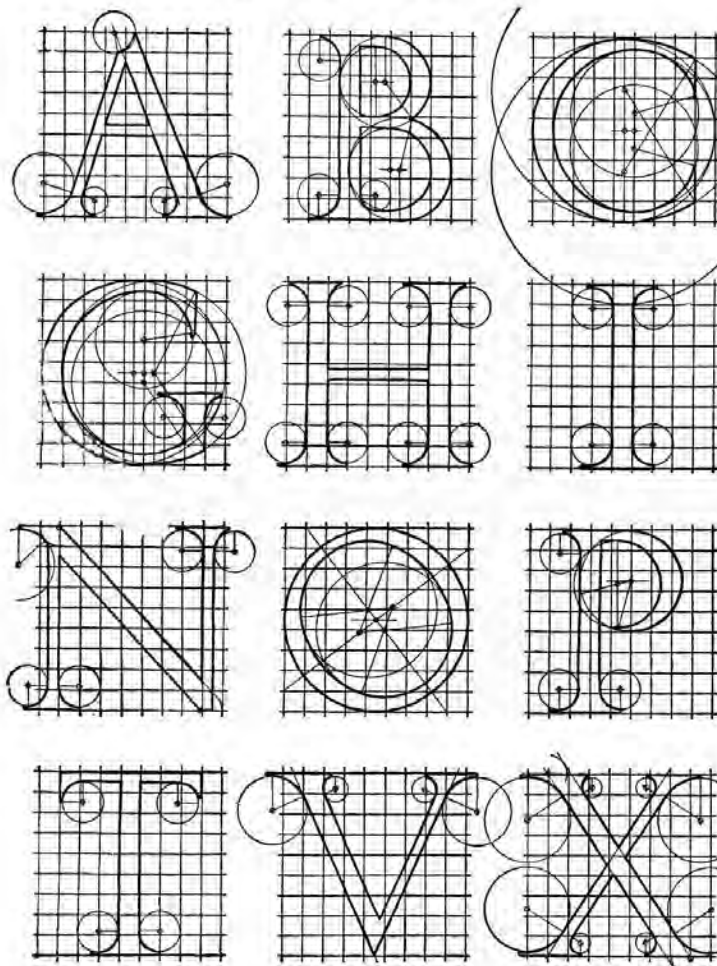


“Gestalt psychologists, referring among other things to the arts, emphasized that there are common connections in human nature, in nature generally, in which the whole is made up of an interrelationship of its parts and no sum of the parts equals the whole.”

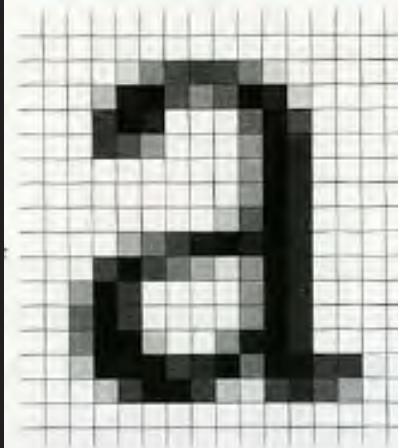
**Rudolph Arnheim**, *The Intelligence of Vision*  
an interview with by Uta Grundmann



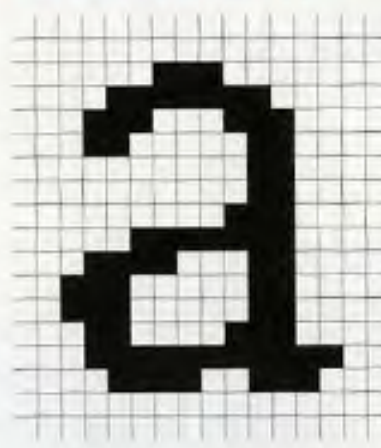
1. ALPHABET AFTER SERLIO

RECONSTRUCTED BY ALBERT R. ROSS

ANTI-ALIASED LETTER



BITMAPPED LETTER



Ellen Lupton, *Thinking With Type*



Chuck Close

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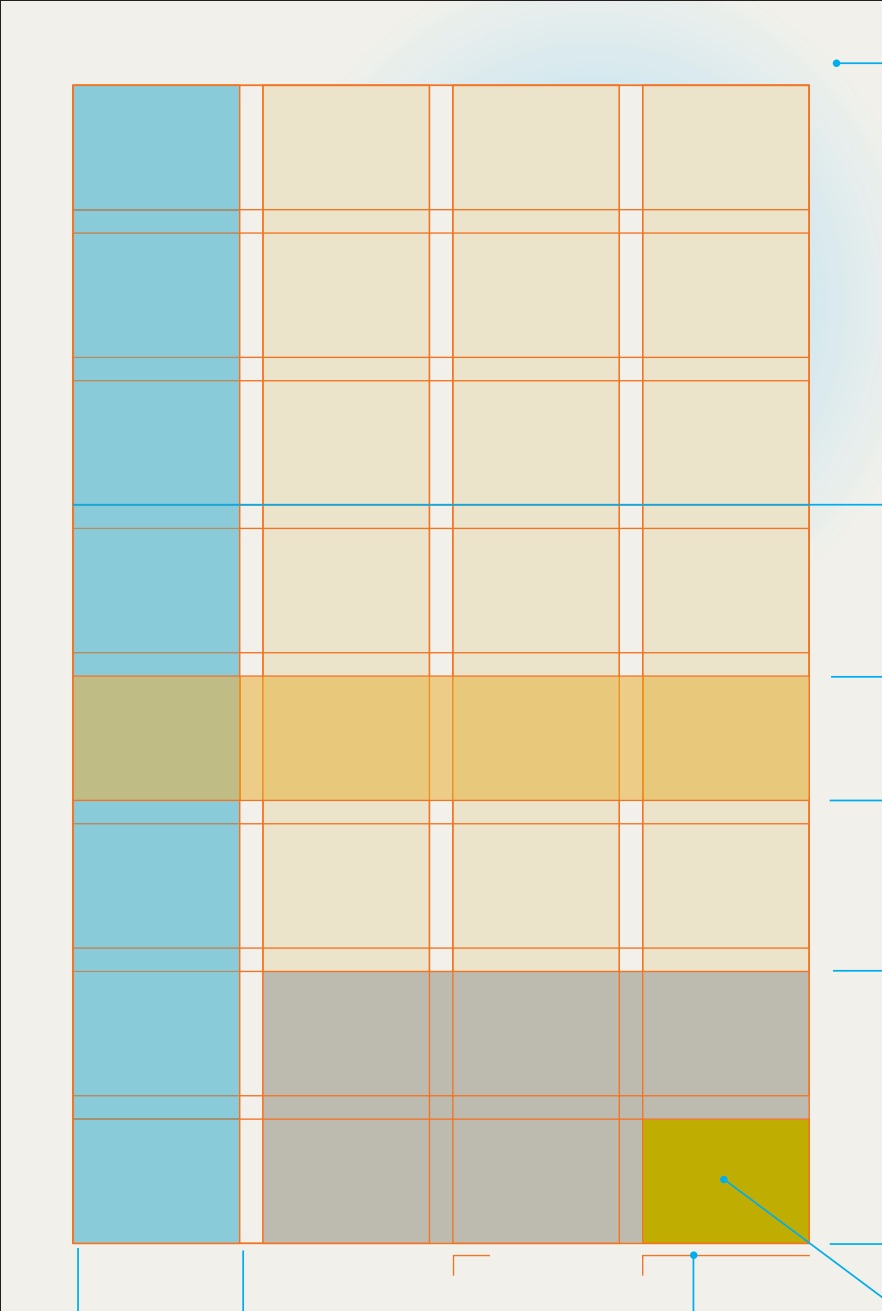
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Margin

Flowline

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Spatial Zone

Column

Marker

Module



<p>1. The first part of the document discusses the importance of maintaining accurate records in a laboratory setting. It emphasizes the need for clear labeling and consistent data entry to ensure the reliability of experimental results.</p>	<p>2. The second section focuses on the safety protocols that must be followed when handling hazardous materials. It outlines the necessary personal protective equipment (PPE) and the correct procedures for spill containment and waste disposal.</p>	<p>3. The third section details the calibration and maintenance of laboratory instruments. It provides a checklist for regular inspections and describes the steps to take when a piece of equipment is found to be out of calibration.</p>	<p>4. The final part of the document covers the documentation and reporting of experimental findings. It discusses the importance of peer review and the proper format for writing scientific papers and technical reports.</p>
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<p>5. This section describes the various methods used for data analysis, including statistical software and manual calculations. It provides examples of how to interpret complex data sets and identify trends and anomalies.</p>	<p>6. The next part discusses the role of quality control in laboratory work. It explains how to set up control charts and how to use them to monitor the performance of analytical procedures over time.</p>	<p>7. This section covers the ethical considerations of laboratory research. It discusses the importance of honesty in reporting results and the consequences of data manipulation or fabrication.</p>	<p>8. The final section provides a summary of the key points discussed in the document and offers some concluding thoughts on the future of laboratory science and the role of the researcher.</p>
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<p>9. This section discusses the importance of staying current in the field of laboratory science. It suggests ways to keep up with the latest research and technological advances through journals, conferences, and professional organizations.</p>	<p>10. The next part covers the financial aspects of laboratory work, including budgeting and the efficient use of resources. It provides tips on how to maximize the value of laboratory equipment and supplies.</p>	<p>11. This section discusses the importance of teamwork and collaboration in a laboratory setting. It describes how to effectively communicate with colleagues and how to work together to solve complex problems.</p>	<p>12. The final part of the document provides a list of resources and references for further reading. It includes books, articles, and websites that are useful for anyone interested in laboratory science.</p>
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<p>13. This section discusses the importance of safety in the laboratory. It covers topics such as fire safety, chemical safety, and biological safety. It provides a comprehensive overview of the safety protocols that must be followed at all times.</p>	<p>14. The next part covers the basics of laboratory techniques, including sample collection, storage, and handling. It provides a step-by-step guide to these essential skills, which are the foundation of any laboratory work.</p>	<p>15. This section discusses the importance of accuracy and precision in laboratory measurements. It explains the difference between the two and provides tips on how to minimize errors and improve the quality of your data.</p>	<p>16. The final part of the document provides a list of common laboratory accidents and how to prevent them. It includes a checklist of safety hazards and a list of emergency procedures to follow in case of an accident.</p>
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<p>17. This section discusses the importance of record keeping in the laboratory. It explains how to organize and maintain a system for tracking all laboratory activities, from equipment maintenance to experimental results.</p>	<p>18. The next part covers the basics of laboratory safety, including the use of personal protective equipment (PPE) and the correct procedures for handling hazardous materials. It provides a detailed overview of the safety protocols that must be followed.</p>	<p>19. This section discusses the importance of quality control in laboratory work. It explains how to set up control charts and how to use them to monitor the performance of analytical procedures over time.</p>	<p>20. The final part of the document provides a list of resources and references for further reading. It includes books, articles, and websites that are useful for anyone interested in laboratory science.</p>
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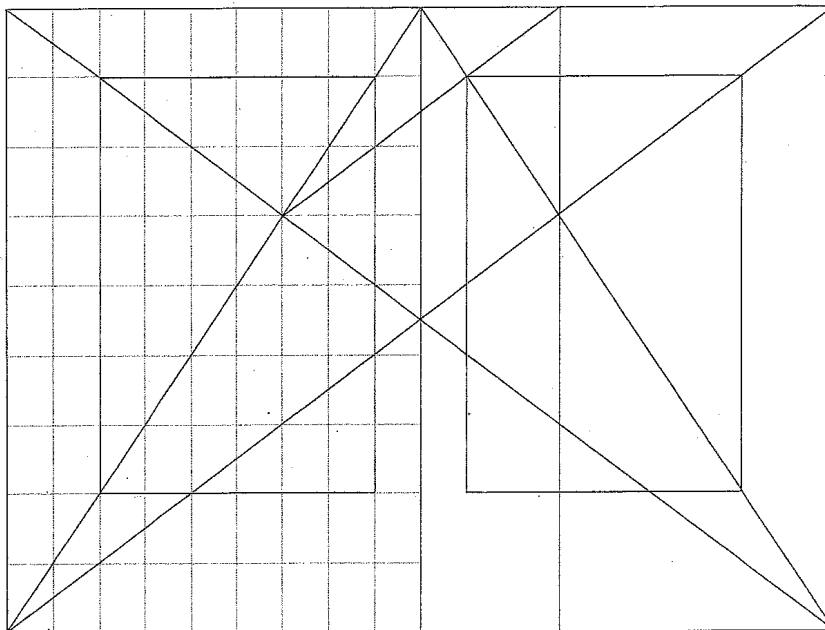
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*Ismael Introduces Himself*

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 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 you at the crowds of water-gazers there. Circumnavigate the city of a dreamy Sabbath afternoon. Go from old Courtland 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 old 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

THE FIRST CHAPTER

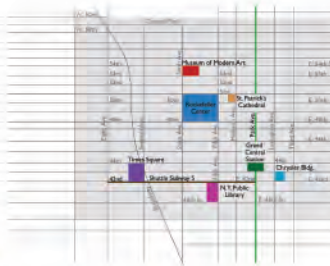
are all landmen; of weak days pent up in lath and plaster—tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they have? But look! here come more crowds, pacing straight for the waters, and seemingly bound for a dive. So strange! Nothing will content them but the extreme 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 virtue 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 alienated-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 Susca.

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 traced, and though this pine-tree shakes down its sighs like leaves



Now that handling 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 2 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.

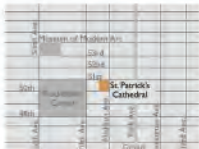


### Visiting Midtown

"The first day of July in 2006, I visited midtown. It took about 30 minutes 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."

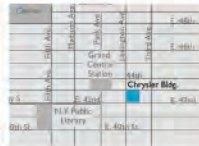


The church is the seat of the archbishop of the Roman Catholic Archdiocese of New York, and a parish church, located at 80th Street and Fifth Avenue in Manhattan, just across the street from Rockefeller Center. St. Patrick's Cathedral is the largest decorated gothic style Catholic Cathedral in the United States.

The site of the present cathedral was bought for \$11,000 on March 6, 1808, 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 4, 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 Mont 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

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.



# dribbble

force

15 CHRIS BANGLE

Christopher E. Bangle is in an animated mood. Enconced 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**

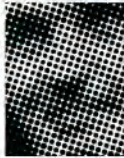
Born in 1956, Christopher Edward Bangle began his higher education with a Liberal Arts degree at the University of Wisconsin, and had a vague idea of becoming a Methodist preacher. By 1977 he was enrolled at Pasadena's celebrated Art Centre College of Design, and graduated just as the automobile industry 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," Nicolae 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.*



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.



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

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.

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 Ghezso! 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.

MARTHA

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. afternoon and tells them she's a pagan. "My God. Our little baby is a witch!"

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



JP

*Claire Postaille*

# THE PRINCE

CHAPTER  
—VI—



60

## THE PRINCE CHAPTER —VI—

61

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 Postaille is a painter who lives and works in London. She will be showing at Rebelry in Sage London October 2005*

**KEY FIGURES**

**4 ABOUT STATKRAFT**

Both directly and through share-holdings in regional power utilities, Statkraft is involved in the entire value chain, from power generation to retail sales.

**6 YEARS OF EFFORT ARE BEARING FRUIT**

**President & CEO Bård Mikkelsen:** "Statkraft has moved closer to its vision of being a European leader in environment-friendly energy."

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Acquisition of hydropower facilities in Sweden and Finland. Construction start-up for gas-fired power plants in Germany.

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Sustainable water resources combined with efficient operations and good energy optimisation explain the company's strong financial results.

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SUSTAINABLE INDUSTRY NEEDS SUSTAINABLE ENERGY



10 MAKING EUROPE GREENER



12 EUROPEAN HOMES NEED MORE GREEN ELECTRICITY



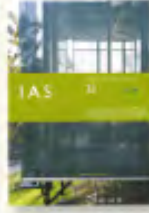
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14 ENVIRONMENT-FRIENDLY ENERGY IS AN ATTRACTIVE COMMODITY

**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.



Atelier Poisson



J. KENNEDY

At the end of 2019, we were looking for ways to improve our performance in the areas of safety, quality, and customer service. We wanted to find a way to make our processes more efficient and our customers more satisfied. We decided to focus on our most critical areas: safety, quality, and customer service. We wanted to find a way to make our processes more efficient and our customers more satisfied. We decided to focus on our most critical areas: safety, quality, and customer service.



"WHAT EXCITES ME MOST ABOUT THE YEAR AHEAD IS OUR COLLECTIVE DRIVE TO EXCEL. THIS IS A YEAR WHEN WE HAVE A CLEAR FOCUS ON OUR AREA — THE DEVELOPMENT OF NEW DRUGS. DISCOVERY IS OUR MISSION — IT'S HOW WE BRING NEW DRUGS TO MARKET. WE'VE GOT TO BE AT THE FRONT OF THIS RACE."



J. GARDNER

At the end of 2019, we were looking for ways to improve our performance in the areas of safety, quality, and customer service. We wanted to find a way to make our processes more efficient and our customers more satisfied. We decided to focus on our most critical areas: safety, quality, and customer service. We wanted to find a way to make our processes more efficient and our customers more satisfied. We decided to focus on our most critical areas: safety, quality, and customer service.



"OUR BRIGHTEST MOMENTS WILL BE ENTERING THE CLINIC AS A PAIR. WE'VE BEEN WORKING AT THIS FOR A WHILE NOW, AND THE NEXT YEAR, WE EXPECT TO HAVE OUR FIRST PATIENTS. THAT'S THE MOST IMPORTANT PART OF OUR MISSION — AND THAT'S WHY WE'VE BEEN SO SUCCESSFUL. WE'VE BEEN WORKING HARD TO BRING OUR PATIENTS TO US, AND WE'VE BEEN SO SUCCESSFUL. WE'VE BEEN WORKING HARD TO BRING OUR PATIENTS TO US, AND WE'VE BEEN SO SUCCESSFUL."

# 6

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

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

Ladbroke Group Company is a limited liability company incorporated in Australia. Its registered office and principal place of business is at Level 4, 100 Market Street, Sydney NSW 2000.

**Directors**  
The Directors in office during the financial year ended on the date of this report are:

Norman J. Jones (Chairman)  
Anthony T. Jones (Deputy Chairman)  
New Board:

Professor David A. Oliver  
Richard Jones  
John Lawrence (Joint Company Chairman)  
Robert B. Campbell – Resigned 27 April 2004

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

**Principal Activities**  
The principal activities of the Company during the financial year are:

Production and presentation of live horse racing in Australia and overseas.  
Promotion of the state of affairs.

Continental 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 profit of the Company for the year was \$503,500 (2003: \$124,479). The Company's reported profit before income tax is \$503,500. The Company is reported from income tax.

**Dividends**  
The Company is entitled to distribute dividends to its members under its Constitution.

**Review of Operations**  
Detailed financial information including production results, performance and other information is contained in the 'Financial Results' section of the 2004/2005 Annual Report. The Company gave 107 participants ordinary shares of approximately \$0.10 (2003: 107 participants ordinary shares) as part of its remuneration (2003: 225).

**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 other than those disclosed in this report on the financial statements.

**Significant Events after Balance Date**  
No significant events occurred from the end of the year which would significantly affect the operations or results of the Company or the state of affairs of the Company in subsequent financial years.

The Major Accounting Area Board (MAAB) has agreed to provide 1000 Free Assistance throughout 2005-2007 to assist and support the company's financial health.

**State of Affairs**  
During the year the financial statements of the Company have been prepared in accordance with the requirements of the Corporations Act 2001 and the regulations made thereunder. The Directors are not aware of any circumstances that would lead to the Company being unable to pay its debts as and when they fall due.

**Directors' Responsibilities**  
The Directors are responsible for the preparation and presentation of the financial statements of the Company for the year ended 31 December 2004. The Directors confirm that they have taken all reasonable steps to ensure that the financial statements are true and fair.

**Financial Results**  
The financial results of the Company for the year ended 31 December 2004 are set out in the financial statements. The results are set out in the table below.

2004	2003
Profit before income tax	503,500
Income tax expense	(124,479)
Profit after income tax	379,021

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Profit before income tax	503,500
Income tax expense	(124,479)
Profit after income tax	379,021

**Particulars of Directors in Office on the date of this report**  
The names and addresses of the Directors in office on the date of this report are set out in the table below.

Norman J. Jones (Chairman)  
Anthony T. Jones (Deputy Chairman)  
New Board:

Professor David A. Oliver  
Richard Jones  
John Lawrence (Joint Company Chairman)  
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# 7

## statement of financial performance for the year ended 31 december 2004

	2004	2003
Revenue	1,000,000	1,000,000
Expenses	(600,000)	(600,000)
Profit before income tax	400,000	400,000
Income tax expense	(100,000)	(100,000)
Profit after income tax	300,000	300,000

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

# 8

## statement of financial position as at 31 december 2004

	2004	2003
<b>CURRENT ASSETS</b>		
Cash and bank	100,000	100,000
Trade receivables	200,000	200,000
Prepayments	50,000	50,000
Other receivables	150,000	150,000
Total Current Assets	500,000	500,000
<b>NET CURRENT LIABILITIES</b>		
Trade payables	(100,000)	(100,000)
Other liabilities	(100,000)	(100,000)
Total Current Liabilities	(200,000)	(200,000)
<b>NET ASSETS</b>		
Equity	300,000	300,000
Reserves	0	0
Total Net Assets	300,000	300,000

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

# 9

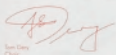
## statement of cash flows for the year ended 31 december 2004

	2004	2003
<b>Cash Flows from Operating Activities</b>		
Receipts from operations	1,000,000	1,000,000
Payments for operating activities	(600,000)	(600,000)
Net cash from operations	400,000	400,000
<b>Cash Flows from Investing Activities</b>		
Acquisition of property, plant and equipment	(100,000)	(100,000)
Net cash from investing activities	(100,000)	(100,000)
<b>Cash Flows from Financing Activities</b>		
Proceeds from issue of shares	0	0
Net cash from financing activities	0	0
<b>Net Increase/Decrease in Cash and Cash Equivalents</b>		
Net increase/decrease	300,000	300,000
Plus cash and cash equivalents at start of year	200,000	200,000
Less cash and cash equivalents at end of year	(200,000)	(200,000)
<b>Reconciliation of Cash and Cash Equivalents</b>		
At start of year	200,000	200,000
At end of year	500,000	500,000

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 Europe 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 Gray*, which premiered in Sydney and, with the assistance of Playbox 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 *Petrino's* Underland and highlights of *Ellipse*. An extensive appraisal of the Company's artistic achievements for 2004 is given in *Grease Murphy's Artistic Report*. Against this high artistic output was the disappointing box office results for *Shades of Gray* 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 loss 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 sponsors 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 core grant. The discussions and the Company's own analysis of the situation resulted in the commissioning of an independent review by Ian McKee, engineering 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 core 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 Gantley Anonim, City of Sydney, JC Deane, Violante Williams, Penfold Buscombe, Bayer and the Australian Sydney Dance Company Trunkis, its sponsors and partners for their wonderful support. In a challenging financial environment all credit and thanks is due to Grease Murphy and Jorah 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.



Ian McKee  
Chair, 2004

## 2 artistic director's report

### SYDNEY DANCE COMPANY

**REPORT** – March 15  
The Sydney Dance Company's Artistic Director's Report for 2004 is a key document in the company's annual report. It details the company's artistic achievements, financial performance, and future plans. The report is a key document in the company's annual report. It details the company's artistic achievements, financial performance, and future plans.

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### BERNARD SHASHIN

**The Playhouse, Queensland Performing Arts Centre**  
*Shades of Gray*  
June 14-19

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### ALBUQUERQUE SHASHIN

**State Theatre, Queensland Arts Centre**  
*Shades of Gray*  
June 14-19

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"Digital dictation is 20% software, 80% working practices, and no one puts it in like BigHand." **Nigel Blackwood, Head of IT, Wragge & Co**

# SERVICE AND SUPPORT: EXPERTISE DELIVERED

**BigHand provides a unique one-stop-shop 'total solution' for digital dictation workflow. We have the expertise to develop, install, train and support digital dictation under one roof. Our software has won awards, but a recent post-pilot survey of 10,000 BigHand users also revealed 99% of respondents also expressed total satisfaction with our training. A first rate service across the board.**

### TECHNICAL SUPPORT

We take every step to ensure you have the relevant tools and technical information at your fingertips. Being digital dictation developers, you can be sure that we'll present you with accurate technical solutions.

- BigHand offers technical support as follows:**
- Telephone and email support
  - Support website
  - 24x7 assistance available
  - Knowledge database
  - On-site support
  - Remote server support

Utilising BOSS, a fully-integrated web-based tool, our fault logging procedure ensures you receive swift, reliable resolutions.

Our support website is a totally secure online knowledge database, featuring release downloads, manuals and technical notes, as well as bug reporting and tracking tools.

Our support analysts also offer bespoke client training, providing your in-house IT team with the requisite expertise and skills. You can be sure that, should problems arise, you won't be left to deal with them alone.

### CONSULTANCY

At BigHand we believe successful digital dictation implementation projects align technology with business process management. We appreciate how to structure an implementation from an IT, human resources, administration and facilities perspective.

According to a recent independent survey, BigHand has implemented and project managed more digital dictation projects than all the other vendors combined.

We benefit from having the most experience in effective workflow solutions and have more projects progressing to firm-wide rollouts than all our competitors.

**BigHand's consultancy services include:**

- Project management
- Cost saving assessment
- Report writing
- Workflow review
- Planning and objective setting
- Technical consultancy and testing
- Support and system administrator training
- Installation and configuration of server
- Installation and configuration of user PCs
- Project evaluation/ measurement

### TRAINING

BigHand software trainers are desktop application integration experts. They understand the way our software works in combination with other packages, including Microsoft Office, Dragon Naturally Speaking, IBM Via Voice, Philips Speech Magic, as well as document, case or practice management systems. And they know the way law firms work, ensuring that implementing our software won't involve the overhaul of your current procedures or working habits.

**BigHand training courses cover:**

- Users
- Administration
- Desktop support
- Network support
- Train the trainer
- Speech recognition

### DEVELOPMENT

Our service doesn't stop with the sale. We handle future integration requirements and system changes, ensuring BigHand3 continuously optimises your performance. Our team can also incorporate BigHand3 into document or practice management systems.

BigHand offers the highest levels in off-the-shelf and bespoke systems development. We own and have complete access to product codes. Clients have input into the the BigHand Development Roadmap, which takes on board feature requests and escalates popular suggestions. BigHand SDK also provides in-house developers with tools to manage and customise software.

**BigHand's programming expertise covers:**

- Visual C++
- MFC
- ATL
- STL
- Visual Basic



1 Architecture students Mike Miller and Alex Miller inspect pressure treated perimeter beams.

2 Architects used shop drawings that Wilkins and architecture required kick board assembly laboratory.

3 Steel framing is complete.

4 Architecture students Adam Koffel and Austin Ashbaugh install lumber.

5 Architecture student Cheng Guochang framing the north wall.

6 Engineering project manager Andrew McQuinn and engineering advisor Dan Paves 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 trusses.



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 meet these while working for a vast government bureaucracy. It gives me hope that government really can have a positive impact.

<sup>1</sup>Energy Information Administration, [www.eia.doe.gov](http://www.eia.doe.gov)

<sup>2</sup>U.S. Environmental Protection Agency, [www.epa.gov](http://www.epa.gov)

<sup>3</sup>1984

<sup>4</sup>"Blueprint for the 21st Century: Sustainable Energy Age for the Protection of Health, Biosphere and Climate," World Council of the Churches, World Sustainable Energy Council, 2002.

<sup>5</sup>refer to various studies prepared for the U.S. Centers for Disease Control and Prevention; regarding student test score experiments, one of the best known studies is "Daylighting in Schools" completed in 1993 by the Heschong Mahone Group, [www.hmg.com](http://www.hmg.com)

<sup>6</sup>John Longwell, *A Good County, A Good Man*, and *Watches Are and How*; New York: Oxford University Press, 1996, 1997.

<sup>7</sup>1984

<sup>8</sup>1984

<sup>9</sup>William McDonough and Michael Brungart, *Cradle to Cradle: Remaking the Way we Make Things*; New York: North Point Press, 2002.

<sup>10</sup>It is now an international competition. The 2005 Solar Decathlon includes teams from Spain and Canada.

