



ANNUAL REPORT 2012-2013

123 Woolwich Street, 2nd Floor, Guelph, Ontario, N1H 3V1
 Tel/Fax: 519-780-2220, info@guelphdance.ca
www.guelphdance.ca



Our Mission

Guelph Dance strives to be a nationally recognized leader in contemporary dance by offering a platform for professional, new-generation, and youth dance artists to share their vision, push creative boundaries, and engage community audiences.

Our Vision

To engage and enthrall.

Our Mandate

Guelph Dance serves the Canadian contemporary dance community, providing dance events and outreach activities in Guelph, Ontario. We create opportunities for artists to push the boundaries of contemporary dance while engaging audiences and broadening their cultural experiences.

We strive to foster an appreciation for dance in youth by presenting workshops directly in public schools and by giving local youth exposure to professional dance artists.

To ensure financial accessibility, we provide affordable ticket pricing to performances and a variety of free events for people of all ages.

To strengthen community relations, we partner with other local festivals and continually seek opportunity for co-productions.

To broaden cultural accessibility, we are developing programs for at-risk groups who are financially, socially, or physically challenged.

We thoughtfully curate our programming to ensure high quality, innovative and culturally diverse works that represent the eclectic blend of dance being produced in Canada.



History of Guelph Dance

Established in 1998, *the Guelph Contemporary Dance Festival* was founded by Co-Artistic Directors Catrina von Radecki and Janet Johnson. With the firm belief that dancers should be able to live and dance outside major metropolitan cities, the two began to teach, choreograph, and perform in the city of Guelph. 15 years after it first began, the GDF can now boast that it reaches over 10,000 patrons and has grown to include much more than the annual dance festival.

Key Developments Since 1998:

- Office space
- Artist residency programs
- Commissioned projects
- Festival partnerships with the Guelph Fab 5
- Community co-productions
- Participation in CanDance Network tours

Message from the Board Chair

2014 has been a memorable year for Guelph Dance. Our rebranding exercise has been an incredible success, with a name and design that more accurately represents the diversity and range of our excellent work on the stage, in the classroom, and throughout the community. I am extremely proud to be part of this organization, which continues to bring together an impressive range of talents – our artistic directors, the company staff, our volunteers, the dancers, our board members, our sponsors, and of course, the audience and participants in our many activities. Let me also take this opportunity to extend my appreciation and congratulations to the other festivals that make up the Guelph Fab 5, who are working together to improve the artistic life of our community.

Here's to many more great years ahead!

Richard Gorrie
Chair, Guelph Dance Board of Directors

Message from the Artistic Directors

Fifteen years have flown by as we've found new ways to engage passionately with dance, presenting breath-catching, captivating works from across the nation. Fifteen years of being fuelled, motivated and supported by the absolutely amazing community of Guelph. Fifteen years to grow and become an organization bigger than just a festival. Fifteen years to explore and develop outreach activities such as our Arts Explosion Camps, our Workshops in Schools, and our dance Co-Productions outside the Guelph Dance Festival. Fifteen years, and we are still going strong, largely due to the combined dedication and passion of our audience, staff, board and volunteers and our innovative and inspiring dance artists. This year we found new avenues to support dance in our community:

- ◆ The Guelph Dance Market brought local dance and movement schools as well as health and



wellness organizations together to share their knowledge and skills in an interactive and fun-filled environment for all.

◆ The Local Initiatives series, exclusively for local dance artists, pushed the festival into exciting new directions as we followed their lead.

Thanks to an incredible Guelph and dance community!

Janet Johnson and Catrina von Radecki
Co-Artistic Directors

A Year In Review

15 Years of the Guelph Dance Festival!

From Thursday May 30 to Sunday June 2, the **Guelph Dance Festival** soared to new heights! During this year's enthralling and diverse festival, we danced through the streets, parks and on the stages of Guelph, celebrating 15 years of dance in our community. Creative tensions flared, rhythms surged, and beauty unfolded. The human condition was revealed, revered, and redeemed. Artists from Quebec City to Vancouver, from Dallas to our own Guelph, and with many points in between, pushed the bar of contemporary dance.

During the Festival weekend we presented the following ticketed events: **On the Stage, In the Studio, Youth Moves** and **Workshops. In the Park** and our new **Local Initiatives** and **Dance Market** were pay-what-you-can events with a suggested donation of \$15. With engaging and dynamic dance taking place across downtown Guelph over 4 days, there was something exciting for everyone.

The **Local Initiatives series**, a new community-based initiative, encouraged local artists to create innovative ways to present dance in Guelph. The Guelph Dance Festival curated this series and then left it to the artist to find the venues and format of presentation that would best suit their artistic vision.

As part of this new **Local Initiatives series** and before the festival even began, on Saturday, May 25th at 4pm at The Bookshelf, we featured Vaughn Barclay's documentary *Heart at Night: David Earle in Guelph*. This film is an intimate portrait of contemporary dance legend David Earle, one of Canada's most beloved choreographers and a pioneer in modern dance. This screening was followed by a short documentary about the Guelph Dance Festival by Michele Ayoub, featuring performance footage and interviews with dance artists from last year's Guelph Contemporary Dance Festival. We were disappointed that only 21 patrons showed up for this screening. Perhaps the weather was just too beautiful outside. The Guelph Dance Festival documentary can now be viewed on our website. It reveals the importance of the festival to our Canadian dance artists and to our community.

On Thursday, May 30th at 7pm, we proudly opened the Festival with our **In the Park series** in beautiful Exhibition Park. Renowned dance companies 605 Collective (Vancouver), Compagnie Danse Nyata Nyata (Montreal), Parts+Labour_Danse (Montreal), and Ritmo Flamenco (Toronto) performed

to over 1,000 people over three performances on Thursday, Saturday and Sunday. Patrons were led from site to site by 15-20 of our Arts Explosion March Break Campers ages 8-13 who were singing and dancing. It was a wonderful and joyous sight to behold.

The Guelph community had the opportunity to experience Ritmo Flamenco during our **Central Student Association (CSA) performance** on Friday, March 22 at 12pm at the University Courtyard of the University of Guelph. In this festival preview, Ritmo Flamenco performed vivid excerpts from *Vida Flamenca*, with Roger Scannura on guitar and Valerie Scannura and Anjelica Scannura dancing the deep rhythms of flamenco. 250 patrons were enthralled by this explosive performance, and we are confident that it inspired them to come to our Festival's **In the Park series**.

After In the Park on Thursday, May 30th, patrons made their way to Silence on 46 Essex Street to see the 9pm **Local Initiatives** performance of *Spontaneous Order* by Lynette Segal. A full house of 40 patrons viewed this intimate and personal performance on Thursday night, and another 40 filled the small space on Saturday at 11am.

Also part of our new **Local Initiatives series** was *Invisible Hands* by local choreographer and dancer Georgia Simms. This piece began with ideas of transition and was rooted in community dialogues. It was performed on Friday, May 31st at 5pm at the Dancetheatre David Earle studio, and was witnessed by 50 patrons who also stayed afterward for an inspiring hour-long discussion.

Leading-edge dance artists Dark Circles Contemporary Dance (Dallas, Texas), and 605 Collective (Vancouver) opened our **On the Stage A series** at the River Run Centre on Friday, May 31st. 605 Collective presented *New Animal*, a ferocious work exploiting the supreme versatility of its five dancers, and in *Jokers in the Deck*, DCCD provided the audience with a chance to think about fate, spurring the close to sold-out audience of 187 to laugh throughout.

Tracey Norman (Toronto) and Pamela Tzeng (Calgary) evoked intimate stories at Dancetheatre David Earle Studio as part of our **In the Studio series**. Tracey Norman presented the evocative *Witness*, and Pamela Tzeng performed *I do not and I do* to 81 patrons over two shows on Saturday and Sunday afternoons.

On Saturday evening as part of our **On the Stage B series** at the River Run Centre, Mayday (Montreal) and Alan Lake (Quebec City) pushed the boundaries of contemporary dance. Mayday's outrageous and audacious *Junkyard/Paradise* and Alan Lake's physically and visually stunning *Là-bas, le lointain* captivated 169 patrons.

One of the few professional venues in North America featuring youth dancers 19 and under, our **Youth Moves series** inspired viewers of all ages. Seven youth companies performed on Sunday, June 2nd at 4pm in the Co-operators Hall of the River Run Centre to 246 patrons. Companies included Carousel Dance Company (Waterloo), The Chimera Project's Company B (Toronto), Contemporary School of Dance (Waterloo), Guelph Youth Dance Company (Guelph), no. 369 Collective (Orangeville), Swansea School of Dance (Toronto) and YMI Dancing (Toronto).

Guelph Dance 2013 Artists' Comments

Pamela Tzeng

"As an artist I very much enjoyed the ease of being at the Festival. The proximity and access to everything, the kindness of everyone we met and clear organization of the festival. To be in such a charming city and know where, when and what the itinerary and plan is. We had a great time at the Festival. Really stunned at the support from the town and great audience crowds for all the shows".

Parts+Labour Danse

"Diverse administrative team representative of older and younger generations, which provides a unique atmosphere. Warm and receptive, and encompassing different outlooks on dance. In our third year at Guelph Dance, we feel fortunate to see the festival grow, and to invite us to grow with it. We hope that Guelph Dance will continue to grow and flourish, and continue to gain national and international recognition, as it so deserves".

Dark Circles Contemporary Dance

"We had an incredible weekend. It was a celebration of what movement can do to communicate ideas and connect people back to each other and their humanity. What incredible support you have in the Guelph community."

Anonymous Artist Comments:

"Everyone was extremely friendly and nice. We felt very respected and supported during our stay. Great audiences and artists. Thanks so much for having us!"

"Everyone was very generous with us."

"Beautiful festival. Great audience, great personality."

"We were so glad to have such great artists to work with and the work that was presented was amazing!! I am so proud to have been able to present to you all here in Guelph and to share our work with Guelph audiences".

Audience Development, Outreach Activities, and Presenting Partnerships

Guelph Dance has an impressive history of bringing dance artists into the public school system through our **Workshops in Schools** initiative. This year was no exception with over 1,000 students participating in contemporary dance workshops throughout the year. We are proud to be able to bring the physical, mental, and emotional benefits of dance to high-risk schools in our area, as our kids need forums for artistic expression now more than ever. This is also an important audience development and outreach activity, with many of the teachers and students attending the festival because of this exposure. We would simply not be able to have a festival in a community of our size without consistent, high quality exposure to dance throughout the year.

On Saturday and Sunday mornings of the Festival weekend, the public had the opportunity to share floor space with Festival artists through our **Public Workshops**. On Saturday, June 1st, Anjelica Scannura of Ritmo Flamenco introduced 10 dancers to the dynamic beats, swirling arm movements, and lively footwork of flamenco, all to the accompaniment of flamenco guitarist Roger Scannura. On Sunday, June 2nd, Zab Maboungou of Compagnie Danse Nyata Nyata introduced her unique blend of



African and contemporary dance, focusing on movement, space and musicality to 7 dancers and local community members.

On Friday, May 31st, from 3-6pm in Market Square at City Hall, Guelph Dance introduced the **Dance Market**: a marketplace celebration of all aspects of dance, health, and wellbeing. The marketplace featured dance artists, dance and martial arts studios, physiotherapists and many more local health practitioners. The **Dance Market** provided a chance for newcomers and veterans of the local dance community to experience the many rich and diverse recreational, instructional, and professional offerings of our talented community. We were very pleased with the turnout of 250 people at this inaugural event, especially given the rainy conditions. The vendors were also happy with their involvement and exposure to new audiences.

A new audience engagement tool created this year was the **Guelph Dance blog**. The blog has been an exciting meeting ground for Festival artists and dance enthusiasts around the world. We were very encouraged by the attention and skill with which the individual artists wrote about their work. The blog brought new people to our website and encouraged a broader awareness of the contemporary dance scene today. Please go to <http://guelphdance.blogspot.ca/> for the personal stories of discovery, process, and artistry through dance.

Once again, we followed both of our On the Stage performances with a **Talkback session** and the Friday night performance with a **Gala reception**, treating our audiences to a more comprehensive understanding of what they had just witnessed on stage. This is a great way for artists and patrons to go much deeper into the work, and for artists, patrons, donors, sponsors, funders to meet and mingle. 150 people participated in the 2 Talkback sessions and 150 patrons participated in the Gala reception.

Through our outreach and audience development activities, the Guelph Dance Festival was able to **increase attendance to the Festival weekend by over 700 patrons** from the previous year: In the Park increased 350 patrons, the Dance Market welcomed 250 new patrons, the Local Initiatives series attracted 151 new patrons, and On the Stage, Youth Moves, Talkbacks and Gala were virtually unchanged from the previous year. Our Public Workshops decreased from 32 to 17. It is likely that the new events crowded the schedule and people could not make it to the workshops, so we will find a better time slot for them in the future. When we include the outreach events Guelph Dance hosted throughout the year, **we reached a total of 6,360 patrons!**

Guelph Dance, Hillside Festival, Guelph Jazz Festival, Eden Mill's Writers Festival and Festival of Moving Media are now known collectively as the **Guelph Fab 5**, and this partnership has exceeded our expectations. For the last year and half, these 5 local festivals have been working together to make optimal use of resources; to develop creative collaborations; to inspire our audience and community through our leadership and partnership initiatives; to encourage each other to be dynamic in our work, as well as adaptable to development; and to have regional, national and international impact through collaborative marketing.

The Festivals successfully created a joint marketing campaign and brand recognition that can be used well into the future. Materials produced include street banners and highway signs, as well as print materials specific to the season, and a joint Guelph Fab 5 website.



We are very excited to announce that the collaboration between these partners will continue well into the future, as the **Guelph Fab 5** has been awarded a three-year **Ontario Trillium Foundation** grant. Guelph Dance is the lead applicant for this project and all funds for the project will flow through us. We are extremely excited about the potential impact of this long-term project for all our festivals, our community, and the arts community at large. Festivals in other cities and provinces have already requested that we share our festival partnership model (ie, Central Okanagan Arts Culture Heritage Alliance and the Grand Bend Tourism Association).

New for 2014, we are partnering with Dasein Dance Theatre as they launch a new dance festival in London, Ontario, entitled **Flux London Dance Festival**. They are looking to the Guelph Dance Festival to mentor them in the development of their festival as well as to curate two of their series: an In the Park series and On the Stage series. Their festival will take place one week before the Guelph Dance Festival, in order for both festivals to provide greater touring opportunities to our artists and to save on travel costs. As we work together, we may also discover a host of other resource-sharing opportunities.

As part of our ongoing marketing campaigns, we continue to partner with **Guelph Tourism** and the **Downtown Guelph Business Association**.

For the first time, Guelph Dance is participating in the **CanDance Network Small-Scale Investment Project**. Partners with Guelph Dance include Danse Danse and Place des Arts (Montreal), La danse sur les routes du Québec in cooperation with Theatre Hector-Charland (L'Assomption), and The Grand Theatre (Kingston). Each partner contributes \$2,500 to commission **RUBBERBANDance Group** – Choreographer, Victor Quijada – to create a new work for 5 to 7 dancers to premiere in 2013-2014. The contributions are matched by the CanDance Network, which will foster a strong touring network between Quebec and Ontario. Furthermore, Guelph Dance is partnering with the River Run Centre to present this new project in the main theatre (seating 700) in March 2014. With this project, we will reach a larger audience and will provide more performance opportunities for dance artists, including 6 performances for youth through the River Run's Linamar for the Performing Arts Program.

Finances

We are very sad that we have increased our deficit this year. Our reputation continues to grow, we are attracting increased audiences, and the community is coming to us for more advice and leadership. With such growth comes greater expenses, yet our government grants are remaining stagnant, and in some cases, being reduced. We are being told by funding agencies that it is necessary to make room for new organizations, and they must do so without having increased pots to draw from. This is hurting everyone, and we have found that we cannot continue to function with such a tight budget. When we should be doing more in our community we will have to instead do less.

We ran a New Year's Eve Fundraising Party that was quite successful in terms of publicity, however it did not raise significant funds. We are currently in the process of going through our budget to find ways to reduce an impossibly tight budget. We hope that news of increased government grants will be in our near future. We will continue to seek out increased private revenue, something that we have been doing quite successfully over the last few years.

Our Thanks

Guelph Dance Board of Directors

President: Richard Gorrie

Vice-President: Cheryl McGowan

Treasurer: Marie Zimmerman

Secretary: Heather McIvor

Members at Large: Heather Finn, Michelle Miller, Lynda Murray, Lynda Walters

Crew

Co-Artistic Directors: Janet Johnson, Catrina von Radecki

General Manager: Catrina von Radecki

Office Manager: Lindsay Morris

Publicist & Editor: Barbara Radecki

Volunteer Coordinator: Lindsay Morris

Photographers: James MacDonald, John Quin

Videographer: Paul Blake, Lynda Walters

Lighting Design: Taras Cymbalisty

Stage Manager – On the Stage & Youth Moves: Dorothy Fisher

Assistant Stage Manager: Leslie Fisher

Stage Manager – In the Park & In the Studio: Amanda Gryzwacz

Sound Technician – In the Park & In the Studio: Davian Hart

Stage & Sound Manager – Dance Market: Cameron Sharpe

Bookkeeper: Tannis Maynard-Langedijk

Graphic Designer: Gareth Lind, LIND design

Talkback Animateur: Janet Johnson

Strategic Consultants: Arrowood Consulting, Murrery Marketing

Web Design: Barking Dog Studios

Friends (Individual Donors)

INSPIRATION (\$500-1499): Dorothy & Ken Fisher, Peter Wolf & Alice Hovorka

GROWTH (\$99-499): Kim Bolton, Catherine Carstairs, Katharine Creery, David Crespo, James Johnson, Cheryl McGowan, Barbara Radecki, Brigitte Radecki, Cary Shafir & Sidney Brodovsky, Cameron Shelley, David VanderBurgh

STABILITY (\$1-99): Sharon Anderson, Jennifer Carlton, Heather Finn, Richard Gorrie, Kathleen Hyland, Janet Johnson, Rachel McQuail & Robin Sanders, Lindsay Morris, Lynda Murray, Natasha Pravaz, Aaron Sehn, Catrina von Radecki, Sally & John Wismer

Glenna Croft Local Initiatives Fund

This fund was established in 2013 for the enhancement of local creative opportunity for dance.

Angela Di Iorio Blake, Laura Jean Murr, Fred & Jean Stahlbaum, Beverly Wozniak

Monica Davis Camp Scholarship Fund Donors

Established in 2009, this fund provides financial support to families with children who may otherwise be unable to attend our March Break and Summer Arts Camps.

Joseph Davis, James Johnson

Dance Associate Members

Adi Paz Dance Theatre, Diane Chapitis, Dance Collection Danse, Dasein Dance Theatre, Heather Finn, Living Yoga and Health, Meredith Kalaman, Jane Alison McKinney, Ritmo Flamenco Dance Ensemble

Regular Members

AKA Dance, Tania Alvarado, Black and Blue Dance Company, Blue Ceiling Dance, Naomi Brand, Valerie Buddle, Susie Burpee, Michael Caldwell, Cambridge Theatre Dance School, Carousel Dance Company, Julianne Chapple, Co Julie Danse, Compagnie Danse Nyata Nyata, Compagnie Fabienne Berger, Connect Contemporary Dance Organization, Contemporary School of Dance, CORPUS, Cryptozoology Playground, Dance Interchange, Danse Lara Kramer, Dark Circles Contemporary Dance, Entre-Deux Danse Inc., Femmes Du Feu, Fujiwara Dance Inventions, gearshifting performance works, Robert Halley, Patricia Harland, Diane Hurst, Helen Husak, Kaja Irwin, Katheros in Motion, Kemi Contemporary Dance Projects, Hanna Kent, kloetzelco., Lady Janitor, Larchaud Dance Project, Lester B. Pearson School of the Arts, Little Pear Garden Collective, Lua Shayenne Co., Mandoline Hybride, maribé - sors de ce corps, Michelle Miller, Tomomi Morimoto, Muriva Dance Company, Naccarato Dance, Tracey Norman, PARTS+LABOUR_DANSE, random acts of dance, Raven Spirit Dance, Simcoe Contemporary Dancers, Georgia Simms, Sore for Punching You, Stand Up Dance, Kate Stashko, Symphonica Dance Company, Tentacle Tribe, The Chimera Project Dance Theatre, The Contingency Plan, Trial & Eros, Pamela Tzeng, Victoria School of Contemporary Dance, Lynda Walters, YMI Dancing

Volunteers

Ryan Antooa, Marie Ashbourne, Jasmine Aulak, Sarah Berglund, Sarah Blatch, Kim Bolton, Caroline Bridge, Aleida Budgeon-Strating, Dakota Burpee, Doug Burpee, Hannah Dwyer, Emily Chamberlain, Tom Chamberlain, Eleanor Chho, Caite Clark, Michael Conley, Bernadette Cruz, Jodre Datu, Andrew Giordano, Montse de Grau, Andria Dearden, Jamal Demeke, Matt Embro, Isabel Evans, Sarah Farquhar, Heather Finn, Michelle Fitzpatrick, Elexis Fox, Richard Gorrie, Heather Grainger Frost, Maddie Gundy, Ben Harvey, Colleen Haughey, Siobhan Haughey, Viktoriya Hlamazda, Randy Jamieson, Kieran Johnson, Tarin Karunagoda, Celeste Kasavubu, Clare Kim, Katie Kinsman, Susan Lam, Andrea LaMarre, Angela Luo, Megan Mackinnon, Sabrina Marsetti, Janus McBride, Rowen McBride, Cuinn McGrogan, Anisa Morava, Lynda Murray, Madison Murray, Joni NehRita, Christina Nguyen, Lisa Nguyen, Irina Olivares, Alisha Oliver, Isabella Pastrana, Daniel Poulin, Breanne Rafuse, Siobhan Renee Liu, Alex Lui, Shannon Rushe, Emilie Shanks, Krithika Saravanan, Michna Schaubel, Amber Sherwood-Robinson, Noma Shareefdeen, Taysham Shaw, Claire Sheehy, Corinna Shelley, Julia Shen, Sue Smith, Coulter von Maydell, Una Wabinski, Henry Wai, Sarah Walker, Mia Yang, Alicia Yu, Catherine Zadecka



Billets

Rob Case and Erin Harvey, Kate Brennagh and Kyle Mackie, Shirley Hunt, Darlene Lam, John Leacock, Jane Litchfield, Dawn Matheson, Michelle Miller, Erin O'Reilly, Jane Robinson, Lisa Sandlos, Cai Sepulis, Georgia Simms, Jane Watson

Special Thanks

Vaughn Barclay, John Bonnar, Downtown Guelph Business Association, Guelph Fab 5, Guelph Tourism, Bill Higgins, Katrina McQuail/10 Carden, Kelly Steadman/Dancetheatre David Earle, New Year's Eve Partyers, The Royal Family, River Run Centre Staff and Volunteers, Sweet Violets



Supporters



Canadian Heritage

Patrimoine canadien

Canada



Canada Council for the Arts

Conseil des Arts du Canada



Funders

Foundations and Partners



Sponsors

Platinum \$5,000 - \$9,999



Diamond \$2500 - \$4999





Gold \$1500 - \$2499



LINDdesign

Silver \$1000 - \$1499



Bronze \$500 - \$999

WITH the GRAIN
BAKERY · CAFÉ · PANTRY



Design & Print Centre



GUELPH'S CAMPUS AND COMMUNITY RADIO STATION



CFRU
93.3FM

**GUELPH CONTEMPORARY DANCE
FESTIVAL**

FINANCIAL STATEMENTS

(UNAUDITED)

FOR THE YEAR ENDED JUNE 15, 2013

**GUELPH CONTEMPORARY DANCE FESTIVAL
FINANCIAL STATEMENTS**

(UNAUDITED)

FOR THE YEAR ENDED JUNE 15, 2013

INDEX	Page
Review Engagement Report	1
Financial Statements	
Statement of Financial Position	2
Statement of Operations and Surplus (Deficit)	3
Statement of Cash Flows	4
Notes to Financial Statements	5 - 7
Supplemental Financial Information	
Schedule of Grant Revenues	8

REVIEW ENGAGEMENT REPORT

To the Members of
Guelph Contemporary Dance Festival

I have reviewed the statement of financial position of **Guelph Contemporary Dance Festival** as at June 15, 2013 and the statements of operations and surplus (deficit), and cash flows for the year then ended from information provided by the entity. My review was made in accordance with Canadian generally accepted standards for review engagements and accordingly consisted primarily of inquiry, analytical procedures and discussions related to information supplied to us by the entity.

A review does not constitute an audit and consequently we do not express an audit opinion on these financial statements.

Based on my review, nothing has come to my attention that causes us to believe that these financial statements are not, in all material respects, in accordance with Canadian generally accepted accounting principles for not-for-profit enterprises.

We draw attention to Note 7 to the financial statements which describes that organization adopted Canadian accounting standards for not-for-profit enterprises on June 16, 2012 with a transition date of June 16, 2011. These standards were applied retrospectively by management to the comparative information in these statements, including the statement of financial position as at June 15, 2012 and June 16, 2011, and statements of operations, membership equity and cash flows for the year ended June 15, 2012 and related disclosures. We were not engaged to report on the restated comparative information, and as such, it is neither audited nor reviewed.

Kitchener, Ontario
September 16, 2013


John M Lindsay CPA, CA
Licensed Public Accountant

GUELPH CONTEMPORARY DANCE FESTIVAL

STATEMENT OF FINANCIAL POSITION (UNAUDITED)

As at June 15, 2013	June 15 2013 \$	June 15 2012 \$	June 16 2011 \$
ASSETS			
Current			
Accounts receivable	5,765	4,534	11,117
HST recoverable	16,256	8,651	3,321
Prepaid expenses	981	721	1,366
	<u>23,002</u>	<u>13,906</u>	<u>15,804</u>
TOTAL ASSETS	<u>23,002</u>	<u>13,906</u>	<u>15,804</u>
LIABILITIES			
Current			
Bank indebtedness	16,931	1,021	8,121
Accounts payable and accrued charges	17,725	16,570	6,685
Bank loan (Note 4)	-	-	6,000
Deferred revenue	390	195	-
	<u>35,046</u>	<u>17,786</u>	<u>20,806</u>
TOTAL LIABILITIES	<u>35,046</u>	<u>17,786</u>	<u>20,806</u>
Commitments and contingencies - None	-	-	-
DEFICIENCY			
Operating deficit	<u>(12,044)</u>	<u>(3,880)</u>	<u>(5,002)</u>
	<u>(12,044)</u>	<u>(3,880)</u>	<u>(5,002)</u>
TOTAL LIABILITIES AND DEFICIT	<u>23,002</u>	<u>13,906</u>	<u>15,804</u>

The accompanying notes are an integral part of the financial statements

On behalf of the Organization

President

General Manager

GUELPH CONTEMPORARY DANCE FESTIVAL

STATEMENT OF OPERATIONS AND SURPLUS (DEFICIT) (UNAUDITED)

Year ended June 15, 2013	June 15 2013		June 15 2012	
	\$	%	\$	%
Revenue				
Box office fees	52,359	23.4	42,962	20.7
Special projects fees	583	0.3	7,446	3.6
Sales and commission	5,476	2.5	5,491	2.6
Fundraising & donations	10,593	4.7	10,279	5.0
Grants - Schedule	95,239	42.6	105,568	50.9
Sponsorship	37,952	17.0	34,516	16.6
In kind donations (Note 7)	21,196	9.5	1,250	0.6
	<u>223,398</u>	<u>100.0</u>	<u>207,512</u>	<u>100.0</u>
Disbursements				
Administration expenses	12,751	5.7	13,696	6.6
Administration fees	34,412	15.4	31,999	15.4
Advertising & promotion	36,404	16.3	28,671	13.8
Audience development	4,934	2.2	6,557	3.2
Consulting fees	3,000	1.3	9,559	-
Fundraising and sponsorship	2,002	0.9	351	0.2
In kind expenses (Note 7)	21,196	9.5	1,250	0.6
Presenting expenses	77,991	34.9	74,323	35.8
Professional development	1,224	0.5	2,033	1.0
Programming expenses	7,856	3.5	8,196	3.9
Programming fees	15,732	7.0	14,369	6.9
Venue expenses	14,060	6.3	15,385	7.4
Total disbursements	<u>231,562</u>	<u>103.7</u>	<u>206,389</u>	<u>99.5</u>
Revenue less disbursements	<u>(8,164)</u>	<u>(3.7)</u>	<u>1,123</u>	<u>0.5</u>
Deficit, beginning of year	<u>(3,880)</u>		<u>(5,003)</u>	
Deficit, end of year	<u>(12,044)</u>		<u>(3,880)</u>	

The accompanying notes are an integral part of the financial statements

GUELPH CONTEMPORARY DANCE FESTIVAL

STATEMENT OF CASH FLOWS (UNAUDITED)

Year ended June 15, 2013	June 15 2013 \$	June 15 2012 \$
SOURCES (USES) OF CASH:		
Operating activities		
Revenue less disbursements	<u>(8,164)</u>	<u>1,123</u>
	(8,164)	1,123
Changes in non-cash working capital items		
(Increase) decrease in accounts receivable	(8,836)	1,253
(Increase) decrease in prepaid expenses	(260)	646
Increase in accounts payable and accrued charges	1,155	9,883
Increase in deferred revenue	<u>195</u>	<u>195</u>
Cash provided by (used in) operating activities	<u>(15,910)</u>	<u>13,100</u>
Financing activities		
Decrease in bank loan	<u>-</u>	<u>(6,000)</u>
Cash provided by (used in) financing activities	<u>-</u>	<u>(6,000)</u>
Net increase (decrease) in cash	(15,910)	7,100
Cash, beginning of year	<u>(1,021)</u>	<u>(8,121)</u>
Cash, end of year	<u><u>(16,931)</u></u>	<u><u>(1,021)</u></u>

The accompanying notes are an integral part of the financial statements

GUELPH CONTEMPORARY DANCE FESTIVAL

NOTES TO THE FINANCIAL STATEMENTS (UNAUDITED)

Year ended June 15, 2013

1. Operations

Guelph Contemporary Dance Festival exists for the purpose of providing Canadian contemporary dance artists the opportunity to perform outside major metropolitan areas, as well as, providing the audience with challenging state of the art contemporary dance from across Canada. The organization was incorporated September 12th, 2001 under Letters Patent of the Ontario Corporations Act, and is a registered charity under the Income Tax Act.

2. Significant accounting policies

The financial statements are prepared on the basis of generally accepted accounting principles for not-for-profit enterprises, the most significant of which are described below:

Use of estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expense during the year. Actual results could differ from those estimates.

Revenue recognition

The organization follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Capital assets

Capital assets are expensed in the year they are incurred.

Leases

Rental payments under operating leases are expensed as incurred.

Financial instruments

The organization initially measures its financial instruments and financial liabilities at fair market value. The organization subsequently measures all its financial assets and financial liabilities at amortized cost. Changes in fair market value are recognized in net income. Financial assets measured at cost include cash and accounts receivable.

GUELPH CONTEMPORARY DANCE FESTIVAL

NOTES TO THE FINANCIAL STATEMENTS (UNAUDITED)

Year ended June 15, 2013

2. Significant accounting policies (*continued*)

Financial liabilities measured at amortized cost include accounts payable and accruals, bank indebtedness and government withholdings.

3. Financial instruments

Risks and concentrations

The enterprise is exposed to various risks through its financial instruments, without being exposed to concentrations of risk. The following analysis provides a measure of the enterprise's risk exposure at the balance sheet date, June 15, 2013.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The enterprise has adequate cash reserves.

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The enterprise does not have credit risk.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk. The enterprise is not exposed to any of these risks.

Currency risk

Currency risk is the risk that fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates. The enterprise does not transact in foreign currencies.

Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The enterprise is not exposed to this risk.

Other price risk

GUELPH CONTEMPORARY DANCE FESTIVAL

NOTES TO THE FINANCIAL STATEMENTS (UNAUDITED)

Year ended June 15, 2013

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The enterprise is not exposed to other price risk.

4. Line of Credit Agreement

The Festival has a Line of Credit agreement with it's financial institution in the amount \$15,000 that covers it's bank indebtedness. Interest on the operating Line of Credit is 6.7%. Security for the operating Line of Credit is the Festival's assets.

5. Economic dependence

The organization has arrangements with a number of government departments. The Government of Canada, Ontario and the City of Guelph are the most significant and they account for a major portion of revenue.

6. Donations

Services and materials in kind that are donated are included in the statement of operations. They are valued by management at approximate market value.

7. Impact of Change in Basis of Accounting

The enterprise has elected to apply the standards in *CICA Handbook Accounting, Canadian accounting standards* for not-for-profit enterprises.

These financial statements are the first financial statements prepared in accordance with Canadian accounting standards for not-for-profit enterprises.

The financial statement for the year ended June 15, 2013 were prepared in accordance with the accounting principles described and the provisions set out in Section 1500, *First-time Adoption, of CICA Handbook - Accounting* for first-time adopters of this basis of accounting.

The impact of adopting these standards was accounted for in retained earnings at the date of transition, i.e. June 16, 2011 (beginning of the first fiscal period for comparison purposes). There was no impact on the organization.

GUELPH CONTEMPORARY DANCE FESTIVAL

SCHEDULE OF GRANT REVENUES (UNAUDITED)

Year ended June 15, 2013	June 15 2013		June 15 2012	
	\$	%	\$	%
Grants				
Department of Canadian Heritage	45,000	47.2	45,000	42.6
Ontario Arts Investment Fund	2,571	1.2	-	-
Ontario Arts Council	18,668	19.6	25,568	24.2
City of Guelph	11,000	11.5	11,000	10.4
Canada Council	18,000	18.9	24,000	22.7
	<u>95,239</u>	<u>100.0</u>	<u>105,568</u>	<u>100.0</u>