

Co:3

A U S T R A L I A

Annual Report 2018



Co:3 Australia
The Contemporary Dance Company of Western Australia Limited
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Cover: (Top) Act-Belong-Commit Co:Youth Ensemble *Project NEXT 2018*. (Bottom) Co:3 dancers for Raewyn Hill's *The Zone*. Photos by Stefan Gosatti.

Co:3 Australia acknowledges the custodians of the land we are situated on, the Whadjuk people of the Nyoongar Nation, and pays respect to their Elders past, present and emerging.

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Purpose & Vision



Ella-Rose Trew and Mitch Harvey rehearsing in Chrissie Parrott's *In-Lore Act II* part of *WA Dance Makers Project*. Photo by Stefan Gosatti.

Purpose

Our purpose is to inspire people and enrich lives through engagement with dance by delivering excellent, contemporary performance and practice. We will achieve our purpose through providing contemporary dance:

- performances;
- experiences; and
- education

for people of Western Australia, Australia and beyond.

Vision

By 2020, Co:3 will be a leading contemporary dance institution in the Australasian region, recognised locally, nationally and internationally, with a reputation for excellence, and renowned for developing its dancers, dance-makers, artists, students and management teams.

Artistic Vision

Co:3 will be a courageous artistic house producing world-class contemporary dance, created with national and international experts, and at the forefront of Australian art.

Through our focus on excellence, art-form innovation and risk-taking, unique development and strengthening of our dancers, engagement, connecting with and making an impact in our community, and building successful collaborations, Co:3 will truly be a leading, artistically vibrant company of the 21st century.



Mitch Harvey rehearsing in *In-Love Act II* by Chrissie Parnell, part of WA Dance Makers Project . Photo by Stefan Gosau

Chair Report

Co:3 ("KOH-three"), now in its fifth full year, has established itself as Western Australia's flagship contemporary dance company. It's an important mantle, bestowed on the company because of its dedication to, and delivery of, a high calibre experience of contemporary dance practice, engagement and performance. For the first time in over 20 years we have in our State a company with a world-class offering, increased employment in the sector and growth in engagement in the artform.

The Co:3 model is founded on the interconnectedness of three pillars: our mainstage ensemble (Co:3), the Co:Youth ensemble and the education and outreach program. Through these, we create experiences of, in and with contemporary dance. Our primary focus is on people - our dancers, other team members, audiences and external stakeholders - on their development, welfare and enrichment.

As those of you who have seen our Co:Youth can attest, our confident, enquiring young people are tomorrow's movers and shakers; positive and engaged members of society. Our 2017 cohort were recognised at the 2018 Australian Dance Awards for Outstanding Achievement in Youth Dance. Our main ensemble dancers are already recognised by their signature commitment to excellence, generosity of spirit and care of others. All of this plays out because they are supported by another highly committed team who sit together and work collaboratively at one long table in our office and in the studio. Behind them; our directors, foundation donors, patron, funders, sponsors, partners and collaborators. The reports in the following pages by Raewyn and Alana, our Artistic Director and Executive Director, fully acknowledge these individuals and organisations and articulate the particular successes and challenges of the 2018 year.

The 2018 year saw a number of management changes. Richard Longbottom moved from the Executive Director role to that of Engagement Director. Richard had co-led the company with great diligence since

April 2017 and, with the support of our dedicated board and its finance committee, had achieved increased operational efficiencies throughout that time. As a result, we can now turn our focus to growth. For Richard, the appeal of working with the Co:Youth and team of Co:3 Teaching Artists was strong and he had approached the Board to support a coordinated process allowing him to return to his area of passion, a move which we fully supported. Subsequent to this, in early 2019, Richard was head-hunted and presented with an irresistible opportunity to combine his passions, capabilities and values in a new role in New Zealand. He will be joined by Ella-Rose Trew, a founding Co:3 dancer and Teaching Artist. They leave an indelible impression on the company and we wish them both well.

Alana Culverhouse consequently joined the Co:3 family as Executive Director in October 2018. Alana brings direct arts experience having worked in the sector and more recently having spent a decade with the Department of Local Government, Sport and Cultural Industries as Senior Project Officer, Organisations Investment. The respect in which she is held in the community was evident when the announcement of her appointment was universally welcomed. Alana had to hit the ground running, as her first weeks saw us enter the first of many months focussed on critical funding rounds.

Whilst this is a reflection on the 2018 year, it would be remiss of me not to acknowledge that, in March 2019, we saw two directors announce their departures. Lisa Hutchinson was a founding board member of Co:3 having previously led STEPS Youth Dance Company as its Chair. Her considered navigation of the negotiations to bring Co:3 to life added invaluable substance to the form the company now takes. A physiotherapist, her services and expertise have been, and continue to be, vital to dancer well-being policies and outcomes. She was a member of the Fundraising and Sponsorship Committee. She leaves the company at the 2019 AGM in May.

"And best of all was the exceptional technical standard, versatility and stagecraft of all of the dancers." - MARGARET MERCER, Dance Australia

Also in March, the Federal Minister for the Arts announced the appointment of our Chair, Mario D'Orazio, to the board of the Australia Council. This meant Mario had to step down from all of his arts-related commitments, effective immediately. Mario joined the board as Chair in 2017 and was passionate in his ambitions for Co:3. His departure will be a real loss, but we wish him every success in this important new role. Planning for a successor is underway and, in the interim, as Deputy Chair the board has agreed that I will act in the position until a new Chair is announced.

On behalf of the Board and management, I extend thanks to Mario, Lisa, Richard and Ella for their individual commitment and contribution to the ongoing success of Co:3. We look forward to engaging with them in their new roles and adventures.

While we shall miss the skills of those departing, the Company retains a very strong core of talent in long serving team members and its new recruits. Central to this, of course, is our outstanding Artistic Director, Raewyn Hill, whose creativity, energy and

vision motivates us all; and the great support provided by Jaz Cappeau and Erynne Mulholland. They are role models of our core values.

The State Government multi-year funding which we have been receiving over these past four years has been instrumental in giving us greater programming and employment confidence. Co:3 is now positioned for growth. We are focussed on remaining relevant to our supporters and our audiences, on creating positive experiences for our participants, and on operating our business with rigour and discipline. We are excited about the opportunities ahead of us and grateful for the fabulous support we receive from so many.



Margrete Helgeby Chaney
Acting Chair



Artistic Director Report



Photo by Stefan Gosatti.

In 2018, we entered the third full year of artistic programming for Co:3 Australia, giving the Company an opportunity to welcome our incredible creative guests, as well as our Company Dancers settling into their performance and training programs. Successful performance seasons proudly cemented Co:3's reputation as the flagship contemporary dance company of Western Australia.

As Resident Company at the State Theatre Centre of Western Australia, in 2018 we delivered two main-stage seasons; *Frank Enstein* (April) and *WA Dance Makers Project* (September). As always, artistic collaborations are key to supporting the Company's programming philosophy and, in 2018 we celebrated a powerhouse of female choreography by commissioning Australian dance legend Chrissie Parrott and Unkempt Dance (Amy Wiseman, Carly Armstrong, and Jessica Lewis) to create *WA Dance Makers Project*, performed in Studio Underground. Our ever-growing relationship with The Farm (Gold Coast – Gavin Webber and Grayson Millwood) continued by re-mounting last

year's sell-out season favourite, *Frank Enstein*, performed in the Heath Ledger Theatre continuing with a tour to new audiences through regional Western Australia. Both shows included exclusive school matinees attended by approximately 1,000 students.

In 2018, the company was thrilled that the Act-Belong-Commit Co:Youth Ensemble were acknowledged at the Australian Dance Awards and received the Outstanding Achievement in Youth Dance for *Project NEXT* (2017). It was rewarding for the youngest members of Co:3 to be recognised alongside peers within Australian youth dance, and the company was especially pleased with an acknowledgement from the judging panel for the commitment and creativity displayed by the young performers.

Alongside working with key national dance organisations, pathways for aspiring dancers remained a focus of my artistic initiatives for the Company. In 2018, we continued our annual LINK Dance Company residency program where the post-graduate dancers were not only resident in Co:3 for eight weeks over the creation of a major new work but also performed the curtain raiser (choreographed by Richard Cilli) during our season on *WA Dance Makers Project*. Thanks to LINK Artistic Director, Michael Whaites, for his ongoing support of Co:3 and our annual residency program.

Undergraduate dance secondments increased in 2018, with 28 dancers from a range of institutions, including WAAPA, New Zealand School of Dance, Adelaide College of the Arts, and Transit Dance, participating alongside the company. Co:3 supported four tertiary student internships in arts management and strategic communications, with Alicia Gould, Ariane Beyer, Jessica Thatcher (all WAAPA) and Katrina Mechler (UWA), assisting the company. At a secondary school level, Co:3 hosted four students for week-long work experience placements, with students joining from All Saints' College, Bunbury Catholic College, and MLC.

Supporting the West Australian independent

"The multiple arms of the company is a the root of her passion." – We Love Perth, On Raewyn Hill

contemporary dance sector remains hugely important to Co:3 with the newly established Co:Lab program welcoming Emma Fishwick as artist for 2018.

Following on from last year's progress with our world-leading elite performance training, we have forged a partnership with previous Co:3 dancer, Matthew Tupper of Fitness Renegades. The ongoing development of Co:3's elite performance culture and training program is imperative to the growth and ability of the Co:3 artists. The next step in our process most importantly concentrates on the dancers physical, nutritional and mental health when they are off contract, thus supporting the consistent delivery of strength in movement and preventing injuries year-round.

It has been an absolute privilege and honour to spend this year working creatively with and watching the development of our dancers; Andrew, Ella-Rose, Zoe, Mitch, Tanya, Katherine, Russell, Talitha and Zachary.

Co:3's Act-Belong-Commit Co:Youth and Co:Education programs continued to inspire and authentically engage young dancers, with workshops and activities reaching a broad audience

across WA, from children in-schools having their first contemporary dance experience to in-depth, creative processes with pre-tertiary dancers.

The Act-Belong-Commit Co:Youth Ensemble continued to establish an identity as a platform for positive expression of youth voice through engagement in contemporary dance and creative process. The young dancers of Co:3 continued in 2018 with weekly Co:Sunday dance workshops and week-long holiday intensives working towards three significant performance outcomes; *Project NEXT* (2018) at Centre for Performing Arts, All Saints' College; *Fusion*, a work in progress showing presented at Studio Underground, State Theatre Centre of WA; and *The Stance*, a durational, site-specific work by Brisbane-based choreographer, Liesel Zink. Throughout 2018, 59 young dancers engaged with the program. Teaching Artists in 2018 included Richard Longbottom, Co:3 Associate Artist Ella-Rose Trew, Co:3 dancers, and WA independent artists Jessica Lewis, Isabella Stone, Emma Fishwick, May Greenberg, Scott Galbraith, Yilin Kong, and Storm Helmore.

Through the company's Act-Belong-Commit



Raewyn Hill and Co:3 Artists rehearsing for WA Dance Makers Project. Photo by Stephan Gosatti.

Co:Education program, Co:3 delivered a range of in-school programs, from one-hour long contemporary technique workshops in secondary schools to full-day intensives preparing students for ATAR exams. Connecting with metro-, outer-metro, and regional schools, the Co:Education program in 2018 was led by Associate Artist Ella-Rose Trew, with the delivery of a number of dance workshops, alongside professional development and teacher training sessions.

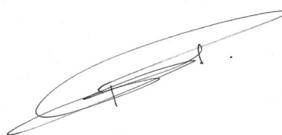
With support from the WA State Government through the Department of Local Government, Sports and Cultural Industries and Healthway, Co:3 delivered its third regional primary schools tour, presenting *Paper, Scissors, Rocket!* (choreographed by Unkempt Dance). This outstanding performance and workshop program toured the Midwest region, visiting eight primary schools.

In its third year of delivery, there was necessity to expand the number of places offered within the 2018 Training Squad programs due to the growing quantity and calibre of young dancers auditioning. Consequently, a dedicated Reserves Squad program was added on Monday evenings to complement the Wednesday night Elite Training Squad (ETS) sessions. Led by Richard Longbottom and Ella-Rose Trew, fundamental to the program are the core values of kindness and curiosity and encouraging young people to first learn about themselves and each other before beginning a process of learning about dance. The Monday Reserves had 20 members, Wednesday Reserves 9 members, and Wednesday ETS 17 members.

A number of the members of the ETS were offered places in tertiary dance training institutions across Australia for 2019, including the Western Australian Academy of Performing Arts, Victorian College of the Arts, and Queensland University of Technology. Congratulations to Ella Mahoney, Katherine Whitaker, Lara Dorling, Maddy Johnston, and Zendra Giraudo.

I take great pleasure in acknowledging the unwavering support of those that have, yet again, enabled Co:3 to deliver another full performance and touring year. To our remarkable board, our outgoing Chair, Mario D'Orazio, to Michael Smith our patron, our generous donors and supporters, our outgoing

Executive Director Richard Longbottom (now Community Engagement Director) and incoming Executive Director Alana Culverhouse and, to the team hard at work at the long table, Jaz, Ella-Rose, Rosharna, Jess, Alex, Elaine, Ariane and Erynne; the dedication and commitment to everything we are and everything we are to become, is celebrated every day.



Raewyn Hill
Artistic Director

"Co3 Artistic Director Raewyn Hill relished the opportunity... to bring together "unique and dynamic women" to "celebrate a powerhouse of WA female choreographic talent." ...her favoured works presented a diverse array of contemporary dance, providing a powerhouse experience for viewers." - Jo Pickup, Seesaw Magazine

Executive Director Report



Photo by Torr Sagrabb.

We often refer to Co:3 Australia as a family, and in 2018 we brought together a fantastic array of characters who all cared deeply about the ongoing success of the company.

In October, I had the privilege of joining this little family which saw the fabulous Richard Longbottom return to his full time role of Community Engagement Director. A role that encompasses the breadth of his talent, passion and ethos. Co:3 was fortunate to have Richard take up the reigns of Executive Director in April 2017, leading the company diligently and effectively during his time and saw Co:3 receive it's first Australian Dance Award for Outstanding Achievement in Youth Dance for *Project NEXT*.

Richard's diplomacy and conviction in leading Co:3 has seen the company quickly gain a positive reputation locally and within the national dance sector.

Co:3 is fortunate to have an expert Board of Directors, benefitting from their continuing

guidance in sub-committees and ceaseless advocacy for the company in the community.

On audited figures, the company registered a surplus at year-end of \$85,087 and reserves of \$271,713 (25%). This surplus was generated mostly through tight expenditure controls.

Top-line growth remains an imperative over the coming years, especially for the company to continue to provide more opportunities for artists and making great art here in WA. In 2018, Co:3 recorded only a slight growth in revenue of 1% benefitting from a minor rise in box office income and donations, offset by less project funding and membership fees generated. Increasing earned income and gaining significant partnership support remains a priority for the company with room for growth across all performance seasons and programs.

Alongside the commitment of our audiences, individual donors, corporate supporters and foundations, Co:3 gratefully receives funding from a range of local, state, and federal government agencies. Co:3 maintains a strong relationship with state government support from the Culture and Arts portfolio (which now rests within the Department of Local Government, Sport and Cultural Industries) and locally through a number of City agencies, and we value our durable partnership with Healthway promoting the Act-Belong-Commit message.

In 2018, Co:3 continued to receive generous support from our corporate and trust and foundation partners; Wesfarmers Arts, Ernst & Young, Minderoo Foundation, Crown Resorts and Packer Family Foundation. I would also like to acknowledge the generous support of our donors and particularly our major donors and founders of the Heart and Soul Campaign, Michael and Margrete Chaney.

With an expanding youth and education

"This Co3 production is funny, polished and strong on the charm of the performers, each of whom shows a vivid individuality and actorly skill as well as being a consummate dancer."
– The Australian, Frank Enstein

program, membership and service fees remain a central part of broadening our income base.

Under the astute artistic guidance of Raewyn Hill, Co:3 delivered two major productions in 2018, *Frank Einstein* and *WA Dance Makers Project* and received an Australian Dance Award.

Co:3 exceeded many of the KPI targets set for the year. Much of this was achieved through the hard-work of the undeniably dedicated Co:3 team, who each contribute a broad range of skills, ensuring that the company remains small in number but big in presence in the community.

Across the organisation, we are proud of our commitment to health and well-being. In particular, the programs with young people and in education were strongly underpinned by the unique Co:3 culture. Support throughout the year from APS Physiotherapy ensured that Co:3's artists remained ready to perform to their maximum. Co:3 Australia is a wonderful family – and I give thanks again to all of those who contribute to our community here in WA and further afield. I look

forward to contributing to the ongoing success of the company and am excited for our plans for the future.



Alana Culverhouse
Executive Director



Tanya Brown and Mitch Harvey in *In-Lore Act II* in rehearsal for *WA Dance Makers Project*. Photo by Stefan Gosatti.

Co:3 in Numbers

In its fourth year of operations, Co:3 achieved...

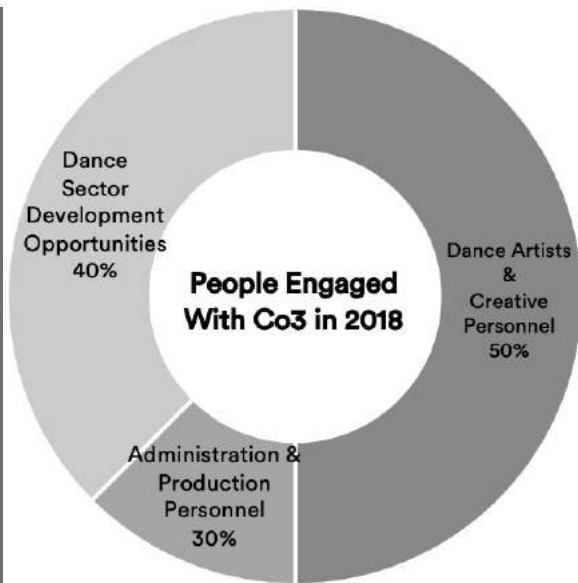
PROFESSIONAL COMPANY

2

Performance Seasons

64

Professional Artists Engaged



ATTENDANCE & PARTICIPATION

7,540

Audience Members

2,407

Regional Audiences & Participants

CO:EDUCATION

4,553

School students engaged through Act-Belong-Commit Co:Education Program

30

Unique schools engaged with Co:3

PROFESSIONAL DEVELOPMENT

44

Dance Secondees

10

Internships

4,060+

Intern/secondment hours

CO:YOUTH

61

Co:Youth Participants

257

Engagement hours per Co:Youth Participant



Followers on Facebook
6,214



Followers on Instagram
2,363



27 Videos created
Number of Co:3 views
3,515



Luci Young in *Frank Enstein*. Photo by Stefan Gosatti.

Frank Enstein

11 – 15 APRIL
HEATH LEDGER THEATRE
STATE THEATRE CENTRE OF WA

12 MAY
QUEEN'S PARK THEATRE, GERALDTON

16 MAY
BUNBURY REGIONAL ENTERTAINMENT
CENTRE

19 MAY
ALBANY ENTERTAINMENT CENTRE

RETURN SEASON

NUMBER OF PERFORMANCES: 11
TOTAL ATTENDANCE: 2,420



Andrew Searle and William Rees in *Frank Enstein*. Photo by Stefan Gosatti.

Following the critical success and sell-out season in 2017, *Frank Enstein*, made by The Farm in collaboration with Co:3, was reworked for a Perth season and three-centre regional WA tour, and proudly presented by EY. The Farm's extraordinary creative duo, Gavin Webber and Grayson Millwood once again delivered a heart-warming story of self-acceptance, and a retelling of the classic tale that captured the imagination of the child in all of us.

The most significant change for *Frank Enstein 2018* was the re-casting of the roles of Frank and Liz. Where original cast members, Daniel Monks and Brianna Kell,

brought an adult knowing and subtle complexity to their respective roles, the new pairing of William Rees (16 years old – joining the company from Canberra) and Co:3's Act-Belong-Commit Co:Youth Ensemble member, Luci Young (15 years old), shared a sweet and innocent exploration of teenage companionship. Luci's professional debut evidenced the unique pathways possible for young dancers engaged in Co:3 youth dance programs. William and Luci joined original cast members Andrew Searle, Talitha Maslin and Zachary Lopez on-stage.

With funding from the WA Government through the

Department of Local Government, Sports, and Cultural Industries, and support from our friends at CircuitWest and Performing Lines WA, Co:3 embarked on the first regional WA tour for the company's mainstage work. Touring to Geraldton, Bunbury and Albany, Co:3 delivered workshops in each community prior to the Frank Enstein performance.

Concept & Direction: Gavin Webber and Grayson Millwood

Created by and with Performers: William Rees, Luci Young, Andrew Searle, Talitha Maslin, Zachary Lopez

Associate Artistic Director (Co:3 maternity cover) &

Lighting Designer: Mark Howett

Associate Artist: Raewyn Hill

Dance Director: Erynne Mulholland

Composer & Sound Design: James Brown

Additional Sound Design: Laurie Sinagra

Set & Costume Design: Vilma Mattila



Zachary Lopez and Andrew Searle in *Frank Enstein*. Photo by Stefan Gosatti.

WA DANCE MAKERS PROJECT

12 – 16 SEPTEMBER
STUDIO UNDERGROUND
STATE THEATRE CENTRE OF WA

PREMIERE SEASON

NUMBER OF PERFORMANCES: 6
TOTAL ATTENDANCE: 1,002



Zoe Wozniak and Andrew Searle in *You Do Ewe* by Unkempt Dance as part of WA Dance Makers Project. Photo by Stefan Gosatti.

Celebrating a powerhouse of female contemporary dance makers, Co:3 proudly launched Perth's MoveMe Festival 2018 with *WA Dance Makers Project*, curated by Raewyn Hill to showcase West Australian artists. A double-bill of new and exhilarating dance theatre works, *WA Dance Makers Project* featured *In-Lore Act II*, choreographed by Australian dance legend and WA State Living Treasure, Chrissie Parrott, and *You Do Ewe*, created by the dynamic trio of Unkempt Dance (Amy Wiseman, Carly Armstrong, and Jessica Lewis).

Presented by Wesfarmers Arts, *WA Dance Makers Project* additionally supported the next generation of WA talent, with ECU's LINK Dance Company

appearing as a 'curtain-raiser' performance to Co:3. LINK opened the evening with *This Is Now*, a short new work choreographed by Richard Cilli.

In an innovative addition under the *WA Dance Makers Project* framework, Co:3 also shared Sunday Suite, a showing of the company's Act-Belong-Commit Co:Youth Ensemble and LINK Dance Company on Sunday 16 September. The Co:Youth team presented *Fusion*, and LINK shared excerpts from their residency with Co:3 held over the duration of the *WA Dance Makers Project* creative development.

WA Dance Makers Project

Artistic Director: Raewyn Hill

Dance Director: Erynne Mulholland

Lighting Design: Mark Howett

Production Manager: Elliot Chambers

Stage Manager: Georgia Landre-Ord

LINK Dance Company Artistic Director &

Acting Artistic Director: Michael Whaites &
Laura Boynes

In-Lore Act II

Choreographer: Chrissie Parrott

Performed by: Ella-Rose Trew, Andrew

Searle, Katherine Gurr, Zoe Wozniak, Tanya

Brown, David Mack

Understudy: Ryan Stone

Composer / Music Direction: Eden
Mulholland

Cellist: Helen Mountfort

Vocalist: Rachael Dease

Text Translation: Stefan Karlsson

You Do Ewe

Choreographers: Unkempt Dance (Amy
Wiseman, Carly Armstrong, Jessica Lewis)

Performed by: Ella-Rose Trew, Andrew

Searle, Katherine Gurr, Zoe Wozniak, Tanya

Brown, Mitch Harvey

Understudy: Ana Music

This Is Now

Choreographer: Richard Cilli

Performed by: Andrew Barnes, Jessie

Camilleri-Seeber, Briannah Davis, Alina Doyle,

Jocelyn Eddie, Elizabeth Ferguson, Bridget

Flint, Rhiana Hocking-Katz, Jacinta Jeffries,

Ana Music, Kimberley Parkin, Hannah

Phillips, Georgia Smith, Ryan Stone

"Co3 dancers Tanya Brown, Katherine Gurr, Andrew Searle, Ella-Rose Trew and Zoe Wozniak met the demands of the choreography with skill, strength and dexterity. They were joined by guest artist, much-admired award-winning Australian dancer David Mack... delivered a powerful, mind-blowing performance." - Margaret Mercer, Dance Australia



Katherine Gu and Zoe Wozniak rehearsing in *You Do Ewe* as part of *WA Dance Makers Project*. Photo by Stefan Gosatti.

IN DEVELOPMENT

REASON FOR BEING: THE FINALE

Building on the two-year residency that Raewyn Hill had at the Art Gallery of Western Australia, Co:3 continues to generate plans for the culmination performance and world premiere of Raewyn's innovative cross-arts work, *Reason for Being: The Finale*. Thematically inspired by the Gallery surrounds, experience a creative response to the State Art Collection and AGWA architecture, re-interpreted through contemporary dance and collaborative performance.

Alongside Raewyn's signature movement language, architecture firm HASSELL bring the space to life with composer Eden Mulholland and a range of artistic collaborators, engaging the audience with the Art Gallery of WA through a new perspective. Co:3 professional dancers are joined by LINK Dance Company and selected young dancers from Co:3's Act-Belong-Commit Co:Youth Ensemble.

Presented at
ART GALLERY OF WESTERN AUSTRALIA



Andrew Searle. Image by Toni Wilkinson.

EMMA FISHWICK - CO:LAB ARTIST 2018

Through the Co:Lab residency framework, Co:3 Associate Artist, Emma Fishwick, interrogated her new interdisciplinary dance work, *YONDER*, which is an ode to the varying Australian landscape. Combining fragility with brutality and interlocking contrasting narrative threads to reconstruct memory, space, and time, *YONDER* aims to embrace the past and reflect current and future concepts of a performative landscape.

Three local artists joined Emma at the State Theatre Centre of WA for the week; musician Brett Smith, and dance-artists Storm Helmore and Laura Boynes. As well as documenting existing material and ideas, a focus for Emma during her Co:Lab time was on unpacking the multiple narratives that emerged from the landscape that are embedded within a concept of Australian identity. During the week, Emma worked on recording footage for future developments of *YONDER*, creating installation elements, and further development of the sound score.



Photo by Stefan Gosatti.



Project NEXT

7 JULY

CENTRE FOR PERFORMING ARTS
ALL SAINTS' COLLEGE

NUMBER OF PERFORMANCES: 3
TOTAL ATTENDANCE: 366



Act-Belong-Commit Co:Youth performing *Project NEXT* 2018 at the Centre for Performing Arts, All Saints' College. Photo by Stefan Gosatti.

Project NEXT is an annual program for Co:3's Act-Belong-Commit Co:Youth Ensemble, where the young dancers reimagine existing Co:3 repertoire, creating an important artistic dialogue between generations within the company, and producing fresh and original dance works.

For 2018, the Co:Youth Ensemble responded to Co:3 Artistic Director, Raewyn Hill's *THE ZONE*, unpacking the central themes of natural disasters, surrealist art and community. The three teams were guided by choreographic leaders Ella-Rose Trew, Jessica Lewis, and a creative partnership between Zoe Wozniak and Scott Galbraith. Central to *Project NEXT* is ownership of the creative process by the Co:Youth Ensemble, which is pivotal in generating a sense of community and strengthening an important sense of teamwork, collaboration, and positive interpersonal skills.

Focusing on providing a platform for the young dancers' creativity, *Project NEXT* 2018 was performed at the Centre for Performing Arts, All Saints' College

(continuing as venue partner) and resulted in three exciting new works, bursting with youthful energy and creativity, and bringing a new perspective on themes from the original work to the stage.

Lighting Design: Geoff Glencross

Stage Manager: Isabella Stone & Emma Fishwick

Production Coordination: Ella-Rose Trew

Aftermath

Dancers: Ella Mahoney, Elyna Bray, Enora Richard, Genevieve Kan, Jocelyn Boucher, Kelsey Martin, Lara Dorling, Luci Young, Sebastian Critti-Schnaars, Tara Cunningham, Zendra Giraudo

Supported by: Imogen King, Maddy Johnston

Choreographic Leader: Ella-Rose Trew

The Uncanny

Dancers: Anais Hilder, Angelique Silvester, Arianwen Painter-Jones, Ava Hart, Elia Fatin, Elloise Hayes, Gabriel Critti-Schnaars, Hayley Mathews, Lilah Lombardo, Otto Pye, Sofia Pascall, Trinity Sorenson

Supported by: Chiara Briotti, Katherine Whitaker

Choreographic Leaders: Zoe Wozniak & Scott Galbraith

Closer the Knit, Tighter the Fit

Dancers: Alisha Subritzky, Brianca Venables, Ffion Romans, Gwydian Elson-Spencer, Imogen Thompson, Lara Djurdjevic, Makaela Rowe-Fox, Mariel Leyland, Marlon Maton, Maya Djurdjevic, Mollie Atkins, Nova Maton, Reinette Jordaan, Scout Mazandarani

Choreographic Leader: Jessica Lewis



Act-Belong-Commit Co:Youth Ensemble in *Project NEXT* 2018. Photo by Stefan Gosatti.

The Stance

1 & 2 DECEMBER
FORREST CHASE

PREMIERE SEASON

NUMBER OF PERFORMANCES: 2
TOTAL ATTENDANCE: 2,000+

The final performance opportunity in 2018 for the Act-Belong-Commit Co:Youth Ensemble, *The Stance* premiered as a free event in Forrest Chase in December, enabled through additional funding from City of Perth. Created by Brisbane-based choreographer, Liesel Zink, *The Stance*, is a site-specific work that investigates the choreography of bodies in protest and questions what it means to put your body on the line for something that you believe in.

The movement and ideas in the Co:Youth iteration of *The Stance* came from discussions around issues relevant to the young dancers involved, with their stories interwoven with the politics and history of local activism and protest. A durational work, (the Saturday performance was two hours, and Sunday performance 2.5 hours) *The Stance* tested the commitment and resilience of the young dancers, creating an authentic experience of the physical and emotional demands required to stand for a better world. Sound Artist, Mike Willmetts, devised a new score for this version of *The Stance*, which was transmitted live to headphones worn by performers and audience alike, creating an intimate performance experience within a busy public space.

The Perth premiere of *The Stance* adds to the growing narrative of national and international seasons of the work; Australia (Brisbane, Launceston, Hobart, Sydney), Ansan (South Korea) and Budapest (Hungary).

Performers: Alisha Subritzky, Angelique Silvester, Anoushka Brims, Arianwen Painter-Jones, Audria Tong, Ava Hart, Brianca Venables, Bunmi Lilley, Chiara Briotti, Elyna Bray, Gabriel Critti-Schnaars, Gwydian Elson-Spencer, Imogen Thompson, Keira McPaul, Kelsey Martin, Lara Djurdjevic, Lara Dorling, Lilah Lombardo, Luci Young, Mariel Leyland, Marlon Maton, Maya Djurdjevic, Mollie Atkins, Otto Pye, Reinette Jordaan, Sebastian Critti-Schnaars, Star Sherlock, Trinity Sorenson, Zendra Giraudo

Choreographer: Liesel Zink

Sound Artist: Mike Willmetts

Dramaturge: Martyn Coutts

Co:3 support team: Richard Longbottom, Ella-Rose Trew, Storm Helmore, May Greenberg, Isabella Stone, Emma Fishwick, Ariane Beyer





Paper, Scissors, Rocket!

NUMBER OF PERFORMANCES: 13
NUMBER OF WORKSHOPS: 54
TOTAL ATTENDANCE: 2,282

FEBRUARY – DECEMBER IN SCHOOL PERFORMANCES & WORKSHOPS

A central part of Co:3's primary schools education engagement initiatives, the company's *Paper, Scissors, Rocket!* performance and workshop program was delivered in 12 primary schools in 2018.

With support from the WA state government through the Department of Local Government, Sports and Cultural Industries and Healthway, Co:3 delivered its third regional primary schools tour, presenting *Paper, Scissors, Rocket!* (choreographed by Unkempt Dance). This outstanding performance and workshop program toured the Midwest region, visiting eight primary schools and engaging with 1,113 students.

An exciting adventure where two friends explore their strengths and weaknesses, and work together to create a space for collaboration and compromise. Watch the dancers progress through a series of

games and challenges, discovering their similarities and differences and how each person is valuable in their own way. One of the characters prefers things to be ordered, while the other is happy to figure things out as they go. In the end, they discover that sometimes you need to make a plan, whereas other times it's OK to take a risk; the most important thing is combining your talents and working together.

Themes: Compromise | Collaboration | Teamwork | Creativity | Positive Risk-Taking

Choreographers: Unkempt Dance (Amy Wiseman, Carly Armstrong, Jessica Lewis)

Performers: Ella-Rose Trew, Zoe Wozniak

Workshop leaders: Richard Longbottom, Ella-Rose Trew, Zoe Wozniak





Paper, Scissors, Rocket! at St Francis Xavier Primary School, Geraldton. Photo by Coc3 Australia.

ACT-BELONG-COMMIT CO:EDUCATION & COMMUNITY ENGAGEMENT



Act-Belong-Commit Co:Education Primary Schools regional Tour, Yalgoo Primary. Photo by Co:3 Australia.

The first performance outcome for 2018 was *Project NEXT*, premiering in July at Centre for Performing Arts at All Saints' College. Creating three dynamic new dance works based on Raewyn Hill's *THE ZONE*, the Co:Youth Ensemble were guided by choreographic leaders Ella-Rose Trew, Jessica Lewis, and a creative partnership between Zoe Wozniak and Scott Galbraith. Identifying three central themes from *THE ZONE*, natural disasters, surrealist art, and community, the Ensemble created *Aftermath*, *The Uncanny*, and *Closer the Knit, Tighter the Fit*.

At Studio Underground (State Theatre Centre of WA) in September, the Co:Youth Ensemble shared two new creative processes as part of *Fusion*, sharing the stage alongside LINK Dance Company. Local independent artists, Storm Helmore and Yilin Kong, with assistance from Isabella Stone, were tasked with experimenting in building performative skills for the Co:Youth through combining contemporary dance with other modes of expression and performance practice. The informal showing culminated in sharing gratitude with a supportive audience of family and friends.

With support from the City of Perth, the final performance outcome for Co:Youth in 2018 was *The Stance*, performed on Saturday 1 and Sunday 2 December. A site-specific, durational work created by Brisbane-based choreographer Liesel Zink, *The Stance* was performed in Forrest Chase and examined bodies in protest that was, in this iteration of the work, inspired by local activism and discussions with Co:Youth members about things that matter to them.

In 2018, the program continued a focus on immersion in creative practice, personal and artistic development through movement activities, and strength and conditioning for contemporary dance. During the year, the ETS and Reserve groups connected with other Co:3 artists and staff, including Raewyn Hill, Zoe Wozniak, and Erynne Mulholland.

In January, Co:3 welcomed Stella Lau, Senior Lecturer (Ballet) and Leader of GYDP (Gifted Young Dancer Program) and Outreach at The School of Dance, at The Hong Kong Academy for Performing Arts, who joined for the induction week of the respective ETS and

Reserve programs. Stella's professional development continued the connection established between the relevant programs at the HKAPA and Co:3 during the ETS visit to Hong Kong in December 2017, and the subsequent discussions around the personal and artistic development of pre-tertiary dancers.

Co: Education

Throughout the year, Co:3 continued to strengthen its industry-education partnerships with Methodist Ladies' College (MLC) and All Saints' College. At MLC, Ella-Rose Trew supported workshops within the MLC Dance Theatre extracurricular dance program. All Saints' College again joined as venue and production partner for *Project NEXT*, and in exchange, Co:3 provided stage management assistance and contemporary dance support for the school.

Within Perth's bi-annual MoveMe Festival in September, Richard Longbottom delivered a Teach ME session examining Co:3 approaches to creative practice and cultivating ideas for in-school teachers to encourage confidence in contemporary dance improvisation frameworks for students.

With funding from the DLGSC, Co:3 undertook the company's annual primary schools regional WA tour, taking *Paper, Scissors, Rocket!* to eight schools in the Midwest region. An incursion, the whole-school performance (20 minutes) and workshop (class-groups for all primary cohorts) package of *Paper, Scissors, Rocket!* was choreographed by Unkempt Dance (Amy Wiseman, Carly Armstrong, Jessica Lewis), with Ella-Rose Trew and Zoe Wozniak joined on the road by Richard Longbottom.

Expanding our tertiary education partnerships, in 2018 Co:3 participated in Murdoch University's BESPOKE program, presented by strategic communications students. Co:3 was connected to a group of six highly-motivated communications students who collaborated under the banner of Launch Communications, with the aim of the project to assist not-for-profit clients to meet organisational and communication goals through (hypothetical but assessed) tailored communications plans. Following a series of client meetings to identify a communications opportunity within Co:3, Launch Communications presented a comprehensive communications campaign for 'Co-op Youth Day' – an educational awareness initiative for Co:3 to more strongly promote the mental health benefits of creativity through



Elia Fatin and Otto Pye at Opening Night of *Project NEXT* 2018, Centre of Performing Arts, All Saints' College. Photo by Emma Fishwick.

contemporary dance participation for young people.

Act-Belong-Commit Co:Dance

Continuing the successful Act-Belong-Commit Co:Dance contemporary dance holiday programs, in 2018 Co:3 delivered week-long intensives in the January, April, July and October breaks. Aimed at fostering creativity and stimulating imagination, building confidence and performance skills, Co:Dance creative intensives catered for both Junior (7 – 12 years old) and Senior (13 – 18 years old) groups.

Guided by Co:3 dancers and teaching artists, Act-Belong-Commit Co:Dance programs are tailored to suit the age level of participants and intentionally place young people at the centre of the creative process. For secondary school participants, an additional focus in 2018 was the delivery of a January intensive that focused on preparation for WACE and ATAR dance, honing skills in improvisation, learning repertoire, and immersion in choreographic tasking.

City of Perth Fitness Fridays

Following the success of the City of Perth Fitness Friday classes in 2017, Co:3 continued weekly delivery of beginner ballet classes for the general public. Taught by a range of Co:3 staff and artists, the program offered insight into the training methodologies of the company and an experience of using dance participation as another mechanism for personal, physical and mental wellness.



Act-Belong-Commit Co:Youth Ensemble performing in *Project NEXT 2018*. Photo by Stefan Gosatti.

OTHER EVENTS

Circuitwest Engagement

During *Frank Enstein* Perth season, Co:3 welcomed 22 regional venue managers, producers and presenters to the State Theatre Centre of Western Australia for a behind the scenes tour of Heath Ledger Theatre. Guests had the opportunity to view Company Class and partake in a Q&A with *Frank Enstein* creative personnel. Guests joined us for the evening performance of *Frank Enstein* prior to the production's regional tour in May 2018.

Methodist Ladies' College Partnership

As part of the partnership with Methodist Ladies' College, Co:3 regularly engaged with the school's community throughout 2018. Associate Artist, Ella-Rose Trew was a guest assessor for Methodist Ladies' College Dance Theatre (Dance Specialist program), Community Engagement Director Richard Longbottom was a guest adjudicator for the House Dance Competition as part of the annual Heather Lamont Festival and, Administrator Jaz Cappeau joined other industry professionals on a panel discussion about careers in the arts organised by senior arts students as part of MLC's Arts Week.

STYLEAID 2018 Photographic Exhibition

In May, Co:3 was invited to perform as part of the launch of the STYLEAID Zero Photographic Exhibition 2018 at Karrinyup Shopping Centre. STYLEAID is WA's premier fashion fundraiser, which showcases the best in local and international fashion in support of WA AIDS Council. Co:3 dancers Zoe Wozniak and Mitch Harvey performed Charmene Yap's duet, 'Do We' from Sydney Dance Company's New Breed Season. The exhibition was open to public for two weeks.

Mello House Performance

Artistic Director Raewyn Hill and Executive Director Richard Longbottom along with Co:3 Dancers Andrew Searle, Katherine Gurr and Zoe Wozniak were invited to attend Mello House at the State Treasury Building in August. The dancers performed an excerpt of Chrissie Parrot's work *In-Lore Act II* as part of *WA Dance Makers Project*. Richard and Raewyn spoke about the future growth of Co:3 with facilitator, Meri Fatin.

National Science Week Launch Performance

Also in August, Co:3 Dancers Zoe Wozniak and Mitch Harvey performed a duet as part of the launch of National Science Week 2018 at Subiaco Arts Centre. Working with STEM from Dance's Founder and CEO, Yamilée Tous-saint, the performance incorporated LED sensor technology into the dancers' costumes.

Wendy Wise Prize

The Wendy Wise Prize was announced in 2017 and reflects the wisdom, strength and loyalty of Co:3's founding Chair, Wendy Wise. It acknowledges the characteristics of integrity, humility and ambition, that through her leadership, Wendy embodies. The Wendy Wise prize ensures that Co:3 can actively commit to investing in the professional development of the company artists and celebrates the sacrifices and commitments they have made to have a career in the arts. The inaugural recipient, Andrew Searle, was announced on the Opening Night of *WA Dance Makers Project*.

"In conjunction with Act-Belong-Commit, Co3 present school holiday creative intensive courses aimed at stimulating the imagination, boosting confidence as well as developing performance skills. Act-Belong-Commit Co:Dance is another way Raewyn affects change through dance."
– We Love Perth, On Raewyn Hill



Andrew Searle and Tara Brown in *In-Lore Act II* for WA Dance Makers Project. Photo by Stefan Gosatti.

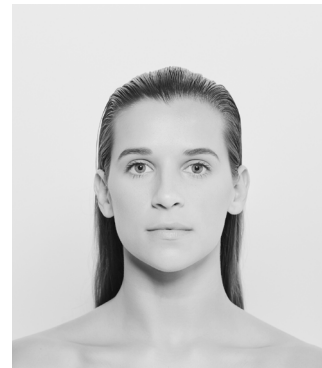
ARTISTS



Ella-Rose Trew
Associate Artist



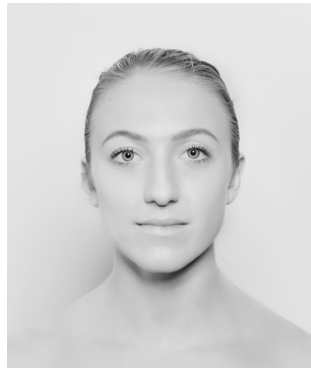
Andrew Searle
Guest Artist



Zoe Wozniak
Artist



Mitch Harvey
Artist



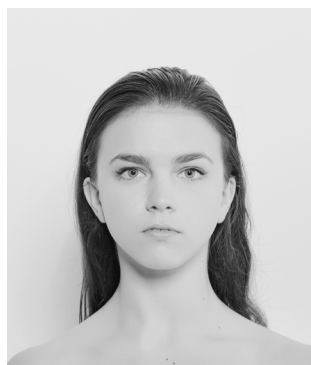
Katherine Gurr
Artist



Zachary Lopez
Artist



Talitha Maslin
Artist



Tanya Brown
Artist



David Mack
Artist



William Rees
Artist



Luci Young
Artist
(Act-Belong-Commit
Co:Youth Ensemble)



Eden Mulholland
Associate Artist



Emma Fishwick
Associate Artist/
Co:Lab Artist

PATRON



Michael Smith

BOARD



Mario D'Orazio



Rob Bentley



Margrete Chaney



David Griffiths



Collene Hansen



Lisa Hutchinson



Pamela-Jayne Kinder



Scott King



Peter Metcalfe

STAFF



Raewyn Hill
Artistic Director



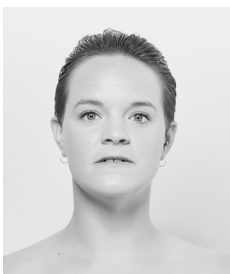
Richard Longbottom
Executive Director
(until October 2018)
Community Engagement
Director (until April 2019)



Alana Culverhouse
Executive Director
(from October 2018)



Erynne Mulholland
Dance Director



Ella-Rose Trew
Associate Artist



Jaz Cappeau
Administration Manager



Elaine Dias
Financial
Administrator



Aimee Hughes
Marketing Coordinator
(until March 2018)



Sava Papos
Marketing
Coordinator
(March - May 2018)



Alexander Egloff
Marketing
Coordinator
(August - December 2018)



Jessica Russell
Events
Coordinator
(from December 2018)



Ariane Beyer
Marketing
Assistant
(until October 2018)



Tracy Routledge
Publicity Consultant,
TR PR



Mark Howett
Associate Artistic
Director (maternity
cover March - July
2018)

Patron

Michael Smith

Board

Mario D'Orazio (Chair)
Rob Bentley
Margrete Chaney
David Griffiths
Collene Hansen
Lisa Hutchinson
Pamela-Jayne Kinder
Scott King
Peter Metcalfe

Staff

Artistic Director

Raewyn Hill

Associate Artistic Director

(maternity cover)

Mark Howett (March – July 2018)

Executive Director

Richard Longbottom (until October 2018)

Alana Culverhouse (from October 2018)

Community Engagement Director

Richard Longbottom (from October 2018)

Dance Director

Erynne Mulholland

Associate Artists

Ella-Rose Trew

Eden Mulholland

Emma Fishwick

Administration Manager

Jaz Cappeau

Financial Administrator

Elaine Dias

Marketing Coordinator

Aimee Hughes (Until March 2018)

Sava Papos (March – May 2018)

Alexander Egloff (From August 2018)

Events Coordinator

Jessica Russell (From December 2018)

Marketing Assistant

Ariane Beyer (Until October 2018)

Publicity Consultant

Tracy Routledge, TR PR

Administrative Support

Zoe Wozniak

Volunteers: Alicia Gould, Jessica Thatcher, Katrina Mechler, Murphy Voight, Jacinta Turner, Lilia-Anne Best, Rima Barrera, Jai Ankers, Rebecca Shanks

Company Dancers

Andrew Searle
Ella-Rose Trew
Mitch Harvey
Katherine Gurr
Zachary Lopez
Talitha Maslin
Russell Thorpe
Zoe Wozniak
Tanya Brown

Artists

Luci Young (Act-Belong-Commit Co:Youth Ensemble)

William Rees

David Mack

Co:Lab Artists

Emma Fishwick

Laura Boynes

Secondees

LINK Dance Company: Andrew Barnes, Jessie Camilleri-Seeber, Briannah Davis, Alina Doyle, Jocelyn Eddie, Elizabeth Ferguson, Bridget Flint, Scott Galbraith, Rhiana Hocking-Katz, Jacinta Jefferies, Ana Music, Kimberley Parkin, Hannah Phillips, Georgia Smith, Ryan Stone

Other: Jo Omodei, Anika Fyfe, Isabelle Leclezio, Bethany Reece, Annaleise Gaffney, Alex Kay, Kimberley Halberg, Jasmine Susic, Emily Coles, Amelia Sagrabb, Tom Mullane, Minni Karamfiles, Tessa Gisby, Rhiannon McQueen, Olivia Foley, Amy McCarthy, Laura Vlasic, Olivia Hendry, Layla Pickering, Scott Galbraith, Felicity Boyd, Inez Murphy, Maddison McKenzie, Nicola Ford, Caitlin Harvey, Lachlan Broughton, Tiana Pinnell, Lachlan Hall

Work Experience: Genevieve Bowyer-Funnell (All Saints' College), Ruby Moore (Bunbury Catholic College), Ruby Hart (MLC), Charlize Chen (MLC)

Guest Creative Teams 2018

Choreographers: Gavin Webber, Grayson Millwood, Chrissie Parrott, Unkempt Dance, Ella-Rose Trew, Zoe Wozniak, Scott Galbraith, Jessica Lewis, Yilin Kong, Storm Helmore, Isabella Stone, Liesel Zink, Richard Cilli
Music: Eden Mulholland, James Brown, Laurie Sinagra, Mike Willmet

Lighting Designer: Mark Howett, Geoff Glencross

Set & Costume Design: Vilma Mattila, Kate Harman

Production Manager: Elliot Chambers

Stage Manager: Georgia Landre-Ord, Laura Boynes

Photographer: Stefan Gosatti, Scott Belzner, Claudio Kirac, Emma Fishwick

Videography: Faux Italic, Emma Fishwick

Guest Teachers for Co3 Company Ballet

Kim McCarthy

David Mack

Dance Psychologist

Dr Shona Erskine

Beyondbeing Yoga

Sava Papos

Hayley Schmidt

Eric Schwarz

APS Physiotherapy

Lisa Hutchinson

Ellen Paterniti

Teaching Artists:

Richard Longbottom, Ella-Rose Trew, Zoe Wozniak, Jessica Lewis, Scott Galbraith, Storm Helmore, Yilin Kong, Isabella Stone, Erynne Mulholland, Laura Boynes, May Greenberg, Mitch Harvey, Amy Wiseman, Tanya Brown

Thank you

Michael & Margrete Chaney, Ausdance WA, John Barrington, Michael Whaites, Sue Peacock, The Farm, Edith Cowan University, Dr Luke Hopper, Sacha Fulton, Stefan Karlsson, Helen Mountfort, Rachael Dease, No Mafia, All Saints' College, Stephen Roberts, Geoff Glencross, Alice Jorgensen, FRANK AGWA, Morley Canvas, Plumb ArtWorkshops, Ruby Smedley, Vince Haines, Maitland & Sebastian Critti-Schnaars, Wendy Wise, Stella Lau, Elliot Chambers, Ariane Beyer

DONORS: Aaron Beach, Angela Gurr, APS Physiotherapy, Dame Adrienne Stewart, David & Julianne Griffiths, Deborah Robertson, Gary Mack, Georgia Malone, Jennifer Fulton, Khaki Investments Ltd, Minderoo Foundation, Michael & Margrete Chaney, Michael Smith, Nicole Ward & Dwayne Dobinson, Penny Dolling, Raewyn Hill, Rob & Sarah Bentley, Rowley Foundation, Sandy & Michael Anghie, Shane Colquhoun & Leigh Cathcart, Subritzky Family, Susan McIntosh, Wendy Wise & Nicholas Mayman, Zenon Wozniak, Anonymous Donors

Partners

Government Partners



Department of
Local Government, Sport
and Cultural Industries



City of Perth

Corporate Partners



Foundation & Trust Partners



PACKER FAMILY
FOUNDATION



Wellness Partners



Creative Partners



PERTH
THEATRE
TRUST



Hospitality Partners



KPIs

In 2018, Co:3 established the following key performance indicators, measuring performance of the company and its associated programs.

	2017 Results	2018 Targets	2018 Results
Total number of arts and cultural events/activities programmed	4	4	5
Total number of professional artists engaged	46	50	64
Number of works programmed under CREATE programming philosophy	4	5	5
Number of cross-artform collaborations involved in projects	4	5	11
Number of partnerships with national and/or international organisations, institutions or venues.	11	10	12
Number of professional skills and/or development programs delivered	64	65	79
Total attendances at professional skills and/or development programs	1,005	1,000	1,215
Number of new works presented with national and/or international artists, cultural representatives or arts workers	3	3	5
National	2	3	5
International	1	0	0
Number of formal connections with communities and/or institutions at a national and/or international level	10	10	11
National	5	8	8
International	5	2	3
Number of favourable editorials or publications quoting national and/or international peers	17	15	12
Number of enquiries from national and/or international artists, cultural representatives or arts workers to engage with the organisation	57	50	140
National	51	40	127
International	6	10	13
Total attendance	13,531	10,000	7,540
Paid	10,801	8,000	3,360
Unpaid	1,260	500	2,710
Free Public	1,470	1,500	1,470
Number of first time audiences or participants to the artform or organisation	8,175	4,000	2,611
Number of outer metropolitan activities	4	10	3
Number of attendances from outer-metropolitan Perth	3,294	3,000	2,330
Number of participants in outer-metropolitan Perth	4,566	4,500	1,263
Outer-metropolitan audiences/participants new to artform/organisation	2,399	2,500	2,872
Number of programs targeting young people in education settings	11	7	7
Number of attendances/participants at programs targeting young people in school settings	7,824	7,000	6,864
Targeted age groups	Age 8-11 & 12-18	Age 8-11 & 12-18	Age 8-11 & 12-18
Number of attendances/participants at public programs	10,585	800	952
Percentage of positive feedback from client surveys	87%	80%	80%
Number of interpretative materials supporting programs	7	7	6
Number of social media platforms	5	5	5

Governance

BOARD OF DIRECTORS			
DIRECTOR	DATE APPOINTED	DATE REAPPOINTED	TERM EXPIRES
Mario D'Orazio: Chair 24/10/17 –	22 August 2017	17 May 2018	May 2021
David Griffiths: Finance Committee; Nominations Committee	19 May 2014	2 May 2017	May 2020
Robert Bentley: Tresurer & Chair Finance Committee; Nominations Committee	26 May 2014	2 May 2017	May 2020
Collene Hansen: Company Secretary; Chair Fundraising Committee; Nominations Committee	19 May 2014	2 May 2017	May 2020
Margrete Chaney: Deputy Chair 24/10/17 - ; Fundraising Committee	19 May 2014	17 May 2016	May 2019
Lisa Hutchinson Fundraising Committee	19 May 2014	17 May 2016	May 2019
Pamela-Jayne Kinder Finance Committee; Fundraising Committee	19 May 2014	2 May 2017	May 2020
Scott King Fundraising Committee	2 May 2017		May 2020
Peter Metcalfe	10 August 2017	17 May 2018	May 2021

NUMBER OF BOARD MEETINGS ATTENDED	
DIRECTOR	MEETINGS
Mario D'Orazio	6
David Griffiths	5
Robert Bentley	5
Collene Hansen	6
Margrete Chaney	6
Lisa Hutchinson	5
Pamela-Jayne Kinder	5
Scott King	4
Peter Metcalfe	5
NUMBER OF BOARD MEETINGS HELD 2018	6

Annual Accounts

THE CONTEMPORARY DANCE COMPANY OF
WESTERN AUSTRALIA LIMITED

ABN 69 169 595 537

FOR YEAR ENDED 31 DECEMBER 2018

Auditor's Independence Declaration

The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2018

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2018 there have been no contraventions of:

- i. the auditor independence requirements as set out in the *Corporations Act 2001* in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

Walker Wayland Audit (WA) Pty Ltd

WALKER WAYLAND AUDIT (WA) PTY LTD



Joe Lamhut FCA

Director

Level 3, 1 Preston Street, COMO WA 6152

Dated this 29th day of March 2019.

PROFIT AND LOSS

The Contemporary Dance Company of Western Australia Limited
For the year ended 31 December 2018

REVENUE	Note	2018	2017
Grant Revenue			
Operational Grant		500,00	500,000
Project Grant	2	197,780	272,795
Total Grant Revenue		697,780	772,795
Sponsorship Revenue		114,000	89,000
Other Revenue			
Box office/performance fees		73,009	62,488
Donations		195,750	131,055
Membership & Participation Fees		85,046	100,712
Merchandising, Royalties and Other Event Related Income		714	1,412
Reimbursements		10,059	-
Interest		2,907	5,561
Sundry and Other Earned Income		2,684	8,505
Total Other Revenue		370,169	309,733
TOTAL REVENUE		1,181,949	1,171,528
EXPENSES			
Administration Costs		51,963	47,110
Marketing & Promotion Costs		119,483	86,998
Production & Touring Costs		121,907	138,765
Wages, Salaries and Fees	3	725,873	839,049
Depreciation		8,907	7,656
Insurance		3,708	3,682
Professional Development		552	1,757
Travel and Accommodation		36,515	59,110
Workers Compensation Insurance		23,981	18,296
Bad and doubtful debts		3,973	3,791
Total Expenses		1,096,862	1,206,214
Net (Loss)/Surplus		85,087	(34,686)

BALANCE SHEET

The Contemporary Dance Company of Western Australia Limited
For the year ended 31 December 2018

ASSETS	Note	2018	2017
Current Assets			
Cash and Cash Equivalents	4	374,669	253,033
Trade and Other Receivables	5	65,624	7,111
Prepayments	5	-	9,586
GST	5	-	5,429
Total Current Assets		440,293	275,159
Non-Current Assets			
Property, Plant and Equipment	6	32,417	37,210
Total Non-Current Assets		32,417	37,210
Total Assets		472,710	312,369
LIABILITIES			
Current Liabilities			
Income Received in Advance	7	115,455	55,000
Payables	7	37,948	27,606
Provision		47,594	43,137
Total Current Liabilities		200,997	125,743
Total Liabilities		200,997	125,743
Net Assets		271,713	186,626
EQUITY			
Retained Surplus		271,713	186,626
Total Equity		271,713	186,626

STATEMENT OF CHANGES IN EQUITY

The Contemporary Dance Company of Western Australia Limited
For the year ended 31 December 2018

	Retained Surplus	Total
Balance at 1 January 2017	221,312	221,312
Comprehensive Income		
Surplus for the year attributable to members of the entity	(34,686)	(34,686)
Other comprehensive income for the year	-	-
Total comprehensive income attributable to members of the entity for the year	(34,686)	(34,686)
Balance at 31 December 2017	186,626	186,626
<hr/>		
Balance at 1 January 2018	186,626	186,626
Comprehensive Income		
Loss for the year attributable to members of the entity	85,087	85,087
Other comprehensive income for the year	-	-
Total comprehensive loss attributable to members of the entity for the year	85,087	85,087
Balance at 31 December 2018	271,713	271,713

STATEMENT OF CASH FLOWS

The Contemporary Dance Company of Western Australia Limited
For the year ended 31 December 2018

	Note	2018	2017
Cash Flows from Operating Activities			
Sponsorship		114,000	89,000
Grants operating received		758,235	732,171
Receipts from sales		116,799	156,493
Donations received		195,750	131,055
Payments to suppliers and employees		(1,074,684)	(1,183,064)
Interest received		2,907	5,561
Other income		12,744	8,506
Net cash generated from operating activities	8	125,751	(60,278)
Cash Flows from Investing Activities			
Proceeds from sale of property, plant and equipment		-	-
Purchase of property, plant and equipment		(4,115)	(21,448)
Net cash used in investing activities		(4,115)	(21,448)
Net (decrease)/increase in cash held		121,636	(81,726)
Cash and cash equivalents at beginning of financial year		253,033	334,759
Cash and cash equivalents at end of financial year	4	374,669	253,033

Notes to the Financial Statements

The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2018

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements relate to The Contemporary Dance Company of Western Australia Limited as an individual entity, incorporated and domiciled in Australia. The Contemporary Dance Company of Western Australia Limited is a company limited by guarantee.

The financial statements were authorised for issue on 29th March 2019 by the directors of the company.

Basis Of Preparation

These directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purposes financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

(a) Revenue

Non-reciprocal grant revenue is recognised in profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised as income on receipt.

Donations and bequests are recognised as revenue when received.

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer. All revenue is stated net of the amount of goods and services tax.

(b) Fair Value of Assets and Liabilities

The company measures some of its assets and liabilities at fair value on either a recurring or non- recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (i.e. the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (i.e. the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share- based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instruments, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

(c) Property, Plant and Equipment

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

Plant and equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than the estimated recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(g) for details of impairment).

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the company and

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss in the financial period in which they are incurred.

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

Depreciation

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

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

Class of Fixed Asset	Depreciation Rate
Plant and equipment	33.33%

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained surplus.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(d) Financial Instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the asset (i.e. trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified "at fair value through profit or loss", in which case transaction costs are recognised as expenses in profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

(i) Financial assets at fair value through profit or loss

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(ii) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) Held-to-maturity investments

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the company's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iv) Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset or a group of financial assets is deemed to be impaired if, and only if, there is objective evidence of impairment, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors, or a group of debtors, are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter into bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expire or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(e) Impairment of Assets

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

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

Where it is not possible to estimate the recoverable amount of an individual asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(f) Employee Provisions

Short-term employee provisions

Provision is made for the company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Other long-term employee provisions

Provision is made for employees' long service leave and annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss as part of employee benefits expense.

The company's obligations for long-term employee benefits are presented as non-current employee provisions in its statement of financial position, except where the company does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current provisions.

(g) Cash on Hand

Cash on hand includes cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

(h) Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(f) for further discussion on the determination of impairment losses.

(i) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

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

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(j) Income Tax

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

(k) Provisions

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

(l) Comparative Figures

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

When the company retrospectively applies an accounting policy, makes a retrospective restatement or reclassifies items in its financial statements, a third statement of financial position as at the beginning of the preceding period, in addition to the minimum comparative financial statements, must be disclosed.

(m) Accounts Payable and Other Payables

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

(n) Critical Accounting Estimates and Judgements

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Key judgements

(i) Employee benefits

For the purpose of measurement, AASB 119 : Employee Benefits defines obligations for short-term employee benefits as obligations expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related services. The company expects most employees will take their annual leave entitlements within 24 months of the reporting period in which they were earned, but this will not have a material impact on the amounts recognised in respect of obligations for employees' leave entitlements.

(o) New Accounting Standards for Application in Future Periods

The AASB has issued a number of new and amended Accounting Standards that have mandatory application dates for future reporting periods, some of which are relevant to the company. The company has decided not to early adopt any of the new and amended pronouncements. The company's assessment of the new and amended pronouncements that are relevant to the company but applicable in future reporting periods is set out below:

- AASB 9 : Financial Instruments and associated Amending Standards (applicable to annual reporting periods beginning on or after 1 January 2018).

The Standard will be applicable retrospectively (subject to the provisions on hedge accounting outlined below) and includes revised requirements for the classification and measurement of financial instruments, revised recognition and derecognition requirements for financial instruments, and simplified requirements for hedge accounting.

The key changes that may affect the company on initial application include certain simplifications to the classification of financial assets, simplifications to the accounting of embedded derivatives, upfront accounting for expected credit loss, and the irrevocable election to recognise gains and losses on investments in equity instruments that are not held for trading in other comprehensive income. AASB 9 also introduces a new model for hedge accounting that will allow greater flexibility in the ability to hedge risk, particularly with respect to the hedging of non-financial items. Should the company elect to change its hedge policies in line with the new hedge accounting requirements of the Standard, the application of such accounting would be largely prospective.

Although the directors anticipate that the adoption of AASB 9 may have an impact on the company's financial instruments, it is impracticable at this stage to provide a reasonable estimate of such impact.

- AASB 16 : Leases (applicable to annual reporting periods beginning on or after 1 January 2019).

When effective, this Standard will replace the current accounting requirements applicable to leases in AASB 117 : Leases and related Interpretations. AASB 16 introduces a single lessee accounting model that eliminates the requirement for leases to be classified as operating or finance leases.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

The main changes introduced by the new Standard include:

- recognition of a right-to-use asset and liability for all leases (excluding short-term leases with less than 12 months of tenure and leases relating to low-value assets);
- depreciation of right-to-use assets in line with AASB 116 : Property, Plant and Equipment in profit or loss and unwinding of the liability in principal and interest components;
- variable lease payments that depend on an index or a rate are included in the initial measurement of the lease liability using the index or rate at the commencement date;
- by applying a practical expedient, a lessee is permitted to elect not to separate non-lease components and instead account for all components as a lease; and
- additional disclosure requirements.

Although the directors anticipate that the adoption of AASB 16 will impact the company's financial statements, it is impracticable at this stage to provide a reasonable estimate of such impact.

(p) Related Party

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other persons unless otherwise stated.

Notes to the Financial Statements

The Contemporary Dance Company of Western Australia Limited

For the year ended 31 December 2018

2. Project Grants	2018	2017
Project Grants - Local Government	35,000	39,975
Project Grant - Other State Agencies	140,547	80,000
Project Grant - WA DCA	21,500	21,500
Project Grant - Australia Council (OzCo)	-	131,500
Total Project Grants	733	-
	197,780	272,975

3. Wages, Salaries and Fees		
Administration Staff	275,839	302,173
Marketing and PR Staff	40,122	22,873
Creative Personnel and Performers	324,239	383,921
Accounting and Bookkeeping	9,259	10,452
Allowances and On-costs	71,414	119,630
Total Wages, Salaries and Fees	5,000	-
	725,873	839,049

4. Cash & Cash Equivalents		
Bank Accounts		
Donation Account	45,268	20,729
Reserve Account	200,523	29,648
Working Account	34,244	110,251
Debit Card	2,446	2,094
Petty Cash	311	311
Term Deposit	91,877	90,000
Total Cash and Cash Equivalents	374,669	253,033

5. Accounts Receivable and Other Debtors		
Current		
Accounts Receivable	65,087	6,572
Prepayments	-	9,586
Interest Receivable	537	539
GST Receivable	-	5,429
Total Current Accounts Receivable and Other Debtors	65,624	22,126

Notes to the Financial Statements (Continued)

The Contemporary Dance Company of Western Australia Limited

For the year ended 31 December 2018

6. Property, Plant and Equipment

	2018	2017
Plant and Equipment at cost	53,960	49,846
Accumulated depreciation of plant and equipment	(21,543)	(12,636)
Total Plant and Equipment	32,417	37,210

7. Accounts Payable and Other Payables

Current

Accounts Payable	2,073	3,304
Wages Payable - Payroll	321	1,477
PAYG Withholdings Payable	11,091	7,038
Superannuation Payable	18,455	15,787
Income received in advance	115,455	55,000
GST Payable	6,008	-
Total Payables	153,403	82,606

8. Cash Flow Information

Reconciliation of cash flows from operating activities with net current year surplus

Net current year surplus	85,087	(34,686)
Depreciation	8,907	7,656
Changes in assets liabilities		
Decrease in receivables	(43,498)	(8,118)
Increase/(Decrease) in payables	10,343	(27,642)
Increase/(Decrease) in income received in advance	60,455	(40,625)
Increase in provisions for employees	4,457	43,137
	125,751	(60,278)

Notes to the Financial Statements

The Contemporary Dance Company of Western Australia Limited
For the year ended 31 December 2017

9. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

In the opinion of the Members of the Board, the company did not have any contingent assets and liabilities at 31 December 2018 (31 December 2017: None).

10. EVENTS AFTER THE END OF THE REPORTING PERIOD

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

11. ENTITY DETAILS

The registered office of the Company and principal place of business is:
The Contemporary Dance Company of Western Australia Limited
Level 1 357-365 Murray Street, Perth

12. MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1.00 each towards meeting any outstanding obligations of the entity. At 31 December 2018, the number of members was 10.

Directors' Declaration

The Contemporary Dance Company of Western Australia Limited

The directors of the company declare that, in the directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 19, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and

a. comply with Australian Accounting Standards; and

b. give a true and fair view of the financial position of the registered entity as at 31 December 2018 and of its performance for the year ended on that date.

2. There are reasonable grounds to believe that the registered entity will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.



David Griffiths
Director

Dated this 29th day of March 2019

Independent Auditor's Report

The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2018

To the members of The Contemporary Dance Company of Western Australia Limited.

REPORT ON THE AUDIT FINANCIAL REPORT

Opinion

We have audited the financial report of The Contemporary Dance Company of Western Australia Limited, which comprises the statement of financial position as at 31 December 2018, the statement of profit or loss, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion, the accompanying financial report of The Contemporary Dance Company of Western Australia Limited has been prepared in accordance with Div 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

(i) giving a true and fair view of the registered entity's financial position as at 31 December 2018 and of its financial performance for the year then ended; and

(ii) complying with *Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis of Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Emphasis of Matter - Basis of accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the registered entity's financial reporting responsibilities under the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of the Directors for the Financial Report

The directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

The directors are responsible for overseeing the company's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- a. Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- b. Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the registered entity's internal control.
- c. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- d. Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- e. Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Walker Wayland Audit (WA) Pty LTD

WALKER WAYLAND AUDIT (WA) PTY LTD



Joe Lamhut FCA

Director

Level 3, 1 Preston Street, COMO WA 6152

Dated this 29th day of March 2019

Disclaimer to the members of The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2018

The financial data on the following page is presented in accordance with the books and records of the Company, which have been subjected to the auditing procedures applied in our audit for the year ended 31 December 2018. It will be appreciated that our audit did not cover all details of the financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of the accuracy or reliability in respect of the financial data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than the Company), in respect of such data, including any errors or omissions therein however caused.

Walker Wayland Audit (WA) Pty LTD

WALKER WAYLAND AUDIT (WA) PTY LTD



Joe Lamhut FCA

Director

Level 3, 1 Preston Street, COMO WA 6152

Dated this 29th day of March 2019

Depreciation Schedule

The Contemporary Dance Company of Western Australia Limited

For the year ended 31 December 2018

Name	Cost	Opening Value	Purchases	Disposals	Depreciation	Closing Value
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Computer Equipment

Focusrite Scarlett 18i20						
MK2: USB Mic	659.09	495.37	-	-	165.12	330.25
Macbook	1,661.82	928.28	-	-	309.43	618.85
Macbook Air 13.3/8GB	1,971.82	1,278.63	-	-	426.21	852.42
Macbook Air 13.3/8GB (Ella)	1,844.55	1,248.23	-	-	416.08	832.15
Macbook Pro	2,726.36	-	2,726.36	-	674.74	2,051.62
Refurbished 13" Apple						
Macbook Pro	2,162.73	1,305.25	-	-	435.08	870.17
Watchguard firebox T30-W with 1 year std support & wall mount	1,378.01	1,155.26	-	-	288.82	866.44
Total Computer Equipment	12,404.38	6,411.02	2,726.36	-	2,715.48	6,421.90

Plant & Equipment

Digital LCD TV 1	390.17	264.89	-	-	52.98	211.91
Digital LCD TV 2	390.17	264.89	-	-	52.98	211.91
Frank Enstein Set	1,387.84	-	1,387.84	-	338.40	1,049.44
Hard Legs (10 units)	9,240.00	5,651.14	-	-	1,130.23	4,520.91
Hoshizaki KM30A icemaker (inc delivery)	2,090.00	1,799.80	-	-	179.98	1,619.82
PA System - 2 x portable speakers (inc bags), plus cables	2,757.27	2,217.63	-	-	316.80	1,900.83
Rigging Equipment	1,500.00	928.97	-	-	185.79	743.18
Roof Panel 15,000 x 12,240 x 10,745 with bracing, hanging points and painting	4,600.00	4,274.85	-	-	854.97	3,419.88
Smoke machine	999.86	848.10	-	-	169.62	678.48
Stage flooring (4 rolls)	3,960.00	2,376.09	-	-	475.22	1,900.87
Stage flooring (4 rolls)	2,272.73	1,362.90	-	-	272.58	1,090.32
TBA	667.27	567.82	-	-	113.56	454.26
Wall Unit A (incl bump in)	5,925.00	5,369.84	-	-	1,073.97	4,295.87
Wall Unit B (incl bump in)	5,375.00	4,871.37	-	-	974.27	3,897.10
Total Plant & Equipment	41,555.31	30,798.29	1,387.84	-	6,191.35	25,994.78
Total	53,959.69	37,209.31	4,114.20	-	8,906.83	32,416.68

