theatres en Dracenie - Draguignan, France  
Drum Theatre - Victoria, Australia  
Theatre de Namur - Namur France  
A.S.B.L. Art et Culture, Woluwe-Saint-Pierre - Brussels, Belgium  
Darwin Entertainment Centre - Northern Territory, Australia  
Sir Robert Helpmann Theatre - South Australia, Australia  
Chaffey Theatre - South Australia, Australia  
Northern Festival Centre - South Australia, Australia  
Middleback Theatre - South Australia, Australia  
TAQA Theater De Vest - Alkmaar, The Netherlands  
Port Lincoln Nautilus Theatre - South Australia, Australia  
Cultuurcentrum Zwaneberg - Heist-op-den-berg, The Netherlands  
Theater De Vest - Delft, The Netherlands  
Adelaide Festival Centre - South Australia, Australia  
Flint Theater - Amersfoort, The Netherlands  
De Oosterpoort - Groningen, The Netherlands  
Parktheater - Eindhoven, The Netherlands  
Bunbury Regional Entertainment Centre - Western Australia, Australia  
Curve Theatre - Leicester, United Kingdom  
Margaret River Cultural Centre - Western Australia, Australia  
Colac Performing Arts Centre, - Victoria, Australia  
Illawarra Performing Arts Centre - New South Wales, Australia

“The show last night moved me to tears. Thank you and I wish your company the best of luck and success. I am stunned and proud to find you are an Australian company and hope that we can see you again.”

AUDIENCE MEMBER, MANDURAH

PREMIERED BRISBANE, 2010

PERFORMANCES 38

AUDIENCES 11,595

# CIRCA

## IN REPERTOIRE

Circa's self-titled, 2012 Helpmann Award winning show is stripped back, emotionally powerful and physically amazing. This work was created to allow us to explore the range and possibilities of emotions latent within our circus languages.

## TOURED TO

Zagreb Youth Theatre - Zagreb, Croatia  
 Theatre De Chattellerault - Chattellerault, France  
 The Broad Stage - Santa Monica, USA  
 UW World Series - Seattle, USA  
 Kahilu Theatre - Kamuela, USA  
 Neil Blaisdell Centre - Honolulu, USA  
 Torino Teatro Carignano - Torino, Italy  
 Croisee des Arts Saint Maxim - Saint Maxim, France  
 Transart Festival - Bolzano, Italy

"So rarely in my life have I had a chance to see something so spectacularly exquisite! Your show reached and touched every god damn level of my being! As I'm writing this my body still tingles from the amazing energy of the show. You inspired me immensely and I fell in love with all of you that night in Zagreb. Thank you!"

AUDIENCE MEMBER, CROATIA

"...embraced the full range of human emotion... yanking the captive audience back and forth from safe flirtations to dark and dangerous longings."

SEATTLE DANCES, USA



PREMIERED PERTH, 2012

PERFORMANCES 19

AUDIENCES 8,898



## 61 CIRCUS ACTS IN 60 MINUTES (and its little siblings)

“... it all moves at break-neck speed. No two routines are the same”.

NBC NEW YORK

IMAGE: JESSICA CONNELL

### IN REPERTOIRE

*61 Circus Acts in 60 Minutes* is fast, furious fun for everyone as acrobats race against the clock. We experiment with time as the source of dramatic tension in circus to create a show for everyone to enjoy.

“Thanks for visiting Albury!!! You are ALL totally amazing! Can’t believe some of the incredible things you were able to do in such a short time.”

AUDIENCE MEMBER, ALBURY

### TOURED TO

Penrhos College - Western Australia, Australia  
 Coodanup Community College - Western Australia, Australia  
 Koorliny Arts Centre - Western Australia, Australia  
 Myrna Loy Center - Helena, USA  
 Bathurst Memorial Entertainment Centre - New South Wales, Australia  
 Mandurah Performing Arts Centre - Western Australia, Australia  
 Moldin Centre for the Arts - Richmond, United States  
 Wangaratta Performing Arts Centre - Victoria, Australia  
 Mittagong RSL - New South Wales, Australia  
 Candelo Town Hall - Western Australia, Australia  
 Shoalhaven Entertainment Centre - Western Australia, Australia  
 Port Macdonnell Community Hall - South Australia, Australia  
 Lameroo Memorial Hall - South Australia, Australia  
 Clare Town Hall - South Australia, Australia  
 Roxby Downs Arts & Cultural Precinct - South Australia, Australia  
 Bunbury Regional Entertainment Centre - Western Australia, Australia  
 Illawarra Performing Arts Centre - New South Wales, Australia  
 Margaret River Cultural Centre - Western Australia, Australia  
 Colac Performing Arts Centre - Victoria, Australia  
 Albury Entertainment Centre - Western Australia, Australia

PREMIERED 2006

PERFORMANCES 33

AUDIENCES 8,078

# LOVE- SONG CIRCUS

“Stunning...an experience you’re not likely to ever forget.”

AUSTRALIAN STAGE

## IN REPERTOIRE

*Love-Song-Circus* is a moving and truly unique work of pure beauty based on the stories of Australia’s first convict women. Combining textures of folk instrumentation, string quartet, piano and Katie Noonan’s angelic voice.

## TOURED TO

Queensland Performing Arts Centre -  
Queensland, Australia

Adelaide Fringe Festival - South Australia,  
Australia

City Recital Hall Angel Place - Sydney, Australia



IMAGE YOUNGMO CHOE

PREMIERED 2012

PERFORMANCES 14

AUDIENCES 2,489

# WORKS BY CIRCA ZOO

## HOPSCOTCH

WORLD PREMIERE BRISBANE AUSTRALIA 2014

*Hopscotch* is an uplifting, playful and explosive premiere by Circa's youth performance ensemble, Circa Zoo. Combining vigorous tumbling, cheeky gameplay and sublime aerial work, *Hopscotch* explores tender and playful relationships through contemporary circus. *Hopscotch* will take audiences on a surreal journey of jaw-dropping acrobatics that will open your heart and lift your spirit.

## WONDERLAND

IN REPERTOIRE, PREMIERED 2013

Astonishing circus tricks are fused with the bright colours and personalities of these young performers as they learn together about the true meaning of adventure being about the journey, not the destination.

## UPDOWNUP

IN REPERTOIRE, PREMIERED 2013

*UpDownUp* explores the limitless nature of space, direction and motion. Come on a journey of discovery with this cast of talented young people where ideas of upward and downward are constantly challenged.

## BRINK

IN REPERTOIRE, PREMIERED 2013

*Brink* tests the dynamic discovery of what it is like to be on the edge. *Brink* explores ideas around balance, rebound, height, falls, relationships between people and the tension that is created and felt when on the brink.



PERFORMANCES 11

AUDIENCES 14,565

# BRISBANE, REGIONAL, NATIONAL AND INTERNATIONAL STATISTICS

	Audience	Performances
<b>BRISBANE METRO</b>		
Out of the Box Festival	9,500	8
Courier Mail	50	1
Brisbane Powerhouse	2,736	13
QPAC	1,309	6
Brisbane Festival	1,316	6
QPAC Forecourt	1,430	8
RNA Showgrounds	700	1
JWCoCA	614	4
Brisbane Riverstage	12,000	1
Creative Development	0	10
<b>Totals</b>	<b>29,655</b>	<b>63</b>
<b>Regional and Interstate</b>		
Australian Capital Territory	3,175	4
New South Wales	5,699	26
Northern Territory	3,099	12
Queensland	3,790	9
South Australia	3,695	19
Victoria	6,717	21
Western Australia	6,548	14
<b>Totals</b>	<b>32,723</b>	<b>105</b>
<b>International</b>		
Argentina	1,040	6
Belgium	2,065	6
Brazil	1,750	3
Canada	7,271	11
Croatia	298	1
France	12,375	25
Germany	9,945	60
Greece	3,148	1
Italy	8,448	5
Luxembourg	1,112	2
New Zealand	9,216	14
Spain	1,208	4
The Netherlands	2,562	6
United Kingdom	18,032	36
United States	11,701	27
<b>Totals</b>	<b>90,171</b>	<b>207</b>
<b>Touring 2014 total</b>	<b>152,549</b>	<b>375</b>





# AUSTRALIAN TOUR WORKSHOPS

As part of our 33 venue tour of Australia, Circa connected with many young people, schools, artists and community groups.

The performers led workshops with gymnastics groups, dance schools, and school students introducing young performers to circus and teaching new circus skills in many different towns. We also worked with youth circuses and local artists and tailored our workshops for their specific skills development.

Highlights were opening our tour at the Catapult Festival in Bathurst and connecting with youth circuses from around Australia; a residency in Albury with the Flying Fruit Flies; working with Pulse in Mandurah; and an intensive with Circus Monoxide youth circus to develop a curtain-raiser performance in Wollongong.

Circa also delivered workshops to many different community groups including a special circus for seniors workshop in Clare and a leadership workshop in Mildura.

“It was the best experience and I hope you come back”

WORKSHOP PARTICIPANT, COLAC

	Participants	Workshops
Australian Capital Territory	42	1
New South Wales	309	17
South Australia	166	7
Victoria	197	13
Western Australia	147	10
<b>Totals</b>	<b>833</b>	<b>48</b>

# TRAINING CENTRE REPORT



The Circa Training Centre is much more than its title describes. It is a place of learning, a place to develop trust. It is a buzzing hub of creativity, a place that feels like home. At the Circa Training Centre friendships are created, lessons are learned and levels of determination are uncovered.

Our aim in 2014 was to continue to provide a Training Centre that delivers high quality skill training while fostering creativity. We developed new training programs within classes and continued to deliver offsite workshops.

For the first time, the Training Centre went on tour with the Circa Ensemble delivering workshops as part of the 8-month tour of Australia. This included creating curtain raiser shows that were performed on stage with local groups before the Circa main stage show.

Along with the delivery of weekly workshops at the Fortitude Valley Studio the Training Centre delivered workshops throughout Queensland including

Longreach, Sunshine Coast, Toowoomba, Gold Coast, Lockyer Valley, Logan and undertook a month-long residency in Bundaberg partnering with Creative Regions to deliver workshops as an extension of the flood recovery project completed in 2013.

2014 saw a strong commitment from the Training Centre participants and trainers. Our trainers continued to provide innovative and inspiring classes to over 10,540 people that participated in our 756 workshops throughout the year.

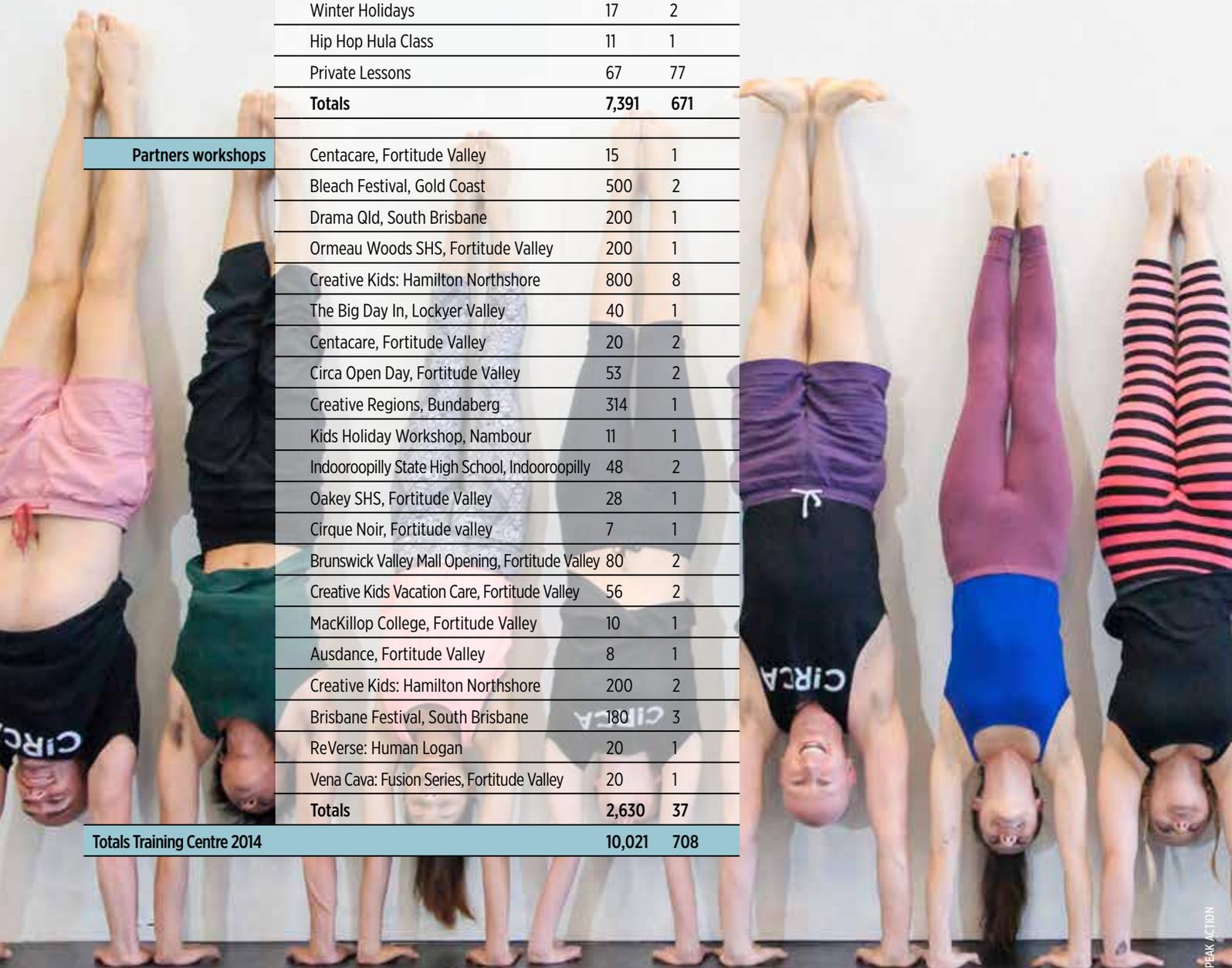
The Circa Zoo training program moved to new heights with performances throughout the year in places such as Bleach Festival, The Empire Theatre Toowoomba, The Brisbane Festival Launch, the G20 Cultural Celebrations and the Lord Mayors Christmas Carols. Two of our Zoo members made it into the NICA Bachelors Degree, demonstrating the success of our training program. The end of year show, *Hopscotch* was the highlight of 2014 with all 17 Circa Zoo members creating a fresh and energetic show that will continue to highlight their talents throughout 2015.

2014 was a year of focus and creation. It is with great enthusiasm that we take this focus into the coming year and continue to provide a place where determination, refinement and quality are at the heart of our training programs.

**Alyssa Venning**  
Training Centre Director

# TRAINING CENTRE STATISTICS

		Participants	Workshops
<b>Workshops In studio</b>	Term 1	1,737	162
	Term 2	1,800	144
	Term 3	1,755	126
	Term 4	1,764	135
	Trial Classes Term 1	89	5
	Trial Classes Term 2	55	5
	Trial Classes Term 3	28	5
	Trial Classes Term 4	47	5
	Autumn Holidays	21	4
	Winter Holidays	17	2
	Hip Hop Hula Class	11	1
	Private Lessons	67	77
	<b>Totals</b>	<b>7,391</b>	<b>671</b>
<b>Partners workshops</b>	Centacare, Fortitude Valley	15	1
	Bleach Festival, Gold Coast	500	2
	Drama QLD, South Brisbane	200	1
	Ormeau Woods SHS, Fortitude Valley	200	1
	Creative Kids: Hamilton Northshore	800	8
	The Big Day In, Lockyer Valley	40	1
	Centacare, Fortitude Valley	20	2
	Circa Open Day, Fortitude Valley	53	2
	Creative Regions, Bundaberg	314	1
	Kids Holiday Workshop, Nambour	11	1
	Indooroopilly State High School, Indooroopilly	48	2
	Oakey SHS, Fortitude Valley	28	1
	Cirque Noir, Fortitude valley	7	1
	Brunswick Valley Mall Opening, Fortitude Valley	80	2
	Creative Kids Vacation Care, Fortitude Valley	56	2
	MacKillop College, Fortitude Valley	10	1
	Ausdance, Fortitude Valley	8	1
	Creative Kids: Hamilton Northshore	200	2
	Brisbane Festival, South Brisbane	180	3
	ReVerse: Human Logan	20	1
	Vena Cava: Fusion Series, Fortitude Valley	20	1
	<b>Totals</b>	<b>2,630</b>	<b>37</b>
	<b>Totals Training Centre 2014</b>	<b>10,021</b>	<b>708</b>





arTour is Queensland's centre of contemporary touring knowledge. arTour supports performing artists and producers to tour work through regional Queensland and nationally. arTour also assists Queensland presenters to program performance work for their local audiences. arTour is managed by Circa and supported by the Queensland Government through Arts Queensland.

2014 saw arTour support a diverse range of producers and presenters to broker and manage regional tours, to gain skills and support in all aspects of touring, and to find the right shows and experiences for regional audiences. Feedback from our stakeholders has been very positive with 85% of people reporting that arTour's advice, tools and resources impacted on their practice or their way of doing things, and 89% of people rating arTour services, tools, and website as excellent or good.

This year, arTour created a fee-for-service model that allows for Producers to choose the services they require (such as contract management, brokering tours, marketing support). This also helps build the capacity of Producers so that arTour works alongside them to help build their skills and knowledge of touring. More efficient touring systems and templates were developed to streamline tour delivery, and professional development events were held throughout the year including a Touring Forum for 80 artists and producers.

*"It has been many years since we have felt confident of getting our work out into the touring sector. arTour have been fantastic in supporting our efforts and more*

*importantly, believing in our work and giving us confidence that there is a market for our work."* Producer

arTour connected with many venues and presenters throughout regional Queensland through one-on-one conversations, at Showcase, and through many regional visits. Many thanks goes to all these presenters who have been open to new ideas and possibilities and have responded positively to the new changes presented this year.

arTour produced the Queensland Touring Showcase in May in the Judith Wright Centre of Contemporary Arts with over 100 delegates. The Queensland Touring Showcase format was re-developed to reflect the contemporary touring landscape and to incorporate much more time for conversations and relationship building between presenters and producers. Live performance excerpts were introduced, a marketplace format was established, professional development workshops were delivered and an independent panels of presenters formed to help curate the program. The outcome was very positive with attendees on the whole embracing the new format. 57% of delegates were new to the event. More than 80% rated the event as good or excellent.

*"I got everything I wanted done and more, including some real surprises"*.  
Presenter

arTour created a new online centre of touring knowledge – [artour.com.au](http://artour.com.au) - working with developers Big Fish. The new website features many new touring resources, stories and profiles of over 140 artists and 150 presenters. The website is an open platform for sharing tools and information in order to help improve delivery for all tours and to broker new opportunities between artists and venues in Queensland.

The arTour team of Jo Currey, Beck Grace and Luke Harriman has been fearless in taking on this new adventure, and they have provided incredible support and service to many producers and presenters.

**Kate Fell**  
Manager - arTour

# SUPPORTERS

Circa sincerely thanks and acknowledges the following people and organisations for their commitment in 2014.

Mr Philip Bacon  
 Bleach Festival  
 Brisbane Festival  
 Chamaëleon Theatre  
 Department of Foreign Affairs and Trade (DFAT)  
 G20 Cultural Program - Department of the  
 Premier and Cabinet  
 Out of the Box Festival  
 QUBE Logistics

Circa acknowledges the assistance of the Australian Government through the Australia Council, its arts funding and advisory board and the Queensland Government through Arts Queensland.



# BOARD

Chair      Karyn Brinkley  
 Secretary    Emma Hossack (resigned April 2014)  
                 Michelle Hyams  
 Directors    Bill Andrew, Peter Cunningham, Peter  
                 Leonard, Ric Roach, Ronald Van Weezel



# OUR TEAM

## STAFF

**Artistic Director/CEO**  
Yaron Lifschitz

**General Manager**  
Charles Cush

**Strategic Initiatives  
Manager**  
Kate Fell

**Director of International  
Partnerships**  
Jennifer Cook

**Associate Director**  
Ben Knapton

**Creative Associate**  
Libby McDonnell

**Technical Director**  
Jason Organ

**Producer**  
Danielle Kellie

**Producer's Assistants**  
Tanya Bopf  
Belle Redwood

**Tour Manager/Director**  
Diane Stern (until  
February)  
Terri Herlings  
(commenced January)

**Production Managers**  
Michael Murray

Mark Middleton  
Tim Evans (via JLX)  
Richie Clarke (via JLX)

**Training Centre Director**  
Alyssa Venning

**Training Centre  
Administrator**  
Michelle Bull

**Executive Assistant /  
Office Manager**  
Linda Reed

**Marketing Coordinator  
/ Receptionist**  
Elyssa Crooks

**Finance Manager**  
Evan Wright

**Short Term Contract  
Employees**  
Pitisi Hatcher  
Lien Yeomans

## PERFORMERS

Phoebe Armstrong  
Nathan Boyle  
Jessica Connell  
Robbie Curtis  
Jarred Dewey  
Casey Douglas  
Freyja Edney  
Lisa Goldsworthy  
Scott Grove  
Rowan Heydon-White  
Bridie Hooper  
Todd Kilby  
Rudi Mineur  
Alice Muntz  
Daniel O'Brien  
Kathryn O'Keeffe  
Paul O'Keeffe  
Brittannie Portelli  
Kimberley Rossi  
Michael Standen  
Skip Walker-Milne  
Duncan West  
Lewis West  
Billie Wilson-Coffey

## GUEST ARTISTS

Melissa Knowles  
Gerramy Marsden  
Iza Mortag Freund  
Kate Muntz  
Jessica Ward

## TRAINERS

Mikayla Anderson  
Ela Bartilomo  
Ellie Cox  
Jamee Campbell  
Abbey Church  
Nick Cilento  
Daniel Crisp  
Natano Faanana  
Miku Ferguson  
Rachel Gibson  
Ellen Grow  
Pitisi Hatcher  
Solenne Hegarty  
Ellen Henry  
Sarah Irvine  
Morgan Jackson  
Abby Kelso  
Bree Le Cornu  
Georgia LeJeune  
Lachlan McAuley  
Rebecca McIntyre  
Rhys Miller  
Alex Mizzen  
Mozes  
Ana Oertel  
Luke Quadrio  
Elena Quirk  
Julian Roberts  
Davy Sampford  
Jesse Scott  
David Trappes  
Alyssa Venning  
Latonya Wigginton  
Allie Wilde  
Alex Weckes-Huck

## ARTOUR TEAM

**Creative Broker**  
Luke Harriman

**Tour Producer**  
Jo Currey

**Marketing Manager**  
Beck Grace



**CIRCA CONTEMPORARY CIRCUS LTD**

**ABN 73 154 390 575**

**FINANCIAL STATEMENTS FOR THE YEAR ENDED**

**31 DECEMBER 2014**

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## CIRCA CONTEMPORARY CIRCUS LTD

ABN 73 154 390 575

### DIRECTORS' REPORT

Your directors present their report on the company for the financial year ended 31 December 2014.

#### Directors

The names of each person who has been a director during the year and to the date of this report are:

Karyn Louise Veronica Brinkley  
Richard John Roach  
Michelle Marie Hyams (commenced 02 April, 2014)  
William Thomas Andrew  
Peter Cunningham (commenced 02 April, 2014)  
Peter Leonard (commenced 02 April, 2014)  
Ronald Van Weezel (resigned 31 December 2014)  
Allan William Welsh (resigned 02 April 2014)  
Emma Hossack (resigned March 2014)

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

#### Company Secretary

At the date of this report the position of company secretary was held by Michelle Marie Hyams.

#### Principal Activities

The principal objects of the Company during the financial year is the promotion of, and education about, the arts through theatre based circus. No significant changes in the nature of the company's activity occurred during the financial year.

The company reported a profit of \$151,869 in respect of the year ended 31 December 2014 compared to \$109,900 for the year ended 31 December 2013. No significant changes in the company's state of affairs occurred during the financial year.

The company expects to maintain the present status and level of operations and hence there are no likely developments in the company's operations.

The company's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

#### Information on Directors

##### Karyn Louise Veronica Brinkley

Board member since 2010 – Age: 49

Special Responsibilities: Chair

**Company Experience:** General management and senior marketing management roles in a range of private and public sector organisations.

**Industry Experience:** Previous governance and organisational roles with arts festivals, writers' festivals and think tanks.

**CIRCA CONTEMPORARY CIRCUS LTD**  
**ABN 73 154 390 575**

**DIRECTORS' REPORT**

**Richard John Roach**

Board member since 2005 – Age: 46

**Company Experience:** Chartered Accountant

**Industry Experience:** Partner of Ernst & Young for 13 years (current)

**Michelle Marie Hyams**

Joined Board 2014

Michelle is an associate in Cooper Grace Ward Lawyers' commercial team, providing legal advice in corporate governance, intellectual property, general corporate and competition and consumer law. Prior to becoming a lawyer, Michelle worked as a compliance officer for a listed property developer and was responsible for the compliance of the listed and unlisted managed investment schemes, as well as the group's competition compliance program. She was also an associate compliance officer for a large Australian stockbroker and financial planner, assessing adviser compliance with financial services laws and conducting surveillance to detect potential insider trading, market manipulation and operator errors.

**William Thomas Andrew**

Board member since 2009 - Age: 66

**Company Experience:** Has been a member of a number of Executive teams over the past 13 years at General Manager level (CSIRO, CSE, CS Energy, SEQ Water).

**Industry Experience:** Have been on the Board of Circa for past 5 years; sponsor and collaborator with Opera Qld.

**Peter Cunningham**

Joined Board 2014 – Age: 51

**Company Experience:** Has been a partner in Redsuit Advertising for 24 years.

Has served three years as Qld Chair of the Advertising Federation of Australia and as a national Board Member of Advertising Federation of Australia.

Has served on the Queensland Board of United Way, Australia.

**Industry Experience:** Redsuit's clients have included Arts Queensland (the agency designed all initial branding for Judith Wright Centre) and Opera Queensland (since 2012).

**Peter Leonard**

Joined Board 2014 – Age: 59

**Company Experience:** Partner of Gilbert + Tobin Lawyers from 1989 to date, practicing in corporate and commercial law. Board member of Gilbert + Tobin Lawyers for over 20 years. Currently Chair of the Law Council of Australia's Media and Communications Committee and Director of the International Association of Privacy Professionals Australia and New Zealand (iappANZ). Formerly Director of Internet Industry Association and Chair of Technology Committee of the International Bar Association.

**CIRCA CONTEMPORARY CIRCUS LTD**

**ABN 73 154 390 575**

**DIRECTORS' REPORT**

**Industry experience:** Continuing advice as to governance and compliance to a number of not for profits including Choice (Australian Consumers Association), Medecins Sans Frontieres, Save the Children Australia, Indigenous Community Television, Redfern Legal Centre and Sydney Women's Domestic Violence Court Advocacy Service.

**Ronald Van Weezel (resigned December 2014)**

Joined Board 2014 – Age: 61

**Company Experience:** General Management, Hilton Hotel

**Industry Experience:** 36 years with Hilton worldwide, background starting in food & beverage. Appointed in various General Manager position with work experience in Europe, the Middle East, South-East Asia and Australia.

**Allan William Welsh (resigned April 2014)**

Board member since 2008 – Age: 66

**Company Experience:** Director of a company undertaking consulting services within Government in the area of Arts Statutory Bodies relating to major construction projects; Board Member of Legal Aid Queensland, former - Governance Division Executive Director – Strategic Projects – Department of the Premier and Cabinet.

**Industry Experience:** Transmart Pty Ltd 2007 – current. Providing consultancy services to a number of clients including QPAC, QTC, Queensland Police Service, State Library of Queensland, Queensland Art Gallery, Connell Wagner.

**Emma Hossack (resigned March 2014)**

Board member since 2013 – Age: 53

**Company Experience:** CEO of Extensia since 2007, Corporate Lawyer with Gadens 6 years, General Manager of Aromas, Secretary of Medical Software Industry Australia and President of International Association of Privacy Professionals.

**Industry Experience:** Organised sponsorship of QTC, Writers Festival, BIFF, Opera Qld and Queensland Ballet when General Manager of Aromas.

**CIRCA CONTEMPORARY CIRCUS LTD**

**ABN 73 154 390 575**

**DIRECTORS' REPORT**

**Meetings of Directors**

During the financial year, eight (8) meetings of directors were held. Attendances by each director were as follows:

	Directors Meetings	
	No. eligible to attend	No. attended
Karyn Louise Veronica Brinkley	8	8
Allan William Welsh	2	1
Richard John Roach	8	7
Emma Hossack	1	0
Michelle Marie Hyams	7	7
William Thomas Andrew	8	5
Peter Cunningham	7	7
Peter Leonard	7	6
Ronald Van Weezel	7	6

**Dividends Paid or Recommended**

The company is prohibited by its constitution from paying or distributing dividends to its members. Accordingly no dividends were paid or declared since the start of the financial year. No recommendation for payment of dividends has been made.

**Events After the Reporting Period**

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

**Indemnifying Officers or Auditor**

The company maintains insurance policies for the directors and secretary of the company for costs and expenses that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers of the company. No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an auditor of the company.

**Proceedings on Behalf of the Company**

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings. The company was not a party to any such proceedings during the year.

**Auditor's Independence Declaration**

The auditor's independence declaration for the year ended 31 December 2014 has been received and is attached to these financial statements.

Signed in accordance with a resolution of the Board of Directors:

Director:



Michelle Hyams

Treasurer:



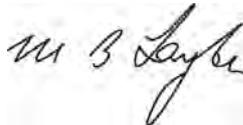
Ric Roach

Dated this 2 day of March 2015

**DECLARATION OF INDEPENDENCE BY MARK TAYLOR TO THE DIRECTORS OF CIRCA CONTEMPORARY CIRCUS LIMITED**

As lead auditor of Circa Contemporary Circus Limited for the year ended 31 December 2014, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of the *Corporations Act 2001* in relation to the audit; and
2. No contraventions of any applicable code of professional conduct in relation to the audit.



Mark Taylor  
Director

**BDO Audit Pty Ltd**

Brisbane, 2 March 2015

**CIRCA CONTEMPORARY CIRCUS LTD**  
**ABN 73 154 390 575**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED 31 DECEMBER 2014**

	Note	2014 \$	2013 \$
Revenue	2	3,982,850	2,865,563
Other income	3	1,676,005	966,055
Employee benefits expense	4	(3,450,976)	(2,586,113)
Production and touring costs		(1,217,705)	(588,577)
Depreciation expense	8	(40,943)	(80,857)
Rent expense		(69,994)	(56,796)
Finance costs		(23,428)	(17,494)
Other expenses	5	(703,940)	(391,881)
<b>Surplus before income tax</b>		151,869	109,900
Income tax expense		-	-
<b>Surplus attributable to the members of Circa Contemporary Circus Ltd</b>		151,869	109,900
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income attributable to the members of Circa Contemporary Circus Ltd</b>		151,869	109,900

**CIRCA CONTEMPORARY CIRCUS LTD**  
**ABN 73 154 390 575**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 DECEMBER 2014**

	Note	2014 \$	2013 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	6	1,259,742	1,082,749
Trade and other receivables	7	472,199	160,347
<b>TOTAL CURRENT ASSETS</b>		<u>1,731,941</u>	<u>1,243,096</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	8	92,298	49,492
<b>TOTAL NON-CURRENT ASSETS</b>		<u>92,298</u>	<u>49,492</u>
<b>TOTAL ASSETS</b>		<u>1,824,239</u>	<u>1,292,588</u>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other Payables	9	255,520	94,817
Employee entitlements	10	113,098	93,312
Revenue in advance	11	1,009,221	756,553
<b>TOTAL CURRENT LIABILITIES</b>		<u>1,377,839</u>	<u>999,707</u>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	12	26,392	24,742
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>26,392</u>	<u>24,742</u>
<b>TOTAL LIABILITIES</b>		<u>1,404,231</u>	<u>1,024,449</u>
<b>NET ASSETS</b>		<u>420,008</u>	<u>268,139</u>
<b>EQUITY</b>			
Retained Surplus		420,008	268,139
<b>TOTAL EQUITY</b>		<u>420,008</u>	<u>268,139</u>

**CIRCA CONTEMPORARY CIRCUS LTD**  
**ABN 73 154 390 575**

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2014**

	Note	Retained Earnings \$	Total Equity \$
<b>At 1 January 2013</b>		158,239	158,239
<b>Total comprehensive income for the year</b>			
Surplus after income tax expense for the year		109,900	109,900
Other comprehensive income for the year		-	-
<b>Total comprehensive income attributable to the members of Circa Contemporary Circus Ltd</b>		109,900	109,900
<b>At 31 December 2013</b>		268,139	268,139
<b>Total comprehensive income for the year</b>			
Surplus after income tax expense for the year		151,869	151,869
Other comprehensive income for the year		-	-
<b>Total comprehensive income attributable to the members of Circa Contemporary Circus Ltd</b>		151,869	151,869
<b>At 31 December 2014</b>		420,008	420,008

**CIRCA CONTEMPORARY CIRCUS LTD**  
**ABN 73 154 390 575**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 DECEMBER 2014**

	Note	2014 \$	2013 \$
<b>Cash flow from operating activities</b>			
Receipts from customers		6,210,243	4,400,236
Payments to suppliers and employees		(5,962,681)	(3,552,165)
Interest received		13,180	9,183
<b>Net cash flows from operating activities</b>	14	<u>260,742</u>	<u>857,254</u>
<b>Cash flow from investing activities</b>			
Purchase of property, plant and equipment		(83,749)	(63,828)
<b>Net cash flows from investing activities</b>		<u>(83,749)</u>	<u>(63,828)</u>
<b>Net increase in cash held</b>		176,993	793,416
Cash at beginning of the financial year		1,082,749	289,333
<b>Cash at the end of the financial year</b>	6	<u>1,259,742</u>	<u>1,082,749</u>

**CIRCA CONTEMPORARY CIRCUS LTD**

**ABN 73 154 390 575**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014**

The financial statements cover Circa Contemporary Circus Ltd as an individual entity, incorporated and domiciled in Australia. Circa Contemporary Circus Ltd is a company limited by guarantee.

**1 Summary of Significant Accounting Policies**

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users who are dependent on its general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Corporations Act 2001*. The company is a not-for profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Corporations Act 2001* and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise stated.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied, unless otherwise stated. The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial statements were authorised for issue in accordance with a resolution of Directors *on (insert date), 2015*.

**a. Revenue**

In line with the Summary of Significant Accounting Policies, Contract and Co-production fees is recognised in the statement of profit or loss and other comprehensive income, when it is probable that future economic benefits will flow to the organisation, reasonably assured by way of an executed contract. The revenue for Reimbursements and Recoveries, unless specified by contract, are deferred to the stage of completion, when they can be measured reliably.

Workshop Fees are recognised in the statement of profit or loss and other comprehensive income, when earned, or when it is probable that the benefits associated with the transaction will flow to the buyer, on realisation of cash payments.

Management fees are recognised in the statement of profit or loss and other comprehensive income, upon receipt of scheduled funds, and upon successful delivery of the service to customers.

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when it is controlled. When there are conditions attached to the grant revenue relating to the use of those grants for specific purposes it is recognised in the balance sheet as a liability until such conditions are met or services provided.

Donations and bequests are recognised as revenue when received unless they are designated for a specific purpose, where they are carried forward as prepaid income on the balance sheet.

Interest revenue is recognised as it accrues using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

All revenue is stated net of the amount of goods and services tax (GST).

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014**

**b. Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost or fair values as indicated, less, where applicable, accumulated depreciation and impairment losses.

**Plant and Equipment**

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any impairment. In the event the carrying amount of plant and equipment is greater than the estimated recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

Plant and equipment that have been contributed at no cost or for nominal cost are valued at the fair value of the asset at the date it is acquired.

**Depreciation**

The depreciable amount of all fixed assets, including buildings and capitalised lease assets but excluding freehold land, is depreciated on a straight line basis over the asset's useful life to the economic entity commencing from the time the asset is available for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Computers and software	33.3% Prime Cost
Plant and equipment	33.3% Prime Cost

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of comprehensive income. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

**c. Leases**

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to entities in the economic entity are classified as finance leases.

Finance leases are capitalised by recording an assets and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the

**CIRCA CONTEMPORARY CIRCUS LTD**

**ABN 73 154 390 575**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014**

lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are recognised as expenses on a straight-line basis over the life of the lease term.

**d. Impairment of Assets**

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is recognised in the Income Statement.

Where the future economic benefits of the asset are not primarily dependent upon on the assets ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an assets class, the entity estimates the recoverable amount of the cash-generating unit to which the class of assets belong.

**e. Employee Benefits**

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

Employee benefits expected to be settled within one year together with benefits arising from wages, salaries and annual leave which may be settled after one year, have been measured at the amounts expected to be paid when the liability is settled plus related on costs.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

**f. Cash and cash equivalents**

Cash and cash equivalents include cash on hand, deposits held-at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

**g. Accounts Receivable and Other Debtors**

Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

**CIRCA CONTEMPORARY CIRCUS LTD**

**ABN 73 154 390 575**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014**

**h. 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 (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities, which are recoverable from or payable to the ATO, are presented as operating cash flows included in receipts from customers or payments to suppliers.

**i. Unexpended Grants**

The entity receives grant monies to fund projects either for contracted periods of time or for specific projects irrespective of the period of time required to complete those projects. It is the policy of the entity to treat grant monies as unexpended grants in the balance sheet where the entity is contractually obliged to provide the services in a subsequent financial period to when the grant is received or in the case of specific project grants where the project has not been completed.

**j. Contributions**

Circa Contemporary Circus Ltd receives non-reciprocal contributions from government and other parties for no value or a nominal value. These contributions are recognised at fair value on date of acquisition upon which time an asset is taken up in the balance sheet and revenue in the income statement.

**k. Income Tax**

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

**l. Provisions**

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**m. Comparative Figures**

Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.

When an entity applies an accounting policy retrospectively, makes a retrospective restatement or reclassifies items in its financial statements, a statement of financial position as at the beginning of the earliest comparative period must be disclosed.

**n. Accounts Payable and Other Payables**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount normally paid within 30 days of recognition of the liability.

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014

**o. Translation of Foreign Currency Transactions**

At the date as at which a foreign currency transaction is recognised, each asset, liability, revenue or expense arising from the transaction shall initially be measured and recorded in the domestic currency using the exchange rate as prescribed by the Board prior to the commencement of the current reporting period.

Foreign currency monetary items outstanding at balance date shall be translated at the spot rate current at that time. Exchange differences relating to foreign currency monetary items shall be recognised in the profit and loss account or its equivalent, in the period in which they arise (that is, when the exchange rates change), as foreign exchange gains or losses.

**p. Statement of Cash Flows**

The statement of cash flows during the reporting period are resultant from the transactions and other events that enter into the determination of profit and loss, including but not limited to:

- (a) cash receipts from the sale of goods and the rendering of services;
- (b) cash receipts from royalties, fees, commissions and other revenue;
- (c) cash payments to suppliers for goods and services;
- (d) cash payments to and on behalf of employees;
- (e) cash receipts and cash payments of an insurance entity for premiums and claims, annuities and other policy benefits;
- (f) cash payments or refunds of income taxes unless they can be specifically identified with financing and investing activities; and
- (g) cash receipts and payments from contracts held for dealing or trading purposes.

**q. New Standards, Interpretations and Amendments**

None of the new standards, interpretations and amendments, effective for the first time from 1 January 2014, have had a material effect on the financial statements.

CIRCA CONTEMPORARY CIRCUS LTD

ABN 73 154 390 575

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014

	2014 \$	2013 \$
<b>2 Revenue</b>		
Contract Co-Producer Fees	2,729,399	2,444,308
Management Fee	454,350	-
Workshop Fees	279,460	251,537
Licensing and Royalties	53,326	27,931
Product Sales	25	428
Resources and Venue Hire	182	290
Donations and Sponsorships	22,461	7,826
Interest	13,180	9,183
Reimbursements and Recoveries	430,467	124,060
	<u>3,982,850</u>	<u>2,865,563</u>
<b>3 Other Income</b>		
Grants Received	1,503,563	712,955
Donations Received	100,000	20,000
Net funds transfer from wind up of CEI	-	202,381
Foreign exchange gains	52,253	26,103
Other Miscellaneous Income	20,189	4,616
	<u>1,676,005</u>	<u>966,055</u>
<b>4 Employee benefits expense</b>		
Salaries and Wages	2,802,384	2,073,128
Superannuation Expense	238,274	180,405
Living Away/Travel Allowance	78,173	65,248
Per Diem	233,260	187,886
Royalties Paid	81,813	37,606
Other Employee benefits expenses	17,072	41,840
	<u>3,450,976</u>	<u>2,586,113</u>
<b>5 Other Expenses</b>		
Marketing and Promotional Expenses	304,026	171,000
Other Administrative Expenses	399,914	220,881
	<u>703,940</u>	<u>391,881</u>
<b>6 Cash and Cash Equivalents</b>		
Cash at bank and in hand	1,255,531	1,081,278
Petty cash	4,211	1,471
	<u>1,259,742</u>	<u>1,082,749</u>

CIRCA CONTEMPORARY CIRCUS LTD

ABN 73 154 390 575

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014

	2014 \$	2013 \$
<b>7 Trade and Other Receivables - Current</b>		
Trade receivables	335,702	76,885
Other receivables	250	15,716
Prepayments	136,247	67,746
	<u>472,199</u>	<u>160,347</u>
<b>8 Property, Plant and Equipment</b>		
<b>Office Equipment at Cost</b>		
Balance at the beginning of the year	-	5,581
Additions	-	-
Disposals	-	-
Depreciation Expense	-	(5,581)
<b>Closing Balance: Office Equipment at Cost</b>	<u>-</u>	<u>-</u>
<b>Furniture &amp; Fittings at Cost</b>		
Balance at the beginning of the year	-	2,489
Additions	4,049	-
Disposals	-	-
Depreciation Expense	(2,922)	(2,489)
<b>Closing Balance: Furniture &amp; Fittings at Cost</b>	<u>1,127</u>	<u>-</u>
<b>Computer Equipment at Cost</b>		
Balance at the beginning of the year	11,043	13,204
Additions	24,552	12,612
Disposals	-	(10,559)
Depreciation Expense	(11,194)	(4,214)
<b>Closing Balance: Furniture &amp; Fittings at Cost</b>	<u>24,401</u>	<u>11,043</u>
<b>Prod. Equipment at Cost</b>		
Balance at the beginning of the year	38,449	45,247
Additions	57,637	51,216
Disposals	-	(45,247)
Depreciation Expense	(29,315)	(12,767)
<b>Closing Balance: Prod. Equipment at Cost</b>	<u>66,770</u>	<u>38,449</u>
<b>Total Property, Plant and Equipment</b>	<u>92,298</u>	<u>49,492</u>

CIRCA CONTEMPORARY CIRCUS LTD

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NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014

	2014 \$	2013 \$
<b>9 Trade and Other Payables</b>		
Trade payables	72,348	24,799
BAS payable	70,780	51,984
Other payables and accruals	41,456	18,034
Provision for wages	70,936	55,025
	<u>255,520</u>	<u>94,817</u>
<b>10 Employee Entitlements</b>		
Annual leave liability	112,993	75,076
Superannuation payable	105	18,236
	<u>113,098</u>	<u>93,312</u>
<b>11 Revenue in Advance</b>		
Revenue received in advance	1,009,221	756,553
	<u>1,009,221</u>	<u>756,553</u>
<b>12 Provisions</b>		
<b>Non-current</b>		
Long service leave	26,392	24,742
	<u>26,392</u>	<u>24,742</u>
<b>13 Auditor's Remuneration</b>		
Audit of financial statements	4,820	4,820
	<u>4,820</u>	<u>4,820</u>

**CIRCA CONTEMPORARY CIRCUS LTD**

ABN 73 154 390 575

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2014**

		2014 \$	2013 \$
<b>14</b>	<b>Reconciliation of surplus after income tax to net cash from operating activities</b>		
	Surplus after income tax expense for the year	151,869	109,900
	Depreciation	40,943	80,857
		192,812	190,757
	Change in operating assets and liabilities:		
	(Increase)/Decrease in trade and other receivables	(311,852)	74,121
	Increase in trade and other payables	379,782	592,376
	Net cash from operating activities	260,742	857,254

**15 Contingent liabilities**

The directors are not aware of any contingent liabilities that are likely to have a material effect on the results of the company as disclosed in these financial statements.

**16 Events subsequent to balance date**

There have been no finalised matters that might be classified as significant events having occurred after balance date, which might have a significant effect on the company's affairs.

**17 Entity Details**

The registered office and principle place of business of the entity is:

3/420 Brunswick Street  
FORTITUDE VALLEY QLD 4006

**18 Members' Guarantee**

The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2014 the number of members was 6.

CIRCA CONTEMPORARY CIRCUS LTD  
ABN 73 154 390 575

DIRECTORS DECLARATION

The Directors have determined that the company is not a reporting entity. The Directors have determined that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The Directors declare that the financial statements and notes of Circa Contemporary Circus Ltd are in accordance with the Corporations Act 2001:

- a) comply with the Accounting Standards as detailed in Note 1 and the Corporations Regulations 2001; and
- b) and give a true and fair view of the Company's financial position as at 31 December 2014 and of its performance, as represented by the results of its operations and its cash flows, for the financial year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
- c) In the Directors' opinion there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Directors.

Director



Director



Brisbane: Dated this .....

2 March 2015  
~~2014~~

## INDEPENDENT AUDITOR'S REPORT

To the members of Circa Contemporary Circus Limited

### Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report of Circa Contemporary Circus Limited, which comprises the statement of financial position as at 31 December 2014, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

#### Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the *Corporations Act 2001* and is appropriate to meet the needs of the members.

The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

#### Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about 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 judgement, 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 company's preparation of the financial report that gives a true and fair view 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 company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### Independence

In conducting our audit, we have complied with the independence requirements of the *Corporations Act 2001*. We confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the directors of Circa Contemporary Circus Limited, would be in the same terms if given to the directors as at the time of this auditor's report.

### Opinion

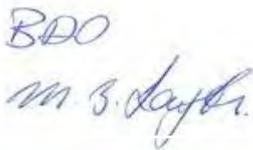
In our opinion the financial report of Circa Contemporary Circus Limited is in accordance with the *Corporations Act 2001*, including:

- (a) giving a true and fair view of the company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1 and the *Corporations Regulations 2001*

### Basis of accounting

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors' financial reporting responsibilities under the *Corporations Act 2001*. As a result, the financial report may not be suitable for another purpose.

BDO Audit Pty Ltd



**Mark Taylor**  
**Director**

Brisbane, 2 March 2015

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