

2020 Annual Report

Co:3
CONTEMPORARY
DANCE AUSTRALIA



WE ACKNOWLEDGE THE TRADITIONAL CUSTODIANS OF THE LAND WE ARE SITUATED ON, THE WHADJUK PEOPLE OF THE NYOONGAR NATION.

WE PAY OUR RESPECTS TO THEIR ELDERS, PAST AND PRESENT. WE ACKNOWLEDGE THEIR CONTINUING CULTURE AND THE CONTRIBUTION THEY MAKE TO THE LIFE OF OUR CITY OF PERTH AND TO THE GREATER WESTERN AUSTRALIAN REGION.

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PURPOSE, VISION & VALUES



OUR PURPOSE

“To inspire people and enrich lives through dance”

Our purpose is to inspire people and enrich lives through engagement with dance by delivering sector leading, contemporary performance and engagement programs for the people of Western Australia, Australia and beyond.

OUR VISION

“A leading contemporary dance company in the Australasian region”

Proudly West Australian, Co3 aims to be a world class contemporary dance company, through our focus on progressing the boundaries of the art-form, the unique development of our dancers, our connection with our community and through building successful collaborations. By 2030, we will be recognised as a leading contemporary dance company in the Australasian region.

Co3’s artistic vision is driven by the stories and experiences of our people, our place and our community. Producing world-class contemporary dance created with national and international experts, at the forefront of Australian art. Co3 will become a leading, culture shaping, artistically vibrant company of the 21st century.

OUR VALUES

The essence of Co3 is defined by our behaviours and actions that are guided by our core values of:

Excellence

We are high-performers, pursuing and producing work of distinction that informs, confronts, shocks and amuses. Our dancers display excellence of craft, with highly refined technical and emotional skills; individually and as an ensemble. The choreography, production values, and all aspects of delivery of performance and training, are of the highest order. Focus on governance and management excellence are at the forefront of our operations in the constant pursuit of continuous improvement in our business.

Courage

We act to enrich people’s lives in spite of challenges. We set the right priorities, and make strategic choices. We feel empowered to define new and different ways of delivering contemporary dance, and maintain a disciplined focus in doing it. We are disruptive, we are change makers and we are innovators.

Resilience

We accept the brutal facts, believe passionately that contemporary dance can enrich lives, and we are adaptable and innovative. These characteristics make us robust under conditions of stress and change. We are agile and adaptive.

Engagement

We encourage participation in, and appreciation of, the art-form through our programming, education, community presence and communications. We strive to inspire people through contemporary dance by creating as many touch-points for the art-form as possible. We are cultivators and connectors.

Integrity

We act openly and honestly based on strong moral principles; behaviour that is anything less is not tolerated. We inspire trust by acting out our words and being accountable for our actions. We are conscious, collective and collaborative. We practice the highest levels of financial management and prudence to ensure that all stakeholder investments are managed with the highest degree of responsibility and we deliver what was promised.

CHAIR REPORT



It's hard to write a report reflecting on 2020 without being moved by what unfolded for Co3 in February 2021 when the Company presented our Artistic Director's magnum opus ARCHIVES OF HUMANITY for the Perth Festival. It's a work that has wowed critics and audiences after an extraordinary creative journey through the pandemic.

A key driver behind the success of ARCHIVES OF HUMANITY was the Company's determination to give our creative talent the vital gift of time to develop the work. Valuing time is a mindset we need to embrace in Australia for great art to flourish; respecting time for creative research and development just as we do for other fields of contribution whose worth we value such as medicine and science.

2020 was to be a year of collaborating with creative powerhouses and major arts organisations, partnerships that said a lot about the calibre of this small organisation. Instead, however, with the COVID-19 fallout shutting down all creative activity, it was different partnerships that we were grateful for, including the immediate support Wesfarmers Arts offered their arts and community partners, followed later by Lotterywest. These were the best examples of philanthropic leadership any community organisation could hope for and played no small part in the development of ARCHIVES OF HUMANITY.

Through the effective governance of the board and finance sub-committee, and prudent fiscal management by the executive, the company had been fortunate to commence the 2020 year in good financial health. The government's COVID-19 stimulus measures, along with the community support described above, allowed Co3 to negotiate a difficult year and close with a healthy surplus. All of this support has flowed straight back into our core creative activities and employment for artists, the results of which see us move forward with momentum at a time when arts engagement is an important element of economic and social recovery.

Sector-wide we had difficulty substantiating the eligibility of our artists for Job Keeper demonstrating just how invisible art's contribution to the economy is. It shouldn't be this hard. The Federal Government's Bureau of Communications, Arts and Regional Research found, in 2018, that in the previous year our creative and cultural sector contributed over \$111bn to the economy and employed close to 600,000 people. Through measuring and reporting the long-term social and economic impact we can do much more to demonstrate the sector's importance.

Co3's objective is to be an agile, stable and reliable organisation growing our capacity artistically and financially to produce great artistic opportunities and experiences that impact our community. At the heart of that we need to be able to employ our core of dancers on longer term contracts and we need a rehearsal home.

Throughout 2020 Co3 was the beneficiary of a committed and passionate community of individuals. From the boardroom to school and community groups, work from home offices, our Zoom collectives and, finally, back in the studio - we thank them all.

Founding Director, Collene Hansen, steps down at this year's AGM having served her full term. Co3 started life with a comprehensive set of policies as the cornerstone which enabled the Company to take on new challenges and grow. A great portion of this work was undertaken by Collene and for that we will forever be grateful. Her incisive mind, expertise and passion for the company and the sector more broadly have been an unwavering guiding force for the company. All of us at Co3 express our deep thanks for all she has done for us and wish her well in the future.

Concurrently, we are delighted to welcome Alecia Benzie to the Board. Alecia brings a wealth of passion for the arts and has a strong background in diplomacy, fundraising, strategic planning and public affairs.

Succession planning at all levels of the organisation is ongoing and active. We are committed to ensuring the ongoing support of the best people for Co3's future.

We continue to be grateful for the leadership and guidance of our Co-CEOs Raewyn Hill and Alana Culverhouse. Their combined stewardship of Co3 throughout 2020 was outstanding.

2021 is another exciting year for Co3. It will be a year in which your State Contemporary Dance Company continues to work alongside creative and entrepreneurial powerhouses, partners, supporters, donors, funders, communities and the broader sector to ensure we create works and experiences that resonate today and in years to come. Co3 will enthusiastically play its part in an engaged, sophisticated and economically flourishing society.

A handwritten signature in black ink, appearing to read 'M. Chaney'.

Margrete Helgeby Chaney
Chair



Photo: Stefan Gosatti

EXECUTIVE DIRECTOR REPORT



2020: A 5-year anniversary and a massive revisioning.

As we completed the 2019 annual report at this very same time last year, our future was looking decidedly uncertain. We had no doubt that the way we create and present our work was going to change irrevocably. COVID-19 affected us deeply, emotionally, physically and mentally, as it did so many of our colleagues in the arts and entertainment industry.

We began 2020 on the back of a wonderful season launch event for our collaboration year, and a fantastic start with our company collaborating with CIRCA on Leviathan as part of Perth Festival.

We celebrated 5 years as a company, revelled in all we had achieved and we were filled with excitement on rolling out our new strategic plan for 2020 – 2022. It was then thrown into disarray with a worldwide pandemic. This was the biggest challenge we as a company and entire industry have ever faced.

Here I must commend our State Government, Australia Council and Lotterywest for making additional funds available to the performing arts sector to help sustain companies and artists during 2020 and into 2021. The Federal Governments' Job Keeper package was a lifeline and the Restart Investment to Sustain and Expand (RISE) Fund, has been of great benefit to our sector.

Our Principal Partner, Wesfamers Arts empathised with our plight and rose heroically with their own arts relief funding. Our recent 2021 production, ARCHIVES OF HUMANITY would not have been possible without their support.

We recognise the continued support from our all of our corporate sponsors and trusted partners, with a number of new sponsors who joined us at the start of 2020 and stuck with us throughout the year and are still with us today. Thank you! We are deeply honoured to have you by our side and we are excited about what the future holds for us all.

We knew the COVID-19 impact on our sector was going to be significant and at times we wondered whether we could navigate it – but survive it we did in the most remarkable of ways. As my Co-CEO Raewyn Hill has said numerous times, quoting her dear friend Yoshito Ohno “Go with care, in everything you do” and that resonated deeply with us. The care we showed each other, our artists and our community, was evident in abundance in THE BIRD MAKERS PROJECT. A creative concept that became a beacon of light that we all held onto dearly.

As the year passed, we became more determined and focussed on our original priorities set out in our strategic plan, a few of which we were able to fast track in response to COVID-19. We surveyed our stakeholders to gauge public expectations of our offerings and what kinds of activities they would like their State Contemporary Dance Company to continue to deliver. Resoundingly, audiences expressed wanting a combination of live and digital offerings (as evidenced in our Stakeholder Survey report). This encouraged us to fastrack one of our key strategic priorities, to embed technology in everything that we do.

We partnered with the right businesses to support this ambition, including FrameVR and SubText, and we brought together a digital advisory committee to help guide us on this journey. We look forward to rolling out our online offerings and digital platforms throughout 2021. These initiatives have been designed to increase opportunities for people to connect and interact with us regardless of geographical, physical or financial constraints. And we thank Lotterywest for their support in helping us realise these ambitions.

I would like to extend my appreciation to our Board under direction of our Chair Margrete Helgeby Chaney, for their support of our team and for allowing us to be brave. All government funded organisations are required to maintain healthy reserves and I am pleased to report on our audited figures, that we registered reserves of 44.3% with a surplus of \$252,091, that will help fund the years ahead that are likely to continue to be a challenge for us and our sector.

At the beginning of 2020 we farewelled two key staff members and I want to extend a sincere thanks to Dance Director, Erynne Mulholland and Marketing Coordinator, Rosharna Femia for their contribution to Co3. Soon after, and on the cusp of the pandemic, we welcomed Artistic Associate, Alice Kell and Marketing Manager, Maria Sioulas. Late in 2020 we also recruited Digital Marketing Coordinator, Simin Soyer and switched up the role of Jessica Russell to Content Coordinator & Videographer. Building our team and diversifying the talent and skill set within helps build our capacity to deliver above and beyond. I would also like to thank Andrew Searle for the assistance he gave us to establish the WA Dance Makers Library, and Tanya Rodin for all the support that she gave in studio. We wish them both all the best in their future endeavours.

We are optimistic about the future, on the back of our recent 2021 Perth Festival commission in Raewyn Hill's ARCHIVES OF HUMANITY, that had its world premiere to standing ovations and stellar reviews. These accolades are both humbling and massively rewarding following the gargantuan effort expended by our entire company this last year. May we continue to elevate dance in the minds and hearts of all those we come into contact with.



Alana Culverhouse
Executive Director

ARTISTIC DIRECTOR REPORT



In 2020, the sheer strength, resilience and generosity of the arts community revealed itself. As we reflect on the year that was, I am personally overwhelmed with gratitude for all we have been able to achieve.

2020 was a partnership year, marking the beginning of our new programming model, enabling collaborative performance outcomes with adequate time to also create and rehearse new contemporary dance works for presentation in alternating years. Artistic collaborations are key to supporting the company's programming philosophy. We began the year partnering with internationally renowned circus company CIRCA and local companies Circus Maximus and Circus WA to premiere LEVIATHAN, commissioned by and presented as part of Perth Festival.

In February and March, we undertook concept and creative developments for my new work ARCHIVES OF HUMANITY with exceptional cross-disciplinary artists. We were also preparing for our highly anticipated collaborations with Australian Dance Theatre (OBJEKT) and West Australian Ballet (REINCARNATION as part of *State*), when the global pandemic brought our company, our industry and our everyday to a halt. In what felt like a single heartbeat, we lost our entire programming year.

There was a glimmer of hope when we managed to get some of our artists on Job Keeper which opened up a small conversation for me to try and explore some ideas in light of the self-isolating and social distancing restrictions. In this hour of need, the response, support and courage from our fellow artistic companies to make collaborative strategic choices was humbling. These conversations allowed new and different ways of delivering contemporary dance to evolve in response to our collective challenges.

A pilot response was a collaboration with West Australian Opera. Working with founding company dancer Katherine Gurr via the digital platform Zoom, I responded to one of West Australian Opera's Ghost Light Arias. The success of the pilot response led to the initiation of stage one of DANCE MAKERS 2021. These creative pairings involved Gavin Webber and Mitch Harvey, Danielle Micich and Andrew Searle, Mark Howett and Zoe Wozniack, and Director Garry Stewart and Talitha Maslin who responded to the aria Morgen ("Tomorrow") by Richard Strauss. The German poem, written by Strauss's contemporary John Henry Mackay speaks beautifully to the project's essence and our hope.

*And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...
And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us ...*

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

THE INSIDE; a duet, is another pilot response devised in collaboration with The Australian Ballet's Artistic Director David McAllister. Reflecting on the age-old story and famous ballet Swan Lake, I began to explore the themes and morals that still prevail today with The Australian Ballet's Principal Dancer Amber Scott and Co3 founding dancer Zoe Wozniak. I hold close to my heart the conversations I had with Amber, across time zones and on multiple digital platforms. We shared familiar circumstances; first and foremost as mothers, practicing artists, both in lockdown and facing the challenge of working from home with a young family. Our conversations about life, art, the history in our bodies and how we communicate non-verbally resonated deeply.

An unanticipated outcome from our programming pivot was the extension of the THE BIRD MAKERS PROJECT. International Sculptural Artist Naoko Yoshimoto and I had created the project as a means to create a set for ARCHIVES OF HUMANITY. Until international borders closed, Naoko had been constructing fabric birds from clothing that had been donated by the West Australian community. The project was irrevocably impacted when Naoko was unable to return to Australia. Unexpectedly THE BIRD MAKERS PROJECT became our biggest community engagement program to date. I am particularly grateful for the generosity of those involved, especially with the sharing of their stories. These stories created such a rich platform for the creation of ARCHIVES OF HUMANITY, they in themselves reflect the shared human experience. It's been a beautiful chance to engage with the community through this different medium, encouraging everyone to come together, creating through learning the tactility of threading a needle. Those who perhaps would have never engaged with us in a dance context, became richly connected to the making of this work. It has given all involved a voice, a listening ear, it brought people together through creativity and story, and that shared experience is palpable between the birds as they fly together.

As restrictions eased, we re-entered our theatres with gusto. In October we partnered with West Australian Opera and premiered THE NIGHTINGALE, under Phase Four capacity. We performed sold out shows with the auditorium peppered with vacant seats. However, we were back on stage, and it was joyous. In November our five year partnership with WAAPA culminated in the presentation of A MOVING PORTRAIT, a work devised for and with the third year graduating dance students. And finally, in December we returned to the studio to continue developing ARCHIVES OF HUMANITY with 21 West Australian artists ranging in ages from 17 – 52. We stood alone, but collectively inside the process. We drew on our past and searched for a future. We revealed to each other our humanity, our ability to love and hold compassion, to fail, to be creative, to live in order to learn and to give and take in equal measures. It was the perfect end to an imperfect year.

Taking stock of the year as it unfolded, I am reminded that as a company we are agile, and we are adaptive. I acknowledge our Board and the Co3 team who were robust under conditions of stress and change and so brilliantly found their way to move confidently forward with integrity and compassion.

2021 will be bright as we are armed with the knowledge of where we have come from, how far we have travelled and how much we are capable of achieving.



Raewyn Hill
Artistic Director

CO3 IN NUMBERS

ARTISTIC PROGRAM

2/4

Mainstage Works



4

Collaboration Works



19

Inter-Company Collaborations

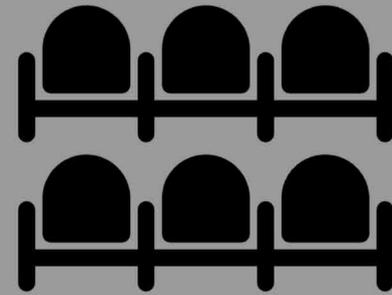
LEVIATHAN, THE NIGHTINGALE
(Cancelled productions due to COVID-19 : OBJEKT and REINCARNATION AT STATE)

LEVIATHAN
THE NIGHTINGALE
FOURBYFOUR
A MOVING PORTRAIT

17

Total Number of Performances

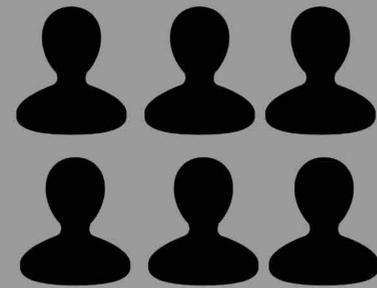
LEVIATHAN (5)
THE NIGHTINGALE (4)
FOURBYFOUR (4)
A MOVING PRORTRAIT (4)



Metro and Regional Audience

(50% decrease in 2019 due to COVID-19)

7,447
Attendance



6

Digital Engagement Projects Delivered



3

Mainstage Works in Development



8,637

Education & Training Participants

SECTOR DEVELOPMENT



27

Dancers Employed



1

Hosted Industry Talk/ Discussion

THE NIGHTINGALE
West Australian Opera podcast



15

Secondments, work experience, traineeships



18

Staff and Dancer PD Opportunities

BRAND RECOGNITION/ AWARENESS

59

Net Promoter Score (Public Advocacy Average)



Excellence

(Average review rating)

4

Award Nominations (PAWA)

Ian Wilkes, THE LINE (Best Performer, Male)
Mark Howett, THE LINE (Best Lighting)
Raewyn Hill & Mark Howett, THE LINE (Best Stage Design)
Eden Mulholland, THE LINE (Best Composer)

AWESOME BLESSED
REWARDING FULFILLING
INVESTED **CONNECTED** LUCKY
HAPPY ENGAGED FUN PROUD
EXCITED

*THE BIRD MAKERS PROJECT



ONLINE COMMUNITY



6,641

Facebook Followers
(increase on 2019 by 2.3%)



2,814

Instagram Followers
(increase on 2019 by 4.6%)



2,886

Newsletter Subscribers
(increase on 2019 by 116%)



390

LinkedIn Followers
(increase on 2019 by 9.5%)



28

Vimeo Followers
(increase on 2019 by 3.6%)



13,000

Website Page Views
(increase on 2019 by 113%)

DIGITAL CONTENT

32 

Videos Produced

12 Promotional Videos

12 Instructional Videos:
THE BIRD MAKERS PROJECT

4 WA DANCE MAKERS

4 FOURBYFOUR

A Perth Festival Commission

LEVIATHAN

Presented by Circa in collaboration with
Co3 Contemporary Dance, Circus Maxima and Circus WA

26 FEBRUARY – 1 MARCH 2020
REGAL THEATRE, SUBIACO



Photo: Damien Bredberg

LEVIATHAN connects the local with the global and the emerging with the visionary in an exhilarating circus experience directed by Yaron Lifschitz. The dramatic power and extreme skill of Circa's trademark acrobatics thrillingly expose the tension between the mass and the individual in an epic theatrical event that is both deeply moving and physically stunning.

The landmark show commissioned by Perth Festival featured an internationally-renowned ensemble of 18 dancers from Circa, matched by a local cast of 18 performers including; 6 professional dancers from Co3, 6 professional circus performers from Circus Maxima and 6 young people from Circus WA.

The art of circus was taken in an exciting new direction as all 36 performers hung from a grid suspended in the air and propelled themselves across the stage, tumbling, balancing and soaring together.

Creator: Yaron Lifschitz
Composer/Music Direction: Owen Belton
Stage and Costume Design: Marg Horwell
Associate Designer: Libby McDonnell
Lighting Designer: Amelia Lever-Davidson
Technical Director: Jason Organ
Producer: Danielle Kellie

Brisbane's Circa Ensemble were joined by artists from Maxima Circus, Circus WA, and the following Co3 artists: Katherine Gurr, Alex Kay, Jo Omodei, Andrew Searle, Matthew Tupper, Zoe Wozniak (understudy Bethany Reece and Luci Young)

REVIEWS



"Leviathan's stirring power is its ability to create space for fearless realities, voicing what it means to be human in an increasingly connected and complex world" - Seesaw Magazine



"an exhilarating ride...mesmerisingly beautiful" - The West Australian

Photo: Johannes Reinhart

NUMBER OF
PERFORMANCES **5**

4,112

TOTAL ATTENDANCE

[WATCH THE TRAILER](#)





THE BIRD MAKERS PROJECT

A global initiative devised by Raewyn Hill and Naoko Yoshimoto
APRIL – DECEMBER 2020

Photo: RIFT Photography

THE BIRD MAKERS PROJECT was a global community engagement initiative devised by Co3 Artistic Director Raewyn Hill and Japanese sculptural artist Naoko Yoshimoto. The project was designed to be completed by Naoko as part of a residency supported by the Australia-Japan Foundation, in preparation for the world premiere of ARCHIVES OF HUMANITY in 2021. As the pandemic evolved over the course of 2020 and our international borders closed it required a creative shift in its delivery and became the company's largest community project to date.

THE BIRD MAKERS Community Group on Facebook was launched on Friday 19 March and grew to connect over 400 members (403 at its peak). Here, we began by releasing instructional videos on how makers could construct their bird at home whilst in isolation. Using a piece of their own clothing, as keeping with the intended design of Naoko, participants were able to share their stories with one another as well as photos of their finished birds, connecting the community in a time where we were separated.

THE BIRD MAKERS PROJECT formally ran from April to December of 2020, with an initial target of 1001 birds to be created. Through over twenty in-person workshops, several workshops run via Zoom, the connection of THE BIRD MAKERS Community Facebook Group, we were able to create over 1500 birds to join the flock premiering at ARCHIVES OF HUMANITY.

Through our sponsorship with the City of Stirling we were able to reach community members at Ishar Multicultural Women's Health Services, Melwest Welfare Association, The Dardy Yorgaz, as well as several local libraries. We also acknowledge the support of the City of Perth and the Art Gallery of WA in promoting and hosting several workshops.

"The diversity was extraordinary, and to have been involved with the whole process where you see them as t-shirts, old skirts, or any sort of material to evolve into these amazing birds that look as they do now, it was fantastic." - Volunteer

As the project grew, we also encouraged participants to submit a story alongside their bird, whether about the origins of their garment or their own story of migration and isolation. These stories included drawings from young children, design concepts from inmates at Casuarina Prison, as well as stories told in countless languages as people spoke of their home countries and the life they had found in Western Australia, creating their very own archives. Not only would these stories feed into the concept of the physical work, but also became the backdrop to THE BIRD MAKERS PROJECT installation in the State Theatre Centre of WA.

*"They all support you, you didn't feel like you'd made a mistake or anything, you had fun!"
- Bird Maker*

We were honoured that Naoko could still contribute to the project from her home of Hyogo, which is also WA's Sister State. Naoko was able to Zoom into workshops and was constantly contributing to the Facebook Community Group, sharing her own birds and praising those submitted from the community.

26 makers were able to have their story recorded as audio files which were then featured on our app, Co3 Unlocked, as a preshow insight for audience members as well as creating the backdrop to our Free Community Open Day (Monday the 22 February 2021). This allowed those visiting the set to hear the stories come to life in the words of the makers themselves, from those who once owned racing pigeons to stories of loss of loved ones stranded far away.

1500 BIRDS

MADE BY WA PARTICIPANTS

FROM 41 COUNTRIES

Photo: RIFT Photography

THE BIRD MAKERS PROJECT was able to connect a much broader community to Co3, with many travelling to see the performance and installation. The project provided some community members their first experience of a contemporary dance work, and for some even their first experience with being in a theatre.

We are grateful to the following individuals, families and businesses who supported THE BIRD MAKERS PROJECT.

DESIGN CONCEPT

Naoko Yoshimoto
Raewyn Hill

Project & Community Engagement Coordinator

Rebecca Collings

Public Workshop Coordinators

Talitha Maslin

Paul Rowe

Kristie Rowe

Schools Workshop Coordinator

Jess Lewis

Bird Registrar

Kelsey Martin

WORKSHOP LEADERS

Paul Rowe

Talitha Maslin

Kristie Rowe

Jessica Lewis

Sarah Chaffey

Storm Helmore

Tanya Rodin

Zoe Wozniak

Supported by Co3 Staff

WORKSHOP & QUALITY CONTROL VOLUNTEERS

Cally Nelson

Chloe Devenny

Chrissy Hoffman

Denise McCreddie

Eva Schluchter

Hilary Silbert

Judith Batten

Maya Catts

Raquel Coutinho

Sarah Chaffey

LEAD BIRD MAKERS

Judith Batten

Kristie Rowe

Maya Catts

Naoko Yoshimoto

Paul Rowe

Sarah Chaffey

Talitha Maslin

INDIVIDUAL MAKERS

Aaditya Arora

Aida Belyaeva

Aja Kondo-Morcom

Ako Roberts

Alannah Wong

Alex Kay

Alice Kell

Alisha Yun Parker

Alison Martin

Ally Chin

Amber Poyner

Amelia Koski

Amelia Trenaman

Amelie Barnard

Anne Phung

Anne Doherty

Anneka McLennan

Annette Carmichael

Arianwen Painter-Jones

Arthur Belyaeva

Austen Wilmot

Ava Hart

Becca Barnard

Bernard Jones

Betsy Bush

Bonnie

Brett Thomson

Bronte McLennan

Brunette Lenkic

Cadence Ngatai

Cally Nelson

Cat Tran

Cath Colvin

Cathi Olivieri

Charles Warren

Charly

Chloe Devenny

Chloe Zhou

Ciara Walsh

Claire Davenhall

Claire Lawson

Clare Masolin

Claudia Alessi

Colin Bradley

Danielle Wilson

Dave

Deana Belyaeva

Denise McCreddie

Diane Smith-Gander

Dianne Belli

Ella Michielsen

Elma Benayoun-Phung

Epiphany Kondo-Morcom

Eva Francis Jones

Eva Schluchter

Fay O'Brien

Fiona

Fiona Giles

Gabrielle Sumich

Genie Hurry

George Salinovich

Giulia Hoekman Milesi

Hannah Yoong

Hector Mangharam

Heidi Taylor

Hilary Buckland

Hilary Silbert

Holly Menezes

Imogen Grace Thompson

Imogen Stokes

Inge Priem

Ingrid Maclou

Irene Coomber

Isabelle Clark

Isabelle Tan

Ivy Koski

Izen Tan

Jack Bignell

James Scully

Jane Donlin

Janice Still

Janine McCrum

Jaz Cappeau

Jennie Newman

Jennifer Hill

Jessica Russell

Jill Culverhouse

Jo Omodei

Joseph Davey

Judith Batten

Juhi Arora

Jyoti Arora

Kai Isabel Maclou Sage

Katherine Gurr

Keiko Nemoto

Kelsey Martin

Kenzie Barnet

Kris Roach

Kris Roach

Kumi Suzuki

Leanne Michielsen

Leonie Mac Lean

Leticia Darwin

Linda Fenwick

Lisa Guest

Lorinda Cappeau

Lorraine Bradley

Luci Young

Magdalena Urban

Makayla Parr

Mami Kondo

Manja Mitric

Margrete Helgeby Chaney

Mari Kojima

Maria Yakimov

Marlon Maton

Matthew Morris

Maurise Maclou

Maxwell Scully

Maya Catts

Mayumi Laughton-Smith

Megan Lemon

Melanie Maclou

Michael

Michaela Marie Ladbrook

Mikaela Battle

Mikayla Camilleri

Miles Tawns

Mitch Harvey

Mitchell Aldridge

Mutsuko Bonnardeaux

Nadia Bischof

Nataliya Kulchytska

Natasja Nortier

Nerissa Worwood

Neve Tallis

Nisha Furtado

Nurah Warren

Otto Pye

Paige Michielsen

Paul Darwin

Philippa Rezor

Phoenix Sage

Raewyn Hill

Raquel Coutinho

Rebecca Baoman

Rebecca Collings

Regina Eccleston-Wirth

Rhianna Battle

Riannah Allen

Rika Asaoka

Rose Margaritis-Lye

Rowen Gage

Ruth Halbert

Sally Linstead

Samson Pozzi

Samuel Senior Malcon

Santiago Diaz

Sarah Chaffey

Sarah Vallentine

Savannah Eve Seidl

Seth Koski

Sharmayne (Chloe) Stacey

Shirley Craigie

Solgm Benayoun-Phung

Sophie Hart

Stephen Walsh

Storm Helmore

Susy Bogle

Suzi Cooper

Talitha Maslin

Tanya Rodin

Tara Rogers

Tengis Addy

Thea Bradley

Thomas Hord

Thomas Labza

Thuy (Clara) Tran

Thuy (Francis) Tran

Tracy Coutts

Trinang Tran

Tulia Benayoun-Phung

Veronica Naughton

Veta Holmes

Vienna Overholt

Virginia Plas

Vivienne Howson

Waitana Zac

Xiao Xiao (Emma) Jiang

Zia Thyer

Zoe Zivkovic

Anonymous (1)

COMMUNITY GROUPS

Anchors Youth Centre

Abbie Jennings

Amalia Sequeira

Amy Buenrig

Archie

Emily Brennand

Jorja Haslett-Tullet

Jtuaui Shook

Lily Webb-Ramirez

Lucy Marshall

Raven Gillespie

Tia Davies

Xabs

Yoshabel Sequeira

Arabic & Burundi

Community Groups, Mirrabooka

Amal Najjal

Assra

Batice Bumame

Buregea Bilrorimana

Danielle Hadad

Inam Neamah

Joseline Nduwimana

Kabudesia Barakaruyereste

Lois

Neamat Algharbi

Patricia

Perajia Kagoma

Tia Hattar

Tlosia Mponimpa

Victoria Slewaa

Wasan Neamah

Wedad

As We Are: Empowering

Artists with Intellectual Disability

Ashley Odgers

Beatriz Clark

Ben Crappsley

Greg Barr

Julianne Ryan

Kris Num

Mandy White

Susie Waller

Thomas Leaver

Vicki Rodgers

Bayswater Rise

Aileen O'Rourke

Cally Nelson

Eileen Mitchell

Emma Snow

Giorgia Johnson

Grace Frances

Kathy Flood

Marie Lapham

Parvathi Rajan

Pat Lim

Sandra Best

Sue Rogers

Bosnian Community Group

Almina Omerovic

Begic Munevera

Bernia Causevic

Edina Smajlovic

Fata Omerovic

Fatima Music

Jasmina K

ARCHIVES OF HUMANITY BIRD MAKERS PROJECT

Each stitch became bigger than the self.

The Bird Makers Project was a global initiative devised by Raewyn Hill and Naoko Yoshimoto.

These birds hold the hidden narratives and memories of our community during COVID-19. In an uncertain time in the world it provided our community with a unique opportunity to connect, that was purposeful, creative and reflective.

Origin of Bird Makers/ Stories

- Afghanistan
- Australia
- Bahamas
- Belgium
- Bosnia & Herzegovina
- Burma
- Burundi
- China
- Croatia
- England
- Eritrea
- France
- Holland
- India
- Indonesia
- Iran
- Iraq
- Israel
- Italy
- Japan
- Jordan
- Malaysia
- Mexico
- Mongolia
- Morocco
- New Zealand
- Palestine
- Philippines
- Poland
- Russia
- Saudi Arabia
- Scotland
- Siberia
- South Africa
- Switzerland
- Syria
- Taiwan
- Tasmania
- Ukraine
- USA
- Vietnam

"Our Bird Makers have given us the gift to dream."

Raewyn Hill - Artistic Director



A MOVING PORTRAIT

By Raewyn Hill

'Rise: Program A' presented by Western Australian Academy of Performing Arts (WAAPA)
featuring third year dance students

16 – 19 NOVEMBER 2020
GEOFF GIBBS THEATRE



Photo: Christophe Canato

As Guest Choreographer, Raewyn Hill designed and directed 22 third year WAAPA dancers in a fluid and expressive graduating work. An original, punchy and persistent score composed by Eden Mulholland held them in the throes of a defining moment in time.

A MOVING PORTRAIT was a visceral and heartfelt contemporary work drawing inspiration specifically from Théodore Géricault's romantic painting, The Raft of Medusa (1818-19) and captured the brutal and raw emotion evoked profusely in the painting.

Director and Designer: Raewyn Hill
Artistic Associate: Alice Kell
Project Coordinator: Tanya Rodin
Composer: Eden Mulholland
Circus Director: Nathan Kell
Lighting Designer: Katie Southwell
Costume Associates: Nora Stelter, Bec Simpkins

Artists: Jaslyn Boughton, Niña Brown, Francesca Fenton, Campbell Gateley, Allain Gumapon, Sabrina Madaffari, Ellie Matzer, Anna Milburn, Emily Mulholland, Bianca Perrone, Jessica Pettitt, Nadia Priolo, Macon Riley, Aisha Samat, Samantha Smith, Casey Triplett, Jack Tuckrman, Kanyavee Vanduyne, Isabel Wartmann, Luther Wilson, Zachary Wilson, Charlee Wonson, Ayla Zoomers

NUMBER OF
PERFORMANCES **4**
557
TOTAL ATTENDANCE

"Hill's work highlights this group of graduates' commitment and ability to build and hold energy as a group. The impact of this performance is credit to the collective efforts of the dancers and their ability to capture the intent of Hill's relentless choreography." - Seesaw Magazine



Photo: Jessica Russell

FourByFour

Presented by Revelation Perth International Film Festival and created in collaboration with Co3 Contemporary Dance and Tura New Music

3 – 6 DECEMBER 2020
PERTH CULTURAL CENTRE
A FREE VR WORLD PREMIERE

NUMBER OF
PERFORMANCES **4**

FourByFour consists of four immersive VR short films that unite art, performance and film production elements designed to deliver a Virtual Reality experience.

Four VR directors, four choreographers, four dancers and four composers each interpreted the unique landscapes of four locations in Perth Cultural Centre – WA State Library of WA, Art Gallery of WA, State Theatre Centre of WA and Perth Institute of Contemporary Arts – exploring space, art, history, story and architecture in this high-concept, multidisciplinary collaboration of physical expression and digital technology.

COVID-19 brought the art and performance sector to a stand still and FourByFour is a fusion of craft designed to forge new relationships, born out of a mission to provide employment opportunities to creative artists as well as to produce and share inspiring, creative works.



PUBLIC READING (II)

PublicReading (II) imagines the personal narratives of library visitors and their connection with the space.

This work draws inspiration from the pathways and behaviours of library visitors, looking at how the modern library function centres around the people that come into the library building, and how their personal histories become part of the library's archive as stories that exist beyond the pages.

VR Director: Justin McArdle
Choreographer: Serena Chalker
Dancer: Storm Helmore
Composer: Alice Humphries
Technical Director: Gareth Lockett
Location: WA State Library

WATCH



FLEETING

A transportation into PICA's history. We embody a schoolgirl as we take a journey through the past.

To reminisce on what the space used to be, an all-girls school. A space filled with childlike wonder and playfulness. She dances her way through classrooms and corridors all the way up to the tower where she emerges free from the past, content with the present.

The film is filled with curiosity and fascination and transports us through one of Perth's cultural landmarks.

VR Director: Stephanie Senior
Choreographer: Claudia Alessi
Dancer: Jo Omodei
Composer: Lachlan Skipworth
VR Coordinator: Mahmudul Raz
Coordinator: Kaela Halatau
Location: Perth Institute of Contemporary Art

WATCH



PROSPECTING FOR CONCRETE

Prospecting for Concrete is a response to the architecture and art in the Art Gallery of Western Australia, drawing on and embodying the history and brutalist structure of the building and two of the works in the historical gallery - Down on His Luck by Frederick McCubbin and a statue of Adam by Rodin.

The audience are positioned as a character within the film, and by directing their own gaze experience these awakened historical works colliding with the present moment.

VR Director: Brodie May Rowlands
Choreographer: Emma Fishwick
Dancer: Mitchell Aldridge
Composers: Ned Beckley & Josh Hogan
Technical Director: Gareth Lockett
Producer: Sophia Vertannes
Location: Art Gallery of Western Australia

WATCH



STAGECRAFT

The magic of the State Theatre Centre of Western Australia is captured in this alternative experience of the stage. The viewer is encouraged to escape reality by a whimsical being, transported from a spectator to a performer.

A series of wild ballets and a micro-tutting staircase champion the space, history and architecture in this rare chance to go behind the curtain and experience the buzz, thrill and drama of being on stage.

VR Director: Lauren Brunswick
Choreographer: Scott Elstermann
Dancer: Scott Galbraith
Composer: Rebecca Erin Smith
VR Coordinator: Mahmudul Raz
Coordinator: Kaela Halatau
Location: State Theatre Centre of Western Australia

WATCH



"As I ventured back into the real world, I kept thinking how dancers are as always mesmerising. The older I get the more appreciative I am of their athleticism. The music and sounds which bounced all around me, helped remove me from anything happening nearby. Particular mention goes to the simple captivity of breath." - SoPerth

THE NIGHTINGALE

By Imant Raminsh

Presented by West Australian Opera in association with the AWESOME Festival,
Co3 Contemporary Dance, WA Youth Orchestra and WA Young Voices

3 – 4 OCTOBER 2020
HIS MAJESTY'S THEATRE

This new opera production harnessed the next generation of WA talent, sharing a magical story that reminded audiences of the beauty of nature and the power of friendship.

THE NIGHTINGALE is an opera for young people, performed by young people, for all to enjoy. Based on the story by Hans Christian Andersen, the opera tells of an Emperor who is enchanted by the singing of a nightingale in his garden. The Emperor convinces the nightingale to sing for him but when he is gifted a mechanical nightingale, he becomes obsessed with his new toy and the real nightingale flies away.

Struck down by illness and with his mechanical nightingale now broken, the Emperor begs the nightingale to return and sing for him again. She agrees, but on the condition that she is allowed to sing for all the people.

Sung in English

Conductor: Leanne Puttick Wesfarmers Arts Young Artist
Director & Designer: Matt Reuben James Ward
Lighting Designer: Michael Rippon
Movement Director: Alice Kell Co3 Contemporary Dance
Emperor: Matthew Dixon Wesfarmers Arts Young Artist
Kitchen Maid: Brianna Louwen Wesfarmers Arts Young Artist
Chief Counselor / Death: Chelsea Kluga Wesfarmers Arts Young Artist
The Nightingale: Zoe Wozniak Co3 Contemporary Dance
Children's Chorus Masters: Perry Joyce & Katie How
Repetiteur: Adrian Soares Wesfarmers Arts Young Artist

NUMBER OF 4
PERFORMANCES

4,112
TOTAL ATTENDANCE

"The Nightingale was the grand finale of AWESOME Festival and a fabulous fusion of all that had come in the week before; dance, storytelling, magic and music combined to make a thrilling 50 minutes of theatre."
- Seesaw Magazine



Photo: James Rogers



Photo: James Rogers

ARTISTIC COLLABORATIONS



Photo: Stefan Gosatti

MAINSTAGE

LEVIATHAN

Commissioned by Perth Festival, Co3 Contemporary Dance partnered with internationally renowned circus company CIRCA from Brisbane and local companies Circus Maximus and Circus WA to create the exhilarating work LEVIATHAN directed by CIRCA's Artistic Director Yaron Lifschitz. The work was inspired by Thomas Hobbes' book Leviathan in its exploration of power, the individual and society.

With a cast of 36 performers, LEVIATHAN was a testament to the power of people coming together. We were thrilled to have six of our dancers working with such exceptional, multi-skilled circus artists. Co3 artists included: Katherine Gurr, Alex Kay, Jo Omodei, Andrew Searle, Matthew Tupper and Zoe Wozniak. We also provided understudy opportunities for Bethany Reece and Lucy Young, exposing them to a variety of artists and their different methodologies to inspire and motivate their personal artistic pursuits.

"Somewhere between contemporary circus and dance, Leviathan moves between exquisitely precise choreography and kinaesthetic improvisation, between union and seeming chaos." - Extract from The Conversation

THE NIGHTINGALE

Led by West Australian Opera, Co3 Contemporary Dance joined forces with WA Youth Orchestra and WA Young Voices to present THE NIGHTINGALE as part of the 2020 AWESOME Festival. The purpose of the collaboration was to harness and showcase the next generation of WA talent.

The title role of The Nightingale was performed by Co3 Contemporary Dance artist Zoe Wozniak and choreographed by Movement Director, Alice Kell (Co3's Artistic Associate). Chris van Tuinen, West Australian Opera, Music Director stated, "This project was proudly conceived as collaborative means to support artistic development of youth across a variety of art disciplines and enable youth audiences to enjoy a work that was produced with and by their peers. We are excited to premier this work with our presenting partners and create performance opportunities for WA Youth Orchestra, Co3 Contemporary Dance, WA Young Voices and WAO's Wesfarmers' Arts Young Artists" (Extract from an article in Seesaw Magazine)

WA Opera also worked with DADAA to ensure the production was accessible for all young people and promoted social inclusion by removing barriers to attendance for both artists and audiences with low-cost tickets and a Relaxed Performance. In September 2020, Alice Kell participated in WA Opera's Podcast series hosted by Music Director Chris van Tuinen. In her role as Movement Director, Alice spoke about 'The Making of The Nightingale' with Director and Designer Matt Reuben James Ward.

[LISTEN TO THE PODCAST](#)

Overall, it was a wonderful collaboration that served to raise Co3's profile and introduce opera audiences to the medium of contemporary dance.

"Director Matt Reuben James Ward elevates the storytelling to another level by introducing a dancer who represents the Nightingale. Zoe Wozniak from Co3 is visually beautiful and emotionally compelling, with her quivering wings, flexed elbows and twirling arms." - Seesaw Magazine

A MOVING PORTRAIT

During the COVID-19 year many things changed for arts organisations but also students studying the performing arts. Physical training and regular focussed practice are key to delivering a level of excellence in outcomes. Raewyn Hill has been proactive and engaged with WAAPA and solidified Co3's five year partnership with the State's leading performing arts institution.

Artistic Director Raewyn Hill was invited to create a work with the third Year graduating students to premiere in November.

"In clever, considered ways the dancers shift in space continuously; folding and unfolding in canon, weaving, gathering, being held and being draped over one another. The movement becomes highly physical, with dancers flung and swallowed by the large group. This impressive physicality is juxtaposed and balanced by brief images of Romantic-style gestures and softer, tender moments." - Seesaw Magazine

From this work the nine dancers were then cast in the mainstage season of ARCHIVES OF HUMANITY in February 2021 as part of Perth Festival: Aisha Samat, Anna Milburn, Campbell Gateley, Jessica Pettitt, Macon Riley, Nadia Priolo, Samantha Smith, Luther Wilson and Zachary Wilson. These undergraduates participated in the final development in December, working alongside 12 other company dancers, facilitating a unique mentorship environment where some of WA's most revered dancers shared the space with the next generation of dancers.

The connection between Co3 and WAAPA is a critical one, giving graduate dancers a unique insight into the workings of a professional contemporary dance company. It has set them up with an experience they can draw from in devising their own dance work or in working with other dance companies across Australia and beyond.

Of the 12 company dancers in ARCHIVES OF HUMANITY nine were WAAPA Dance Alumni, specifically; Matthew Morris (1987), Claudia Alessi (1987), Jo Omodei (2018), Alex Kay (2018), Mitchell Aldridge (2016), Russell Thorpe (2013), Mitch Harvey (2013), Storm Helmore (2011) and Yilin Kong (2011). A total of 18 of the 21 dancers in ARCHIVES OF HUMANITY were graduates from WAAPA, highlighting the importance of this partnership in supporting training and pathway programs for contemporary dancers.



Photo: Jessica Russell

CHORUS



Standing united on top of a grassy hill in Denmark WA, a magnificent cluster of 140 women came together to perform Annette Carmichael's CHORUS. Blurring and breaking down the boundaries between professional and community dance, Annette Carmichael is a leading artist and strategist reinvigorating the conversation about, and the experience of contemporary dance. To enhance the relationships between Co3 and the regional communities of WA, we proudly supported Company Dancer and Project Coordinator Tanya Rodin to take part in the monumental contemporary dance work that united women from across the southern part of WA in a collective call for the end of violence against women. This opportunity provided a pathway for her to experience Annette's creative process and further her passion for community arts practice.

DANCE AGAINST DISASTER

Prior to the world succumbing to the global pandemic of COVID-19, Australia grappled with multiple intense bushfires that claimed our homes and loved ones. The situation was devastating. To help rebuild the lives of those affected by the fires we organised a series of donation-based classes to raise funds, voluntarily led by Co3 artists and artists from the Perth independent dance community. Classes were open to people of all ages and all abilities, and over the three days \$1313.80, was raised with 100% of the funds donated to the selected causes FAWNA Food 4 Wildlife & Nest Box Appeal and Australia Burning.



PIT



"Pit" Choreography Mitch Harvey for SITU-8 / STRUT Dance. Dancers Celina Hage / Scott Galbraith. Photo: Anthony Tran.

Through Co3's Pathways Program, collaborative opportunities are provided to WA's independent artists in the pursuit of nurturing the next generation of artists and their practice. In November 2020, Co3 proudly supported the development and presentation of Founding Dancer Mitch Harvey's new work PIT, a collaboration with composer Louis Frere-Harvey and dancers Celina Hage and Scott Galbraith.

Mitch choreographed this site-specific work for STRUT Dance and Tura New Music's SITU-8 program, curated by Geordie Crawley and Serena Chalker, and presented at the State Theatre Centre of WA.

SITU-8 / STRUT Dance, supported by Department of Local Government, Sport and Cultural Industries, Lotterywest, Tura New Music and Perth Theatre Trust

WORKS IN DEVELOPMENT

ARCHIVES OF HUMANITY

Over the course of 2020 and amid the pandemic, Artistic Director Raewyn Hill spent five weeks in rehearsal for our new work ARCHIVES OF HUMANITY. The work explores humanity and the tension between grace and truth, a living and emotive meditation on human existence and a reflection on where we suddenly and unexpectedly find ourselves today.

The rehearsal period was preceded by one week of concept development on the Gold Coast with Gavin Webber (The Farm) where in depth conversations about concept and creative process were held.

“This work is a new direction for Raewyn as a maker, a self-determined challenge to her own set of artistic presumptions. She has bravely decided to crack open her process and create something new, taking stock of where she has been and where she wants to go.” - Gavin Webber

In March, a cast of 12 artists ranging in age from 12 to 83 joined Raewyn and Composer Eden Mulholland in the studio for a week-long development from 9-13 March. The World Health Organisation declared COVID-19 a global pandemic on Wednesday 11 March and by Friday afternoon 13 March, the whole country went into lockdown. When WA State restrictions eased in August, Raewyn and the cast returned to the studio for a further week of development.

[WATCH THE VIDEO](#)

After a long and inspired journey, the final creative development period was scheduled in November, with an inter-generational cast of 21 West Australian dancers. The years dancers spend growing, developing and performing creates an immeasurable amount of knowledge held in the body, its movement and modes of expression so intricate and deeply embedded within them.



Photo: Simin Soyer



Photo: Chris Symes

THE INSIDE; a duet



In collaboration with The Australian Ballet, Co3's Artistic Director Raewyn Hill spent the national COVID-19 lockdown working digitally with The Australian Ballet's Principal Dancer Amber Scott and Co3's Founding Dancer Zoe Wozniak. The underlying concept of THE INSIDE; a duet is to reinterpret the age-old story and famous ballet Swan Lake.

Raewyn began exploring the synopsis of specific scenes from Amber's perspective and identifying the history that lies in her body, what she remembers, the sensations and the feelings of her performance. With morals that still prevail today THE INSIDE; a duet endeavours to retell the story in a contemporary manner, using contemporary dance and digital photography (cinemagraphs) as the medium.

DANCE MAKERS 2021

Amidst the COVID-19 pandemic our theatres were silent, their seats empty and ghost lights stood centre stage. Our artists were devastated by the closures and social distancing restrictions and faced unforeseen and unprecedented unemployment. To aid our fellow artists and companies our Artistic Director Raewyn Hill devised DANCE MAKERS 2021, as a means to continue employing Australian artists and supporting their creative practice and development.



DANCE MAKERS 2021 created in 2020 was a response project to the 12 Arias from WA Opera's Ghost Light series. Raewyn piloted the project with Co3 Founding Dancer Katherine Gurr, responding to *Votre Toast Je Peux Le Render* (Toreador Song) performed by Dramatic Bass-Baritone James Clayton. The concept then evolved with Co3 inviting four Australian dance makers; Garry Stewart (ADT), Danielle Micich (Force Majeure), Gavin Webber (The Farm) and Mark Howett, to create a short solo on a WA artist through digital rehearsal means, during COVID-19 in the homes of the dancers. Each maker chose an aria from WAO's Ghost Light series, in which the work created responded to.

PATHWAYS PROGRAM

In 2020, Co3 Contemporary Dance established the Pathways Program. The program endeavours to cultivate and mentor WA Independent Artists with two new initiatives, IN HOUSE and IN STUDIO.

IN HOUSE

This initiative sought to offer choreographic opportunities to WA Independent Artists either in development or with a public outcome.

In 2020, Co3 partnered with Tura New Music and The Revelation Perth International Film Festival to create the cross-disciplinary project FourByFour.

Uniting art, performance and film production elements, four VR directors, four choreographers, four dancers and four composers each interpreted the unique landscapes of four locations in Perth Cultural Centre – State Library of WA, Art Gallery of WA, State Theatre Centre of WA and Perth Institute of Contemporary Arts, exploring space, art, history, story and architecture in this high-concept, multidisciplinary collaboration of physical expression and digital technology.

Co3 proudly supported choreographers Serena Chalker, Emma Fishwick, Claudia Alessi and Scott Elstermann as they explored new technologies and new approaches to those technologies with dancers Storm Helmore, Mitchell Aldridge, Jo Omodei and Scott Galbraith.

"I take my hat off to Co3 Contemporary Dance and Tura New Music for coming on board as collaborators and producers because this really was an experimental collaboration that hasn't happened this way before"
Richard Sowada – Director of Revelation Film Festival



IN STUDIO

As part of our Pathways Program in 2020, we offered free studio space support for the independent dance community in Perth. Artists were offered up to 12 hours of studio space at King Street Arts Centre for activities including developing artistic practice, choreographic exploration, holding technique class, research and experimentation. IN STUDIO offered 11 artists the opportunity to focus on development without the expectation of an outcome, equating to 126 hours of free studio space.

FREE COMPANY CLASSES

Throughout 2020 we opened our studio and hearts to our independent dance community inviting them to participate in our company classes each time we were in development. This opportunity, made possible through support from City of Perth, saw familiar faces and those new or returning to Perth in light of our global turmoil.

Over the course of the year, we shared the dance floor with 14 Perth independent artists, offering them a diverse range of classes including contemporary, ballet, yoga, fighting monkey technique and qigong free of charge. This was a wonderful opportunity for Co3 to engage more closely with those that make up our rich dance community here in Perth and a means for participants to become personally familiar with the company.

KIXXFIT

During the initial stages of the outbreak of COVID-19 we had a mission to keep not only our dancers active but our Facebook community. We developed a weekly #workoutwednesday messaging plan on social media that involved the release of 12 videos from March through to August. These videos were conceptualized and filmed in 2019 as an opportunity to engage our dancers and endeavour to draw income to support their careers.

From yoga, to aerobics, to exercises at your desk, this initiative had mixed success but helped build our understanding and use of digital technology, critical groundwork in developing our own app, Co3 Unlocked, in late 2020.



Photo: Stefan Gosatti

DEVELOPING CAREER PATHWAYS

Developing career pathways is a key priority for Co3, with the mentoring and cultivation of artists at the forefront of our practice.

We demonstrate this through a suite of sector development/engagement programs and initiatives. Below are examples of two artists who have moved through various Co3 roles and programs that have supported their talents as dancers over the years and given them a platform to become courageous and ambitious dance makers.



LUCI YOUNG

- 2016** | Started as a member of Co3's Act-Belong-Commit Co:Youth Ensemble and Elite Training Squad from 2016-19
- 2018** | Awarded Best Newcomer at the Performing Arts WA Awards for her performance in Co3's and The Farm's FRANK ENSTEIN
- 2020** | Understudied for LEVIATHAN as part of the Perth Festival Young Creatives Program
- 2021** | Perth Festival mainstage debut in ARCHIVES OF HUMANITY



MITCH HARVEY

- 2003 - 2010** | Trained with the Perth School of Ballet
- 2006 - 2009** | STEPS Youth Dance Company
- 2013** | Graduated from WAAPA with a BA in Dance (including 6mths study at Tapei National University of the Arts)
- 2014** | - Joined Leigh Warren and Dancers performing in *The Phillip Glass Trilogy* alongside the State Opera of South Australia
- Performed in Brooke Leeder's *Mechanic*
- 2015** | Founding company dancer of Co3
- 2015 - 2016** | Performed in *re:Loaded* choreographed by Larissa McGowan, Gavin Webber and Raewyn Hill
- 2016 - Present** | Co3 teaching artist for Co:Youth and Co:Education programs
- 2016** | - Performed in Raewyn Hill's THE CRY at the State Theatre Centre of WA
- Dancer in Co3's REASON FOR BEING project at the Art Gallery of WA
- Involved in the development of a new work with Danielle Micich and Force Majeure
- 2017** | - Performed in Raewyn Hill's THE ZONE at the State Theatre Centre of WA
- Guest choreographer for Co3's REASON FOR BEING project at the Art Gallery of WA
- Dancer in Co3's REASON FOR BEING project at the Art Gallery of WA
- 2018** | - Performed in WA Dance Makers Project with Chrissie Parrott & Unkempt Dance as part of Co3's MOVEME Festival
- Co3 teaching artist for City of Perth's Fitness Fridays
- Choreographer and performer for *When a Woman Loves a Man*
- 2019** | - Received residencies to develop two new works at Fremantle Arts Centre, Mandurah Performing Arts Centre and Lake Studios Berlin
- Performed in REINCARNATION with Co3, presented as part of West Australian Ballet's *In:Synch: Ballet at the Quarry*
- Performed in CARNIVALE 5.0 for Co3's REASON FOR BEING project at the Art Gallery of WA
- Joined Chunky Move performing in Antony Hamilton's *Token Armies*
- 2020** | - Performed in STRUT Dance's *Hofesh in the Yard*
- Choreographed a new site-specific work *PIT*, as part of SITU-8 for STRUT Dance with Tura New Music at the State Theatre Centre of WA
- Teaching artist for West Australian Ballet (regional tour)
- 2021** | - Performed in Raewyn Hill's ARCHIVES OF HUMANITY at the State Theatre Centre of WA
- Working on a new commission with Co3
- 2021 STRUT SEED Residency recipient
- Choreographer and performer for *In Good Company*



ENGAGEMENT

Photo: Rift Photography

EDUCATION

CO:EDUCATION WORKSHOPS

TECHNIQUE, CREATIVE PRACTICE AND SET SOLO

Despite Co:Education workshops being suspended for much of 2020 due to the pandemic, we were able to deliver, due to the support from Healthway, 30 workshops to 11 different schools and youth organisations, including a new regional connection with Tom Price Senior High School during their visit to Perth.

We continued to build strong relationship with Methodist Ladies' College, Kennedy Baptist College and Perth Modern, and made new connections with Butler College, Guildford Grammar School, Mount Lawley Senior High School and Leading Youth Forward Inc.

We also delivered our first online (Zoom) workshop to Set Solo students at Tranby College and engaged nine different teaching artists across the workshops, and 477 students from years 7 – 12.

“The students loved the workshop last Wednesday. Mitch and Kat were fantastic! It was so nice to see the students challenged and made to really think about their movements in a dance workshop.” – Teacher, Butler College



TESTIMONIALS

“The year nine students got the most positive experience out of this program... Storm came in and set up such a safe environment... they started to experiment more and more with their movement, even their ideas...They just grew so much in the space of ten weeks, I’m absolutely overwhelmed with how much they grew with their physicality, with the comfort they had in giving it a go, their engagement, it was all just incredibly positive. It really boosted their self-esteem, their confidence, it gave them something really positive to work on.”

-Donna Hallett, Year 9 Teacher, Ellenbrook Secondary College

“Dance workshop was PHENOMENAL in having all students work at a high level...Participation was great and challenged students in a safe way. Students supported each other”

– Teacher, Balcatta Senior High School

“Students felt part of something big; also, belongingness through supporting each other in the cohort. Allowed some students to shine that might not usually.”

– Teacher, John Wollaston Anglican Community School

“During these workshops, I felt more freedom, and learnt more about myself... I learnt that even with people watching, you should express yourself.”

– Year 6 Student, John Wollaston Anglican Community School

“The workshops get you out of your comfort zone...I am very inspired in the bird making and I liked it, thank you so much Co3.”

- Year 7 Student, Yule Brook College

“I absolutely loved working with Co3...they helped me become better and better and step out of my comfort zone.”

– Year 7 Student, Mount Lawley Senior High School



ACT-BELONG-COMMIT || CONNECT PROGRAM UNDER THE SAME SKY

In response to the restrictions and regulations put in place during the initial months of the pandemic, the ACT-BELONG-COMMIT || Connect Program was refocused and developed in Term 2 to create opportunities for schools and students to engage with the company via an online education program. Titled Under the Same Sky, the program was a three-part education experience for students in upper primary through to Year 12 that provided purposeful, creative and reflective stimulus during a time in our world that was filled with uncertainty. Fully subsidised by Healthway, the program invited students to become involved with the set creation for Raewyn Hill’s ARCHIVES OF HUMANITY for Perth Festival, through the making of a black fabric bird, accompanying story, and dance workshop experience.

Initially designed to be accessible for students studying from home, we developed a range of engaging online resources and videos to support students and teachers to create their birds and stories. By Term 3, however, restrictions in schools had lifted and the program was able to deliver in-school bird making, storytelling and dance workshops led by Co3 Teaching Artists.

Over Term 3 and 4, the ACT-BELONG-COMMIT || Connect Program Under the Same Sky engaged over 1800 students from years five to twelve, within 12 metropolitan schools, across 90 workshops. The program’s activities accrued over 5000 hours of engagement, delivered by a team of eight Co3 Teaching Artists.

In the bird making workshops, students were guided to learn new skills including hand sewing and cutting with pliers, challenging their fine motor skills and focus. Through storytelling workshops, students participated in discussions and activities that supported them to open up about their experiences of isolation during the pandemic, and share both challenging and positive outcomes from that time with their peers. In the dance workshops, students experienced a range of improvisation and creative tasks that touched on themes of restriction, isolation and freedom, in a supportive and encouraging environment.

A highlight of the program included Co3’s first connection with Ellenbrook Secondary College, in which students in Year 9, 11 and 12 undertook an eight week dance workshop residency with Co3 Teaching Artist, Storm Helmore, to more deeply explore the themes of the Under the Same Sky program and build skills in creative thinking and making. At the end of the eight weeks the Year 9 class presented an informal showing of their developed ideas and movement to an audience of peers, company staff and Healthway representative, Keira Bury. The showing was a huge success and demonstrated a significant amount of growth, bravery and creativity from the participants.

Three of the participating Under the Same Sky schools were able to bring students to the ARCHIVES OF HUMANITY production, to witness their birds in flight. Another participating school organised a viewing party for their bird making students to watch the ARCHIVES OF HUMANITY broadcast.

KIDS PYJAMA DANCE PARTY

In response to the first Perth lockdown and subsequent school closure period, we were able to offer a free weekly online creative dance class series across four weeks in May, for young children aged 3+ and their parents. Staff member Jessica Lewis led the sessions (in pyjamas!) via the Zoom online platform, and engaged with 20 young participants plus their parents across the four weeks.

YOUTH

CO:Y PROGRAMS

In Term 1, we launched two new weekly youth programs for dancers' Year 6 and above, offering participants a platform to build on and refine skills in both contemporary technique and creative expression. The programs commenced with 29 dancers enrolled in Co:Y Training and 26 dancers enrolled in Co:Y Creative Practice, led by independent dance artists Laura Boynes and Sarah Chaffey at King Street Arts Centre studios.

In Co:Y Training, teaching artists introduced participants to the values, artistic philosophies and movement language of Artistic Director Raewyn Hill, challenging dancers to explore their full range of movement and extend their technical development in dance. In Co:Y Creative Practice, participants were guided to unpack the creative process and research in dance making through engaging, participating and collaborating in a positive reciprocal learning environment. The values of Integrity, Courage, Engagement, Resilience and Excellence were fundamental to the teaching practice of both Co:Y programs.

Due to the pandemic, the programs were unfortunately suspended after six weeks. Following the suspension of the program, participants were sent an online survey to provide feedback on their experience of the program. Testimonials included:

"I love the safe environment that Co3 provides for me to creatively explore. The community is so welcoming, kind, caring and non-judgmental. I thoroughly enjoy all of the tasks that encourage me to use more of my imagination, along with technique exercises to assist me in my dancing abilities." – Co:Y program Member

"I love learning from industry professionals and being able to mix with dancers who each bring their own stories and physicality to the space." – Co:Y Program Member

CO:Y CLUB



TERM 2 (FREE TRIAL)

Following the suspension of the Co:Y programs and implementation of social distancing regulations, Co3 endeavoured to keep youth participants active and engaged with the company by offering online Zoom dance sessions, under the trial program name of 'Co:Y Club'. These sessions were offered at no cost to participants. Throughout the remainder of Term 1 and Term 2, we ran 13 online Co:Y Club sessions engaging eight different guest teaching artists to lead the sessions, including Co3 company members and independent Perth artists. Participant numbers averaged 12 – 15 per session, and included one interstate participant. Youth dancers were able to build a greater connection with guests through the inclusion of a Q+A at the end of each session, and the success of this informed the development of the official Co:Y Club program launched in Term 3.

"I have loved every bit of the program, and have learnt a lot from listening to the guests, as well as exploring new and wonderful ways of moving." – Co:Y Club Participant

"Thank you for everything, (my daughter) has just loved being at Co3 and although so sad that Co:Y Club is not continuing we are understanding and very grateful to have been part of something truly special." – Parent of a Co:Y Club Participant

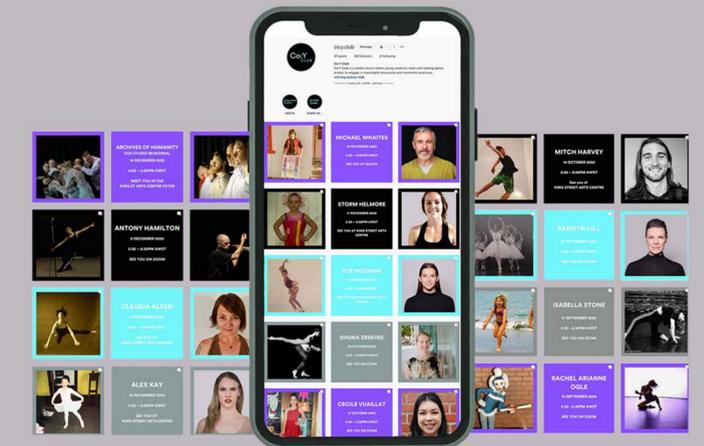
TERM 3 AND 4 (PAID MEMBERSHIP)

In Term 3, the Co:Y Club program was officially launched as a new online initiative for young people Australia wide, aged ten and over. The program aimed to empower participants to engage in meaningful artistic exchange and creative play through weekly Zoom sessions with renowned dance industry professionals. Members were also given access to the exclusive Co:Y Club Instagram page, which included special interviews and images from guest artists, as well as opportunities for members to pose questions via the Instagram stories feature.

In Term 3 Co:Y Club engaged 17 participants, including two from interstate and one from regional WA. The ten sessions were led by ten professional artists from the Australian dance industry, including artistic directors, independent artists and established choreographers such as Antony Hamilton and Rafael Bonachela.

In Term 4, the program included both online and in-studio workshops sessions at both King Street Arts Centre and WAAPA, as well as an open-rehearsal showing for participants of Co3's Perth Festival work in development, ARCHIVES OF HUMANITY.

A total of 17 participants were enrolled in the program, and the nine guests across the ten sessions included artistic directors, independent dance artists, youth organisation leaders, a performance psychologist and Co3 dance company members.



ARTISTS



Lucette Aldous



Mitchell Aldridge



Claudia Alessi



Scott Galbraith



Andrew Searle



Russell Thorpe



Matthew Tupper



Michael Whaites



Katherine Gurr



Storm Helmore



Mitch Harvey



Alex Kay



Ian Wilkes



Zoe Wozniak



Luci Young



Yilin Kong



David Mack



Talitha Maslin



Marlon Maton



Matthew Morris



Jo Omodei



Otto Pye



Bethany Reece

TEACHING ARTISTS



Laura Boynes



Sarah Chaffey



Tanya Rodin



Amy Wiseman

COMMISSIONED ARTISTS

FOURBYFOUR



Claudia Alessi
Choreographer



Serena Chalker
Choreographer



Scott Elstermann
Choreographer



Emma Fishwick
Choreographer

DANCE MAKERS PROJECT



Mark Howett
Choreographer



Danielle Micich
Choreographer



Garry Stewart
Choreographer



Gavin Webber
Choreographer

ARCHIVES OF HUMANITY



Eden Mulholland
Composer

THE BIRD MAKERS PROJECT



Naoko Yoshimoto
Sculptural Artist

CO:YOUTH DANCE COMPANY



Katt Osborne
Artist in Residence

CO3 COMPANY

PATRON

Michael Smith

BOARD OF DIRECTORS

Chair

Margrete Helgeby Chaney

Deputy Chair

David Griffiths

Secretary

Peter Metcalfe

Treasurer

Rob Bentley

Directors

Pamela-Jayne Kinder

Collene Hansen

Scott King

Helen Carroll

Alecia Benzie (From Mar 2021)

STAFF

Artistic Director

Raewyn Hill

Executive Director

Alana Culverhouse

Artistic Associate

Alice Kell

Business Manager

Jaz Cappeau

Marketing Manager

Maria Sioulas

Content Coordinator & Videographer

Jessica Russell

Digital Marketing Coordinator (From Nov 2020)

Simin Soyer

Stakeholder Relations Coordinator

Rebecca Collings

Youth & Engagement Associate

Jessica Lewis

Project Coordinator (From May 2020)

Paul Rowe

Project Coordinator (From Mar 2020)

Tanya Rodin

Administration Support

Kelsey Martin

Administrator (From Nov 2020)

Hayley Sperring

Financial Administrator

Amanda Scoble

Publicist

Tracy Routledge (TR PR)

Production Manager

Mark Haslam

Production Assistant

Scott Galbraith

Dance Director (Until Feb 2020)

Erynne Mulholland

Marketing Coordinator (Until Feb 2020)

Rosharna Femia

Project Coordinator (Until Mar 2020)

Andrew Searle

INTERN

Arianwen Painter-Jones

DANCE SECONDEES

Mitchell Aldridge

Campbell Gateley

Marnie Fiebig

Dean-Ryan Lincoln

Anna Milburn

Johanna Omodei

Jess Pettitt

Nadia Priolo

Macon Riley

Aisha Samat

Sami Smith

Luther Wilson

Zach Wilson

VOLUNTEERS

Judith Batten

Maya Catts

Sarah Chaffey

Raquel Coutinho

Chloe Devenny

Ava Hart

Chrissy Hoffman

Reinette Jordaan

Denise McCreadie

Kauri Minhinnick

Cally Nelson

Otto Pye

Makaela Rowe-Fox

Eva Schluchter

Hilary Silbert

Alisha Subritzky

PHOTOGRAPHERS

Daniel Carson

Stefan Gosatti

RIFT Photography

Chris Symes

Toni Wilkinson

GUEST TEACHERS

Aspen Coaching

Beyondbeing Yoga

Nathan Kell

THANK YOU

Amber Scott, Annette Carmichael, Antony Hamilton, Carol Brown, Felicity Bott, Gavin Webber, Isabella Stone, James O'Hara, Jo Malone, Kate Harman, Liesel Zink, Lisa Bowden & APS Physiotherapy, Michael Whaites, Rachel Arianne Ogle, Rafael Bonachela, Ruth Osborne, Dr Shona Erskine, Sue Peacock, Vaughn McGuire

DONORS

We are grateful to the following individuals, families and businesses who support our vision of becoming a leading proponent of contemporary dance in the Australasian region.

HEART & SOUL SUPPORTERS*

Michael & Margrete Chaney

Major Donors

Brit Helgeby
Rob & Sarah Bentley
Minderoo Foundation
Sandy, Michael & May-Lee Anghie
Nicole Ward & Dwayne Dobinson
Susan McIntosh
Anonymous (1)

**2020 contributors*

HEROES

\$5,000+

Brit Helgeby
Dame Adrienne Stewart

\$1,000 – \$4,999

Ecovision Homes
Gary Mack
Anonymous (4)

\$100 – \$999

Sandy, Michael & May-Lee Anghie
Nathan & Elly Bennett
Jason & Su-Lyn Chong
The Collings Family
Kate Dennis
E & R Dias
Sasha Edwards
Dana Henderson
Ichiban Commercial Solutions
Peter R Kift
Andra Kins
The Maton Family
Amanda Morrison
Peter & Clare Metcalfe
The Nyman Family
Kim & Emily Parry
Sonia Seidl
Maria Sioulas
The Sorenson Family
Susannah Thompson
Maria Yakimov & Stefano Carboni
Wendy Wise & Nicholas Mayman
Anonymous (19)

\$5 – \$99

Theodore J.M. Fawcett
R. Foster
Anonymous (4)

Donations current 1/1/2020 – 1/2/2021

PARTNERS

Principal Partner

Business and Community Partner



ARTISTIC PARTNERS

Leviathan



Government Partners



The Nightingale



Sector Development & Community Connection Partner

Connect Program Partner UNDER THE SAME SKY

Learning Partner

WA Dance Makers Library

Co3 Unlocked

A Moving Portrait

SITU-8



City of Perth



Mentally Healthy WA



Australian Institute of Management WESTERN AUSTRALIA



Project Partners

FourByFour



Hospitality Partners

Venues

ALEX HOTEL



KEY PERFORMANCE INDICATORS

	2019 Actuals	2020 Targets (Pre-COVID)	2020 Revised Targets	2020 Actuals
State Grant \$*		700,000	700,000	\$500,000.00
Reserves to Expense Ratio*		20%	20%	44%
Development Fund \$*		\$100,000.00	\$100,000.00	\$645,442.00
Earned Income \$*		\$100,000.00	\$9,033.00	\$29,087.00
Sponsorship \$*		\$150,000.00	\$95,000.00	\$95,000.00
Donation \$*		\$100,000.00	\$50,000.00	\$80,014.00
“% audience and sector rating of excellence (Culture Counts)* ¹ Previously: percentage of positive feedback from client surveys”	82%	80%	80%	85%
% Community perception of innovation (Culture Counts)* ¹		60%	60%	69%
“Number of Media Mentions* Previously: Number of favourable editorials or publications quoting national and/or international peers”	63	50	20	17
Number of attendances/participants at public programs	4,671	11,000	3,000	2,541
Total Attendance* ²	16,837	15,600	6,000	7,447
Paid	11,954	11,100	5,000	4,799
Unpaid	583	4,500	1,000	1,477
Free Public	4,300	0	0	1,171
Number of people attending education & training programs*		25,000	10,000	8,637
“Number of New Works Presented* NB. Co3 Produced/Presented”		1	0	0
“Number of New Works Presented with national and/or international artists* Previously: Number of new works presented with national and/or international artists, cultural representatives or arts workers”	3	1	1	2
Number of works in development*		1	2	3
Number of people attending & participating in regional, national & international markets*		2,500	1,000	34
Number of Works Toured*		1	1	0
Number of digital interactions – inbound and outbound*		1	1	6
Number of Collaborations*		2	3	4
Number of cross-artform collaborations involved in projects	25	1	2	5
Number of works integrating technology*		1	1	2
Total number dancers in teaching (head count)*		13	12	14
Total number of [teaching] employment hours provided*		1,590	800	596
Number of professional development opportunities undertaken by staff and dancers*		21	21	18
Number of Secondments, work experience, traineeships offered*		20	10	15
Total Number of hours of professional development offered*		250	100	61
Level of employee well being satisfaction survey		80%	80%	88%
Level of employee retention*		80%	80%	103%
Number of dancers engaged in professional company productions (head count)*		12	8	9
Total number of professional dancer employment hours provided*		2,872	1,000	3,065

*New KPIs 2020-2022

1. Data taken from survey of The Nightingale: Overall Experience = “Excellent” + “Good”

2. Includes attendance to A Moving Portrait

GOVERNANCE AND MANAGEMENT

BOARD OF DIRECTORS 2020

DIRECTOR (Position) <i>Committee memberships at the end of 2020</i>	Date Appointed	Date Reappointed	Term Expires
Robert Bentley (<i>Treasurer</i>) <i>Finance Committee (committee chair)</i>	26 May 2014	1st: 2 May 2017 2nd: 26 May 2020	May 2023 AGM
Helen Carroll <i>Fundraising & Development Committee;</i> <i>Artistic Discourse Group (committee chair)</i>	1 October 2019 (casual); elected May 2020 AGM	-	May 2023 AGM
David Griffiths (<i>Deputy Chair</i>) <i>Finance Committee;</i> <i>HR & Nominations Committee</i>	19 May 2014	1st: 2 May 2017 2nd: 26 May 2020	May 2023 AGM
Collene Hansen	19 May 2014	1st: 2 May 2017 2nd: 26 May 2020	May 2023 AGM
Margrete Helgeby Chaney (<i>Chair</i>) <i>HR & Nominations Committee (committee chair)</i>	19 May 2014	1st: May 2016 2nd: 7 May 2019	May 2022 AGM
Pamela-Jayne Kinder <i>HR & Nominations Committee;</i> <i>Fundraising & Development Committee</i>	19 May 2014	1st: 2 May 2017 2nd: 26 May 2020	May 2023 AGM
Scott King <i>Fundraising & Development Committee (committee chair)</i>	2 May 2017	1st: 26 May 2020	May 2023 AGM
Peter Metcalfe (<i>Company Secretary</i>) <i>Finance Committee</i>	10 August 2017 (casual); elected 17 May 2018 AGM	-	May 2021 AGM

NUMBER OF BOARD MEETINGS ATTENDED in 2020

DIRECTOR	Meetings eligible to attend	Meetings attended
Robert Bentley	9	8
Helen Carroll	9	7
David Griffiths	9	9
Collene Hansen	9	8
Margrete Helgeby Chaney	9	9
Pamela-Jayne Kinder	5	5
Scott King	9	7
Peter Metcalfe	9	8
Number of Board Meetings Held 2020	9	-

BOARD OF DIRECTORS*



Margrete Helgeby Chaney
Chair

With a career focussed on performance, Margrete's experience also extends to advocacy, project management, audience and membership engagement, strategy and policy development in the arts.

Margrete danced with West Australian Ballet, Chrissie Parrott Dance Company (Perth) and Rambert Dance Company (London) and, with Stefan Karlsson, founded loaded and co.loaded. In 2005, she was awarded Most Outstanding Performance by a Female Dancer at the Australian Dance Awards. Margrete was named in the best individual performer category by Dance Australia Critic's Choice in 1998, 1999, 2001 and 2005 and nominated for several Green Room Awards and Australian Dance Awards.

Other roles have included lecturing in both Contemporary and Classical Dance at WAAPA, Assistant Director at Opera Queensland, State Opera of South Australia and West Australian Opera, Director at West Australian Opera, Rehearsal Director at Buzz Dance Theatre (of which she became Patron), Associate Producer at Performing Lines WA, Project Manager at Nova Ensemble and the Future Moves Project Facilitator.

She is passionate about dancer wellbeing and career transition pathways.

Over the course of her career, Margrete has served at the national, state and local level on funding, awards and strategic panels and boards, and, in the 80's, as a dancer representative for the West Australian MEAA. She was the Chair of West Australian Ballet's Artistic Review Panel from 2015 to 2018. She is currently a member of the Helpmann Awards Dance and Physical Theatre Panel. Here at Co3 Contemporary Dance Margrete was previously Chair of the Artistic Advisory Committee and, most recently, our Deputy Chair. She is a member of the Australian Institute of Company Directors (MAICD).

Holding two Bachelor of Arts degrees (WAAPA at Edith Cowan University and the University of Western Australia), Margrete is MBA candidate at UWA.



David Griffiths
Deputy Chair

David has worked as a senior executive and director predominantly in financial roles across a wide range of industries including universities, banking, resources, finance, entertainment and investment banking. He is a former Divisional Director of Macquarie Bank Limited and former Executive Chairman of Porter Western Limited.

David was a Senator and Pro Chancellor of The University of Western Australia and has served on the board of the Perth International Arts Festival (PIAF) for 14 years most recently as Deputy Chairman.

David has extensive experience in finance, budgeting, strategic planning, corporate advice, succession planning, fund raising and risk management. From his time on the PIAF board David has a deep involvement in the arts drawing on this experience.



Peter Metcalfe
Secretary

Peter Metcalfe is General Manager Government Relations at Woodside Energy Limited, a role he has held since June 2017. Previously he was Director of Upstream External Affairs for BP Australia, working at BP for 16 years.

He is currently a Board Director at Co3 Contemporary Dance, and a member of the Animal Ethics Committee at Curtin University.

Peter grew up in the United Kingdom and studied Politics and Parliamentary Studies at the University of Leeds. He moved to Western Australia in 2001.

From 2004-2006 he was Chairman of the Deckchair Theatre Company, and from July 2005 to August 2011 he was Chairman of the Perth Zoological Parks Authority (the Board of Perth Zoo).

Rob is a partner with the Australian firm Price Waterhouse Coopers, which together with its network firms, is the largest professional services firm globally. Rob has over 15 years of experience in providing tax and business advice to Australian and multinational companies.

Having completed a Masters of Laws and a commerce degree with First Class honours, he is admitted to practice in the Supreme Court of Western Australia and has been a recipient of the Australian National University Bill and Liz Allen prize.

Rob has worked with PwC in a number of offices around the world including Washington DC, New York, London, Singapore, Melbourne and Perth. Prior to joining PwC, Rob owned and operated a catering and café business in Melbourne. Rob has also previously been a guest lecturer and tutor in organisational behaviour at Deakin University.

Rob has a broad range of business skills and experience including the development and implementation PwC's business strategy in Perth, overseeing and managing operational costs, developing and managing a team of people and implementing organisational and cultural change.

Rob is married and has two young daughters with an interest in dance and theatre.



Pamela-Jayne Kinder
Director

Pamela-Jayne has an extensive employment background within financial services and consulting. In a career that has spanned 25 years she has worked in the areas of strategy, economics, privatisation, IPO, interest rate risk management and corporate governance.

She has long been involved in the West Australian dance community as a student and since 1999 in Board related roles including, inaugural Treasurer of Friends of West Australian Ballet, member of the Capital Fundraising Committee West Australian Ballet, Chairman Future Moves and most recently as Chairman Buzz Dance Theatre. It was in her most recent role that she identified the potential for CDCWA and worked on its establishment.

Pamela-Jayne currently sits on the Finsia Regional Council, having previously held the positions of Chairman, Australian Institute of Banking and Finance (WA), and Director Women's Health Services (Inc). Pamela-Jayne is a former practitioner with the Finance and Securities Institute of Australia, lecturing in Economics and currently is a mentor in the Finsia Mentoring Program.



Collene Hansen
Director

Collene has some 30 years' experience as a management consultant, executive and manager in financial services, and as a company director. Her professional experience includes eight years as Executive General Manager, Strategy and Marketing for GESB, a large public sector superannuation fund. She had overall responsibility for strategy, brand, research, products, marketing, sales and on-line for this significant Western Australian financial institution. During this time, Collene was also an Executive Director and Responsible Officer of GESB Wealth Management Pty Ltd.

Until 2001, Collene spent seven years as a consultant for Barrington Consulting Group, specialising in strategy and planning. In the early 1990's, Collene was head of product management for personal superannuation, life insurance and savings plans at AMP (Australia). Prior to this, she spent six years with Challenge Bank as Head of Market Planning and Development, over-seeing strategic planning, product development, pricing and marketing strategy. Collene was also a member of the bank's Assets and Liabilities Committee.

As a senior management consultant for Barrington Consulting Group, Collene currently works with Executive teams and Boards, leading and facilitating the development of strategic options, growth strategies and strategic plans for medium-large corporate and not-for-profit clients across a range of sectors. Collene trained in dance for 13 years across a range of genres through the CSTD curriculum, and is engaged with the dance sector through her daughter's dance training and performance.



Scott King
Director

Scott King has over 15 years experience working in the fashion and retail sector with a focus on customer service and business development. His visionary enthusiasm for retail has led him to having a significant impact in Perth as a co-founder of Zekka, and leader of Burberry Pacific's Client Services Department in Sydney.

His work has taken him across Asia running major events in Hong Kong and Singapore. With his unique variety of experience, leadership skills and commercial acumen, Scott has taken the role of Membership Director and Manager of Mello House, a new private members club at the State Buildings.



Helen Carroll
Director

Helen is Curator of the Wesfarmers Collection of Australian Art and manages the Wesfarmers' Arts sponsorship programme which provides \$3 million annually to the performing and visual arts in Western Australia and nationally.

Prior to joining Wesfarmers in 1999, Helen was Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. She has curated several exhibitions and written on Australian art for a range of publications. Helen joined the Board of the Art Gallery of Western Australia in 2008, serving in the role for eight years and retiring in August 2016. She now serves on the Boards of the West Australian Chamber for Arts and Culture and the SHEILA Foundation.

In August 2019 Helen was awarded the Business Leadership Award in the national Creative Partnerships Australia arts leadership awards.



Alecia Benzie
Director

Alecia's career in diplomacy, arts management and fundraising spans twenty-five years.

She is currently the Head of Development at Telethon Kids Institute, Western Australia's largest medical research institute. Prior to this role, Alecia managed West Australian Symphony Orchestra's philanthropy and corporate program, building one of the most significant fundraising programs in WA's performing arts sector. She also established West Australian Opera's philanthropic program and worked with Sydney Symphony, successfully managing the campaign for the maintenance of a multi-million-dollar funding package. Her professional career began working with the Australian Department of Foreign Affairs & Trade. She has worked in Budapest setting up a conference arm for the Budapest Business Journal and in London consulting to the department of the Deputy Prime Minister on communication strategies.

Alecia continues to be a mentor for young and emerging leader and enjoys volunteer and board roles. She is passionate about philanthropy and the development of a philanthropic culture in Western Australia and will continue to seek opportunities that help make a positive difference to the way we live.

**AUDITOR'S INDEPENDENCE DECLARATION TO THE DIRECTORS OF
THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LTD**

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED

ABN: 69 169 595 537

Co:3

**FINANCIAL STATEMENTS
YEAR ENDED 31 DECEMBER 2020**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020 there have been no contraventions of:

- i. the auditor's 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

Richard J Gregson

Richard Gregson CA
Director
Level 3, 1 Preston Street COMO WA 6152

Dated this 17th April 2021

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	2020 \$	2019 \$
REVENUE			
Grant Revenue			
Operational grant	2	500,000	500,000
Project grant	3	348,534	282,198
Total Grant Revenue		848,534	782,198
Sponsorship Revenue		95,000	86,500
Other Revenue			
Box office/performance fees		-	115,571
Donations		80,314	145,500
Membership and participation fees		29,087	77,474
Merchandising, Royalties and other event related income		91	4,954
Reimbursements		510	319
Interest		2,662	2,750
Government stimulus		476,200	-
Sundry and other earned income		66,188	6,000
Total Other Revenue		655,052	352,568
TOTAL REVENUE		1,598,586	1,221,266
EXPENSES			
Administration costs		100,138	74,140
Marketing and promotion costs		33,160	80,986
Production and touring costs		129,502	99,334
Wages, salaries and fees	4	1,042,720	807,476
Depreciation		7,722	7,728
Loss on disposal of fixed assets		700	6,492
Insurance		1,768	3,739
Professional development		1,082	2,931
Travel and accommodation		8,185	53,198
Workers compensation insurance		21,518	5,172
Bad and doubtful debts		-	6,203
Total Expenses		1,346,495	1,147,399
Net Surplus		252,091	73,867

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	1,088,206	450,598
Trade and other receivables	6	19,396	31,843
TOTAL CURRENT ASSETS		1,107,602	482,441
NON-CURRENT ASSETS			
Property, plant and equipment	7	30,325	25,470
TOTAL NON-CURRENT ASSETS		30,325	25,470
TOTAL ASSETS		1,137,927	507,911
LIABILITIES			
CURRENT LIABILITIES			
Income received in advance	8	439,542	82,961
Trade and other payables	9	61,255	37,426
Provision		39,459	41,944
TOTAL CURRENT LIABILITIES		540,256	162,331
TOTAL LIABILITIES		540,256	162,331
NET ASSETS		597,671	345,580
EQUITY			
Retained Surplus		597,671	345,580
TOTAL EQUITY		597,671	345,580

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2020

	Retained Surplus \$	Total \$
Balance at 1 January 2019	271,713	271,713
Comprehensive income		
Surplus for the year attributable to members of the entity	73,867	73,867
Other comprehensive income for the year	-	-
Total comprehensive income attributable to members of the entity for the year	<u>73,867</u>	<u>73,867</u>
Balance at 31 December 2019	<u>345,580</u>	<u>345,580</u>
Balance at 1 January 2020	345,580	345,580
Comprehensive income		
Surplus for the year attributable to members of the entity	252,091	252,091
Other comprehensive income for the year	-	-
Total comprehensive income attributable to members of the entity for the year	<u>252,091</u>	<u>252,091</u>
Balance at 31 December 2020	<u>597,671</u>	<u>597,671</u>

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship		95,000	86,500
Grants operating received		1,205,115	749,704
Receipts from sales		36,630	255,059
Donations received		80,314	145,500
Payments to suppliers and employees		(1,312,524)	(1,162,630)
Interest received		2,659	2,750
Government stimulus		476,200	-
Other income		66,789	6,320
Net cash generated from operating activities	10	<u>650,183</u>	<u>83,203</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of property plant and equipment		-	-
Purchase of property, plant and equipment		(12,575)	(7,274)
Net cash used in investing activities		<u>(12,575)</u>	<u>(7,274)</u>
Net increase in cash held		637,608	75,929
Cash and cash equivalents at beginning of financial year		450,598	374,669
Cash and cash equivalents at end of financial year	5	<u>1,088,206</u>	<u>450,598</u>

The accompanying notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

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 13th April 2021 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

The Company first determines whether an enforceable agreement exists and whether the promise to transfer goods or provide services to the customer is “sufficiently specific”. If an enforceable agreement exists and the promise is “sufficiently specific” (to a transaction or part of a transaction), the Company applies the general AASB15 principles to determine if the revenue is to be recognised either over time or at a point in time. Any distinct goods or services are separately identified and any discounts in the contract price are allocated to the separate elements identified. If this criteria is not met, the Company considers whether AASB1058 applies.

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

When grant revenue is received whereby the Company 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.

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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 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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

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.

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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.

(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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(j) Income Tax

No provision for income tax has been raised as the Company 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.

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(o) New and Amended Accounting Policies Adopted by the Company

Initial application of Australian Accounting Standards

In the year ended 31 December 2020, the Directors have reviewed all of the new and revised Standards and Interpretations issued by the AASB that are relevant to the Company's operations. It has been determined by the Directors that there is no impact, material or otherwise, of the new and revised Standards and Interpretations on the Company and, therefore, no change is necessary to accounting policies.

The adoption of the new Conceptual Framework for Financial Reporting from 1 July 2020 has not led to any changes in accounting or disclosure for the Company but the new Conceptual Framework may be referred to if accounting matters arise that are not addressed by accounting standards.

The adoption of the new definition of Material included in AASB 2018-7 Amendments to Australian Accounting Standards – Definition of Material from 1 July 2020 provides a new definition of material, which now extends materiality consideration to obscurity and clarifies that materiality now depends on the nature or magnitude of information.

Future effects of the implementation of these standards will depend on future details.

Any new, revised or amending Accounting Standards or Interpretations that are not yet mandatory have not been early adopted by the Company.

(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
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
2. OPERATIONAL GRANTS			
Operational Grant - Dept Local Gov Sport and Cultural Industries		<u>500,000</u>	<u>500,000</u>
3. PROJECT GRANTS			
Project grants - Local Government		55,000	38,000
Project grant- Other State Agencies		267,534	80,000
Project grant- WA DCA		-	128,750
Project grant - Australia Council (OzCo)		20,000	15,448
Other Grants - Propel Youth WA		6,000	-
Project grant- Other Commonwealth		-	20,000
Total Project Grants		<u>348,534</u>	<u>282,198</u>
4. WAGES, SALARIES AND FEES			
Administration Staff		237,891	287,616
Marketing and PR Staff		157,829	61,463
Creative Personnel and Performers		562,510	369,638
Accounting and Bookkeeping		14,194	13,141
Allowances and On-costs		70,296	75,618
Total Wages, Salaries and Fees		<u>1,042,720</u>	<u>807,476</u>
5. CASH AND CASH EQUIVALENTS			
Bank Accounts			
Donation account		4,277	15,479
Reserve account		303,620	253,412
Working account		130,761	85,217
Debit card		3,795	2,430
Petty cash		311	311
Term deposit		645,442	93,749
Total Cash and Cash Equivalents		<u>1,088,206</u>	<u>450,598</u>
6. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
CURRENT			
Accounts receivable		-	220
Prepayments		18,375	23,279
Interest receivable		1,021	414
GST receivable		-	7,930
Total Current Accounts Receivable and Other debtors		<u>19,396</u>	<u>31,843</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
7. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment at cost	56,083	44,260
Accumulated depreciation of plant and equipment	<u>(25,758)</u>	<u>(18,790)</u>
Total Plant and Equipment	<u>30,325</u>	<u>25,470</u>
8. INCOME RECEIVED IN ADVANCE		
CURRENT		
Income received in advance	439,542	82,961
Total Income Received in Advance	<u>439,542</u>	<u>82,961</u>
9. ACCOUNTS PAYABLE AND OTHER PAYABLES		
CURRENT		
Accounts Payable	4,255	5,269
Accrued Expenses	-	6,069
Wages Payable - Payroll	-	112
PAYG Withholdings Payable	24,800	8,826
Superannuation Payable	26,718	17,150
GST Payable	5,482	-
Total Accounts Payables and Other Payables	<u>61,255</u>	<u>37,426</u>
10. CASH FLOW INFORMATION		
Reconciliation of cash flows from operating activities with net current year surplus		
Net current year surplus	252,091	73,867
Depreciation	7,722	7,728
Net loss on PPE disposal	-	6,493
Changes in assets/liabilities		
Decrease in receivables	7,543	57,061
Decrease/(Increase) in prepayments	4,904	(23,279)
Increase/(Decrease) in payables	23,827	(523)
Increase/(Decrease) in income received in advance	356,581	(32,494)
Decrease in provisions for employees	<u>(2,485)</u>	<u>(5,650)</u>
Cash generated from operating activities	<u>650,183</u>	<u>83,203</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

11. 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 2020 (31 December 2019: None).

12. EVENTS AFTER THE END OF THE REPORTING PERIOD

The Coronavirus disease (COVID-19) which was first reported in the latter part of December 2019, has spread throughout most countries in the world. The virus, which has been declared a pandemic by the World Health Organisation, has infected over 137,253,000 people and claimed over 2,958,600 lives. There have been approximately 29,400 confirmed cases of the virus in Australia, and the impacts of the virus on the Global markets, including Australia, have been profound.

The Australian stock market had declined by in excess of 35% throughout the pandemic and although markets have somewhat recovered there are still signs of continual strain. Further lockdowns have occurred across the country and it is likely there will be more to come. Other potential impacts of the continuation of the virus include:

- reduced tourism, disruptions to non-essential travel and sports, cultural and other leisure or social activities;
- Interruptions to production and supply chains;
- Non-availability of personnel;
- Reduction in sales, earnings or productivity and delays in
- Closure of facilities and stores; and
- Inability to raise financing and issues with existing financing

While the extent of any future potential impact is somewhat unclear, following Co3's year end there was an impact on the season of Archives of Humanity (AOH) as a result of the lock down of Perth by the State Government for a week on 31 January 2021. This lock down period coincided with the original planned opening night for AOH and this impacted the start of the AOH season as a result. Fortunately, the opening of the season was delayed by only two weeks with the season starting on 19 February 2021 with Co3 able to present the season in its entirety. While the delay in opening the season resulted in some additional costs and Government restrictions on audience attendance numbers meant the seasons capacity was capped at a lower number of ticket sales, the resulting financial impact was immaterial thanks to State Government funding to assist in covering this impact. The company remains committed to taking potential future COVID-19 impacts into account when during its program planning and budgeting.

13. 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

14. 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 2020, the number of members was 8.

DIRECTORS' DECLARATION

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

1. The financial statements and notes, as set out on pages 1 to 17, 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 2020 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.



Chairperson
Margrete Helgeby Chaney

Dated this 17 day of April 2021

**Independent Auditor's Report
To the Members of The Contemporary Dance Company of WA Limited**

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

Opinion

We have audited the financial report of The Contemporary Dance Company of WA Limited Ltd ("the Company") which comprises the statement of financial position as at 31 December 2020, the statement of profit and loss and comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors declaration.

In our opinion, the accompanying financial report of the Company is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a) giving a true and fair view of the Company's financial position as at 31 December 2020 and of its financial performance and cash flows for the year then ended; and
- b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for 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 Company in accordance with the auditor independence 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 confirm that the independence declaration required by Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors, would be in the same terms if given as at the time of this auditor's report.

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

Emphasis of Matter

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 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.

We also draw attention to Note 12 to the financial report, which describes the non-adjusting event on the impact of the Covid-19 outbreak on the Company.

Our opinion is not modified in respect of the above matters.

Responsibilities of Management and the Board for the Financial Report

Management is responsible for the preparation of the special purpose financial report that gives a true and fair view in accordance with the relevant Australian Accounting Standards in accordance with the *Australian Charities and Not-for Profits Commission Regulations 2013* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the special purpose financial report, management is responsible for assessing the Company'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 management either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

The board is 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 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:

- 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.
- 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of the management's 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 Company'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 Company to cease to continue as a going concern.

Auditor's Responsibilities for the Audit of the Financial Report (continued)

- 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 board 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



Richard Gregson CA

Director

Level 3, 1 Preston Street, COMO WA 6152

Dated this 17th April 2021.

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