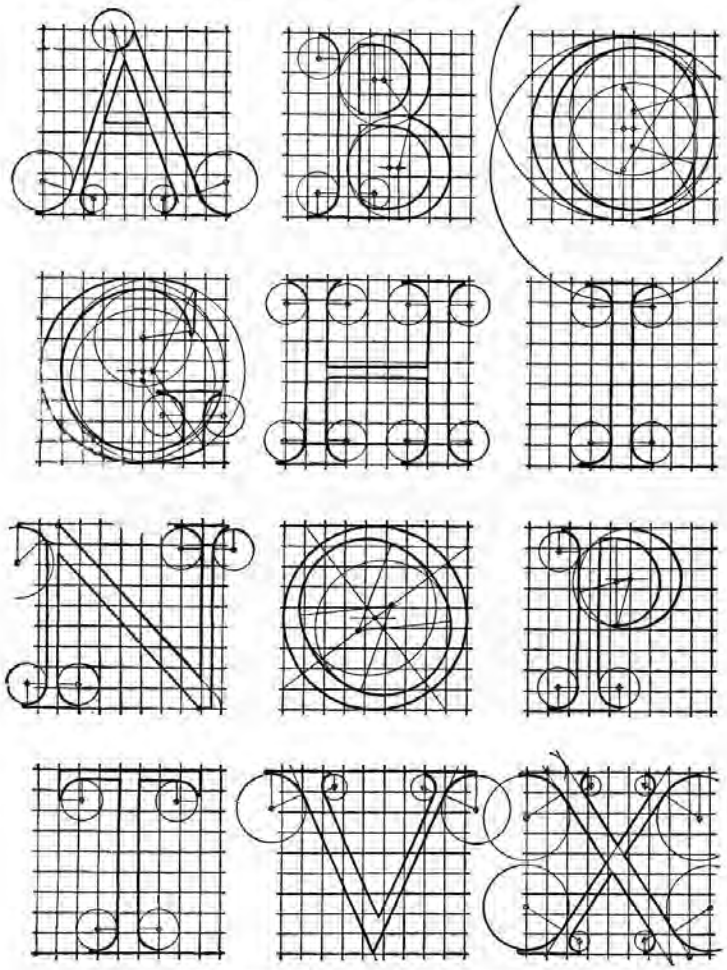
“Gestalt psychologists, referring among other things to the arts, emphasized that there are common connections in human nature, in nature generally, in which the whole is made up of an interrelationship of its parts and no sum of the parts equals the whole.”

Rudolph Arnheim, *The Intelligence of Vision*
an interview with by Uta Grundmann



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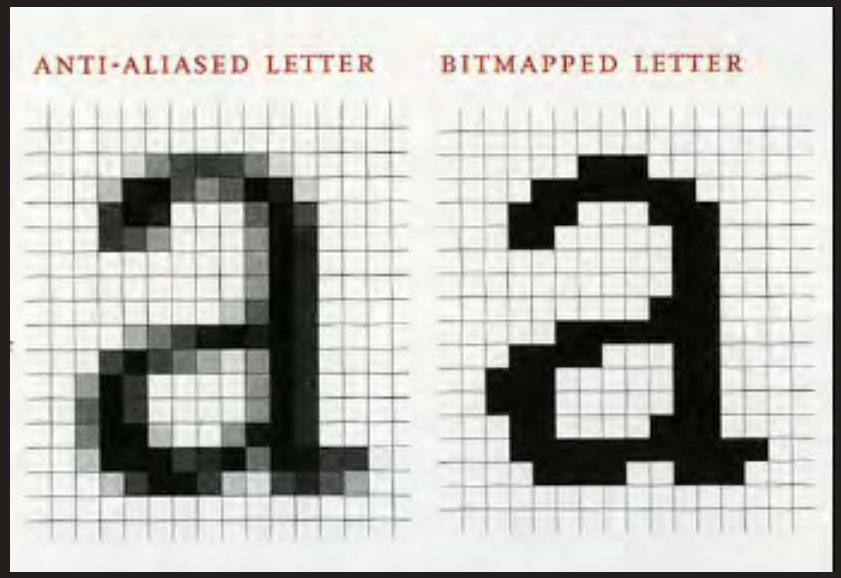
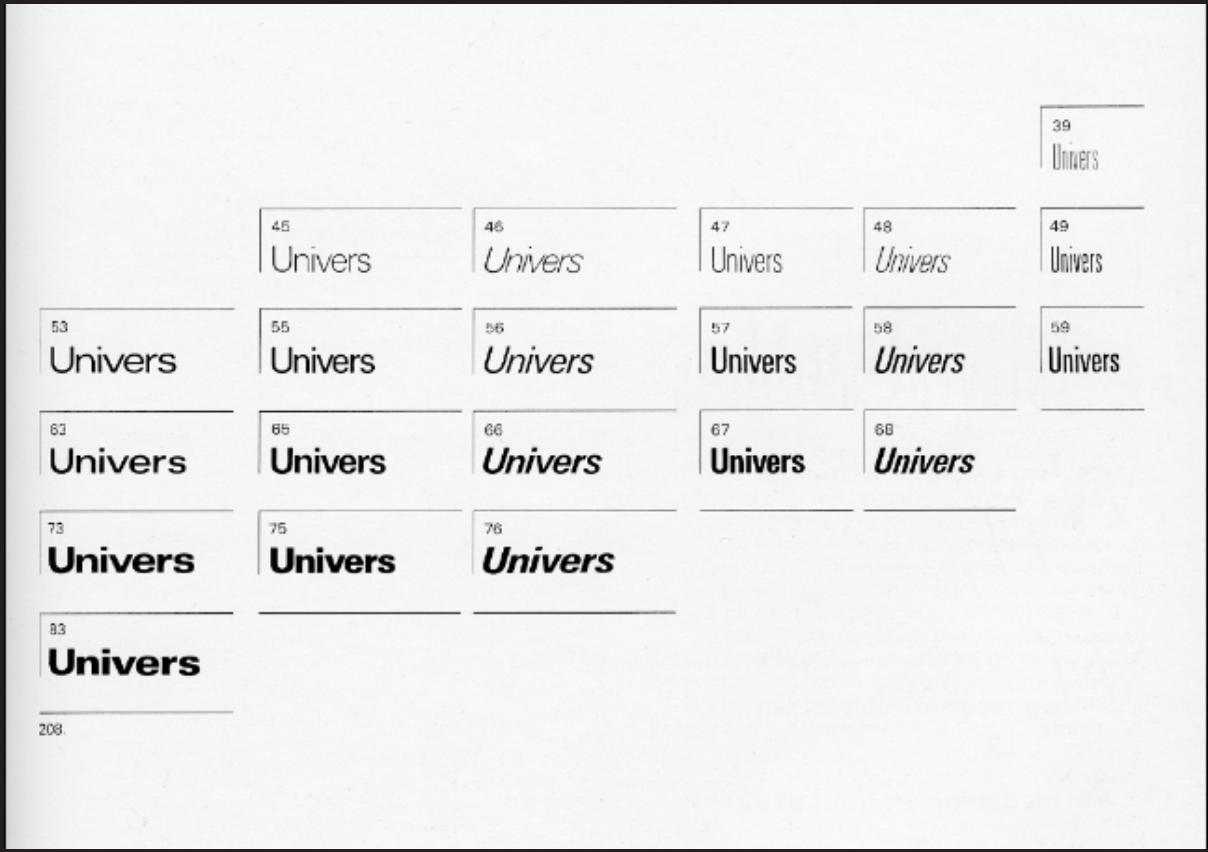


Ellen Lupton, *Thinking With Type*

Chuck Close



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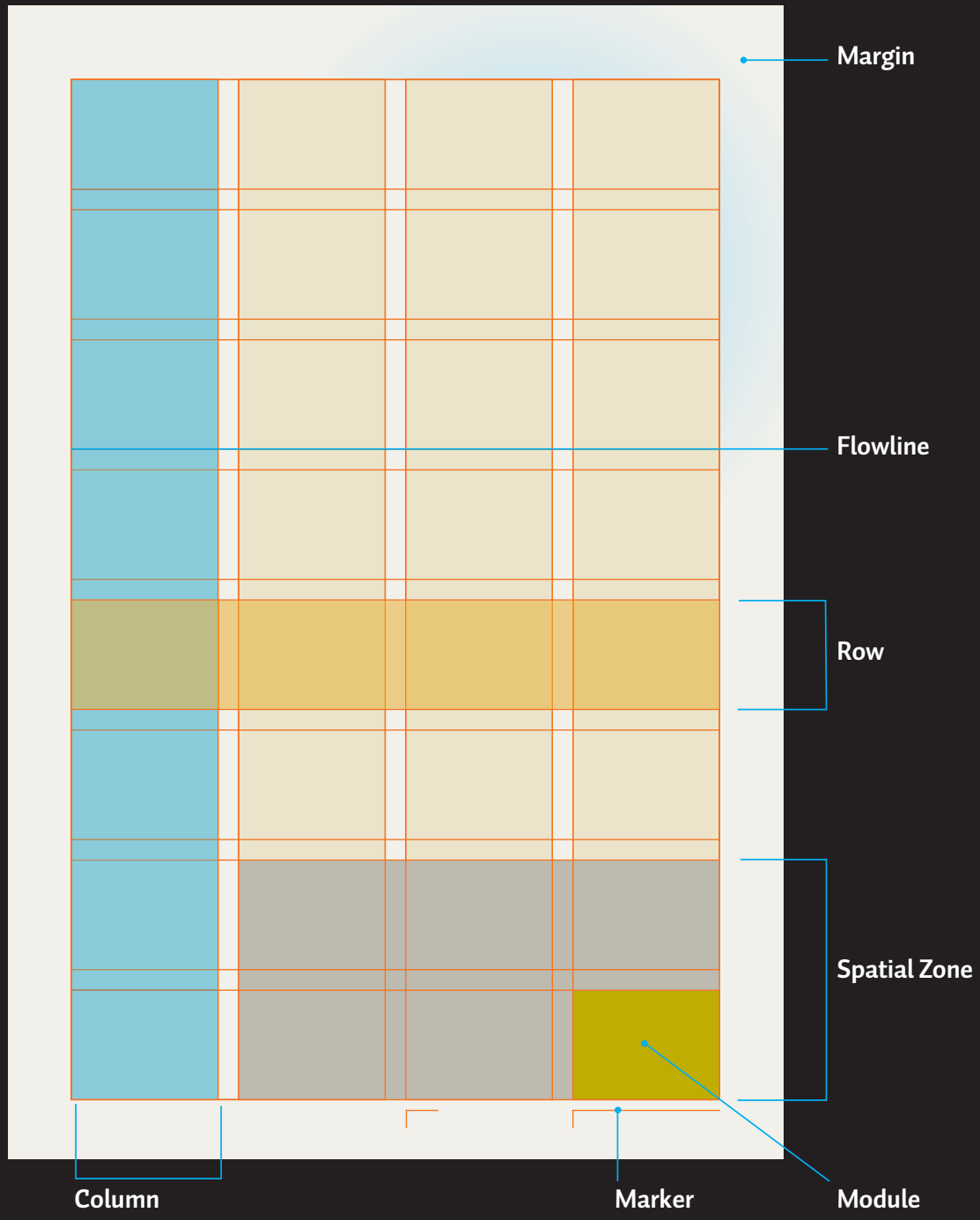
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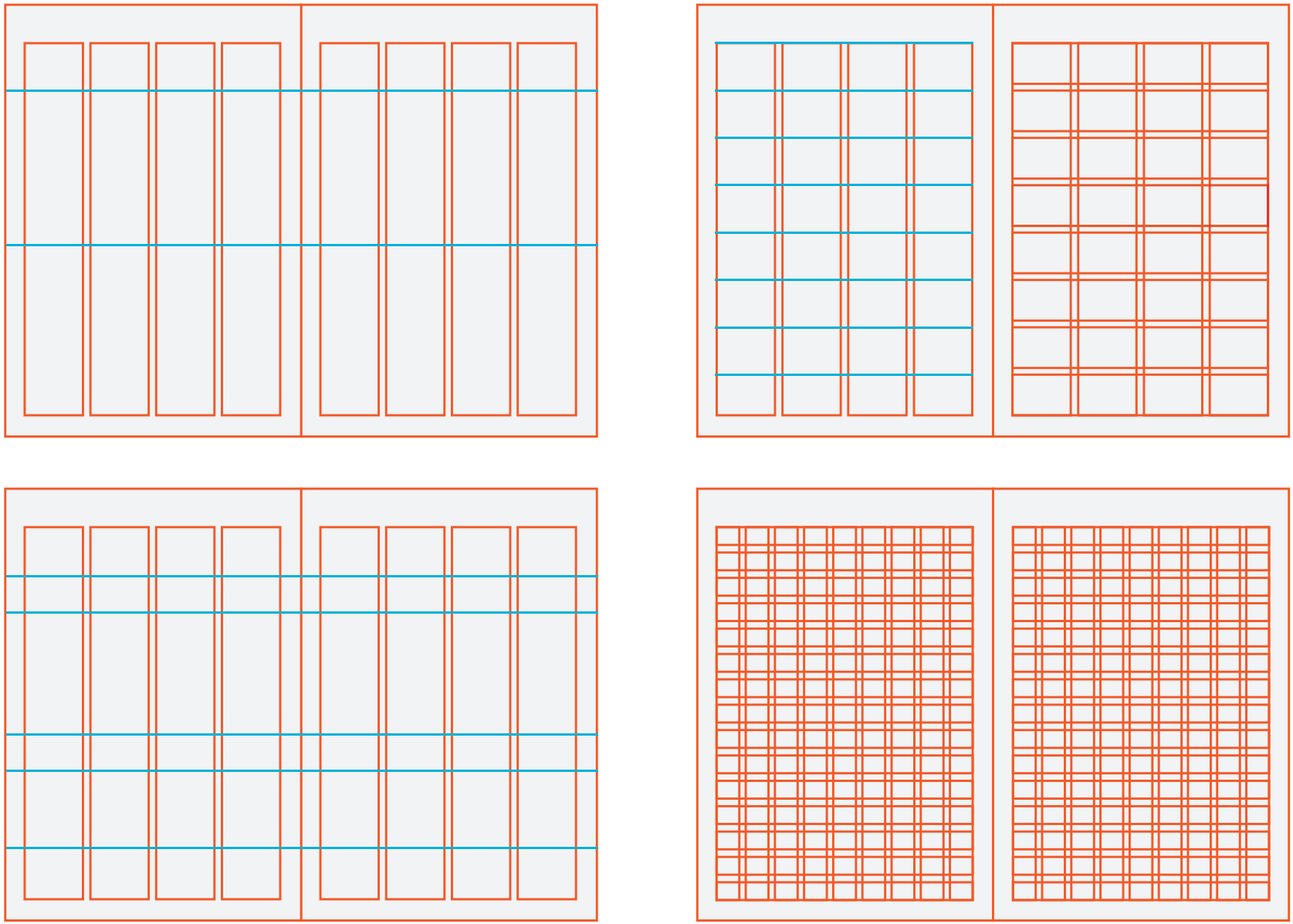

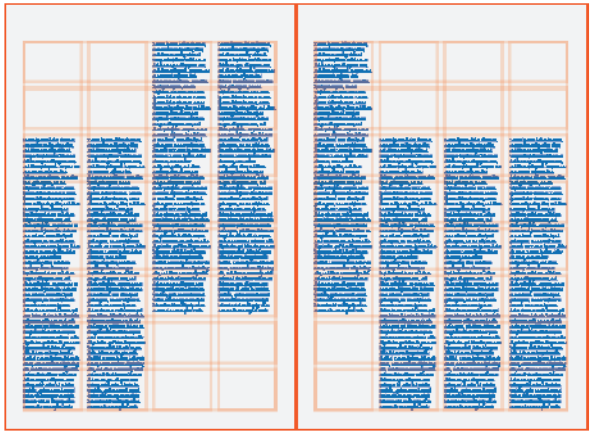

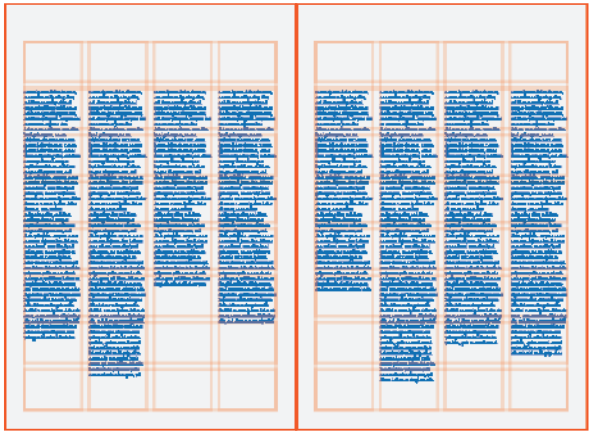

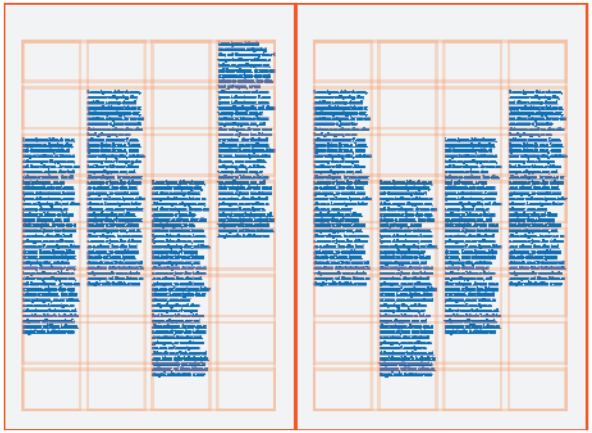

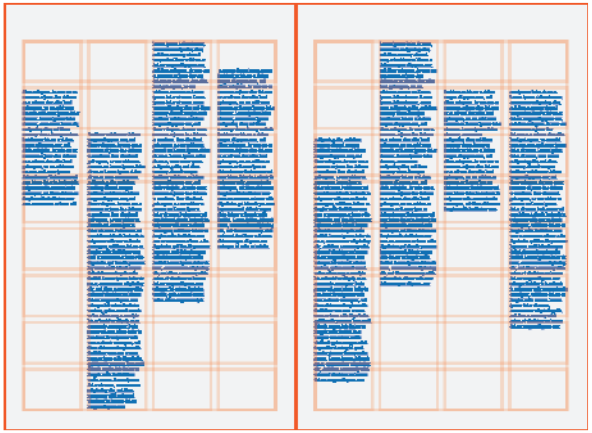

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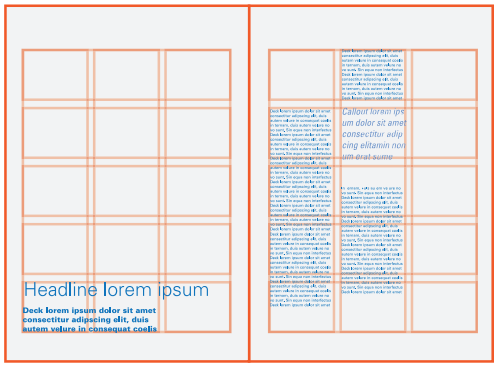
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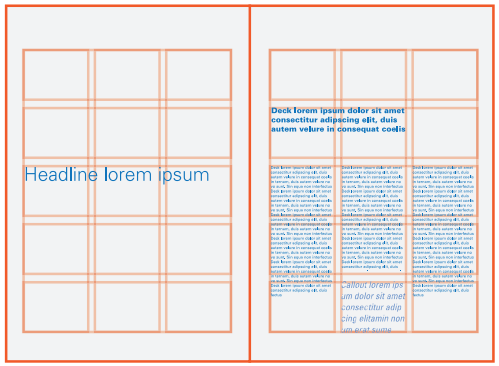
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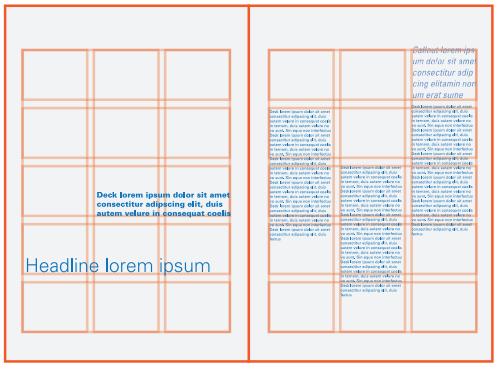
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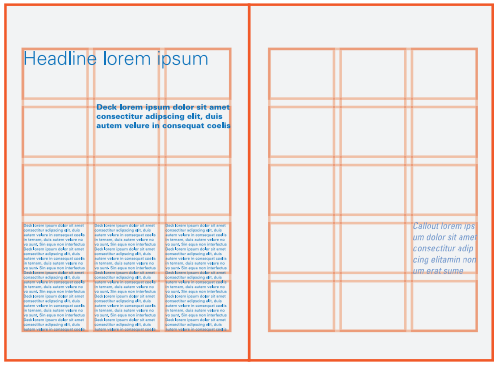
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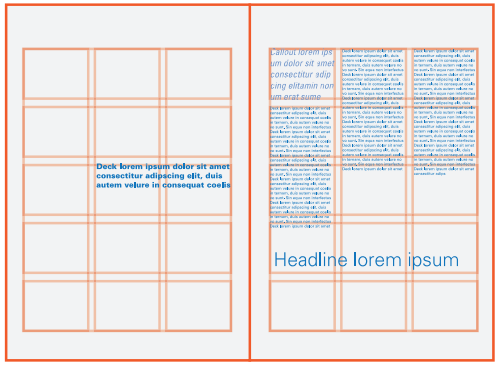
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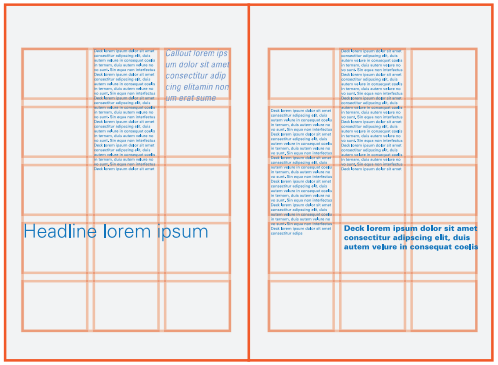
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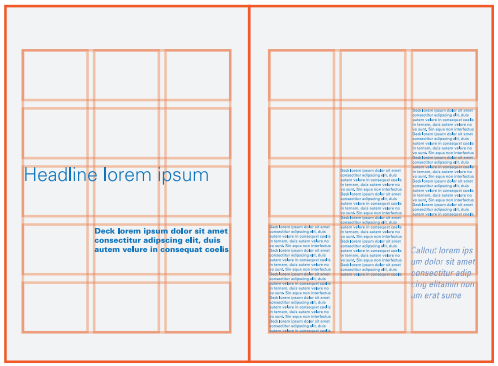
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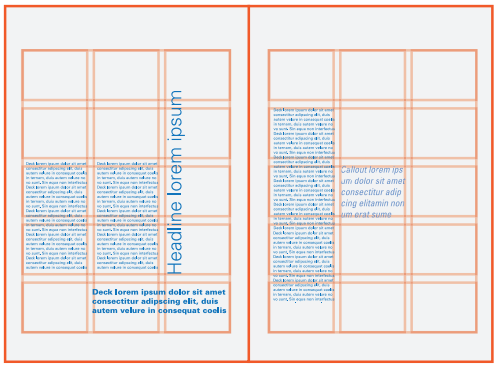
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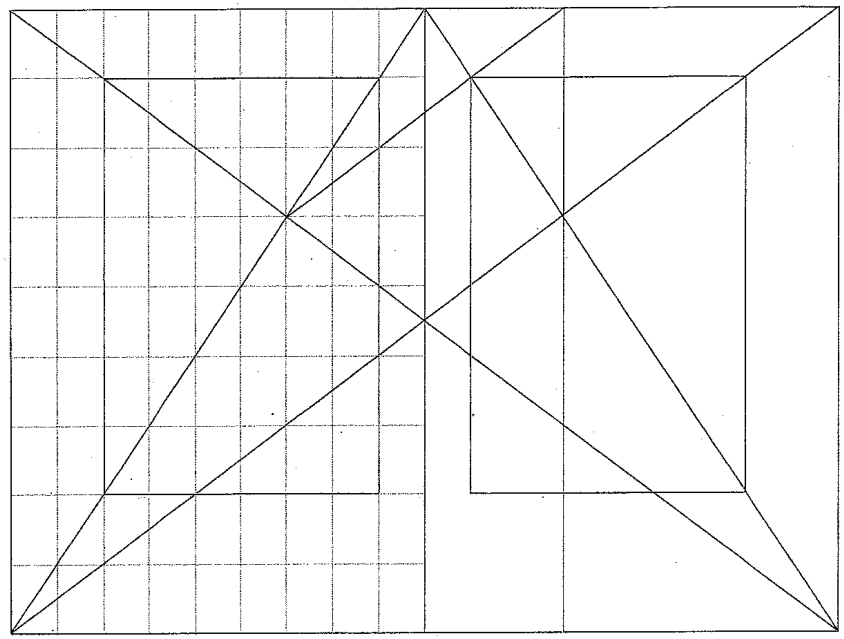


Ismael Introduces Himself

Call me Ishmael. Some years ago—never mind how long precisely, having very little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is the way I have of driving off the spleen, and regulating the circulation. Whenever that I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I do find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping down into the street, and methodically knocking people's hats off—then, I do account it high time to get to sea as soon as I can. This is my substitute for pistol and ball.

With a philosophical flourish our Cato throws himself upon his sword; I quietly take to the ship. There is nothing very odd in this. If they but knew it, almost all men in their degree, at some time or other, cherish very nearly the same feelings towards the ocean with me. There now is your insular city of the Manhattoes.

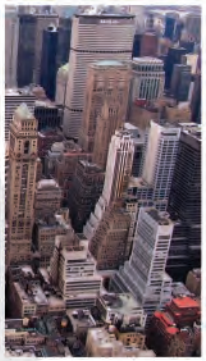
Belted round by wharves as the Indian isles by coral reefs—commerce surrounds it so with her surf. Right and left, the streets take you waterward. Its extreme down-town is that Battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look yon at the crowds of water-gazers there. Circumambulate the city of a dreamy Sabbath afternoon. Go from old Corlears Hook to Coenties Slip, and from thence, by Whitehall, northwards. What then do you see?—Posted like our silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. Some there leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these

are all landsmen; of week days pent up in lath and plaster—tied to counters, nailed to benches, clinched to the desk. How then is this? Are the green fields gone? What do they here? But look! here come more crowds, pacing straight for the waters, and seemingly bound for a dive. Strange! Nothing will content them but the extremest limit of the land; loitering under the so shady lee of yonder warehouses will not suffice. No. They must get just as nigh the water as they possibly can, without falling in. And there they stand—miles of them—leagues. Inlanders all, they come from a lane and an alley, streets and avenues—north, east, south, and west. Yet here they all unite. Tell me, does the magnetic virtues of these needles of the compasses of all those ships attract them thither? Once more. Say, you are in the country; in some high land of lakes.

Take almost any path you please, and twelve to one it carries you down in a dale, and leaves you there by a pool in the stream. There is magic in it. Let the most absent-minded of them be plunged in his deepest reveries—stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be much athirst in an great American desert, try this experiment, if your caravan happen to be supplied with all the metaphysical professors. Yes, as every one must know, meditation and water are wedded for ever. But here is an artist. He desires to paint you the dreamiest, the shadiest, quietest, most enchanting bit of romantic landscape in all the valley of the Saco.

What is the chief element that he employs? There stand his trees, each with a hollow trunk, as if a hermit and a crucifix were within; and here sleeps his meadow, and there sleep his cattle; and up from yonder cottage goes a sleepy smoke. Deep into distant woodlands winds the mazy way, reaching, to overlapping spurs of mountains bathed in their hill-side blueness. But though the picture lies thus tranced, and though this pine-tree shakes down its sighs like leaves

Nonwithstanding the dispute over its area and boundaries, Midtown Manhattan is indisputably the busiest single commercial district in the United States. The great majority of the city's skyscrapers, including most of its hotels and many apartment towers, lie within Midtown. More than 3 million commuters work in its offices, hotels, and retail establishments; the area also hosts many tourists, visiting residents, and students. Some areas, especially Times Square and Fifth Avenue, have massive clusters of retail establishments.



Visiting Midtown

"The first day of July in 2006, I visited midtown. It took about 30 minuates from Queens, where I live, to midtown Manhattan."

10:00 am
Museum of Modern Art (MoMA)

11:30 am
Rockefeller Center

1:15 pm
St. Patrick's Cathedral

2:30 pm
Chrysler Building

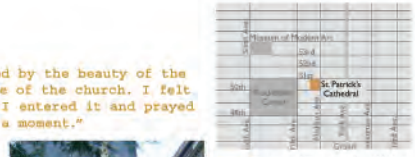
3:00 pm
Park Avenue

4:00 pm
Grand Central Station

4:35 pm
New York Public Library

5:20 pm
Times Square Broadway

"I was amazed by the beauty of the architecture of the church. I felt peace when I entered it and prayed to God for a moment."



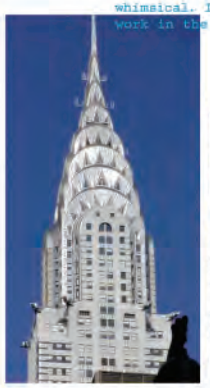
The church is the seat of the archbishop of the Roman Catholic Archdiocese of New York, and a parish church, located at 50th Street and Fifth Avenue in Manhattan, just across the street from Rockefeller Center.

St. Patrick's Cathedral is the largest decorated gothic style Catholic Cathedral in the United States.

The site of the present cathedral was bought for $11,000 on March 6, 1830, as a site for an orphanage. The diocese of New York was made an archdiocese by Pope Pius IX on July 19, 1850, and on October 6, 1850, Archbishop John Joseph Hughes announced his intention to erect a new cathedral to replace the Old St. Patrick's, which is located on the intersection of Prince and Mott Streets on Mulberry Street. The old cathedral was destroyed by fire in 1866 and was rebuilt and rededicated by 1868. It is still a parish church and is the oldest Catholic building in New York City.

The Chrysler Building is a skyscraper and distinctive symbol of New York City, standing 1,046 feet (319 m) high on the east side of Manhattan at the intersection of 42nd Street and Lexington Avenue. Originally built for the Chrysler Corporation,The Chrysler Building was the first structure in the world to surpass the 1,000 foot threshold. Despite being overtaken by the Empire State Building as the tallest building in the world in 1931, the Chrysler Building is still the tallest brick building in the world.

"I think this is the symbol of New York. It looks unique and whimsical. I wonder if I could work in the top of the building."



1:15 pm
St. Patrick's Cathedral

2:30 pm
Chrysler Building

drawing force

Perhaps the best-known car designer of his generation, Chris Bangle is known as much for his divisive designs as his visionary approach. Jonathan Bell takes time out to meet BMW's controversial Director of Design.

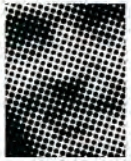
Christopher E. Bangle is in an animated mood. Ensconced with tea and biscuits in the cosy Georgian sitting room of Hazlitt's Hotel in Soho, BMW's Director of Design is enthusing about work in progress at the company's DesignworksUSA outpost in California. The designer is en-route from the US to his Munich office, temporarily swapping BMW's sleek 1970s HQ for Hazlitt's squishy sofas before he faces tonight's D&AD-invited audience. Bangle is one of the best-known car designers of his generation, despite the fact that his current role involves very little hands-on design work. His is also a peculiar type of fame, the kind that arises off the back of controversy. His name evokes fierce emotions amongst car enthusiasts; to listen to his detractors you'd think he was responsible for heinous crimes against good taste. Typically, he is accused of turning BMW from a sober purveyor of Teutonic excellence into a brash, attention-seeking brand that's aesthetically all at sea.

> "To listen to his detractors you'd think he was responsible for heinous crimes against good taste"

Born in 1956, Christopher Edward Bangle began his higher education with a Liberal Arts degree at the University of Wisconsin, and had a vague idea of becoming a Methodist preacher. By 1977 he was enrolled at Pasadena's celebrated Art Centre College of Design, and graduated just as the automobile industry was bottoming out at the end of an economically tough decade. Toying with Hollywood as a career, he instead joined GM, travelling to Germany for four years at Opel. This was followed by seven years at Fiat's Centro Stile, where he eventually became Director. From there, he joined BMW in 1992 as Head of Design Development. His current role is that of design steward, steering BMW and its sub-brands and ensuring the company's long-term design strategy is coherent. As someone who rarely wields a pen, pushes a mouse or sculpts clay, he admits it's been a long time since he was personally responsible for "every single line" on an automobile. That car was Fiat's elegant little coupé of 1994, which arose from Bangle's stint as head of the company's internal design team, a frustrating period during which he went head to head with all the iconic Italian design houses and usually lost. That the Fiat was

DINU

"Communism with a human face." The Russians didn't like it, but after Czechoslovakia and Hungary, they didn't want another war. So Ceausescu opened things up for us enough to get passports.



Seen by the West as a "reformer," Nicholae Ceausescu was eventually toppled and murdered by a popular revolt in 1989. Among other crimes, he was accused of embezzling hundreds of millions of dollars from state coffers and overseeing the murder of thousands of his countrymen.

Marta and I met as music students and we both ended up assistant professors at the conservatory in Bucharest. After first semester, I said to Marta, "If we ever get a passport, I want to get out." And she said, "Yes." We were both bonkers to go. So we bit our tongues and joined the Communist Party to get our passports, but we still couldn't go anywhere other than Bulgaria, Hungary or Russia. Until one day in 1968, I saw

CHRISTINE

I thought hmm, what an interesting parallel. I'd put on a mask and all of a sudden borderline aspects of my personality would come out. Then I started researching what masks were all about — Venetian and Japanese and then the Romanian masks. Put on the old man mask or the goat or the demon elk and it's like we're reclaiming all the characters from Romanian folk heritage. And when we perform, each mask is tied into the songs. There are so many songs about goats and sheep and all the other mountain gods. I'm interested in how through these songs, ancient practices can be carried into the present. My father respects all my digging around in a scholarly way, but when it comes to actually putting it into practice, that's another thing. Looking at it as myths is fine — looking at it as an alternative reality is something very difficult for him because he is Greek Orthodox and my mom is Roman Catholic. Their religions are ritualistic, but in a very different way.

CHRISTINE

When I was a little kid, I always saw spirits. Somehow I knew that they were communicating with me, but none of the religious structures I grew up with would tolerate or acknowledge that in any way. So in high school I searched for something that fit my reality. That's when I became Wiccan.

Even before high school I would gravitate to the occult section of the library. I remember coming upon this white magic book, reading the whole book and wanting to do everything it said in there, but at the same time feeling that it was the work of Satan. I was very excited about it, but I was also very Catholic when I was a little girl. So I ran back to the library and checked the book back in. It's a very difficult topic with my parents because for so much of their lives they had to hide the fact that they were religious, and here they are in America, free to practice their religion and their daughter comes home from school one afternoon and tells them she's a pagan. "My God. Our little baby is a witch!"

DINU

a former colleague of mine who was working for the touristic police. All tourism was done by the police. He called out to me from across the street, "Hey Ghezzo! You are Greek aren't you? Now you can travel." Marta and I made arrangements to go to Greece for two week vacation. We didn't say to anybody that we were leaving other than my brother and my father.

MARTA

Nobody on my side of the family knew we were leaving. If I told my mother, she would cry and people would say, "Why do you cry?" You couldn't say anything, even to your best friend. Not that the best friend would go and tell, but the secret police knew who were the best friends and they would go to them to find out about you. They were very, very, how can I say, not tricky...

Suspicious. It was a suspicious system of terror and control.

Claire Pestaille

THE PRINCE

CHAPTER —VI—

THE PRINCE

CHAPTER —VI—

The drawing room of the Prince was hidden away beyond the great red walls of the armoury, the entrance a secret doorway that sheltered behind the tapestry of the hunting unicorn. In a corner amongst the shadows of the dusty room, lined by the books of time sat an old withered man of loathsome visage, whose nostrils would flare at the fragrance of the dying thorn impregnating its musty decay into the remembrance of his walls. He was seated in front of his portrait, which hung on an easel half uncovered with a purple velvet throw. It had been painted as a portal, which in turn preserved the impurities of his soul. All of a sudden he drew himself up from his throne and declared to the room:

"I am the Prince of an ancient bloodline whose forefathers walked the path of the righteous through the valley of darkness. My species evolved through time by crafts of virtue, understanding the evolution of our inherited principalities of power. Mine is a kingdom not of this world", he paused licking his lips, the curves of which once rewrote history, and tasted the distinct flavour of nutmeg mixed with the metallic of blood, and with saliva running down his chin he spat out; "I do not fear, I do not love".

The elderly Prince sat back in his throne, his many children closely huddled beside him whispering in a rasping unison 'Father, that is not dead that can eternal lie' and with long tongues they licked the wounds of his portrait that still wept from the scars of virtue and evil. The Prince had once woven the rich tapestry of shapes that had haunted all those that stood before him, for he was the keeper of the brotherhood and struck down with great vengeance and fury all those who attempted to poison or destroy. He knew the cave of time was cracked and blackened, shrouded in scarlet rose, the stain of his sin. His physical and intellectual distinction was destined to continually bare witness to his fascination with rebellion, a charming disobedience that flirted with the morning star of evil. To be feared, or to be loved was the compassion of his cruelty.

Claire Pestaille is a painter who lives and works in London. She will be showing at Rokeby in Soho London October 2005.

[G] IS FOR GREEK

Philanthropic work is a big part of every sorority and fraternity on campus; these groups strive for "social justice and selfless service." During November's Greek Week, they all banded together to raise money and donations for the victims of Hurricane Katrina. Additionally, the groups held a clothing drive for the Store Front — a homeless shelter for San Diego teens — and assembled hygiene kits which were shipped to poverty stricken areas around the world. Also, a campus-wide letter writing campaign to benefit St. Jude's Children's Hospital raised tens of thousands of dollars. Now a new national philanthropic sorority called Alpha Chi Omega has sprung up at USD. The organization has a mission of providing a dedicated career mentor for every member, in order to help deserving USD students further their career pursuits. The sorority's alumnae include U.S. Secretary of State Condoleezza Rice, *Time* magazine's 2002 Person of the Year Sherron Watkins — the Enron whistleblower — and Deidre Downs, 2005 Miss America. To learn more, go to www.alphachiomega.org.

[H] IS FOR HOSPICE

Ann Taylor, who is earning her Ph.D. in nursing at USD, volunteers with the residents who live at Tijuana's Casa Hogar Las Memorias. The home for ex-prisoners and others with HIV/AIDS — where the showers are always cold and sometimes there's no water at all — provides hospice care and helps get the residents off drugs. Taylor has volunteered there since 2000, bringing supplies and doing whatever needs to be done. She also practices healing touch to relax the patients or relieve pain. "I'm the 'white gringo' that comes and does 'the hand thing,'" she says, smiling at their description. She brings them comfort, hope and friendship. She also brings other USD nursing students to help out. They teach the men how to maintain a sterile medical environment and do dressings more effectively. And Taylor teaches symptom management for those who don't have the medication that could prolong their lives. "There are people 30 miles from us who have no shoes, no socks, no winter jackets," Taylor says. "It is quite a place. I love going down there. They've become like my family. They think I come to help them. They help me. They're addicted to drugs. I'm addicted to them." To find out how you can help, call Taylor at (858) 414-6188.

[I] IS FOR IMMIGRANT

Immigrants at both the South Sudan Community Center and the International Rescue Committee's First Things First program benefit from the talents of USD students. FTF offers English literacy help for mothers of preschoolers. At the SSCC, USD volunteers mentor children and offer homework help. Senior Meredith Stocking, USD's site coordinator for both programs, gets inspiration from volunteering. "It gives me a lot of perspective on how blessed I am," she says. Stocking recently helped a woman who is learning English work on health-related vocabulary since she wants to go into health care. "For me, volunteering is about learning and connecting with people."

[J] IS FOR JUVENILES

Downtown San Diego's Toussaint Academy of the Arts and Sciences serves teens in need of a home; USD alum John Weiss '03 (M.S.E.L.) and fellow alums find teaching self-leadership there extremely fulfilling: "The kids see that we're just average people who are successful." Along with teaching life skills, the group helps out with internships, jobs, grants and letters of recommendation. To learn more, go to www.toussaintacademy.org.

[K] IS FOR KITCHEN

Ever wonder what happens to all the campus food when the students aren't around to eat it? For the past eight years, when Christmas break arrives, Dining Services packs up the perishables from each campus dining outlet and donates them to the Third Avenue Charitable Organization (TACO). The food is then distributed to people in need, including the homeless and local shelters. Go to www.firstlutheransd.org/Outreach/taco.html.

[L] IS FOR LEGAL CLINICS

You're a single mother cleaning houses and you've been hit with a half-million dollar tax bill incurred by your criminal ex-husband who's committed fraud and fled the country. Where to turn for help? USD Legal Clinics exists for situations just like that one, and did, in fact, help the woman rid herself of the bill. Other clinic specialties include helping children get their special needs met by their schools. Call (619) 260-7470.

8
SUSTAINABLE INDUSTRY NEEDS SUSTAINABLE ENERGY

10
MAKING EUROPE GREENER

12
EUROPEAN HOMES NEED MORE GREEN ELECTRICITY

CO_2-KVOTER OG GRØNNE SERTIFIKATER SPILLER EN SENTRAL ROLLE I KAMPEN MOT KLIMAGASSENE. DETTE HAR GJORT MILJØVENNLIG ENERGI TIL EN ATTRAKTIV HANDELSVARE I ET EUROPEISK MARKED.

14
ENVIRONMENT-FRIENDLY ENERGY IS AN ATTRACTIVE COMMODITY

KEY FIGURES

EUROPE HAS A GREAT NEED FOR ENVIRONMENT-FRIENDLY ENERGY

In the years to come rising environmental standards and increasing energy requirements will lead to a sharp rise in demand for more environment-friendly energy.

At the same time, national and regional markets will gradually become more integrated, with a common European energy market becoming a reality in the future. Statkraft is already Europe's second-largest producer of renewable energy, and it is the company's stated ambition to succeed in this market and help make Europe's energy supply more environment-friendly.

You know you are doing well academically when...

Daniella: I could go back home and have intense conversations about politics, law, government policies, and presidential elections (just to name a few) with my parents' friends who have opposite opinions than I have.

Judith: I got a letter from Dean Halberg congratulating me for making the dean's list.

Annelie: When the good grades started rolling in.

Emily: When my teacher Dr. Webster said that she was proud of me. It was my first "A" on a Spanish test. It was probably the most exciting time of the year. It was a good feeling to know that I was succeeding.

The one teacher you must take while at Brenau is...

Judith: Dr. Barlow. I got so much out of his philosophy of religion class. He's a great teacher. He encouraged me to find out things for myself and he did not push his beliefs on me. To this day I think he is a great person.

Annelie: Dr. Dovile Budryte. Why? She is amazing and very nice. She was my professor but she also took the time to help me to understand this culture.

Daniella: Dr. Casey. She will expose you to a new way of thinking. If you do not share her opinion she will teach you to fight for what you believe in without backing down. I think that is very important nowadays. You have to back up what ever you say with facts. If not you will never survive in the real world.

"I've realized that being a woman is great. I've got so much power. I can do anything I want to do and be anything I want to be — and I don't have to apologize for it."

JUDITH PANNELL '05

With an average student to teacher ratio of just 13-1, you can count on your professors knowing not just your name, but also your personal style, and your aspirations. You'll never be a social security number at Brenau. You'll be a success story.

Law school, a high paying career or a career in the arts that actually pays—the Brenau education gives you the skills to take on the world. Here, the whole culture is geared toward developing your professionalism, placing you in internships, and helping you land your dream job.

What kind of person does well at Brenau?

Emily: Definitely an active woman. This is a small college with so many leadership opportunities — anyone can go after them. There are so many types of leadership positions you can do at Brenau — art and business and community service. You have to take advantage of that. Also, you have to be a person who wants to succeed. And who wants to feel welcomed. You'll get both here.

Judith: An open-minded, hard-working woman who is serious about her career and her future. A woman with a good heart.

Annelie: A student who enjoys being involved in leadership and organizations. There are all kinds of opportunities.

What's your advice to high school seniors considering Brenau?

Judith: If you are serious about your future and want the best money can offer academically — take a serious look at Brenau.

Emily: Brenau is an easy transition from high school to college. It's going to challenge you, but it's going to be a good feeling when you succeed. And you'll get a ton of support your whole time here.

Kristin: If you want someplace to be called by name, get involved, and experience rich tradition, then Brenau is the place.

Annelie: Come and visit the campus. It is beautiful and the professors are so nice.

Haley: If you haven't visited campus — come and visit. If you don't think you can afford Brenau ask about scholarship options. They will do all they can to see that you can come.

Any regrets about going to Brenau?

Kristin: At Brenau I was able to be in a sorority, play soccer, be in student government, and keep up my scholarship. So it was easier for me on this campus to succeed in those things that I wanted to do in college. I have no regrets choosing Brenau. None at all.

Annelie: Not a one! This has been a wonderful learning experience.

Judith: Looking back, I don't have any regrets whatsoever. I love the faculty, the staff, and my classmates.

Even the squirrels are fearless.

There is a whole population of squirrels on campus that are totally fearless. Normally squirrels run away when you come near. Here, they'll stand there and look you in the eye. They'll scurry up right next to you. The squirrels here are not scared of anything. Normal squirrels are timid and afraid. Here, they don't shy away. Brenau squirrels are completely different from anywhere else. A breed of their own.

— DANIELLA RIVERIA

Atelier Poisson

Annual Report
Ideas on Purpose, NYC

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financial report for the year ended 31 december 2004
director's report

The Directors present their report on the results of Sydney Dance Company for the year ended 31 December 2004 and the state of affairs of the Company at that date.

Sydney Dance Company is domiciled and incorporated in Australia. Its registered office and principal place of business is at Flat 4, Hickson Road, WALSH BAY NSW 2065.

Directors
The Directors in office during the financial year and until the date of this report:

Thomas S Gray (Chairman)
Anthony Fin Jones (Deputy Chairman)
Sally Blanchard
Professor Steven A Dawkin
Trudie Jones
Scott Kershaw (Audit Committee Chairman)
Robert B Campbell – Resigned 27 April 2004

Directors were in office from the beginning of the financial year until the date of this report, unless otherwise stated.

Principal Activities
The principal activities of the Company during the year were:

- Production and presentation of live dance theatre in Australia and overseas
- Promotion of the study of dance
- Commercial activities to provide financial support for the above.

There were no significant changes in the nature of these activities during the year.

Operating Results
The deficit of the Company for the year was $826,530 (2003 surplus of $88,654). The Company is exempt from income tax.

Dividends
The Company is prohibited from distributing dividends to its members under its Constitution.

Review of Operations
Production revenue, including production specific sponsorship, was exceeded by the direct costs of production, excluding donated volunteer, by $378,020 (2003 surplus of $576,679).

The Company gave 527 performances achieving attendances of approximately 85,170 (2003: 87 performances achieving attendances of approximately 72,333).

State of Affairs
In the opinion of the Directors there were no significant changes in the state of affairs of the Company that occurred during the financial year not otherwise disclosed in this report or the financial statements.

Significant Events after Balance Date
No matter or circumstance has arisen since the end of the year which is likely to significantly affect the operations or results of the Company or the state of affairs of the Company in subsequent financial years except those noted below:

The Major Performing Arts Board (MPAB) has agreed to provide Cash Flow Assistance throughout 2005 - 2007 to meet and secure the company's financial future.

Likely developments and expected results 2005
The Company's activities for 2005 are consistent with its five year business plan developed during 2004 and include:

Programme
SDC will continue one new work, GRAND in 2005. This will open in Sydney on 1 June 2005. It will be self-presented in Sydney and will tour overseas. The premiere tour will continue the successful relationship with Queensland Performing Arts Trust and the Brisbane City Council who have committed to support an annual season of the Company's new work each year. Playing Australia has also been selected for touring GRAND to Canberra, Brisbane and Melbourne.

The Company will extend its national touring by taking Underland to Bendigo and Ballarat in Victoria supported by the Playing Australia Fund.

In May the Company will also perform Underland at the Brisbane Festival, UK's largest and most notable multi-disciplined festival.

Further, Sydney's Dance Company will perform Antonio's double bill of the world of Much Ado and Broken Mirror/City of Sand as a co-production between Sydney Dance Company and Arts Projects Australia. The season will run for 2 weeks at the Sydney Theatre in March/April 2005.

Negotiations are well under way for a co-production with Australian City Opera (AC) of a new work by Graeme Murphy titled Alcyone. It is anticipated that Alcyone will be featured as the opening production for the Tri-Cities (Shanghai International Arts Festival) in October 2005.

Commercial Activities
Dance Class
Air-conditioning and upgrade of sound systems for all studios (including Walsh Bay Studio) has been completed.

Some additional late evening sessions, namely adult intensive classes/workshops, will be introduced to the dance classes timetable.

Two school holiday workshops are scheduled for July and October in 2005.

Rehearsal and Premises Hire
Approved refurbishment work for the Cafe was not carried out in 2004. Revised budgets have yet been obtained by Cafe management.

It is anticipated that Cafe trade will increase further in 2005 due to the opening of Hickson Road and the recent opening of the Sydney Theatre in Hickson Road.

Studio Hire
Bookings for studios in 2005 have been steady. All regular indoor sports have finished or made enquiries for studio space.

Strategic Development
Business Planning
SDC Board and management will focus on long term planning and strategic direction in response to new funding relationships and the overall development of the Company.

Administration
More formal planning, reporting and financial accountability processes have been introduced to better monitor expenditure.

Directors' Meeting
The number of meetings of Directors (including meetings of committees of Directors) held during the year and the number of meetings attended by each Director were as follows:

Directors' Meetings

	No. of Meetings held while in office	Meetings attended
R B Campbell	2	2
T S Gray	11	7
T Bancroft	11	9
D A Dawkin	11	5
S Blanch	11	11
A M Jones	11	9
T Jones	11	11

Audit Committee Meetings

	No. of Meetings held while in office	Meetings attended
R B Campbell	-	-
T S Gray	-	-
T Bancroft	-	-
D A Dawkin	-	-
S Blanch	13	13
A M Jones	12	11
T Kershaw	13	13

Particulars of Directors in Office as at the date of this report
All Directors are members of the Company and act as Directors in an honorary capacity.

Thomas S Gray BCom LLB(Hons), MBA(Distinction)

Executive Chairman, Asia Pacific
M.S.T. Group
Appointed to the Board in 1996
Chairman from April 2004

Tony Bancroft BA, LLM

Managing Director, Goldman Sachs JB Were Pty Ltd
Appointed to the Board in 2000

Dawkin A Dawkin MB, BS, FAA, FAA, FRACP, FRACS(Hons)

Prentice Research Professor of Experimental Physiology and Medicine at the University of Melbourne.
Appointed to the Board in 1996

Trudie Jones BA, Dip. Ed, FAICD

Director, Private Advisory Division
Trustee Bank Australia Pty Ltd
Appointed to the Board in 1999
Member, Audit Committee

Anthony Norman Jones BEc

Managing Director - Jones Donald Strategy Partners Pty Ltd
Appointed to the Board in 1997
Member, Audit Committee
Deputy Chairman from April 2004

Scott Kershaw

Partner - McGrathNicol Partners
Appointed to the Board in 2000
Chairman, Audit Committee from April 2004

Directors' Benefits
During or since the financial year no Director of the Company has received or become entitled to receive a benefit (other than a benefit included in the aggregate amount of emoluments received or due and receivable by the Directors shown in the accounts or Note 14) by reason of a contract entered into by the Company, when the contract was made or when the Director received or became entitled to receive the benefit, with:

- a Director; or
- a firm of which a Director is a member; or
- an entity in which a Director has a substantial financial interest.

Corporate Governance
In recognising the need for the highest standards of corporate governance and accountability, the Directors of Sydney Dance Company support and have adhered to accepted principles of corporate governance. The Company's corporate governance statement is included in the back of this report.

Indemnification and Insurance of Directors
The Company has made an agreement to indemnify all the Directors for any breach of environmental or discrimination laws by the Company for which the Directors may be held personally liable. The agreement provides for the Company to pay an amount not exceeding $1,000,000 where:

(a) the liability does not arise out of conduct involving a lack of good faith; or

(b) the liability is for costs and expenses incurred by the Director in defending proceedings in which judgement is given in the Director's favour or in which the Director is acquitted.

During or since the financial year, the Company has paid premiums in respect of a contract insuring the Directors of Sydney Dance against costs incurred in defending proceedings for conduct involving:

(a) a wilful breach of duty; or

(b) a contravention of sections 180 or 183 of the Corporations Act 2001, as permitted by section 199B of the Corporations Act 2001.

The total amount of insurance contract premiums paid was $2,290. This amount is included as part of Directors' remuneration in Note 15.

This report is signed in accordance with a resolution of the Directors.

Scott Kershaw
Director
Sydney, 12 May 2005

Directors' Declaration
In accordance with a resolution of the Directors of Sydney Dance Company, I state that:

In the opinion of the Directors:

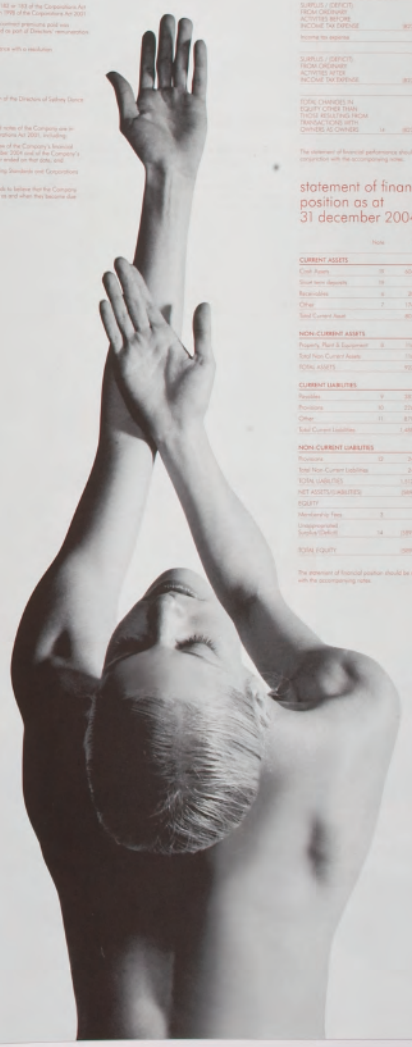
(a) the financial statements and notes of the Company are in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of the Company's financial position as at 31 December 2004 and of the Company's performance for the year ended on that date; and

(ii) complying with Accounting Standards and Corporations Regulations; and

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

On behalf of the Board
Scott Kershaw
Director
Sydney, 12 May 2005



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statement of financial performance for the year ended 31 december 2004

	Note	2004 $	2003 $
REVENUE FROM ORDINARY ACTIVITIES	3	5,882,112	2,363,813
EXPENSES			
Performance and Production expenses		4,583,639	5,188,993
Class Classes		559,412	442,884
Studio Hire		-	189
Travels		17,278	15,427
Sponsorship and Fundraising Expense		45,345	182,030
Administration and Marketing Expenses		1,401,968	1,431,369
EXPENSES FROM ORDINARY ACTIVITIES		6,705,642	7,260,709
SURPLUS / (DEFICIT) FROM ORDINARY ACTIVITIES BEFORE INCOME TAX EXPENSE		(823,530)	88,654
Income tax expense		-	-
SURPLUS / (DEFICIT) FROM ORDINARY ACTIVITIES AFTER INCOME TAX EXPENSE		(823,530)	88,654
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	14	(823,530)	88,654

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

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statement of financial position as at 31 december 2004

	Note	2004 $	2003 $
CURRENT ASSETS			
Cash Assets	11	604,069	390,365
Short-term deposits	16	-	497,844
Receivables	6	28,124	189,028
Other	7	174,648	373,703
Total Current Asset		807,841	1,377,940
NON-CURRENT ASSETS			
Property, Plant & Equipment	8	114,349	84,537
Total Non-Current Assets		114,349	84,537
TOTAL ASSETS		922,190	1,462,477
CURRENT LIABILITIES			
Payables	9	281,913	187,804
Provisions	10	226,809	181,614
Other	11	879,282	438,065
Total Current Liabilities		1,388,004	1,207,483
NON-CURRENT LIABILITIES			
Provisions	12	24,918	20,796
Total Non-Current Liabilities		24,918	20,796
TOTAL LIABILITIES		1,412,922	1,228,279
NET ASSETS/(LIABILITIES)		(490,732)	234,198
EQUITY			
Membership Fees	3	524	524
Unappropriated Surplus/(Deficit)	14	(491,256)	233,674
TOTAL EQUITY		(490,732)	234,198

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

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statement of cash flows for the year ended 31 december 2004

	Note	2004 $	2003 $
Cash Flows from Operating Activities			
Performance receipts from customers		1,886,757	2,204,258
Payment to suppliers/employees		(6,170,728)	(6,867,780)
Interest received		34,664	47,321
Government grants received		3,555,292	1,758,759
Sponsorship, donations, commercial & other income receipts		1,740,428	1,947,217
Net Cash Flow from Operating Activities	14a	(199,105)	(181,896)
Cash Flows from Investing Activities			
Acquisition of property, plant & equipment		(82,781)	(33,660)
Net Cash Flow used in Investing Activities		(82,781)	(33,660)
Net Cash Flow used in Financing Activities		-	-
Net Increase/(Decrease) in Cash Held		(281,940)	(96,126)
Add opening cash brought forward		890,009	986,975
Closing Cash Carried Forward		604,069	890,009

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

chairman's report

2004 was a mixed year of artistic highs and financial challenges for Sydney Dance Company. The year began with a very successful tour of *Ellipse* to the USA in February and March where audiences were universally delighted by the sheer energy of the choreography and technical skill of the dancers. A key objective of the Company's Business Plan is to create a new work every year and to ensure that this work tours nationally and internationally. Audiences and critics alike acclaimed the Company's new work *Shades of Grey*, which premiered in Sydney and, with the assistance of Playing Australia, toured to Melbourne, Brisbane and Canberra. Regional touring is also a high priority for the Company and we were pleased to be able to finally return to Western Australia, taking *Ellipse* to sell out seasons in Perth and Bunbury. In October Sydney audiences were treated to a return season of Murphy's classic *Some Rooms* and Auckland and Wellington welcomed us back with Petronio's *Underland* and highlights of *Ellipse*. An extensive appraisal of the Company's artistic achievements for 2004 is given in Graeme Murphy's Artistic Report. Against this high artistic output was the disappointing box office results for *Shades of Grey* and *Some Rooms* which fell short of our expectations. The impact of two successive box office disappointments has a very significant effect on a Company like ours. Given the very risky nature of creating a new creative work each year, our base funding simply does not allow such a situation. In spite of significant reserves that had been generated from the past successes these have been insufficient to cover the impact of our box office performance this year. In 1992, when the Company was faced with insolvency there was no State or Federal support available, and the Company was saved by donations from generous, passionate individuals and sponsorship from Novell. Since then the advent of the Nugent Inquiry into the Performing Arts and the establishment of Major Performing Arts Board, the Company has been provided with the financial security we needed to operate back into surplus. In September this year the Company began negotiations with the Major Performing Arts Board and NSW Ministry for the Arts regarding the need to review our base grant. The discussions and the Company's own analysis of the situation resulted in the commissioning of an independent review by Ian McRae, ex-general manager of the Australian Ballet and current chair of the Finance Committee and Theatre Board of the Australia Council. Due in January 2005, we anticipate that this report will support and substantiate the Company's need for more base funding to continue the very high standard which the Sydney Dance Company provides. The Company's artistic achievements this year would not have been possible without the support we received from our sponsors. Significantly, Novell returned to the position of Principal Sponsor in 2004 – representing the 5th year that Novell has been the Company's Principal Sponsor. Samsung Electronics Australia also joined Sydney Dance Company as a Major Sponsor. We welcome and congratulate them on their first arts sponsorship globally. The Company also acknowledges the outstanding and continued assistance of Qantas Airways, City of Sydney, JCDecaux, Wollenius Wilhelmsen, Penfold Buscombe, Bayer and The Australian. Sydney Dance Company thanks its sponsors and partners for their wonderful support. In a challenging financial environment all credit and thanks is due to Graeme Murphy and Janet Vernon and our artistic staff who achieved artistic excellence throughout the year and to Leigh Small, Executive Director, and administrative staff for their tireless commitment and vigilance.

Sam Dixey
Chair

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artistic director's report

USA TOUR
Ellipse
February 1 - March 16
Sydney Dance Company's eighth tour to the United States and it's sixth New York season were among the Company's most successful to date. Touring with just one program - the 2002 creation *Ellipse* - the tour travelled East to West across the United States, commencing in Philadelphia and ending at Stanford University in the founding of Silicon Valley in California. The Company gave rave reviews throughout the tour, at the invitation of leading colleges and universities.

Ellipse was acclaimed in every city, emerging as one of the most admired works we have presented to American audiences. Critics and audiences responded positively to the close marriage of choreography to the music of Australian composer Matthew Hindson and to the technical accomplishment of the dancers.

PHILADELPHIA
The Company had not previously performed in Philadelphia, so the opportunity to give four consecutive performances (unusual on a U.S. tour) at the Annenberg Center of Penn State, was an ideal way to settle in with *Ellipse*. Both artistically and technically, the week at the Annenberg included a school/audition performance on the morning after the opening night. Philadelphia is a ballet/dance friendly city with a cosmopolitan lifestyle and two major performing arts centres.

A great surprise was the overwhelmingly positive critical reception in the wide-ranging Philadelphia press, both in print and on-line. This trend was to continue for the weeks to come. So successful was our session then a consortium of presenters, including Rowe Sports from the Annenberg Center, offered the Company up to 3 weeks in Pennsylvania as part of our proposed 2007 U.S. tour.

STALLER CENTER FOR THE ARTS, SUNY and PERFORMING ARTS CENTER, PURCHASE COLLEGE
These two venues draw consistent audiences for dance and theatre, sufficient to justify a busy program of year-round, even if a visiting dance company is also playing Manhattan. (as we were, only an hour or two away by car.

It was our first time at Purchase and our third at SUNY Stonybrook. The Performing Arts Center at Purchase is a state-of-the-art venue in the snowy surrounds of upstate New York. It's audience is loyal and knowledgeable and responded with great enthusiasm to *Ellipse* and to the programme, Christopher Bealch, who was excited to finally have the Company there.

The stage at the Staller Center out at SUNY on Long Island is far less ideal. We have presented Few Redcoats and Sidonie there in the past with some technical headaches, but this joy emerged from the presenter, Alan Miller, and his board (heavily in attendance) immediately following the performance - miles are compromise worthwhile. Add to this the feedback Mr. Miller regularly receives from his subscribers whenever the Company performs at the Staller Center. No doubt we'll return.

We gave consecutive performances at these two venues, involving travelling across state for most, with some premium to ring and fly-rig by the crew to ensure adequate set-up. All this just prior to our week at The Joyce.

THE JOYCE THEATER, NYC
We first performed at The Joyce in 1997 with Few Redcoats, at the instigation of the Director of Programming, Martin Wechsler. It was a smaller stage by a long shot than we had been used to further uptown at City Center, especially height and depth, but the works we have since presented here, including *Air* and other invisible *Sonnet* in 2000, have somehow suited its relatively wide proportion, and intimate auditorium.

Ellipse was full of energy and polished to perfection as a result of the successful performances already under our belt. The technical crew, dancers and their mastery of the work, once the same-day-greeting-dance requirement, seemed to blow away on our opening night. We received some of our best reviews yet from the New York dance world, including Jennifer Dunning writing for the Times. Scheduled as part of The Joyce's early Spring season (late Feb), instead of our usual Fall timeslot (November) proved to be somewhat difficult in terms of our marketing reach. The Spring seasons at The West, City Center and on Broadway, had already begun and the cold weather didn't help the city get into stride. We still managed to do good box office, albeit not as strong as Air in 2000, despite the media support.

CHARLESTON SC and ST. LOUIS MO
We first performed at the large Gaillard Auditorium in Charleston in 1981, presenting Gaudino and Chase as part of the Charleston Spoleto Festival. It was fantastic to be invited back to this great city with its love of dance, authentic southern hospitality and great food. *Ellipse* received an extraordinarily positive review in the newspaper the morning after its performance and I felt we made strong new bonds with the presenting organisation.

The Fox Theatre in St. Louis has become quite a regular tour stop. This subscription program there is devised by Dance St. Louis, run by Sally Rose, one of the most supportive and knowledgeable dance presenters in the mid west. Sally always programs Sydney Dance at the huge 2,100 seat Fox Theatre. Her program is varied and includes other major companies renowned to have drawing power such as San Francisco Ballet. The Fox is a beautiful historic building, similar in style to Sydney's Capitol but, if one can imagine, it rises to grand. We gave two performances of *Ellipse*, testimony to the marketing skills of Dance St. Louis, drawing sizeable audiences on both nights. Strangely, the St Louis Post Dispatch no longer reviews dance, much to Sally's disappointment and frustration, so we can only go by the wonderful audience, many of whom we met at our receptions thrown by the board of Dance St. Louis.

ASPEN and OVERLAND PARK, KANSAS
The Company was excited to be invited by the Aspen Dance Fest to give two performances of *Ellipse* as part of their Spring season. Aspen was still heavily snow covered, but locals are more than used to that, and audiences for dance and all manner of cultural events are well established. It was our first time ever in Aspen, although we had performed in Colorado Springs just then a decade before. The Aspen Dance Fest is a small contemporary company, internationally presenting varied international companies as part of its annual season. Our short season in Aspen was sponsored by Fidelity Fresh.

The Carlson Center at Johnson County Community College in Overland Park, Kansas, is an impressively large modern centre housing several venues. Our performance of *Ellipse* was given on the main stage venue, a Yardley Hall. The auditorium was close to a full house of enthusiastic dance followers, many of whom came early for a pre-show talk given by Rehearsal Director, Brett Morgan. Once again, this venue was new to the Company adding a new relationship to our long list of U.S. presenters with whom we have worked over the years.

UC DAVIS and STANFORD UNIVERSITY
Another first on this tour was the spectacular Mondavi Center for the Arts at the University of California, Davis. The stage has ideal proportions and offers technical excellence backstage. The auditorium was full on all three of its plush levels. A number of minor injuries among the dancers caused rain headaches in Davis, but it was to the Company's credit that this in no way diminished the quality of the performance.

Memorial Theater at Stanford has presented the Company on a number of occasions - Sitting in 1998, Artist and Graphic and Chase in 1999, Sidonie in 2000 and *Ellipse* in 2004. Lois Wagner is one of the most prominent and discerning dance presenters on the West Coast and a public figure often profiled in the arts pages. Lois is one of SDC's most ardent supporters. The town of Palo Alto in California that surrounds Stanford University is an ideal during post (and in this case, ending) points for our tours, making it logistically desirable from a planning perspective. Dance performances at Memorial Theater attract critics from leading newspapers in San Francisco adding prestigiously to our archive of critical feedback from well-known dance writers.

SYDNEY SEASON
Opera Theatre, Sydney Opera House
Shades of Grey
May 20 - June 12
Shades of Grey was the single new creation for 2004, a full evening work devised and created in close association with Janet Vernon, who was a student of Peter Wanderer's and, of us. The music, with, with the exception of a brother down from Oliver Twist's Fagin, Dodger, is all by Australian composers. Janet's work introduced the dancers, taking the narrative in a different direction. *Shades of Grey* was a departure from dance drama, some lyrical, some dramatic and at times even comedy. Not all, as following is its departure of a dancer on pointe is with an ankle sprain. The flow of its numerous scenes was devised in order to carry the narrative forward, at the same time, chronicling the evolution of late twentieth century dance.

Telling the story, taking the audience backstage into a valid perhaps not often seen or underplayed, fascinated me as a choreographer and an artist.

Shades of Grey put the magnifying glass up to the alluring world of a ballet star and between the artists in the seminar, the flaws in the character of the lead protagonist. This seminar device set well with the basic theme of Fitzgerald's cautionary tale, exploring the outcomes of vanity, greed and self-absorption.

BRISBANE SEASON
The Playhouse, Queensland Performing Arts Centre
Shades of Grey
June 16-19
Shades then toured to Brisbane and Melbourne where critical response began to bear out. At first, in Sydney, the response was one need to see the lead. The production had both supporters and detractors with equal passion. But it was an hour appreciated the dance critics and arts journalists appeared overnight to begin to understand and embrace the work's power for the first time.

For many years now, we have taken our freshest and strongest repertoire to the East Coast capital cities. Brisbane has always seen our toughest and our freshest repertoire, and audiences have responded with sympathy and empathy.

MELBOURNE SEASON
State Theatre, Victorian Arts Centre
Shades of Grey
July 2-10
Melbourne was very satisfying for *Shades of Grey* because it meant that the work would be staged in the large State Theatre and the screen depicting Darren's dance speed, for example, would immediately look bolder, adding to the illusion of the performance within the performance. This revelation of how great clarity in a narrative work, allowing the dance to do its work but giving the added bonus of enhanced design and production values.

The Melbourne dance press came out with some fascinating responses, appearing to really appreciate what the work was out to achieve. Their reviews were thoughtful and insightful, and fully supported our belief that *Shades of Grey* was an important artistic statement work.

CANBERRA SEASON
Canberra Theatre Centre
Shades of Grey
July 12-16
Canberra, like Brisbane, has been a regular tour stop since 1977. The dance audience there has grown with the Company and they too have seen all our newest and most challenging repertoire. Canberra audiences are diverse, containing a population of diplomats, senior government employees and high achieving university students.

We staged *Shades of Grey* in the Playhouse of the Canberra Theatre Centre, giving it new intimacy and as a result we felt you'd face feel for the story, in contrast to the Opera Theatre in Sydney or the stages at QPAC and the VPC.

Larry Buttrill, writing for the Canberra Times, gave another of his eloquent and brilliantly written critiques of the work, part of what makes it a pleasure to perform in the national capital.

WESTERN AUSTRALIA
His Majesty's Theatre, Perth
Ellipse
July 19-24
After the complexity of touring and staging *Shades of Grey*, it was a pleasure to return to *Ellipse*, a work which presents quite different challenges to the dancers, and especially in the wake of its big success in the U.S.

We had not had the pleasure of dancing at His Majesty's Theatre in Perth in nearly five years, so it was fabulous to be able to present this very rich dance piece to an audience that is very educated in form, musicality, technique and artistry.

Bunbury Entertainment Centre, Bunbury
Ellipse
July 23
This was the company's first time in Bunbury. It was a great opportunity to perform outside of the city of Perth into a medium size large township down south. The Bunbury Entertainment Centre is an imposing landmark and very much the centre of Bunbury's cultural life. *Ellipse* was well received and I feel sure we will perform there again as a future tour to Western Australia.

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1
Architecture students Adam Ruffin and Alex Butler move pressure treated perimeter beams

2
Architecture wood shop manager Steve Williams and architecture student Kirk Jensen assemble interior cabinetry

3
Floor framing is complete

4
Architecture students Adam Ruffin and Bolanle Adebayo cutting lumber

5
Architecture student Daisy Machlerly framing the south wall

6
Engineering project manager Ben Dorier and engineering adviser Dan Pease begin the process of attaching the photovoltaics to the roof

7
Construction volunteer assists with assembling the solar hot water panels

8
Installing the aluminum frames for the south wall louvers

west walls. After careful consideration by several graduate architecture students it was decided to specify non-pressure treated lumber. In locations where wood might be directly exposed to moisture, lumber (both conventional and engineered) is typically treated under high pressure with a toxic recipe of chemicals. At the time, the most common method of pressure treatment, known as CCA, included arsenic, and was under careful review by the U.S. Environmental Protection Agency. It has since been outlawed for use in single-family homes, playground equipment and child care centers. This is based on evidence that arsenic and other chemicals leach into the ground, and that the material is potentially dangerous to handle—particularly during the construction process.

Our Weyerhaeuser representative mistakenly assumed we wanted pressure treated lumber for the perimeter beams. When the lumber arrived, we had to decide whether to use the material, or ask that it be replaced. If we had purchased the material, it would have been a non-issue —we would simply return it. But since it was donated, we could not easily ask Weyerhaeuser to exchange the order.

I sent an email to the team asking if we should use the pressure treated beams, or send them back. We could offer to pay for the new material, or at least the shipping costs. We couldn't really afford to pay for anything that would otherwise be donated, and we certainly didn't want to offend our donors. We had just submitted a grant proposal to the Weyerhaeuser Foundation requesting additional funding for the project, making the political quandary more complex. For over two weeks the emails flew back and forth, breaking largely into four overlapping camps: 1) those who wanted to use the material even if it wasn't ideal; 2) those who felt untreated engineered lumber should never have been considered; 3) those who felt the environmental concerns outweighed the technical and financial issues and wanted to buy the new material; and 4) those who wanted to get Weyerhaeuser to replace the material at no cost. Passionate emails quoted dense EPA reports on CCA, articles from *Fine Homebuilding* and *Environmental Building News* about the subject, and personal experiences about working with pressure treated lumber.

or a multi-layered conference call, the reality of the complex challenges the DOE and NREL faced putting the event together became much more real when we arrived in Washington, and met the individuals face to face. It was much easier for us to make suggestions for improvements than it was for them to sort through suggestions from fourteen teams, and come to a fair and equitable solution. In this day and age of deepening cynicism about the role of government in society, it is incredible to me that such an extraordinary group of people can survive and even thrive while working for a vast government bureaucracy. It gives me hope that government really can have a positive impact.

[1] Energy Information Administration, www.eia.doe.gov

[2] U.S. Environmental Protection Agency, www.epa.gov

[3] Ibid

[4] "Blueprint for the Clean, Sustainable Energy Age for the Protection of Health, Biosphere and Climate," *World Circle of the Commons*, World Sustainable Energy Coalition, 2002.

[5] refer to various studies prepared for the U.S. Centers for Disease Control and Prevention; regarding student test score improvement, one of the best known studies is "Daylighting in Schools" completed in 1999 by the Heschong Mahone Group, www.h-m-g.com

[6] Aldo Leopold, *A Sand County Almanac, and Sketches Here and There*. New York: Oxford University Press, 1949, 1987.

[7] Ibid

[8] Ibid

[9] William McDonough and Michael Braungart, *Cradle to Cradle: Remaking the Way we Make Things*. New York: North Point Press, 2002

[10] It is now an international competition. The 2005 Solar Decathlon includes teams from Spain and Canada.