Circa Annual Report 2015 / 2015 in Numbers

Circa Annual Report 2015 / 2015 at a Glance

7 World premieres (including Circa Zoo)
325 International performances
761 Performances
615 Workshops held
222,161 Audience members worldwide
436 Australian performances
325 International performances
8,772 Workshop attendees
1 Appointment as Creative Lead for the arts & cultural program for the Gold Coast 2018 Commonwealth Games
148 Toured to 344 countries since 2006
16 New countries toured to in 2015
Individual donors 7 board members throughout the year

Worldwide events:
- Adelaide, Australia
- Bendigo, Australia
- Brisbane, Australia
- Burnie, Australia
- Cairns, Australia
- Canberra, Australia
- Cleveland, Australia
- Gold Coast, Australia
- Hobart, Australia
- Innisfail, Australia
- Ipswich, Australia
- Katherine, Australia
- Lismore, Australia
- Mackay, Australia
- Melbourne, Australia
- Nambour, Australia
- Newcastle, Australia
- Nunawading, Australia
- Orange, Australia
- Perth, Australia
- Port Macquarie, Australia
- Sydney, Australia
- Toowoomba, Australia
- Wollongong, Australia
- Arlon, Belgium
- Kortrijk, Belgium
- Namur, Belgium
- Roiselare, Belgium
- Montreal, Canada
- Bogota, Chile
- Independencia, Chile
- Melipilla, Chile
- Montevideo, Chile
- San Felipe, Chile
- Santiago, Chile
- Amiens, France
- Blagnac, France
- Echirolles, France
- Lyon, France
- Montbeliard, France
- Vezelay-Villacoublay, France
- Berlin, Germany
- Dusseldorf, Germany
- Stuttgart, Germany
- Cork, Ireland
- Mexico City, Mexico
- Auckland, New Zealand
- Wellington, New Zealand
- Postgrunn, Norway
- Valencia, Spain
- Brighton, United Kingdom
- Edinburgh, United Kingdom
- Manchester, United Kingdom
- Norwich, United Kingdom
- Salisbury, United Kingdom
- Berkeley, United States
- Boston, United States
- Brooklyn, United States
- Penn State, United States
- Arlon, Belgium
- Kortrijk, Belgium
- Namur, Belgium
- Roiselare, Belgium
- Montreal, Canada
- Bogota, Chile
- Independencia, Chile
- Melipilla, Chile
- Montevideo, Chile
- San Felipe, Chile
- Santiago, Chile
- Amiens, France
- Blagnac, France
- Echirolles, France
- Lyon, France
- Montbeliard, France
- Vezelay-Villacoublay, France
Circa Annual Report 2015 / Artistic Director’s Statement

In an industrial town in France there lives a rabbit whose name is ‘Circa’. This is reality, but it is also a fairy tale and that is very much the sort of year we have had at Circa.

2015 was a year of big dreams and new frontiers. We set out to challenge ourselves. The year started with new performances created for the Powerhouse Museum’s Circus Factory exhibition. Silk dresses billowed and audiences gasped as we worked with the luminous Paul Dyer and his stunning Australian Brandenburg Orchestra on their French Baroque program. What Will Have Been brought extreme abstract acrobatics and live violin playing together over an intense hour of art, improbably staged in a Spiegeltent. We delved into the world of baroque opera by staging a deconstructed version of Monteverdi’s Il Ritorno d’Ulisse in Patria. And we created Close Up for an upside-down purple cow in Edinburgh.

We continued to tour our 11 in-repertoire shows to familiar and to new places - firsts included Uruguay, Turkey and Mexico. We once again had the chance to scale the demanding heights of a season at the Chameleon in Berlin - 7 shows in 6 months of intense performances. Among the many touring highlights were our returns to Lyon, La TOHU (twice) and our premiere at BAM. Our business unit arTour produced exceptional regional touring outcomes across Queensland. The Circa Training Centre kept children and adults participating in the wonderful world of circus. Our outreach programs including a major ongoing partnership in Bundaberg connected communities, shared skills and spread delight.

And then we embarked on some completely new adventures. 88 local performers in Montbelliard in France participated in Before Your Eyes - a creation for the opening of MA Scene National staged around, throughout and backstage of their venue. A local Circa team was embedded in the community for a month to develop this creation. Carnival of the Animals was restaged with a new extended version and featured 8 young children from Montreal on stage each day. And we were awarded the opportunity to be the Creative Lead of the Gold Coast 2018 Commonwealth Games arts and cultural programs.

Circa is an improbable dream. We are a small company with a big heart and an appetite for boldness. Our company values are quality, audacity and humanity and they are enacted each day by an amazing group of artists, delivery and administration teams who work beyond capacity to make the impossible happen. Our world is complex - funding landscapes change, injuries happen, baggage goes walkabout. And yet our people are up to the challenge - it is a privilege to watch a group shape shift around a problem, restaging a work moments before opening or meeting a demanding application deadline.

It is thrilling to see a sardine can of an office in full throttle as our administration and delivery teams keep the wheels turning. Our modestly sized studio can have up to 4 shows simultaneously in rehearsals - sometimes the only way to direct is to stand in the middle and choose your own adventure. It isn't for the faint of heart.

A year like this isn't possible without support and as always the Circa Board provided the robust governance, leadership and encouragement needed to navigate it. Arts Queensland and the Australia Council provided essential core funding. Phillip Bacon’s ongoing support was deeply appreciated as were the generous donors in our 40k in 40 Days Campaign. Our co-producers allowed our new creations to make it to the stage - deepest thanks to you all. Our audiences and participants are the reason we exist and each one of you is a necessary and welcome part of Circa.

2015 saw new staff and some departures. It isn’t possible to list everyone but a few special mentions - Sam Strong leading our board, Penny Miles and Alice Lee Holland providing fuel at management level and Lauren Herley, Nicky Faubert, Conor Neall and Lisa Eckert travelling across the world to join our intrepid band. On the going side of the ledger our longest serving acrobat Lewie West finished his time at Circa - having filled stages around the world with his particular brilliance. Sam Strong was a luminous and passionate Chair who after less than a year has left a significant gap in our company. Our collective thanks to him for his drive and insights.

A special thanks to the many acrobats who dropped everything to step into roles at the last minute, often coming from across the world to do so. On a personal note I enjoy working with the finest executive group in the business - Charlie Cush, Kate Fell and Danielle Kellie are unflappable and unstoppable and make this whole thing possible. Our ensemble of artists is the heart and soul of what we do and each day they amaze.

Right up to the last week of the year we continued to make and present our creations with end of the year seasons in Berlin, Edinburgh and Montreal. And in France the rabbit called Circa (who starred in the opening scene of Before Your Eyes) sleeps soundly at night, knowing it is real, even if it all sounds like a dream.

YARON LIFSCHITZ, CEO/ARTISTIC DIRECTOR
Literally as I sit down to write this report, Circa has just received a 5 star review in The Guardian for the London season of *The Return*. If you were attempting to sum up the company’s 2015, this is a pretty good starting point: a Brisbane produced and premiered show being recognised as a great work of art on the world stage.

Of course *The Return* was only a small part of Circa’s prodigious output in 2015. You can find more detail about that body of work in Yaron’s Artistic Director’s statement. You can also find more detail about the company’s performance, including its impossible reach, in Charlie’s Executive Report.

If you’ll indulge me, I’d like to focus here on my personal experiences of Circa’s work in 2015 – to talk about what I was lucky enough to witness last year as a microcosm of the hundreds of thousands of audience members’ lives that Circa potentially changed in 2015.

In 2015, I sat in an audience watching children (and the inner children in their parents’) marvel in delight at a performance of *Carnival of the Animals* in Adelaide. At a performance in Circa’s rehearsal studio in Fortitude Valley, I saw the savage passion of Bach’s solo violin Chaconne collide with a muscular tussle between three acrobats in *What Will Have Been*. At the Recital Centre in Melbourne, I saw the seemingly improbable bedfellows of Circa and the Australian Brandenburg Orchestra unite over their joyful approach to French Baroque. Finally, I had unforgettable images of separation and reunion burned into my soul at the triumphant Brisbane Festival opening night of *Il Ritorno*.

Those were some of the shows I was lucky enough to see. On a company level, I observed an equally impressive output. In 2015, I witnessed: an organisation raise a record amount of money with the 40Kin40days campaign; a team responding to a more challenging Federal funding environment with the clarity, agility and lateral entrepreneurialism that characterised their approach to everything else; and Circa’s history of punching above its weight recognised with the awarding of the Creative Lead of the Gold Coast 2018 Commonwealth Games arts and cultural program.

Circa regrettably whetted my appetite for Brisbane Arts as much as for its unique performances. I say regrettably because that put me on a course to accepting a position as Artistic Director of the Queensland Theatre Company. That has been a very exciting development for me personally, but unfortunately one that it would be inappropriate to combine with my role as Chair of Circa. So, fittingly, my time at Circa was a little like the experiences the company creates for its audiences: compressed, intense, electrifying and inspiring.

I would like to thank Circa’s peerless artistic leader, Yaron Lifschitz, his amazing executive team of Charlie Cush and Kate Fell, my fellow Board Members, Arts Queensland and the Australia Council, all those who supported the company in its fundraising efforts, and of course, all those who attended the unique magic of a Circa show. I look forward to experiencing more of that magic as an audience member in 2016.

SAM STRONG, CHAIR
2015 was a complex year for Circa. There was a lot to celebrate, new partnerships, new creations, new business endeavours and a Helpmann Award, however there were also challenges for our sector more broadly and our own hurdles to face.

Given time to reflect on the year, I realise it is the relationships that Circa nurtures and enjoys that are the key to our sustainability and success. It is those who we collaborate with - our commissioning partners, presenting partners, our public and private funders and artists - who allow the company to achieve great things and weather the storm.

Yaron, the ensemble and creative associates were hard at work throughout the entire year, making seven new works. These creations would not have been possible without our commissioning partners and co-producers.

What Will Have Been was made with support by Norfolk and Norwich Festival and La Teatería in Mexico City. Circa continued our partnership with Underbelly Productions (London) and created a new show Close Up.

Purpose-built creations including Amuse Bouche for Sydney’s Powerhouse Museum and Before Your Eyes for Montebello’s MA Scene Nationale were both successful commissions.

A collaboration with Australian Brandenburg Orchestra produced a critically acclaimed new work French Baroque, however also cemented a great friendship between the two companies.

Circa’s newest creation Il Ritorno, received generous commissioning support from Brisbane Festival, the Barbican Theatre, Les Nuits de Fournié, CACCV Espace Jean Legendre-Compiègne, Dusseldorf Festival and Les Théâtres de la Ville de Luxembourg and had its world premiere at Brisbane Festival in September.

Circa’s newest creation Il Ritorno, received generous commissioning support from Brisbane Festival, the Barbican Theatre, Les Nuits de Fournié, CACCV Espace Jean Legendre-Compiègne, Dusseldorf Festival and Les Théâtres de la Ville de Luxembourg and had its world premiere at Brisbane Festival in September.

Our touring at home grew in leaps and bounds with Australian audiences of 93,312 in 2015 up from 62,578 in 2014. We presented seasons in 24 towns across all Australian states and territories including performances in all Australian capital cities.

Our international presence also continued to grow, we have now performed in 34 countries and in 2015 performed to 222,161 audience members worldwide.

The Circa Training Centre maintained a high quality offering of classes seven days a week to all comers, from three year old tiny tumblers to our adult advanced aerials classes. Circa’s young performance-troupe, Circa Zoo, presented their world premiere of A Little Wonder at the Judith Wright Centre in December. A partnership between Circa’s Training Centre and Creative Regions has blossomed over the past three years and in 2015 culminated in the Circa Crush project, training a group of 15 young artists (mostly with a background in contemporary dance) to become a troupe of young acrobats. Circa Crush delivered performances during the Crush Festival in Bundaberg in October and at the Judith Wright Centre alongside Circa Zoo in December. Thanks to the generous support of the Tim Fairfax Family Foundation, this project now has confirmed funding into 2016 and 2017.

A partnership with Griffith University and Yeonga State High School invited Circa Trainers to deliver workshops with recently arrived refugee communities, predominantly from African countries, as part of a social circus initiative. A result of this day-long program has seen Circa invited to deliver weekly workshops in 2016 with these young participants.

Financially, 2015 was a complex year for Circa. With a turnover of $6,708,544 Circa managed to post an $85,624 net profit. This exceeded expectations, particularly when initial forecasts had the company posting a deficit. Some late bookings, timely currency trading, and strong commissions all contributed to this turnaround. Circa’s subsidiary business arTour continued to grow and contribute to our bottom line. Securing the contract to lead the Gold Coast 2018 Commonwealth Games arts and cultural program also brings a range of new opportunities to Circa. The financial turnaround was also due to the generous contributions from Circa’s supporters. To all 148 generous souls who gave during the 40km40days campaign, we are truly grateful to you. Of particular mention we are thankful to Philip Bacon for his ongoing support of the company, to Daniel and Danielle Besen for their support of Il Ritorno, to the Tim Fairfax Family Foundation for their support of the Circa Crush program in Bundaberg, to the Sidney Myer Foundation, and to Creative Partnerships and Arts Queensland for providing the matched funding programs that prompted such generosity from individuals and foundations.

I would like to echo the sentiment of Yaron in thanking Sam Strong for his strong leadership, welcome insights and creativity as Chair. A big thank you also to all of the Board of Directors, your commitment, leadership and support is also greatly appreciated. The staff in the office, the crew behind the scenes, the trainers in the studio and artists on the stage are the lifeblood of Circa and I am truly grateful for the passion and energy that flows from every corner of the company.

There is a culture within our ensemble of acrobats which is discussed regularly within the Circa executive team. We admire the safe risk taking, the dangerous safety, the flexibility, the support, the directness of feedback and team work. These are the traits with which we lead our teams and these are the values we bring to our collaborations and our partnerships.

CHARLIE CUSH, GENERAL MANAGER
Artistic Director
Yaron Lifschitz

Il Ritorno
What Will have Been
French Baroque
Close Up
Amuse Bouche
Before Your Eyes
Opus
Carnival of the Animals
Beyond
CIRCA
Wunderkammer
S
46 Acts in 45 Minutes
“...A POWERFUL VISION OF HUMANITY AND COMPASSION.”
THE AUSTRALIAN

NEW WORK
Acrobatics meets opera in this powerful new work that retells Claudio Monteverdi’s Il Ritorno D’Ulisse in Patria. Akin to a physical poem, the staging sees six highly skilled artists precariously lift, hold, levitate and fall, their movements driven by the twin forces of desire and absence.

Premiered Brisbane, Australia, 2015
Performances 8
Audiences 4,042
Toured to
Brisbane Festival, Brisbane, Australia
Dusseldorf Festival, Dusseldorf, Germany

“...CIRCUS AT ITS PURIST AND MOST THRILLING... UTTERLY CAPTIVATING.”
DAILY REVIEW, SYDNEY

“THANK YOU SO MUCH FOR YET ANOTHER SPELLBINDING PERFORMANCE AT NNF ON SATURDAY NIGHT. I’VE ONLY JUST STARTED BREATHING AGAIN.”
AUDIENCE MEMBER, UK

NEW WORK
Three artists stretch the boundaries of contemporary circus in this sublime display of interlocking bodies, awe-inspiring movement and pure physical beauty. Accompanied on stage by a live violinist this show fuses together the music of Bach and a mix of spine-tingling electronica.

Premiered Norwich, UK, 2015
Performances 17
Audiences 4,445
Toured to
Judith Wright Centre of Contemporary Arts, Brisbane, Australia (Advanced Premiere)
La Teatreria, Mexico City, Mexico
Mackay Entertainment & Convention Centre, Mackay, Australia
Norfolk and Norwich Festival, Norwich, UK
“FEATS OF STRENGTH, AGILITY AND BALANCE DRAW GASPINGS FROM THE AUDIENCE, WHILE DELICATELY CHOREOGRAPHED EXPRESSIONS AND SPOT-ON TIMING TRANSFORM THE SHOW FROM MERELY SPECTACULAR ENTERTAINMENT INTO COMPELLING THEATRE”
THE SYDNEY MORNING HERALD, AUSTRALIA

“THANK YOU FOR A BEAUTIFUL NIGHT! IT WAS SIMPLY BREATHTAKING. ONE OF THE BEST CONCERTS I HAVE BEEN TO AND SOMETHING THAT WILL REMAIN WITH ME FOR MANY YEARS TO COME.”
AUDIENCE MEMBER, AUSTRALIA

NEW WORK
While the orchestra performs a glorious, all-French program, Circa artists inhabit the physical space around the audience and musicians, while clever lighting effects continually transform the auditorium. An immersive, operatic scale performance exploring the eternal tensions between heaven and earth, the sacred and profane, night and day.

A collaboration with the Australian Brandenburg Orchestra.

Premiered Sydney, Australia, 2015
Performances 8
Audiences 8,363
Toured to
City Recital Hall Angels Place, Sydney, Australia
Melbourne Recital Centre, Melbourne, Australia

“...FLAWLESS FROM START TO FINISH.”
ED FEST MAG, UK

“My wife and our two kids went to see Close Up at Edinburgh and were blown away by the experience, a superb ‘in your face’ production that enthralled us all.”
AUDIENCE MEMBER, UK

NEW WORK
See. Hear. Feel. Everything. Four extraordinary circus artists challenge everything you’ve thought about circus as they wrench back the curtain to bring you this glorious and chaotic abstraction. Interactive video and powerful music set the scene for moments of raw beauty, unbearable tension and savage physical intensity.

Premiered Edinburgh, UK, 2015
Performances 24
Audiences 7,966
Toured to
Edinburgh Fringe Festival, Edinburgh, UK
NEW WORK
Exquisite snippets of impossibly skilled and outrageously beautiful circus. Audiences will discover the traditions of circus through to contemporary practice and glimpse the way to the future – where bodies, objects, music and art seamlessly meld. Appetites will be satisfied with a range of comic, hilarious and soulfully moving bite-sized performances.

Premiered Sydney, Australia, 2015
Performances 294
Audiences 40,062
Toured to Powerhouse Museum, Sydney, Australia

NEW WORK
Opening the 2015/16 season of MA Scene Nationale in Montbeliard, Before Your Eyes was a result of a four week residency with Circa Associate Directors Libby McDonnell and Benjamin Knapton in collaboration with 88 artists from the local area. Before Your Eyes was a site specific promenade performance through the government building of Montbéliard and La Mals theatre. 13 installation performances were placed throughout the buildings, created and performed by participants from groups including: 10 youth members of the association Sesame Autism / 18 Youth Orchestra / 20 young volunteers from the college / 17 individuals / 6 students in the college class ULIS / 17 students in the class of SEGPA.

Premiered Montbeliard, France 2015
Performances 1
Audiences 270
Toured to MA Scene Nationale, Montbeliard, France
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.

Premiered Lyon, France, 2013
Performances 27
Audiences 20,589

Toured to
Ankara Music Festival, Ankara, Turkey
Brooklyn Academy of Music, New York, USA
Celebrity Series of Boston, Boston, USA
Circa Studio Private Function, JWLoCoA, Brisbane, Australia
La Rampe, Ezioilles, France
Les Nuits de Fournier, Lyon, France
Maison de la Culture, Amiens, France
Odyssee, Blagnac, France
Penn State University, Penn State, USA
The Lowry, Manchester, UK
Wave Art Theatre Centre, Velizy, France
Zellerbach Auditorium, Berkley, USA

"...STUNNING, FEARLESS YET POIGNANTLY VULNERABLE"
The New York Times, USA

"THE MOST EXTRAORDINARY SHOW I HAVE EVER SEEN. THIS WONDERFUL PERFORMANCE WILL STAY WITH ME FOR A LONG TIME."
Audience Member, UK

"...A DELIGHTFUL AND UNIQUE CIRCUS AND VISUAL THEATRE EXPERIENCE FOR CHILDREN (AND THEIR GROWN UPS)"
Australian Stage

"...YOUR DEDICATION TO PROVIDE SUCH HIGH QUALITY WORK FOR CHILDREN IS INSPIRATIONAL."
Audience Member, Australia

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.

Premiered Brisbane, Australia, 2014
Performances 125
Audiences 52,747

Toured to
Arts Centre Melbourne, Melbourne, Australia
Awesome Festival, Perth, Australia
Bruce Mason Centre, Auckland, New Zealand
Capital E National Arts Festival, Wellington, New Zealand
Come Out Festival, Adelaide, Australia
Empire Theatre, Toowoomba, Australia
Festival Santiago a Mil, Santiago, Chile
Ipswich Civic Centre, Ipswich, Australia
La TOHU, Montreal, Canada
Nambour Civic Centre, Nambour, Australia
Orange Civic Centre, Orange, Australia
Sydney Opera House, Sydney, Australia
The Arts Centre, Gold Coast, Australia
Teatro Municipal Jorge Eliecer Gaitan, Bogota, Colombia
*During this tour, Circa performed a series of outdoor circus events in Independencia, San Filipe, Santiago and Melipilla to 4,500 people*
Beyond is warm, surreal and unexpectedly moving. Blending dynamic circus acts like trapeze and Chinese pole with cheeky feats of strength and multiple bunny heads, set to a bewitching mix of show tunes, ballads and electronica, this creation delights and enchants.

Premiered Norwich, UK, 2013
Performances 91
Audiences 37,401
Toured to
Arts Centre, Melbourne, Australia
Brighton Festival, Brighton, UK
Cairns Festival, Cairns, Australia
Canberra Theatre Centre, Canberra, Australia
Civic Theatre, Newcastle, Australia
Cork Midsummer Festival, Cork, UK
Edinburgh Christmas Festival, Edinburgh, United Kingdom
Glasshouse Theatre, Port Macquarie, Australia
La TOHU, Montreal, Canada
NORPA, Lismore, Australia
Perth International Arts Festival, Perth, Australia
PIT Festival, Porsgrunn, Norway
Redlands Performing Arts Centre, Cleveland, Australia
Tasmanian International Arts Festival, Hobart & Burnie, Australia
Ulumbarra Theatre, Bendigo, Australia
Whitehorse Centre, Nunawading, Australia

Over 75 intense minutes, performers move from highly connected acrobatic and tumbling sequences, through fast-paced intricate scenes through to a haunting closing scene of stripped back beauty. This is all embodied within Circa’s signature style – combining poetic physical beauty, extraordinary circus skills and an immersive use of sound, light and projection.

Premiered 2009
Performances 1
Audiences 1,032
Toured to
MA Scene Nationale, Montbelliard, France
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.

Premiered Brisbane, Australia, 2010
Performances 127
Audiences 27,822
Toured to
Chamaleon Theater, Berlin, Germany
De Spil, Roeselare, Belgium

“... BREAKTHROUGH ARTISTS IN THEIR FIELD, CREATING HIGHLY CHOREOGRAPHED, SOPHISTICATED WORK. IT’S LIKE NOTHING ELSE.”
ELLA BAFF, ARTISTIC DIRECTOR, JACOB’S PILLOW DANCE FESTIVAL

“That was the most beautiful piece I’ve ever seen, great artist, magical moves, moving music, it seriously made me cry of happiness. Thank you all for sharing it.”
AUDIENCE MEMBER, GERMANY

“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.

Premiered Brisbane, Australia, 2012
Performances 18
Audiences 11,187
Toured to
Auditorio Sodre, Montevideo, Uruguay
Colours Festival, Stuttgart, Germany
Festival Santiago a Mil, Santiago, Chile
MM a Sueca, Valencia, Spain
Perplex Festival, Kontrijk, Belgium
Salisbury Festival, Salisbury, UK
Théâtre Arlon, Arlon, France
Théâtre de Namur, Namur, Belgium
"THE GROUP WORKS TOGETHER TO PULL OFF FEATS WHICH DEFY GRAVITY, MAKING THEIR STEPS APPEAR SO LIGHT THAT THEY ARE HARDLY TOUCHING THE GROUND."

SCENSTR

NEW WORK
Be transported through the whimsical imagination of children as they journey through the highs and lows of growing up, falling down and fulfilling their dreams. This colourful new creation by Circa’s youth ensemble showcases the circus skills of 15 talented artists ranging from ages eight to 19 and mixes the worlds of circus, theatre and dance to tell a beautiful story of growing up in today’s world.

Premiered Brisbane, 2015
Performances 3
Audiences 380
Toured to Judith Wright Centre of Contemporary Art, Brisbane, Australia

“THIS ENERGETIC, POETIC AND SOMETIMES SURREAL PERFORMANCE WILL ENTERTAIN AUDIENCES OF ALL AGES.”
WEEKEND NOTES

Hopscotch is uplifting, playful and explosive. This creation by Circa Zoo takes audiences on an empathetic and surreal journey of jaw-dropping acrobatics that will open their heart and lift their spirit.

Premiered Brisbane, 2014
Performances 1
Audiences 113
Toured to Empire Theatre, Toowoomba, Australia

“IT ALL MOVES AT BREAKNECK SPEED, NO TWO ROUTINES ARE THE SAME, AND YOU’RE PRETTY MUCH GUARANTEED TO FEEL LIKE YOU’RE OUT OF SHAPE AFTERWARDS. BRILLIANT”

NBC NEW YORK, USA

Watch as intrepid acrobats battle the clock. Marvel at the astounding ways they bend, fly, juggle and balance. Be dazzled by their skills. Fast, furious fun for everyone. Set to upbeat music and featuring four multi-skilled performers, this is circus without the boring bits.

Premiered 2006
Performance 5
Audiences 1,355
Toured to Cairns Festival, Cairns, Australia
Godinmayin Yijard Rivers Arts & Culture Centre, Katherine, Australia
Innisfail Town Hall, Innisfail, Australia

PHOTO BY JEFF CAMDON

PHOTO BY JEFF CAMDON
### Audience Performances

<table>
<thead>
<tr>
<th>Location</th>
<th>Audience</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRISBANE METRO</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brisbane Festival</td>
<td>2,250</td>
<td>5</td>
</tr>
<tr>
<td>JWCoCA</td>
<td>531</td>
<td>5</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>2,781</td>
<td>10</td>
</tr>
<tr>
<td><strong>REGIONAL AND INTERSTATE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Australian Capital Territory</td>
<td>2,999</td>
<td>5</td>
</tr>
<tr>
<td>New South Wales</td>
<td>53,334</td>
<td>339</td>
</tr>
<tr>
<td>Northern Territory</td>
<td>235</td>
<td>1</td>
</tr>
<tr>
<td>Queensland</td>
<td>7,889</td>
<td>19</td>
</tr>
<tr>
<td>South Australia</td>
<td>4,955</td>
<td>9</td>
</tr>
<tr>
<td>Tasmania</td>
<td>2,662</td>
<td>14</td>
</tr>
<tr>
<td>Victoria</td>
<td>11,677</td>
<td>23</td>
</tr>
<tr>
<td>Western Australia</td>
<td>6,780</td>
<td>16</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>90,531</td>
<td>426</td>
</tr>
</tbody>
</table>

### INTERNATIONAL

<table>
<thead>
<tr>
<th>Country</th>
<th>Audience</th>
<th>Workshops</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTERNATIONAL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Belgium</td>
<td>3,763</td>
<td>7</td>
</tr>
<tr>
<td>Canada</td>
<td>14,056</td>
<td>24</td>
</tr>
<tr>
<td>Chile</td>
<td>8,990</td>
<td>11</td>
</tr>
<tr>
<td>Columbia</td>
<td>2,099</td>
<td>5</td>
</tr>
<tr>
<td>France</td>
<td>7,799</td>
<td>13</td>
</tr>
<tr>
<td>Germany</td>
<td>30,430</td>
<td>129</td>
</tr>
<tr>
<td>Iceland</td>
<td>710</td>
<td>2</td>
</tr>
<tr>
<td>Mexico</td>
<td>510</td>
<td>5</td>
</tr>
<tr>
<td>New Zealand</td>
<td>16,741</td>
<td>10</td>
</tr>
<tr>
<td>Norway</td>
<td>362</td>
<td>2</td>
</tr>
<tr>
<td>Spain</td>
<td>1,400</td>
<td>2</td>
</tr>
<tr>
<td>Turkey</td>
<td>1,022</td>
<td>1</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>27,069</td>
<td>76</td>
</tr>
<tr>
<td>United States</td>
<td>10</td>
<td>9,385</td>
</tr>
<tr>
<td>Uruguay</td>
<td>2,269</td>
<td>2</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>128,849</td>
<td>325</td>
</tr>
</tbody>
</table>

Whilst on tour in 2015, the Circa ensemble artists conducted numerous workshops introducing adults and children alike to the world of circus. Working with schools, local communities, dance and circus schools; workshops were tailored specifically to the needs of the participants to develop their circus skills.

Circa ensemble taught 78 workshops during 2015, stretching to places far and wide across the world: Australia, Chile, France, Germany and Mexico.
The Circa Training Centre has continued to deliver high quality skills while fostering creativity. Our main focus for 2015 was refining what the Circa Training Centre does best, delivering ongoing weekly classes and sharing the joy of circus with participants both in our Fortitude Valley studio and in various towns across Queensland. Skill progression was on the minds of trainers and participants alike, with many students opting for private lessons to refine their skills and further their circus repertoire.

Within the Training Centre there were refinements made to the structure of our adult’s aerial classes, with the creation of a new intermediate class to allow students to work within their abilities and learn from others of similar levels. In 2015 there was a total of 6,484 participants over 499 classes and private lessons taught in Circa’s studio.

Alongside our ongoing classes we delivered workshops in Indooroopilly State School, Yeronga State High School, Brisbane Festival’s ‘Arcadia’ and Toowoomba.

As part of a three year project with Creative Regions, Circa is developing capacity within Bundaberg for access and opportunities for youth involvement in the arts. Fostering opportunities for their young people to develop new physical and creative skills, the program includes an end of year performance in Bundaberg and an intensive training and performance program alongside Circa Zoo at Circa’s home base, the Judith Wright Centre of Contemporary Arts. Our relationship with Creative Regions has continued to blossom in 2015 with four trips to Bundaberg, teaching 30 workshops with 40 students per workshop, this saw a total of 1,200 attendances over the year.

Members of the Circa Zoo program enjoyed another successful year and even with a change of cast members the troupe became a family in no time. With fresh energy and motivation Circa Zoo took Hopscotch to Toowoomba Empire Theatre, where local children created a ten-minute curtain raiser to Hopscotch and had the opportunity to perform on stage in front of their family and friends.

The highlight for Circa Zoo in 2015 was their final show A Little Wonder, which premiered at the Judith Wright Centre of Contemporary Arts in December to a delighted audience. This colourful new creation saw all 15 Circa Zoo members tell a beautiful story of growing up in today’s world. A Little Wonder will continue in 2016 with tours planned to Toowoomba and other locations within Queensland.

Reflecting on a successful 2015, the Training Centre reached capacity in many children’s classes, welcomed new trainees and held masterclasses for the development of our more experienced trainers. As we look forward to 2016, we will continue our development of skills throughout the centre with a focus on training the trainers and delivering our classes to a high standard.

BREE LE CORNU, TRAINING CENTRE DIRECTOR

---

**CIRCA ANNUAL REPORT 2015 / TRAINING CENTRE STATISTICS**

**WORKSHOPS IN STUDIO**

<table>
<thead>
<tr>
<th>Term</th>
<th>Workshops</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Term 1</td>
<td>108</td>
<td>1503</td>
</tr>
<tr>
<td>Term 2</td>
<td>108</td>
<td>1746</td>
</tr>
<tr>
<td>Term 3</td>
<td>108</td>
<td>1308</td>
</tr>
<tr>
<td>Term 4</td>
<td>108</td>
<td>1539</td>
</tr>
<tr>
<td>Term 1 trials</td>
<td>5</td>
<td>47</td>
</tr>
<tr>
<td>Term 2 trials</td>
<td>5</td>
<td>39</td>
</tr>
<tr>
<td>Term 3 trials</td>
<td>5</td>
<td>49</td>
</tr>
<tr>
<td>Term 4 trials</td>
<td>5</td>
<td>47</td>
</tr>
<tr>
<td>Circa Zoo auditions</td>
<td>2</td>
<td>32</td>
</tr>
<tr>
<td>Circa Zoo intensive</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>Circa Fit Bootcamp</td>
<td>6</td>
<td>93</td>
</tr>
<tr>
<td>Private Lessons</td>
<td>33</td>
<td>38</td>
</tr>
<tr>
<td>TOTALS</td>
<td>499</td>
<td>6484</td>
</tr>
</tbody>
</table>

**PARTNERS WORKSHOPS**

<table>
<thead>
<tr>
<th>Partners</th>
<th>Workshops</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Regions, Bundaberg</td>
<td>30</td>
<td>1200</td>
</tr>
<tr>
<td>Indooroopilly Senior High School</td>
<td>2</td>
<td>45</td>
</tr>
<tr>
<td>Arcadia, Brisbane Festival</td>
<td>2</td>
<td>60</td>
</tr>
<tr>
<td>Yeronga Senior High School</td>
<td>3</td>
<td>60</td>
</tr>
<tr>
<td>Brisbane Senior High School</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>TOTALS</td>
<td>38</td>
<td>1378</td>
</tr>
</tbody>
</table>
Since 2014 under the management of Circa, arTour has been the catalyst for many great arts events taking place in regional and remote Queensland. 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.

Feedback from our stakeholders has been very positive with 88% of people rating arTour services, tools, and website as excellent or good.

arTour has helped many venues and presenters throughout regional Queensland find the right shows and experiences for regional audiences and has re-engaged many community presenters who had disconnected from presenting touring shows.

arTour has increased the diversity of artists and producers involved in touring. Many producers have accessed arTour services ranging from brokering regional tours, tour coordination, advice and support, accessing tools and resources on the website, building their skills and knowledge in all aspects of touring through attendances at webinars and forums.

Our touring approach is to provide a professional and flexible service that is tailored to the different needs of emerging and established artists and companies. Our focus is on building capacity for producers to develop and deliver tours – we do this through the open sharing of all of our tools and resources and encouraging producers to take on key roles within tour development and coordination. In 2015, arTour worked with a range of producers including Melissa Western, Opera Queensland, Debase Productions, Jens Altheimer, Metro Arts, Gracemusic and shake & stir theatre company to deliver 10 tours throughout Queensland and Australia. These tours involved:

- 163 performances to 36,357 audience members
- 155 community engagement activities to 5,468 participants

arTour aims to be the definitive guide for touring in Queensland through an online interactive space, an experienced team, and a rich understanding of audiences and communities. arTour has seen growth across key digital platforms including the website, enews and social media:

- enews subscribers list grew from 616 to 1,018 and maintains a strong open rate of 38%
- facebook followers grew from 686 to 835
- 10,994 unique visitors viewed 63,206 pages on the arTour website
- arTour launched Little-Lunch Webinars, a monthly webinar series exploring contemporary topics with different guest expert each month
- 159 presenters profiled on website
- 177 productions profiled on website

Queensland Touring Showcase was presented at the Mackay Entertainment and Convention Centre (MECC), on 16 and 17 March 2015. It was the first time the event has been hosted outside of South East Queensland. It aligned with the NARRACA Managers Conference and the Anywhere Theatre Festival. 137 delegates attended Showcase in 2015.

Roadcase was a new initiative of arTour specifically aimed at supporting community presenters across rural and remote Queensland to be involved in the selection process of future tours. It followed directly after Showcase in Mackay with full day events in Winton, Cairns and Toowoomba and involved 59 presenters. Roadcase was an extension of Showcase where the different productions are presented to representatives from local councils, RADF committees, arts councils and regional festivals. It was also an opportunity for neighbouring regions to collectively plan and share.

arTour is delivered by an exceptional team. In 2015, Luke Harriman and Beck Grace continued in their roles, Jo Currey went on maternity leave and returned at the end of the year, Angie Dunbavan joined the team as Tour Producer and has continued on in 2016, and we received great tour coordination support from Sara Vogelsberger.

KATE FELL, ARTOUR MANAGER
Circa Annual Report 2015 / Supporters

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

Circa would like to thank the following people for donating to our 40kin40days fundraising campaign:

Ruth Allen
John Anderson
Bill Andrew
Natalie Auchterlonie
Philip Bacon
Tess Beck
Kelly Bode
Michael Bond
Monica Bradley
Alison Bradshaw
Karyn Brinkley
Jo Brown
Ellen Burch
Margaret Carstairs
Lucky Chance
Charlotte Chapman
Elaine Charler
Richard Clark
Rosalind Coleman
Julie Collet
Blair Connor
Kelly Couper
Helen Cran-Welshy
Olivia Craze
Daniel Crisp
Elyssa Crooks
Frances Curtis
Charlie Cush
Denis Cush
Judit Cush
Haeley Cush
Suzanne Daley
Duc Dau
Robert Dawson
Roozebeh Derakrohan
Cathy DeSilva
Isabel Dewey
Peter Dewey
Janet Dunn
Nancy Entwistle
Theresa Facer
Meredith Faragher
Dorothy Farrell
Kate Fell
Peter Fenoglio
Dwight Ferguson
Doreen Ferney
Sandra Fields
Big Fish
Martha Fleischman
Maria Fletcher
Cameron Francis
Mary Gannon
Susie Godber
Andrew Godwin
Beck Grace
Cassie Grace
Paul Grace
Angela Green
Jennifer Hall
Avey Harper
Neal Harvey
Lauren Herley
Terry Herlings
Catherine Holmes
Simon Hooper
Brinde Hooper
Lucinda Hooper
Michelle Hyams
Janice Kellie
David Kilby
Kirsten Koolkervold
Jan Knaack
Benjamin Knaption
John Kormendy
Alexandra Lane
Felicia Lannan
Anna Lawrence
Nova Le-Huy
Peter Leonard
Yaron Lifschitz
Jade Lille
Pat MacLe
Jilly Magee
Fiona Maley
Elise McCormack
Lisa McCreasy
Stuart McCullagh
Elizabeth McDonnell
Dane McPhee
Anne Mibus
Imogen Millhouse
Andy Mineur
Merissa Missingham
Karen Mitchell
Louise Moratry
Anna Murray
Carmine Newbold
Suzanne Newnham
Luke O'Connell
Bronte O'Kane
Kathryn O'Keeffe
Paul O'Toole
Danielle Organ
Jason Organ
Sarah Parsons
Suzanne Pelizzari
Gary Perlestein
Mark Pickering
Judith Pippan
Wesley Portelli
Louise Prior
Tom Pritchard
Christine Prowse
Stanford Communications Pty Ltd
Edwina Radley
J P Raptopoulos
Hillary Reekes
Crispin Rice
Sally Richards
Sally Richardson
Ric Roach
Anne Robertson
Kim Ross
Jacqueline Ryan
Jennifer Schembri-Portelli
Tracy Scott-Rimington
Simona Sharry
Leanne Small
Diane Stern
Sam Strong
Sylvia Sutherland
Kim Swan
Charles Sweeney
Shane Tan
Paul Tanguay
Jasmine Thorn
Ellen Thompson
Violetta Tosic
Van Tran
Zane Trow
Ray Weekes
Ashley White
Cheryl Wicks
Bryndwr Wilson
Billie Wilson-Coffey

Circa would like to thank and acknowledge the following people and organisations for their support in 2015:

PHILIP BACON GALLERIES

DANIELLE AND DANIEL BESEN FOUNDATION

SIDDNEY MYER FUND

AVANT Card

QUBE

Coalar

Cooper Grace Ward Lawyers

Avant Card
Circa Annual Report 2015 / Board of Management

Chair  Sam Strong (from April)
Karyn Brinkley (until April)
Secretary  Michelle Hyams
Directors  Bill Andrew, Peter Cunningham, Peter Leonard, Ric Roach

Circa Annual Report 2015 / Staff

Artistic Director/CEO/Gold Coast 2018 Commonwealth Games Creative Lead
Yaron Lifschitz

General Manager
Charlie Cush

Strategic Initiatives Manager/ Gold Coast 2018 Commonwealth Games Creative Lead/
arTour Manager
Kate Fell

Executive Producer
Penny Miles (from November)

Senior Producer
Danielle Kellie

Director of International Partnerships
Jennifer Cook (until March)

Associate Director
Ben Knapton
Libby McDonnell (from November)
Rosalind Coleman (until October)

Head of Circus
Rudi Mineur

Resident Director
Alice Lee Holland (from November)

Creative Associate
Libby McDonnell

Technical Director
Jason Organ

Production Manager
Mark Middleton

Tour Manager/Directors
Imogen Milhouse
Terri Herlings (until January)

Producer
Kate Driscoll-Wilson (from November)

Production Assistant
Stephanie Cox (from November)

Producer's Assistant
Tanya Bopf

Wardrobe Assistant
Tess Beck

Finance Manager
Evan Wright

Office Manager
Lisa McCready (from March)
Linda Reed (until March)

Marketing Coordinator/Administrator
Elyssa Crooks

Programming Assistant/Executive Assistant
Carly Bachmann (from November)

Training Centre Director
Bree Le Comu (from January)
Alyssa Venning (until January)

Training Centre Administrator
Michelle Bull

CONTRACT STAFF
Richard Clarke (through JLX)
Tim Evans (through JLX)

Producer
Kate Driscoll-Wilson (from November)

Production Assistant
Stephanie Cox (from November)

Producer's Assistant
Tanya Bopf

Wardrobe Assistant
Tess Beck

Office Manager
Lisa McCready (from March)
Linda Reed (until March)

Marketing Coordinator/Administrator
Elyssa Crooks

Marketing Manager/Circa Marketing Advisor
Beck Grace

Tour Coordinators
Sara Vogelsberger (May until November)

PERFORMERS
Phoebe Armstrong
Jon Bonaventura
Jessica Connell
Robbie Curtis
Jarred Dewey
Casey Douglas
Lisa Eckert
Freyja Edney
Scott Grove
Lauren Herley
Rowan Heydon-White
Bride Hooper
Todd Kilby
Connor Neal
Daniel O’Brien
Kathryn O’Keeffe
Paul O’Keeffe
Britannie Portelli
Kimberley Rossi
Michael Standen
Skip Walker-Milne
Duncan West
Lewie West
Billie Wilson-Coffey

GUEST ARTISTS
Timothy Byrne
Jonathan Campos
Phoebe Carlson
Daniel Crisp
Alicia Cush
Bethan Eillsmore
Marty Evans
Nicole Faubert
Maggie Payne
Lisa Goldsworthy
Darcy Grant
Quincy Grant
Matthew Hirst
Marianna Joslin
Matt Cusack
Leyla Khatiz
Elena Kerzner

TRAINERS
Carmela Bartiromo
Daniel Catlow
Rhylee Chapman
Ellie Cox
Daniel Crisp
Natalie Faanana
Mikul Ferguson
Rachael Gibson
Ellen Grow
Pitts Hatcher
Solenne Hegarty-Cremer
Ellen Henry
Sarah Irvine
Morgan Jackson
Abby Kelso
Georgina Lejeune
Michael Maggs
Rebecca McIntyre
Whitney Muscat
Alex Mizzen
Mayu Muto
Benjamin Prince
Elena Quirk
Alonna Scott
Shani Stephens
Alison Wardle
Alex Wecks-Hack

INTERNATIONAL REPRESENTATION
Paul Fungaji (Worldwide)
Thomas O. Kriegsmann (USA)

ARTOUR
Creative Broker
Luke Harriman

Tour Producers
Angie Dunbavan (from February)
Jo Currey (until February)

MARKETING
Marketing Manager/ Circa Marketing Advisor
Beck Grace

Tour Coordinators
Sara Vogelsberger (May until November)

TRAINERS
Carmela Bartiromo
Daniel Catlow
Rhylee Chapman
Ellie Cox
Daniel Crisp
Natalie Faanana
Mikul Ferguson
Rachael Gibson
Ellen Grow
Pitts Hatcher
Solenne Hegarty-Cremer
Ellen Henry
Sarah Irvine
Morgan Jackson
Abby Kelso
Georgina Lejeune
Michael Maggs
Rebecca McIntyre
Whitney Muscat
Alex Mizzen
Mayu Muto
Benjamin Prince
Elena Quirk
Alonna Scott
Shani Stephens
Alison Wardle
Alex Wecks-Hack

PERFORMERS
Phoebe Armstrong
Jon Bonaventura
Jessica Connell
Robbie Curtis
Jarred Dewey
Casey Douglas
Lisa Eckert
Freyja Edney
Scott Grove
Lauren Herley
Rowan Heydon-White
Bride Hooper
Todd Kilby
Connor Neal
Daniel O’Brien
Kathryn O’Keeffe
Paul O’Keeffe
Britannie Portelli
Kimberley Rossi
Michael Standen
Skip Walker-Milne
Duncan West
Lewie West
Billie Wilson-Coffey

GUEST ARTISTS
Timothy Byrne
Jonathan Campos
Phoebe Carlson
Daniel Crisp
Alicia Cush
Bethan Eillsmore
Marty Evans
Nicole Faubert
Maggie Payne
Lisa Goldsworthy
Darcy Grant
Quincy Grant
Matthew Hirst
Marianna Joslin
Matt Cusack
Leyla Khatiz
Elena Kerzner

TRAINERS
Carmela Bartiromo
Daniel Catlow
Rhylee Chapman
Ellie Cox
Daniel Crisp
Natalie Faanana
Mikul Ferguson
Rachael Gibson
Ellen Grow
Pitts Hatcher
Solenne Hegarty-Cremer
Ellen Henry
Sarah Irvine
Morgan Jackson
Abby Kelso
Georgina Lejeune
Michael Maggs
Rebecca McIntyre
Whitney Muscat
Alex Mizzen
Mayu Muto
Benjamin Prince
Elena Quirk
Alonna Scott
Shani Stephens
Alison Wardle
Alex Wecks-Hack

INTERNATIONAL REPRESENTATION
Paul Fungaji (Worldwide)
Thomas O. Kriegsmann (USA)

ARTOUR
Creative Broker
Luke Harriman

Tour Producers
Angie Dunbavan (from February)
Jo Currey (until February)

MARKETING
Marketing Manager/ Circa Marketing Advisor
Beck Grace

Tour Coordinators
Sara Vogelsberger (May until November)
The Directors present their report, together with the financial statements, on the entity Circa Contemporary Circus Limited (referred to hereafter as the ‘Company’) for the year ended 31 December 2015.

DIRECTORS

The following persons were directors of Circa Contemporary Circus Limited during the whole of the financial year and up to the date of this report, unless otherwise stated:

Sam Strong (commenced April 2015 / resigned December 2015)
Richard Roach
Michelle Marie Hyams
William Andrew
Peter Leonard
Peter Cunningham
Karyn Brinkley (resigned April 2015)

PRINCIPAL ACTIVITIES

The principal objects of the Company during the financial year were 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 $85,624 in respect of the year ended 31 December 2015 when compared to $151,869 for the year ended 31 December 2014.

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

Name: Sam Strong
Title: Mr
Board Member since: April 2015 – December 2015
Experience and Expertise: Sam is one of Australia’s leading theatre directors and was previously the Associate Artistic Director at Melbourne Theatre Company, Artistic Director at Griffin Theatre Company, Literary Associate at Company Belvoir, and the dramaturg in residence at Red Stitch Actors Theatre. Sam commenced as Artistic Director of Queensland Theatre Company in November 2015
Special Responsibilities: Chair

Name: Richard Roach
Title: Mr
Board Member since: 2005
Experience and Expertise: Ric is a chartered accountant and is a partner of Ernst & Young 14 years (current)
Special Responsibilities: Treasurer, Acting Chair
Michelle Marie Hyams
Title: Ms
Board Member since: 2014
Experience and Expertise: 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 as an associate compliance officer for a large Australian stockbroker and financial planner.
Special Responsibilities: Secretary

Name: William Andrew
Title: Mr
Board Member since: 2009
Experience and Expertise: Bill 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).

Name: Peter Cunningham
Title: Mr
Board Member since: 2014
Experience and Expertise: Peter is a 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.
Special Responsibilities: Director

Name: Karyn Brinkley
Title: Ms
Board Member since: 2010 - April 2015
Experience and Expertise: Karyn Brinkley is the Director of Marketing and Communications at USQ having previously been the CEO of the Brisbane Institute, Queensland's independent think tank. Prior to this she was with the Queensland Department of the Premier and Cabinet as Executive Director, State Services, with responsibility for whole-of-government communications, events and market research policy and QFIO. Karyn spent three years in the UK as Pro Vice Chancellor of a small Manchester university, in addition to a three-year period with Griffith University as Director, External Relations. Prior to Griffith, she worked with the Australian National Training Authority, for AgForce as General Manager (Commercial), for the Port of Brisbane Corporation as Communication and Marketing Manager, at QUT as Deputy Director (Public Affairs) and in the Queensland Forestry Department as Manager, Community Engagement.
Special Responsibilities: Chair

Michelle Marie Hyams
5 5 2 2
Karyn Brinkley 1 1 0 0
Sam Strong 4 4 0 0
Richard Roach 5 5 0 0
Michelle Marie Hyams 5 5 2 2
William Andre 5 4 2 2
Peter Leonard 5 5 0 0
Peter Cunningham 5 4 0 0

Directors
Meetings
Governance Sub Committee
Eligible
Attended
Eligible
Attended
Karyn Brinkley
Sam Strong
Richard Roach
Michelle Marie Hyams
William Andre
Peter Leonard
Peter Cunningham

Eligible represents the number of meetings held during the time the director held office or was a member of the relevant committee.

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.

MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR
No other matter or circumstance has arisen since 31 December 2015 that has significantly affected, or may significantly affect the Company’s operations, the results of those operations, or the state of affairs 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.
Circa Contemporary Circus Limited
ABN 73 154 390 575

DIRECTORS’ REPORT

AUDITOR’S INDEPENDENCE DECLARATION

The auditor’s independence declaration for the year ended 31 December 2015 has been received and is attached to these financial statements.

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

Director
Ms Michelle Marie Hyams

Treasurer
Mr Richard Roach

Dated 12 day of April 2016

DECLARATION OF INDEPENDENCE BY C J SKELTON TO THE DIRECTORS OF CIRCA CONTEMPORARY
CIRCUS LIMITED

As lead auditor of Cira Contemporary Circus Limited for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of the Australian Charities and not for Profits Commission Act 2012 in relation to the audit; and
2. No contraventions of any applicable code of professional conduct in relation to the audit.

C J Skelton
Director

BDO Audit Pty Ltd
Brisbane, 12 April 2016
The financial statements were authorised for issue, in accordance with a resolution of directors, on 12 April, 2016. The Directors have the power to amend and reissue the financial statements.

The financial statements cover Circa Contemporary Circus Limited and entities controlled at the end of, or during, the year. The financial statements are presented in Australian dollars, which is Circa Contemporary Circus Limited’s functional and presentation currency.

Circa Contemporary Circus Limited is an individual entity, limited by guarantee, incorporated and domiciled in Australia. Its registered office and principal place of business are:

Level 3 – Judith Wright Centre of Contemporary Art
420 Brunswick Street
Fortitude Valley QLD 4006

A description of the nature of the Company’s operations and its principal activities are included in the Director’s report, which is not part of the financial statements.

The financial statements were authorised for issue, in accordance with a resolution of directors, on 12 April, 2016. The Directors have the power to amend and reissue the financial statements.
Circa Contemporary Circus Limited
ABN 73 154 390 575

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2015

<table>
<thead>
<tr>
<th>ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CURRENT ASSETS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>6  2,220,674</td>
<td>1,259,742</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>7  664,579</td>
<td>472,189</td>
</tr>
<tr>
<td>TOTAL CURRENT ASSETS</td>
<td>2,885,247</td>
<td>1,731,931</td>
</tr>
<tr>
<td>NON-CURRENT ASSETS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>8  94,604</td>
<td>92,298</td>
</tr>
<tr>
<td>TOTAL NON-CURRENT ASSETS</td>
<td>99,604</td>
<td>92,298</td>
</tr>
<tr>
<td>TOTAL ASSETS</td>
<td>2,984,850</td>
<td>1,824,229</td>
</tr>
</tbody>
</table>

| LIABILITIES              |                |                |
| CURRENT LIABILITIES      |                |                |
| Trade and Other Payables | 9  513,343     | 255,520        |
| Employee Entitlements    | 10  194,119    | 13,098         |
| Revenue received in advance | 11  1,221,018 | 1,009,221      |
| TOTAL CURRENT LIABILITIES| 1,938,460     | 1,377,849      |

| NON-CURRENT LIABILITIES  |                |                |
| Provisions               | 12  50,718     | 26,392         |
| Revenue received in advance | 11  495,026  | -              |
| TOTAL NON-CURRENT LIABILITIES| 545,739   | 26,392         |
| TOTAL LIABILITIES        | 2,484,199     | 1,404,241      |

| NET ASSETS               |                |                |
|                         | 505,632        | 420,006        |

| EQUITY                   |                |                |
| Retained Earnings        | 505,632        | 420,006        |
| TOTAL EQUITY             | 505,632        | 420,006        |

Retained Earnings $268,139 Total Equity $268,139

At 01 January 2014
Total Comprehensive Income for the year
Surplus after income tax expense for the year 151,869 151,869
Other Comprehensive income for the year - -
Total Comprehensive Income attributable to the members of Circa Contemporary Circus Ltd 151,869 151,869
At 31 December 2014
Total Comprehensive Income for the year
Surplus after income tax expense for the year 85,624 85,624
Other comprehensive income for the year - -
Total Comprehensive Income attributable to the members of Circa Contemporary Circus Ltd 85,624 85,624
At 31 December 2015
505,632 505,632

The Statement of Changes in Equity should be read in conjunction with the notes to the Financial Statements.
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 Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act). 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 Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) 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 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 12 April, 2016.

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, or the performance of the service has been provided. 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 Statement of Financial Position 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 Statement of Financial Position.

Interest revenue is recognised as it accrues using the effective interest 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).

b. Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost 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 Statement of Cash Flows should be read in conjunction with the notes to the Financial Statements.
The depreciable amount of all fixed assets, including buildings and capitalised lease assets but excluding freehold land, is depreciated on
the basis of the higher of the fair value (less cost of sale) and value in use. Value in use if the depreciated replacement cost of the asset.
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 Company 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 depreciated rates used for each class of depreciable assets are:

<table>
<thead>
<tr>
<th>Class of Fixed Asset</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture and Fittings</td>
<td>33.3% Prime Cost</td>
</tr>
<tr>
<td>Computer Equipment</td>
<td>33.3% Prime Cost</td>
</tr>
<tr>
<td>Production Equipment</td>
<td>33.3% Prime Cost</td>
</tr>
</tbody>
</table>

The assets’ residual values and useful lives are reviewed, and adjusted if appropriate, at each Statement of Financial Position 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 Company are classified as finance leases. Finance leases are capitalised by recording an asset 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 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 the asset’s 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 asset’s 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 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.

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. Unemployed 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 unemployed grants in the Statement of
Financial Position 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 Statement of Financial
Position 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.
n. 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 mount normally paid within 30 days of recognition of the liability.

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:

- cash receipts from the sale of goods and the rendering of services;
- cash receipts from royalties, fees, commissions and other revenue;
- cash payments to suppliers for goods and services;
- cash payments to and on behalf of employees;
- cash receipts and cash payments of an insurance entity for premiums and claims, annuities and other policy benefits;
- cash payments or refunds of income taxes unless they can be specifically identified with financing and investing activities; and
- 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 2015, have had a material effect on the financial statements.

---

<table>
<thead>
<tr>
<th>2 - Revenue</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contract Co-Producer Fees</td>
<td>3,377,267</td>
<td>2,729,399</td>
</tr>
<tr>
<td>Management Fee</td>
<td>559,263</td>
<td>454,350</td>
</tr>
<tr>
<td>Workshop Fee</td>
<td>245,512</td>
<td>279,460</td>
</tr>
<tr>
<td>Licensing and Royalties</td>
<td>74,533</td>
<td>53,326</td>
</tr>
<tr>
<td>Product Sales</td>
<td>-</td>
<td>25</td>
</tr>
<tr>
<td>Resources and Venue Hire</td>
<td>-</td>
<td>182</td>
</tr>
<tr>
<td>Donations and Sponsorships</td>
<td>115,775</td>
<td>22,461</td>
</tr>
<tr>
<td>Interest</td>
<td>13,800</td>
<td>13,860</td>
</tr>
<tr>
<td>Reimbursements and Recoveries</td>
<td>768,081</td>
<td>430,462</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5,154,271</td>
<td>3,982,850</td>
</tr>
</tbody>
</table>

---

<table>
<thead>
<tr>
<th>3 - Other Income</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants Received</td>
<td>1,487,877</td>
<td>1,503,563</td>
</tr>
<tr>
<td>Donations received</td>
<td>29,500</td>
<td>100,000</td>
</tr>
<tr>
<td>Foreign exchange gains</td>
<td>139,320</td>
<td>52,253</td>
</tr>
<tr>
<td>Other Miscellaneous Income</td>
<td>36,897</td>
<td>20,189</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,693,594</td>
<td>1,676,065</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 - Employee Benefits Expense</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and Wages</td>
<td>3,407,046</td>
<td>2,802,384</td>
</tr>
<tr>
<td>Superannuation Expenses</td>
<td>264,600</td>
<td>238,274</td>
</tr>
<tr>
<td>Living Away / Travel Allowance</td>
<td>74,745</td>
<td>78,173</td>
</tr>
<tr>
<td>Per Diem</td>
<td>300,520</td>
<td>253,260</td>
</tr>
<tr>
<td>Royalties Paid</td>
<td>137,635</td>
<td>81,813</td>
</tr>
<tr>
<td>Other employee benefits expense</td>
<td>46,497</td>
<td>17,072</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,231,045</td>
<td>3,450,976</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5 - Other Expenses</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing and Promotional Expenses</td>
<td>244,281</td>
<td>304,026</td>
</tr>
<tr>
<td>Other Administrative Expenses</td>
<td>544,402</td>
<td>399,914</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>788,683</td>
<td>703,940</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6 - Cash and Cash Equivalents</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and in hand</td>
<td>2,237,475</td>
<td>1,255,531</td>
</tr>
<tr>
<td>Petty Cash</td>
<td>3,319</td>
<td>4,201</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,240,794</td>
<td>1,259,732</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7 - Trade and Other Receivables - Current</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables</td>
<td>450,066</td>
<td>355,702</td>
</tr>
<tr>
<td>Other receivables</td>
<td>23,357</td>
<td>256</td>
</tr>
<tr>
<td>Prepayments</td>
<td>189,620</td>
<td>336,247</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>664,943</td>
<td>542,199</td>
</tr>
</tbody>
</table>
9 - Trade and Other Payables - Current
Trade Payables
BAS Payable
Other payables and accruals
Provision for Wages

Increase/(decrease) in other provisions 24,321       -
Increase/(decrease) in employee benefits 81,021       -
Increase/(decrease) in trade and other payables 257,823    379,782
Depreciation and amortisation 57,350      40,943
Profit / (loss) after income tax expense for the year 85,624      151,869

11 - Revenue in Advance
Revenue received in advance - current 1,221,018    1,009,221
Revenue received in advance - non-current 495,026         -
Total 1,716,044    1,009,221

12 - Provisions
Non-current Long Service Leave 50,713     26,392
Balance at 31 December 2014 50,713     26,392
Balance at 31 December 2015 50,713     26,392

13 - Auditor’s Remuneration
Audit of financial statements (Cash) 4,900      4,820
Audit of financial statements (Pre-bono) 3,300         -
Total 8,200      4,820

14 - Reconciliation of profit after income tax to net cash from operating activities
Profit / (loss) after income tax expense for the year 85,624     151,869
Depreciation and amortisation 57,350      40,943
Change in operating assets and liabilities:
(Increase)/decrease in trade and other receivables (192,374)   (311,852)
Increase/(decrease) in trade and other payables 257,823     379,782
Increase/(decrease) in employee benefits 81,021         -
Increase/(decrease) in revenue in advance 706,823       -
Increase/(decrease) in other provisions 24,321         -
Net cash from operating activities 1,020,588       260,742
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

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 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 - 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 2015 the number of members was five.

In the Directors’ opinion:

(a) The company is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in Note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act).

(b) the financial statements and notes, set out on pages 9 to 20, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act), including:

(i) giving a true and fair view of the financial position of the Company as at 31 December 2015 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 statement of compliance and basis of preparation described in Note 1; and

(ii) complying with Australian Accounting Standards, other mandatory professional reporting requirements to the extent described in Note 1, and the Australian Charities and Not-for-profits Commission Regulation 2013; and

(c) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:

Director
Ms Michelle Marie Hyams

Director
Mr Richard Roach

Dated at Brisbane: this 12 day April 2016
INDEPENDENT AUDITOR’S REPORT

To the members of Circa Contemporary Circus Limited


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 2015, 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 Australian Charities and Not-for-profits Commission Act 2012 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.

Opinion

In our opinion the financial report of Circa Contemporary Circus Limited has been prepared in accordance with Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012, including:

(a) giving a true and fair view of the registered entity’s financial position as at 31 December 2015 and of its performance for the year ended on that date; and

(b) complying with Australian Accounting Standards to the extent described in Note 1 and the Division 60 the Australian Charities and Not-for-profits Commission Regulation 2013.

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 ACNC Act. As a result, the financial report may not be suitable for another purpose.

BDO Audit Pty Ltd

C J Skelton
Director

Brisbane, 12 April 2016