

The Contemporary  
Dance Company of  
Western Australia Limited  
ACN: 169 595 537  
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# Co:3

## Annual Report 2016



**Co3 Australia**

The Contemporary Dance Company of Western Australia Limited

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Cover: Zachary Lopez for Raewyn Hill's *the cry*. Photo by Toni Wilkinson.

# Contents

Purpose & Vision	4
Chair Report	6
Artistic Director Report	8
Executive Director Report	10
Co3 in numbers	13
<i>re:Loaded 2016</i>	14
<i>the cry</i>	16
<i>Reason for Being</i>	18
In Development	20
<i>Paper, Scissors, Rocket!</i>	21
<i>Our City, Our Stories</i>	23
Education & Community Engagement	25
Other Events	28
Artists	30
Board & Staff	31
Partners	33
KPIs	34
Governance	35
Governance Annual Accounts	36





Andrew Searle, Mitch Harvey and Katherine Gurr in Raewyn Hill's *the cry*. Photo by Stefan Gosatti.

# Purpose & Vision



Talitha Maslin, Katherine Gurr, Russell Thorpe, Zachary Lopez, Andrew Searle and Mitch Harvey in Raewyn Hill's *the cry*. Photo by Stefan Gosatti.

## Purpose

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

- performances;
- experiences; and
- education

for people of Western Australia, Australia and beyond.

## Vision

By 2020, Co3 will be a leading contemporary dance institution in the Australasian region, recognised locally, nationally and internationally, with a reputation for excellence, and renowned for developing its dancers, dance-makers, artists, students and management teams.

## Artistic Vision

Co3 will be a courageous artistic house producing world-class contemporary dance, created with national and international experts, and at the forefront of Australian art.

Through our focus on excellence, art-form innovation and risk-taking, unique development and strengthening of our dancers, engagement, connecting with and making an impact in our community, and building successful collaborations, Co3 will truly be a leading, artistically vibrant company of the 21<sup>st</sup> century.

# Chair Report



Zachary Lopez at the Art Gallery of Western Australia for *Reason for Being*. Photo by Stefan Gosatti.

Over the last twelve months Co3 has blossomed from an aspiration of the dance sector into a fully-fledged contemporary dance company with growing recognition for its achievements.

Co3's brand continued to strengthen in 2016 with a greater presence at the State Theatre Centre of WA and an ongoing partnership with the Art Gallery of Western Australia, in which the public experienced the creative process throughout the year.

The Strategic Plan was updated to reflect the reality of needing to operate on project funding from the Australia Council rather than multi-year organisational funding. The vision and goals remain ambitious. This vision has been rewarded with increased support from sponsors and donors.

In keeping with our desire to be recognised and engaged nationally and within the Asia-Pacific region, new partnerships were forged across Australia with works being developed with The Farm and Sydney Dance Company. Professional

development opportunities for the Artistic Director has seen new work being developed with artists from Japan and strong links with LASALLE College of the Arts in Singapore and The Hong Kong Academy for Performing Arts Dance Department are evolving.

Our relationship with Healthway and the City of Perth strengthened over the year and new sponsors have joined the Company. Co3's *Heart and Soul* philanthropy campaign has received generous support from donors who are prepared to give their support to Co3 for four years. This support will enable Co3 to employ its dancers for a longer period of time.

The Board undertook an evaluation of its achievements to date, set the goals for the next twelve months and identified the changes that need to be made to achieve the goals for the coming year.

A Nominations Sub-committee has been formed to plan for succession of Board membership over the coming years. The Marketing Sub-committee has





Russell Thorpe and Katherine Gurr in Raewyn Hill's *the cry*.  
Photo by Stefan Gosatti.

been reviewed and revised to become the Fundraising and Development Sub-committee.

I continue to be inspired by Co3's creative and management team, the ongoing commitment and support from our Patron Michael Smith, our founding supporters Margrete and Michael Chaney, the Board and its sub committees who give generously of their time and expertise, our funders, sponsors and donors – all of whom are intent on seeing the Company succeed.

Thank you all for your continued vision, commitment and support.

Wendy Wise  
Chair

# Artistic Director Report



Photo by Naomi Lee.

2016 saw the first year of exclusively Co3 artistic programming come to life, and our company of dancers settled into their performance and training programs. The company received the distinction of being named a resident company at the State Theatre Centre of WA, where in 2016, we delivered two main-stage seasons; *re:Loaded* (March) and *the cry* (September). In addition, our Act-Belong-Commit Co:Youth Ensemble presented their first independent performance season, *Our City, Our Stories* at the Dolphin Theatre, UWA in December.

Performance highlights included the professional ensemble return season of *re:Loaded 2016* at the Heath Ledger Theatre, with exclusive school matinees attended by approximately 1000 students. We continued our partnership with the Art Gallery of Western Australia with the *Reason for Being* project, where the company engages with up to 1000 people a week. As part of MoveMe Festival, Co3 premiered our first full-length work, *the cry*, which reunited me with musical collaborator, Eden Mulholland, who joined the dancers to play his extraordinary score live on-stage. With support from Country Arts WA and Healthway, Co3 delivered our first regional tour

throughout the South West and Wheatbelt regions, presenting *Paper, Scissors, Rocket!* created by local artists Unkempt Dance. This fun and lively work was attended by over 3500 primary school children.

Artistic partnerships are key to supporting the company's programming philosophy, and in 2016 we began creative development on a new work, *Frank Enstein*, with The Farm (Gold Coast), which will premiere at Bleach\* Festival in 2017 and tour to Perth. In an exciting collaboration, Co3 partnered with Sydney Dance Company to co-commission *Crazy Times*, a new dance show for young audiences from renowned Australian choreographer, Antony Hamilton. *Crazy Times* received financial support from Australia Council for the Arts. Supporting the WA independent contemporary dance sector, we established a new program, Co:Lab and welcomed Tyrone Robinson as the inaugural artist into this initiative, who will be in development of a new work in 2017.

Alongside partnerships with key national dance organisations, pathways for aspiring dancers remain a focus of my artistic initiatives for the company. In 2016, we launched our LINK Dance Company residency program, where the post-graduate dancers were resident in Co3 for nine weeks. Subsequently, LINK performed excerpts from the season as *the cry: unplugged* for the performance season at WAAPA in October and east-coast tour. As a result of this residency, we welcomed to the Co3 family, Antonio Rinaldi and Tanya Brown as City of Perth Developing Artists for 2017. Thanks to LINK Artistic Director, Michael Whaites for his ongoing support of Co3 and our annual residency partnership.

At the heart of Co3 lies art and our artists. It has been an honour to spend the year working with our dancers; Alice, Andrew, Ella-Rose, Katherine, Matthew, Mitch, Russell, Talitha, Zachary, and Zoe. The Co3 dancers' development is supported through an elite performance culture and training program that ensures our artists are some of the fittest, strongest and of the highest standard in the country.

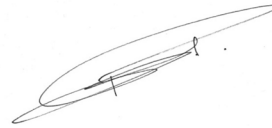
"With dancers expert at embodying the unspoken and giving form to feeling, the calmly assured ensemble of six created an immersive hour of emotional ground." THE WEST AUSTRALIAN



This approach to elite performance training has been recognised as world leading and, thanks to Dr. Luke Hopper at ECU, will become the focus of a research project through the university.

We launched our Elite Training Squad in 2016 with 16 members, a unique training and wellbeing program for dancers in Year 10 and above, and we developed partnerships with LASALLE College of the Arts (Singapore) and Hong Kong Academy for Performing Arts (China) for our young dancers. Community Engagement Artist, Bernadette Lewis, worked with Co3 in partnership with Mandurah Performing Arts Centre, and was integral in supporting our Act-Belong-Commit Co:Youth Ensemble in their dance training and performances throughout 2016.

I would like to acknowledge the tireless support of those that have enabled Co3 to present their first full performance year; to our extraordinary Board, led by Wendy Wise, to our Artistic Advisory Committee, led by Margrete Chaney, to Michael Smith our Patron, our generous donors and supporters, Aaron Beach our Executive Director and to the team at the end of the corridor, Richard, Georgia, Jaz, Aimee, and Michael; you bring something unique and extraordinary to the evolution of this little company.



Raewyn Hill  
Artistic Director

*Executive Director Update:*

*In early 2017, Aaron Beach announced his departure from Co3 to undertake a new role as Deputy Executive Director at Belvoir St Theatre, Sydney. Aaron's expertise and support has been vital, and personally it has been an honour to work alongside him as together we contributed to laying the foundation for this wonderful state dance company.*



Talitha Maslin in Gavin Webber's *What's Left in re:Loaded* 2016. Photo by Stefan Gosatti.

# Executive Director Report



Photo by Michael Maclean.

Co3 continued to build towards something special in 2016. Our approach has been built around our desire to grow our profile by investing heavily in supporting our people and through a commitment to the development of innovative and often unexpected partnerships and collaborations.

At Co3, we have placed our art and artists at our heart. With this in mind, the company launched the *Invest in our Heart and Soul* campaign. This private giving campaign aims to double company dancer employment from an average of 15 weeks in 2016 to an average of 30 weeks per artist in 2017.

Thank you to all the donors and supporters who have joined the campaign particularly to those who have committed multi-year support to this initiative. Every donation was gratefully received and contributes to the artistic vibrancy and sustainability of Co3. We welcome the opportunity to connect with others in the community who would like to support this goal.

In March we presented a short return season of *re:Loaded*, which featured the first Co3 Co:nnect series presentation with Composer Ben Ely playing a

free gig in the State Theatre Centre of WA Courtyard following the evening performances during the season.

We maintained our focus on growing our national and international connections by attending the Australian Performing Arts Market in Brisbane, the Australian Performing Arts Centre's Association conference in Melbourne and the Australian Dance Managers meeting.

Raewyn Hill undertook a successful AsiaLink Residency at the Tokyo Wonder Site as well as a Choreographic Residency at The Hong Kong Academy for Performing Arts. Raewyn will return to Japan in early 2017 to attend the Tokyo Performing Arts Market, as well as further connections in both Singapore and Hong Kong.

In May, we were disappointed to learn Co3 had not been selected as one of eleven small-to-medium dance companies to receive ongoing Federal Government investment from the Australia Council four-year funding program. Despite significant funding cuts to the broader arts sector, contemporary dance was relatively unscathed with 10 of the 14 previously supported companies remaining.

We were pleased however, to see Broome-based, Western Australian intercultural dance theatre company Marrugeku funded in the Dance category for the first time. We look forward to seeing them perform regularly in Perth and throughout WA in the coming years.

Co3 continues to foster close ties with our colleagues in major performing arts companies Sydney Dance Company and Bangarra Dance Theatre. During Bangarra's visit to Perth, the company conducted masterclass workshops with the Act-Belong-Commit Co:Youth, behind the scenes tours, Co3 hosted a post performance Q&A session as well as professional development opportunities for our production staff.

*"Hill's signature sinewy, low-to-the-ground lunges and seamlessly undulating choreography is evidence of time taken in development and the value of a core group of company dancers."*  
DANCE AUSTRALIA

Our collaboration with Sydney Dance Company is especially significant as it marked the first time in the company's long history, commissioning a work for young audiences. Antony Hamilton's new work *Crazy Times* features four Co3 dancers and will premiere in 2017 with seasons at the Sydney Opera House and State Theatre Centre of WA as well as tours to Western Sydney, Darwin, Katherine, Cairns, Mt Isa and regional WA to the Mid-west and Gascoyne.

We value the generous support of our corporate partners Wesfarmers Arts, Ernst & Young, Gilbert + Tobin and the Minderoo Foundation. We are fortunate to have received increased support from Healthway promoting the Act-Belong-Commit mental health message throughout our Co:Youth, Co:Education & Community Engagement Programs.

In June Co3 was announced by the Perth Theatre Trust as a new Resident WA performance company of the State Theatre Centre alongside Black Swan State Theatre Company and Barking Gecko Theatre Company. This endorsement was a wonderful acknowledgement of the importance of Co3 as a flagship contemporary dance company in Western Australia.

We were pleased to extend our reach further into the WA community with invitations to perform at special one off events including,

- AGWA Winter Reveal
- Audi Art Ball, AGWA
- City of Perth Winter Arts Program Launch
- Youth Focus Ball
- The Australian Dance Awards

The company performed well financially in our second year of operations delivering a modest surplus allowing us to build on our reserves. We are pleased to continue to invest heavily in our artists and our arts workers with over 70% of our turnover going towards salaries and wages.

We entered a twelve-month partnership with Mandurah Performing Arts Centre to grow and develop contemporary dance audiences in Mandurah and the Peel region; Bernadette Lewis worked across the two organisations developing programs and initiatives (see Community Engagement report).

Co3 continues to grow, and this is testament to Raewyn's vision, supported by our inspiring ensemble of dancers who are growing into outstanding young leaders in the community.



Alice Hinde and Mitch Harvey in Raewyn Hill's *Carnivale* in *re:Loaded* 2016. Photo by Stefan Gosatti.

The Co3 administration team remained committed and resilient throughout 2016. Special thanks to Richard Longbottom, Community Engagement Director, Georgia Malone, Marketing and Communications Manager, Bernadette Lewis, Community Engagement Artist. Michael Maclean, Production Stage Manager (& videographer), and Jaz Cappeau our Administration Assistant.

We bid farewell to Fiona Bow our Bookkeeper and welcomed Elaine Dias as Accounts Manager. In December, we welcomed our new Marketing & Administration Coordinator Aimee Hughes and Jaz Cappeau began her new role as Administrator.

I would like to thank the tireless Co3 Board, led by Wendy Wise, for their ongoing wisdom and guidance. I would also like to acknowledge the generosity and ongoing leadership of our Patron and Founding Supporters Michael Smith, Michael and Margrete Chaney.

I have been extremely fortunate to be given the opportunity to shape, guide and build the foundations of Co3 over the past two years. On a personal note my immense thanks to Raewyn for her generosity in sharing her vision, ideas and our early morning text messages!

We look forward to an equally rewarding 2017, as Co3 continues to build a strong reputation for excellence and distinctive programs and partnerships.



Aaron Beach  
Executive Director

# Co3 in Numbers

In its second year of operations, Co3 achieved...

## PROFESSIONAL COMPANY

3

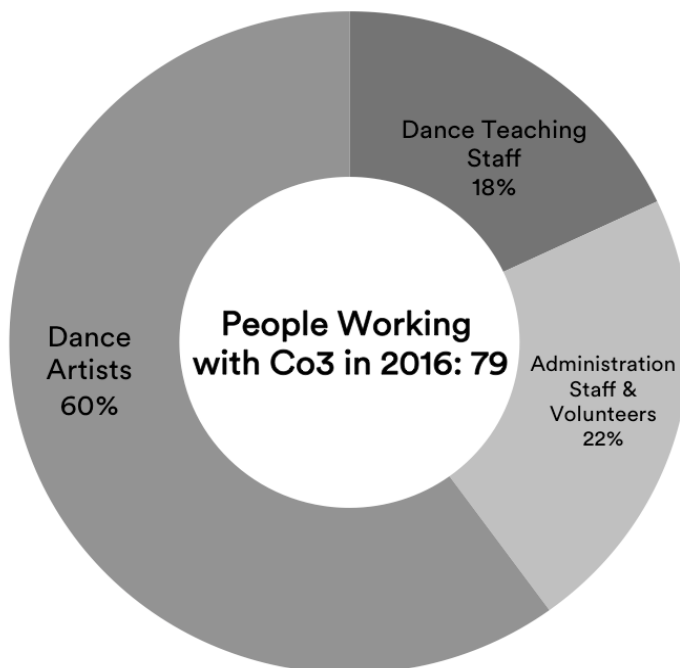
Performance seasons

18

Creative development weeks

10

Company Artists



## COMMUNITY ENGAGEMENT PROGRAMS

6,807

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

68

Western Australian Schools engaged

179

School and Community Workshops delivered

68

Act-Belong-Commit Co:Youth participants



Followers on Facebook  
5,486



Followers on Instagram  
1,412



Unique page views since Jan 1 2016  
51,885



32 Videos created  
Number of views  
8,206

## REGIONAL TOUR

3,722

Audiences & participants

22

Performances

53

Workshops

5,572

Audience members

914

Volunteer Hours





Zachary Lopez in Gavin Webber's *What's Left*. Photo by Stefan Gosatti.

# re:Loaded 2016

WED 16 MARCH – SAT 19 MARCH  
HEATH LEDGER THEATRE  
STATE THEATRE CENTRE OF WA

RETURN SEASON

NUMBER OF PERFORMANCES: 4  
TOTAL ATTENDANCE: 1,844



Mitch Harvey and Talitha Maslin in Raewyn Hill's *Carnivale*.  
Photo by Stefan Gosatti.

Co3 returned to the Heath Ledger Theatre in March with *re:Loaded 2016* due to the popularity of the launch of *re:Loaded 2015*. Bringing the company back to the core model of curate, commission, create this season revisited the triple bill of contemporary dance works choreographed by Larissa McGowan (*Transducer*), Gavin Webber (*What's Left*), Raewyn Hill (*Carnivale*) and the pre-show performance by the Elite Training Squad (*the gates*).

*re:Loaded 2016* featured powerful performances from the Co3 ensemble to specifically commissioned music by Ben Ely (Regurgitator), Charlie Chan and Eden Mulholland (NZ). The performances also featured Co3's new Elite Training Squad who performed a re-imagination of Raewyn Hill's *the gates* pre-show. This work was originally choreographed for the sophomore year at Julliard, New York in 2010. Inspired by Auguste Rodin's sculpture *The Gates of Hell*, the Elite Training Squad devised their own responses to form the performance.

## Transducer

Choreographer: Larissa McGowan

Composer: Charlie Chan

Original Production: Tasdance (2012)

Original Design & Lighting: Frog Peck (Bluebottle)

Dancers: Katherine Gurr, Mitch Harvey, Russell Thorpe, Ella-Rose Trew, Matthew Tupper, Zoe Wozniak

## What's Left

Choreographer: Gavin Webber and dancers

Music: Ben Ely

Costume: Kate Harman

Dancers: Zachary Lopez, Talitha Maslin, Alice Hinde, Russell Thorpe

## Carnivale

Choreographer: Raewyn Hill

Music: Eden Mulholland after Maurice Ravel

Costumes: Raewyn Hill with Co3 Dancers

Costume Construction: Cherie Hewson & Louise Inman

Dancers: Katherine Gurr, Mitch Harvey, Zachary Lopez, Talitha Maslin, Alice Hinde, Russell Thorpe, Ella-Rose Trew, Matthew Tupper, Zoe Wozniak

## the gates by Raewyn Hill & Elite Training Squad

A re-imagination of the gates

Original Choreography: Raewyn Hill

Music: Micka Luna

Direction: Raewyn Hill & Richard Longbottom

New Choreography: Co3 Elite Training Squad

Costumes: Raewyn Hill

Dance Director: Richard Longbottom

Lighting Designer: Mark Howett

Costume Supervisor: Cherie Hewson

Production Stage Manager: Michael Maclean

Associate Lighting Designer: Chris Donnelly

Assistant Stage Manager: Meabh Walton

# the cry

THU 15 – SAT 17 SEPTEMBER  
HEATH LEDGER THEATRE  
STATE THEATRE CENTRE OF WA

NUMBER OF PERFORMANCES: 3  
TOTAL ATTENDANCE: 1,131



Russell Thorpe in Raewyn Hill's *the cry*. Photo by Stefan Gosatti.

*the cry* was a significant performance for Co3 as it was the first full-length work by Artistic Director, Raewyn Hill for the company. The 50-minute work was originally created in 2010 at Dancenorth, and was given new life and a new personality in 2016. This new version of *the cry* was further enhanced by musician, Eden Mulholland, performing live on-stage.

Exploring a single dancer's emotional state, the other dancers were used to unpack the inner threads of these emotions on stage. With Eden and dancer Andrew embodying a central form, Mitch, Katherine, Zachary, Russell and Talitha unpacked this individual character and enlivened an inner world.

*the cry* was a part of the MoveMe Festival, which showcased contemporary dance over four days in Perth to an audience of 6,624. Co3 teamed up with Ausdance WA, Performing Lines WA, PRAXIS and STRUT Dance to transform the State Theatre Centre into a hub of new ideas and new shows.

Choreographer: Raewyn Hill

Dancers: Katherine Gurr, Mitch Harvey, Zachary Lopez, Talitha Maslin, Andrew Searle, Russell Thorpe  
Secondees (LINK Dance Company): Tanya Brown, Cheyenne Davis, Antonio Rinaldi, April Vardy

Music: Eden Mulholland

Dance Director: Richard Longbottom

Design: Raewyn Hill

Lighting Designer: Mark Howett

Associate Lighting Designer: Chloe Ogilvie

Production Manager: Michael Maclean

Deputy Stage Manager: Emily Stokoe

Secondees (LINK Dance Company): Tanya Brown, Cheyenne Davis, Antonio Rinaldi, April Vardy

"It was delightful to see a new company try so many new things and present them repeatedly to audiences that filled the grandiose State Theatre, and truly saw contemporary dance take the main stage." ARTSHUB





Andrew Searle in Raewyn Hill's *the cry*. Photo by Stefan Gosatti.

# Reason for Being

2016

ART GALLERY OF WESTERN AUSTRALIA

**NUMBER OF SHOWINGS: 8**  
**TOTAL SHOWING ATTENDANCE: 1,176**  
**TOTAL VISITORS: 6,156**

In this new cross-arts partnership with the Art Gallery of WA, visitors to the Gallery experience a creative response to the State Art Collection and Gallery's architecture. The Co3 dancers react through contemporary dance in this collaborative development.

Over the course of the year, visitors to the gallery could observe Artistic Director Raewyn Hill create new work with the dancers. *Reason for Being* provides a platform for innovation, collaboration and exchange.

From first conceptual conversations, through to a final showing of the week's work, Raewyn and the dancers unpack their creative practice in the gallery space. *Reason for Being* reveals the

process of creating a work in the unusual live studio environment, privileging the general public to what goes into producing contemporary dance.

In 2016, we saw over 6,000 people engage with *Reason for Being* and plan to continue this partnership with the Art Gallery of WA to provide a performance outcome in 2018.



Raewyn Hill at the Art Gallery of Western Australia for *Reason for Being*. Photo by Michael Maclean.





Andrew Searle at the Art Gallery of Western Australia for *Reason for Being*. Photo by Toni Wilkinson.

# IN DEVELOPMENT

## FRANK ENSTEIN

For Co3's first ever inter-state collaboration, Co3 connected with Gold Coast's The Farm, led by Gavin Webber and Grayson Millwood to create *Frank Enstein*, a re-telling of the classic tale for children and adults. Talitha, Zachary, and Andrew joined Gavin and Grayson, plus NSW-based dancer Brianna Kell and actor Daniel Monks for the first creative development of *Frank Enstein* in November 2016, with support from Australia Council for the Arts. Made by The Farm in collaboration with Co3 and Bleach\* Festival, *Frank Enstein* is scheduled to premiere on the Gold Coast followed by a Perth season in 2017.



Photo by Claudio Kirac.

## CRAZY TIMES

Through MPA Collaborative Project support from Australia Council for the Arts, Co3 joined with Sydney Dance Company on the creative development and creation of *Crazy Times*, choreographed by Antony Hamilton. Co3 dancers Katherine, Mitch, Russell and Zoe spent four weeks working in Sydney with a reciprocal sized cast from Sydney Dance Company in December 2016. The world premiere of *Crazy Times* is in March 2017 at the Sydney Opera House, followed by a Western Sydney schools tour and subsequent presentation and touring in WA.



Photo by Anna Kucera.

## BARKING GECKO AT THE ART GALLERY OF WA

With support from the Rowley Foundation, Co3 partnered with Barking Gecko Theatre Company for a creative development in November 2016. Raewyn Hill and Matt Edgerton (Artistic Director of Barking Gecko) brought together an actor and a dancer to develop ideas that integrated dance and voice, investigating a number of different themes, including sustainability in a modern western culture. The exploration culminated in a showing at the Art Gallery of WA with the humble shopping bag being transformed to an object of beauty in the hands of the artists.



Photo by Michael Maclean.





Andrew Searle, Zachary Lopez and Talitha Maslin in the premiere of *Frankenstein* in April 2017. Photo by Stefan Gosatti.







# Paper, Scissors, Rocket!

31 JULY – 19 AUGUST 2016  
REGIONAL WA

**NUMBER OF PERFORMANCES: 22**  
**NUMBER OF WORKSHOPS: 53**  
**TOTAL ATTENDANCE: 3,722**

Co3 delivered a primary schools performance and workshop tour to the Southwest and Wheatbelt. For the tour, Co3 commissioned a new primary schools work, *Paper, Scissors, Rocket!* choreographed by Perth-based dance makers Unkempt Dance. This work explored the themes of personal resilience and individuality. Along with the performances, four workshop programs were created to suit various year levels.

The three-week tour visited 22 primary schools, and deliver 53 individual movement workshops. Most students were Year K - 6, however attendance was extended to Year 9 and 12 students.

The format of the performance-followed-by-workshop let students directly connect to the work

of the dancers and learn excerpts of repertoire they had just seen. The workshops were designed to fit a variety of spaces, from dedicated dance studios to concrete undercover areas. This flexibility ensured that all schools were able to host Co3.

The performance of *Paper, Scissors, Rocket!* and the dance workshops were well-received in all schools. For many of the young people, engagement with Co3 was their first experience of contemporary dance, as a participant and as a viewer.

The tour successfully connected Co3 with a number of schools and communities who expressed interest in the company returning.

This project was supported by Country Arts WA.

Choreographed by Unkempt Dance (Carly Armstrong, Jessica Lewis, Amy Wiseman)

Tour Manager: Richard Longbottom

Dancers: Ella-Rose Trew, Zoe Wozniak



Richard Longbottom at St. Mary's Primary School. Photo by Ella-Rose Trew.



# Our City, Our Stories

WED 7 – SAT 10 DECEMBER  
DOLPHIN THEATRE  
UNIVERSITY OF WESTERN AUSTRALIA

NUMBER OF PERFORMANCES: 5  
TOTAL ATTENDANCE: 597



Act-Belong-Commit Co:Youth performing *Our City, Our Stories* at the Dolphin Theatre. Photo by Stefan Gosatti.

Throughout 2016 our Act-Belong-Commit Co:Youth Ensemble met each week to develop their own dance work that evolved into two brand new works created entirely by the members of the Ensemble. This framework challenged the dancers to think creatively, work collaboratively and perform at their best.

The Ensemble were split into two casts and each given the title *Our City, Our Stories* as a starting point. Taking the opportunity to have creative control, the dancers chose different aspects of performing arts that they wanted to be involved in; for example there was a choreography team, costume team, poster design team that came together to create this work.

Discussions were held to explore the topic and facilitate the evolution of the work, from the initial wide-ranging exploration, to the creative tasking around select themes. This resulted in two original dance pieces created exclusively by the Act-Belong-Commit Co:Youth Ensemble 2016.

Artistic Director: Raewyn Hill

Community Engagement Director: Richard Longbottom

Community Engagement Artist: Bernadette Lewis

Mentored by: Co3 Dancers

## Dancers

Act One: Meg Bassett, Ariane Beyer, Carmen Coules, Lara Dorling, Ellie Edwards, Ethan Franks, Campbell Gateley, Darcie Hall, Ruby Harrison, Genevieve Kan, Amber Laing, Alannah Leeder, Kelsey Martin, Arianwen Painter-Jones, Layla Pickering, Makaela Rowe-Fox, Kayla Steinbruckner, Taleisha Steinbruckner, Montelle Tuana, Lillany Weber, Ruby Yacopetti

Act Two: Mollie Atkins, Maddy Behn, Elsa Bignell, Alexandra Boeing-Lyon, Elaina Davies, Mair Davies, Keira Evans, Clea Featherstone, Ava Hart, Ruby Hart, Georgia Keelan, Neve Keen, Otto Kosok, Aimee Kunnen, Lilah Lombardo, Jade Marchesani, Marlon Maton, Nova Maton, Hope O'Brien, Otto Pye, Tessa Redman, Enora Richard, Alisha Subritzky, James Watson-Heath, Mikayla Wilson, Luci Young

Production Manager: Michael Maclean

Lighting Design: Chris Donnelly





Lara Dorling, Mollie Atkins, Otto Kosok, Enora Richard for *Our City, Our Stories*. Photo by Michael Maclean.



# ACT-BELONG-COMMIT CO:EDUCATION & COMMUNITY ENGAGEMENT



Act-Belong-Commit Co:Youth dancer James Watson-Heath.  
Photo by Stefan Gosatti.

## Act-Belong-Commit Co:Youth Ensemble

Co3 prioritise programs for young people that support their development as creative, innovative and entrepreneurial individuals, and explore understanding of themselves and their being-in-the-world. In 2016, the Act-Belong-Commit Co:Youth Ensemble program included weekly Co:Sunday dance workshops and week-long holiday intensives, taught by Co3 Community Engagement Artist Bernadette Lewis and Co3 dancers (Zoe Wozniak, Russell Thorpe, Katherine Gurr, Mitch Harvey, Ella-Rose Trew, Talitha Maslin, Zachary Lopez, Andrew Searle, Matthew Tupper). As well, the Act-Belong-Commit Co:Youth Ensemble had workshops and classes with Deborah Brown (Bangarra Dance Theatre), Charmene Yap and Natalie Allen (Sydney Dance Company), and national circus performer, Nathan Kell (Circus Oz).

The priority in 2016 was on extending participants' creative independence with the opportunity to devise a number of dance works under the guidance of professional artists. Performances included site-specific works at the Perth Cultural Centre as part of KickstART Festival (National Youth Week). Working with local independent artist and puppeteer, Jessica Harlond-Kenny, a small group of the ensemble created a series of public-interactive works

acknowledging The 400th Anniversary of William Shakespeare's death as part of *Shakespeare 400* Festival Perth, performed in Forrest Place and Perth Cultural Centre on Saturday 4 June, 2016.

The Co:Youth Ensemble season in 2016, *Our City, Our Stories*, premiered at the Dolphin Theatre, UWA in 7 – 10 December. Co3 welcomed Chris Donnelly as Lighting Designer for the project, who ably guided the young dancers in development of technical ideas for the performance.

## Elite Training Squad

A new initiative for Co3 in 2016 was the launch of the Elite Training Squad (ETS) and Reserve Squad. Devised by Raewyn Hill and supported by Richard Longbottom, the ETS reflects the training ethos of the Co3 main company; with a focus on strength and conditioning for dancers and personal and artistic development. Limited to a maximum of 20 participants and open to dancers from Year 10 and above (or at the discretion of the Artistic Director), the inaugural ETS had 16 members chosen through audition. Alongside fitness and choreographic activities, the ETS program included workshops on achievement thinking and goal setting, mindfulness meditation, and self-care and personal wellness strategies.

Teaching staff for ETS 2016 included master-classes with Raewyn Hill, and local independent artists Kynan Hughes, Floeur Alder, and Natalie Allen, as well as Co3 dancers. Activities included rehearsal development of Raewyn Hill's *the gates* (which premiered in 2010, Juilliard, New York) presented on-stage as part of the *re:Loaded* Co:nnect series in March, observing company class for Bangarra Dance Theatre, and ETS member, Campbell Gateley taking class with Sydney Dance Company whilst the company was on tour at the Mandurah Performing Arts Centre.

Continuing the partnership between Co3 and QL2 (Canberra's youth dance company), in 2016, ETS members, Otto Kosok and Layla Pickering travelled to Canberra in July to join QL2 as part of the Visiting Artist program. Otto and Layla joined other young dancers from across Australia and international guests to create and perform in *Co:nected* at the Canberra Playhouse Theatre, 27 – 30 July. *Co:nected* was a triple-bill program featuring three diverse works from Australian choreographers Kristina Chan, Sara Black, and Lingua Franca (a creative partnership of Alison Plevy and Adam Deusien).

#### Act-Belong-Commit Co:Education

Co3 delivered a range of in-school programs, from one-off, hour long contemporary technique workshops in secondary schools, to a six-week residency at Mt Helena Primary School.

A major activity for our Act-Belong-Commit Co:Education program was undertaking a three-week primary schools tour of *Paper, Scissors, Rocket!* to the Wheatbelt and South West regions of WA. With support from Country Arts WA and Healthway.

Co3 supported internship opportunities for three secondary school students; a 9-month engagement with a Year 11 student from Belmont City College, and week-long internships for a Year 10 student from

Methodist Ladies College and Year 11 from All Saints College. As well, Co3 supported four tertiary student internships from Curtin University and UWA in arts administration and Marketing/PR areas. Dance secondments for 2016 included Natasha Rogers from NAISDA (the National Aboriginal and Islander Skills Development Association) and for *the cry*, Emily Molnar (AC Arts & SDC PPY), Niamh Keller (AC Arts), Aaron Carey-Burrows (WAAPA), Rowan Rossi (NZSD), and Co3 hosted Samuel Hall, Tiana Lung, Sarah Wilson, Chimene Steele-Prior, Alex Warren (all NZSD).

Public engagement performance opportunities for Co3 included Art Gallery of WA's Audi Art Ball and Winter Reveal events, plus the City of Perth Winter Arts Festival launch at the Perth Town Hall, Australian Dance Awards and Youth Focus Ball at Crown Casino. As part of the MoveMe Festival, Richard Longbottom delivered a workshop for the TeachMe program with support from LINK Dance Company dancers Antonio Rinaldi and Tanya Brown.

A new partnership connected Co3 with Mandurah Performing Arts Centre, with Bernadette Lewis undertaking a new role as Community Engagement Artist.



Zoe Wozniak with Act-Belong-Commit Co:Youth dancers. Photo by Stefan Gosatti.



Act-Belong-Commit Co:Dance participants. Photo by Michael Maclean.

Much of the focus of this new role was on fostering an audience for contemporary dance in Mandurah, as well as supporting the delivery of Co3 education programs in primary schools in the Mandurah catchment. Subsidised primary school workshops were delivered in Term 3 (Meadow Springs, Greenfields, Dudley Park, Riverside Education Support Centre, Tuart Rise, Halls Head, Rockingham Montessori – 972 students connected with Co3 during these workshops, including 56 young people with special needs).

#### **Act-Belong-Commit Co:Dance**

Building on the success of the Act-Belong-Commit Co:Dance contemporary dance holiday programs, Co3 delivered week-long intensives in the January, April, July, and September breaks. Aimed at fostering creativity and stimulating imagination, building confidence and performance skills, Act-Belong-Commit Co:Dance creative intensives catered for both Junior (7–12 years old) and Senior (13–18 years) groups. Guided by Co3 dancers and teaching artists, Act-Belong-Commit Co:Dance programs are tailored to suit the age level of participants, and place young people at the centre of the creative process.

In addition to regular programs at King Street Arts Centre, in 2016 Co3 extended the Co:Dance programs to Joondalup (two programs in April and one in July school holidays with support from City

of Joondalup) and Mandurah (September holidays with support from MPAC). These outer-metro programs were well attended and, by the end of the year, a number of Act-Belong-Commit Co:Dance participants registered as members of the Act-Belong-Commit Co:Youth Ensemble for 2017.

For 7–12 year olds, programs focused on story-telling and generating choreographic ideas. For participants 13 years and above, Co3 designed more responsive activities, supporting young people in a deeper exploration of relevant themes, self-directed choreography, and the articulation of youth culture through creative arts. In particular, Act-Belong-Commit Co:Dance for the senior age group included generating site-specific works, with the participants responding to the city environment.





Talitha Maslin, Katherine Gurr, Andrew Searle, Zachary Lopez and Russell Thorpe in Raewyn Hill's *the cry*. Photo by Stefan Gosatti.

# OTHER EVENTS

## ALKIMOS COMMUNITY

During National Youth Week 2016, Richard Longbottom ran a community dance workshop at the new Sprout Community Hub in Alkimos. Open to general public, Richard was supported by NAISDA secondment student, Natasha Rogers, and together they taught movement fundamentals to local children and facilitated improvisation sessions that explored the new playground adjacent to the Sprout hub. This workshop was supported by Propel Youth Arts.



## ASIALINK

Co3 Artistic Director Raewyn Hill was invited to complete a ten-week Asialink residency at Tokyo Wonder Site in Japan. She was afforded time to focus on deepening the fundamental principles of her movement language and artistic practice. The residency gave Raewyn the opportunity for professional art form development through private Butoh Workshops with Yoshito Ohno and Samurai Sword training with Shinichiro Matsuura, as well as concept and design development for new dance and multi-form artworks. Asialink residencies are funded in partnership by University of Melbourne and state and federal governments.



## AUDI ART BALL AT THE ART GALLERY OF WESTERN AUSTRALIA

The first inaugural Audi ART BALL event took place on Saturday 14 May, 2016 at the Art Gallery of WA. This event saw visual art, fashion, music, and dance collide in a spectacular way. The Co3 dancers performed excerpts from Larissa McGowan's *Transducer*.



## AUSTRALIAN DANCE AWARDS

The annual Australian Dance Awards ceremony was held in Perth at the State Theatre Centre of WA on Sunday 18 September 2016. Raewyn Hill was invited to present an award and Co3 performed an excerpt from *the cry*, with musician Eden Mulholland joining the dancers on-stage.

"The combined effect of sound and vision (in the cry) gently lulls the spectator into a soft reverie." *PERTH ARTS LIVE*

# OTHER EVENTS

## FAIRBRIDGE FESTIVAL

On Saturday 16 April, Co3 dancers Mitch Harvey and Talitha Maslin conducted a contemporary dance workshop at the Fairbridge Festival. Drawing inspiration from the rural setting of the festival, Mitch and Talitha gave introductory movements in contemporary dance and supported improvisation sessions from the participants.

## WINTER ARTS FESTIVAL OPENING

As part of an ongoing partnership with the City of Perth, Co3 was invited to perform as part of the city's Winter Arts Festival opening at the Perth Town Hall on Tuesday 31 May 2016. Co3 presented an excerpt from Larissa McGowan's *Transducer*, with Russell Thorpe, Mitch Harvey and Matthew Tupper energising the audience.

## WINTER REVEAL AGWA

Furthering the partnership between Co3 and the Art Gallery of WA, the company performed a movement installation for the Winter Reveal of the gallery program on Thursday 19 May 2016. Co3 dancers, Ella-Rose Trew and Mitch Harvey presented an innovative version of Raewyn Hill's *Carnivale* three-times in a row in the void space at the gallery. The performance combined original choreography and improvised adaptation of the physically challenging work.

## KAYA

In September, Co3 dancers Zachary Lopez and Zoe Wozniak joined Ochre Contemporary Dance Company for the development of *Kaya* (Hello). This work amalgamated a variety of Indigenous dance cultures (Nyoongar, Wongi and Bundjulong) with world-dance techniques (Indian, Māori, Western Contemporary and Classical) and cultural mix.

## YOUTH FOCUS BALL

In August, Co3 embraced the opportunity to support WA charity organisation, Youth Focus, and performed an excerpt of *the cry* at the Crown Casino for the Youth Focus Ball. Youth Focus is an independent, West Australian not-for-profit organisation working to stop youth suicide.



# ARTISTS



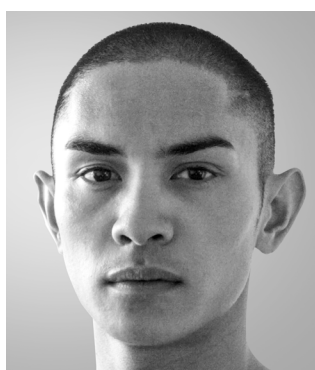
**Andrew Searle**  
Guest Artist



**Alice Hinde**  
Guest Artist



**Ella-Rose Trew**  
Artist



**Zachary Lopez**  
Artist



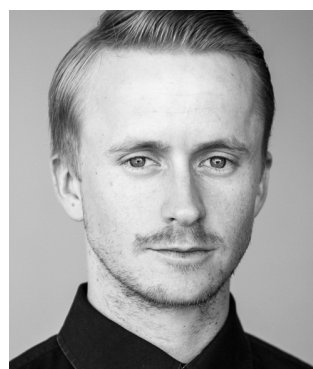
**Talitha Maslin**  
Artist



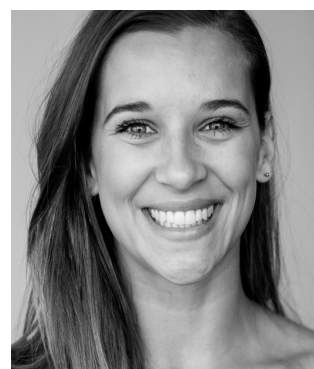
**Mitch Harvey**  
Artist



**Katherine Gurr**  
Artist



**Russell Thorpe**  
Artist



**Zoe Wozniak**  
Artist



**Matthew Tupper**  
Artist



**Eden Mulholland**  
Composer



**Mark Howett**  
Lighting Designer



# PATRON



**Michael Smith**

# BOARD



**Wendy Wise**  
Chair



**David Griffiths**



**Collene Hansen**



**Margrete Chaney**



**Pamela-Jayne Kinder**



**Rob Bentley**



**Lisa Hutchinson**



**Dianne Bain**

# STAFF



**Raewyn Hill**  
Artistic Director



**Aaron Beach**  
Executive Director



**Richard Longbottom**  
Community Engagement Director



**Elaine Dias**  
Financial Administrator



**Georgia Malone**  
Marketing &  
Communications Manager



**Michael Maclean**  
Videographer &  
Production Manager



**Jaz Cappeau**  
Administration Assistant



**Bernadette Lewis**  
Community Engagement Artist

## Patron

Michael Smith

## Board

Wendy Wise (Chair)  
Rob Bentley  
Margrete Chaney  
David Griffiths  
Collene Hansen  
Lisa Hutchinson  
Pamela-Jayne Kinder  
Dianne Bain (until May 2016)

## Staff

Artistic Director  
Raewyn Hill  
Executive Director  
Aaron Beach  
Community Engagement Director  
Richard Longbottom  
Marketing & Communications  
Manager  
Georgia Malone  
Production Manager &  
Videographer  
Michael Maclean  
Administration Assistant  
Jaz Cappeau  
Admin Support  
Cecile Vuillat (until Dec 2016),  
Aimee Hughes  
Community Engagement Artist  
Bernadette Lewis (until Dec 2016)  
Financial Administrator  
Elaine Dias  
Volunteers: Alejandra Cornelio,  
Aimee Hughes, Shay Miller, Hayley  
Sperring, Laura Squires, Nikki  
Tsang, Tessa Redman, Otto Kosok

### Company Dancers

Katherine Gurr, Mitch Harvey,  
Alice Hinde, Zachary Lopez, Talitha  
Maslin, Andrew Searle, Russell  
Thorpe, Ella-Rose Trew, Matthew  
Tupper, Zoe Wozniak

### Secondees

LINK Dance Company: Tanya  
Brown, Cheyenne Davis, Antonio  
Rinaldi, April Vardy  
WAAPA: Aaron Carey-Burrows  
NAISDA: Natasha Rogers  
Adelaide College of the Arts:  
Niamh Keller, Emily Molnar  
NZSD: Samuel Hall, Tiana Lung,  
Sarah Wilson, Chimene Steele-  
Prior, Alex Warren  
Other: Aimee Sadler

### Artistic Advisory Committee

Margrete Chaney (Chair), Guy  
Boyce, Michael Whaites, Helen  
Carroll, Chrissie Parrott

### Guest Creative Teams 2016

Choreographers: Gavin Webber,  
Larissa McGowan, Raewyn Hill,

Unkempt Dance

Music: Eden Mulholland, Ben Ely

Lighting Designer: Mark Howett,

Chris Donnelly

Associate Lighting Designer: Chloe  
O'Gilvie

Deputy Stage Manager: Emily  
Stokoe

Assistant Stage Manager: Meabh  
Walton

Costumes: Cherie Hewson, Louise  
Inman, Kate Harman

Photographers: Stefan Gosatti,  
Toni Wilkinson, Michael Maclean

Videography: Michael Maclean,  
Bright Yellow Productions

Designers: Nick Page, Bain Media

Website: OM4

### Guest Teachers for Co3 Company Ballet

Richard Longbottom

Craig Lord-Sole

Kim McCarthy

Kelly Astbury

Kynan Hughes

Fleur Alder

Dance Psychologist

Dr Shona Erskine

Beyondbeing Yoga

Pheobe Jones, Adrienne Murphy,

Sava Papos, Hayley Schmidt

Niche Cross Fit

Jen Smith

The Exercise Therapist

Katie Stewart

APS Physiotherapy

Lisa Hutchinson

Ellen Paterniti

### Teaching Teams for Co:Youth: Co3

Dancers (Zoe Wozniak, Russell

Thorpe, Katherine Gurr, Mitch

Harvey, Talitha Maslin, Ella-Rose

Trew), Bernadette Lewis, Deborah

Brown, Natalie Allen, Charmene

Yap, Nathan Kell, Jessica Harlond-

Kenny

## Thank you

Michael & Margrete Chaney,  
Ausdance WA, John Barrington,  
The Brand Agency, Nanette  
Hassell, Jo Smith, Pam, Fusion  
Clothing, Barb Channing, Yoshito  
Ohno, Shinichiro Matsuura, Naoko  
Yoshimoto, Tokyo WonderSite,  
Luca Veggetti, Mineko Carlini,  
Stefano Carboni, Dunja Rmandic,  
Toban Harris, Art Gallery of  
Western Australia, The Farm,  
Sydney Dance Company, Bangarra  
Dance Theatre, Mandurah  
Performing Arts Centre, QL2,  
Jessica Harlond-Kenny, Propel  
Youth Arts, LASALLE College of  
the Arts, Hong Kong Academy  
of Performing Arts, Edith Cowan  
University, Dr Luke Hopper, Sacha  
Fulton, Lani McGeady, Ochre  
Contemporary Dance Company,  
Barking Gecko Theatre Company,  
One Mob Studios, Charlesworth  
Ballet School, All Saints' College,  
Lake Joondalup Baptist College.

DONORS: Aaron Beach, Angela  
Gurr, APS Physiotherapy, Dame  
Adrienne Stewart, David & Julianne  
Griffiths, Gary Mack, Georgia  
Malone, Jennifer Fulton, Jon &  
Caro Stewart Family Foundation,  
Minderoo Foundation, Michael &  
Margrete Chaney, Michael Smith,  
Raewyn Hill, Rowley Foundation,  
Shane Colquhoun, Shane  
Colquhoun & Leigh Cathcart,  
Subritzky Family, Wendy Wise &  
Nicholas Mayman, Zenon Wozniak,  
Anonymous (5)

# Partners



Government of **Western Australia**  
Department of **Culture and the Arts**



# KPIs

In 2016, Co3 established the following key performance indicators, measuring performance of the company and its associated programs.

	2015	2016 Targets	2016 Results
Total number of arts and cultural events/activities programmed	3	2	4
Total number of professional artists engaged	36	30	30
Number of works programmed under CREATE programming philosophy	3	4	1
Number of cross-artform collaborations involved in projects	2	3	3
Number of partnerships with national and/or international organisations, institutions or venues.	3	4	5
Number of professional skills and/or development programs delivered	8	16	24
Total attendances at professional skills and/or development programs	10	12	130
Number of new works presented with national and/or international artists, cultural representatives or arts workers		2	1
National	3	2	2
Number of formal connections with communities and/or institutions at a national and/or international level		0	11
National	5	4	7
International	0	4	4
Number of favourable editorials or publications quoting national and/or international peers	12	6	3
Number of enquiries from national and/or international artists, cultural representatives or arts workers to engage with the organisation		16	144
National	12	12	134
International	2	4	10
Total attendance		6,500	9,544
Paid	3,989	5,000	3,672
Unpaid	736	500	3,922
Free Public	120	1,000	6,156
Number of first time audiences or participants to the artform or organisation	4,725	650	6,922
Number of outer metropolitan activities	2	7	8
Number of attendances from outer-metropolitan Perth	200	500	734
Number of participants in outer-metropolitan Perth	578	1,000	2,101
Outer-metropolitan audiences/participants new to artform/organisation	778	250	2,301
Number of programs targeting young people in education settings	3	6	6
Number of attendances/participants at programs targeting young people in school settings	5,876	3,500	6,807
Targeted age groups	Age 8-11 & 12-18	Age 8-11 & 12-18	Age 8-11 & 12-18
Number of attendances/participants at public programs	216	400	950
Percentage of positive feedback from client surveys	76%	75%	73%
Number of interpretative materials supporting programs	4	4	4
Number of social media platforms	4	4	4



# Governance

BOARD OF DIRECTORS			
DIRECTOR	DATE APPOINTED*	DATE REAPPOINTED	TERM EXPIRES
Wendy Wise (Chairperson; Chair Nominations Committee)	19 May 2014		19 May 2017
Dianne Bain (Member, Marketing Committee)	18 May 2015		Resigned 17 May 2016
Robert Bentley (Treasurer; Chair, Finance Committee, Member Nominations Committee)	26 May 2014		26 May 2017
Margrete Chaney (Chair, Artistic Advisory Committee)	19 May 2014	17 May 2016	17 May 2019
David Griffiths (Deputy Chairperson; Member, Finance Committee; Member Nominations Committee)	19 May 2014		26 May 2017
Collene Hansen (Secretary; Chair, Marketing Committee; Member Nominations Committee)	19 May 2014		19 May 2017
Lisa Hutchinson (Member, Marketing Committee)	19 May 2014	17 May 2016	17 May 2019
Pamela-Jayne Kinder (Member, Finance Committee)	19 May 2014		19 May 2017

NUMBER OF BOARD MEETINGS ATTENDED	
MEMBER	MEETINGS
Wendy Wise	5
Dianne Bain	2*
Robert Bentley	3
Margrete Chaney	5
David Griffiths	5
Collene Hansen	4
Lisa Hutchinson	5
Pamela-Jayne Kinder	5
NUMBER OF BOARD MEETINGS HELD 2015	5

\* Director resigned May 2016

# Annual Accounts

THE CONTEMPORARY DANCE COMPANY OF  
WESTERN AUSTRALIA LIMITED

ABN 69 169 595 537

FOR YEAR ENDED 31 DECEMBER 2016

# Directors Declaration

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2016

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The directors of the company declare that:

1. The financial statements and notes, present fairly the company's financial position as at 31 December 2016 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Chairperson: 



# PROFIT AND LOSS

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2016

TRADING INCOME	Notes	2016	2015
<b>Grant Revenue</b>			
Operational Grant		500,000	545,000
Project Grant	2	166,091	102,099
<b>Total Grant Revenue</b>		<b>666,091</b>	<b>647,099</b>
<b>Sponsorship Revenue</b>		<b>100,000</b>	<b>14,926</b>
<b>Other Revenue</b>			
Box office/performance fees		49,301	82,789
Donations		107,118	54,186
Membership & Participation Fees		104,506	107,161
Merchandising, Royalties and Other Event Related Income		650	1,600
Reimbursements		52,912	-
Sundry and Other Earned Income		6,087	18,026
<b>Total Other Revenue</b>		<b>320,575</b>	<b>263,762</b>
<b>TOTAL TRADING INCOME</b>		<b>1,086,666</b>	<b>925,787</b>
<b>GROSS PROFIT</b>		<b>1,086,666</b>	<b>925,787</b>
<b>Other Income</b>			
Interest		6,478	3,678
<b>Total Other Income</b>		<b>6,478</b>	<b>3,678</b>
<b>EXPENSES</b>			
Administration Costs		29,501	23,643
Marketing & Promotion Costs		47,925	87,268
Production & Touring Costs		194,625	121,636
Wages, Salaries and Fees	3	706,130	588,586
Consultancy Fees		-	82,099
Depreciation		4,131	849
Insurance		3,878	807
Professional Development		5,622	7,821
Travel and accommodation		40,085	54,141
Workers Compensation Insurance		6,031	11,983
<b>Total Expenses</b>		<b>1,037,928</b>	<b>978,833</b>
<b>OPERATIONAL PROFIT (Loss)</b>		<b>55,217</b>	<b>(49,372)</b>
<b>Extraordinary Income</b>			
Buzz Dance Theatre & STEPS Youth Dance Co. - Tf contribution		-	206,028
<b>Total Extraordinary Income</b>		<b>-</b>	<b>206,028</b>
<b>Net Profit (Loss)</b>		<b>55,217</b>	<b>156,656</b>

# BALANCE SHEET

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2015

ASSETS	Notes	31 Dec 2016	31 Dec 2015
<b>Current Assets</b>			
Cash and Bank	4	124,299	265,757
Term Deposit		209,290	-
Trade and Other Receivables	5	14,438	4,950
<b>Total Current Assets</b>		<b>348,026</b>	<b>270,707</b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	6	23,416	16,124
Other Non-Current Assets		2,299	-
<b>Total Non-Current Assets</b>		<b>25,715</b>	<b>16,124</b>
<b>Total Assets</b>		<b>373,742</b>	<b>286,831</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Income Received in Advance		95,625	75,594
Payables	7	56,805	45,142
<b>Total Current Liabilities</b>		<b>152,430</b>	<b>120,735</b>
<b>Net Assets</b>		<b>152,430</b>	<b>120,735</b>
<b>Net Assets</b>		<b>221,312</b>	<b>166,095</b>
<b>EQUITY</b>			
Retained Earnings		221,312	166,095
<b>Total Equity</b>		<b>221,312</b>	<b>166,095</b>

# Notes to the Financial Statements

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2016

### 1. Statement of Significant Accounting Policies

The directors have determined that the company is not a reporting entity and accordingly, this financial report is a special purpose report prepared for the sole purpose of distributing a financial report to members and must not be used for any other purpose. The directors have determined that the accounting policies adopted are appropriate to meet the needs of the members.

The financial report has been prepared on an accrual basis and under the historical cost convention, except for certain assets, which, as noted, have been written down to fair value as a result of impairment. Unless otherwise stated, the accounting policies adopted are consistent with those of the prior year.

The accounting policies that have been adopted in the preparation of the statements are as follows:

#### Income Tax

The company is a Public Benevolent Institution and is endorsed as an Income Exempt Entity. As such, no income tax expense or liability is brought to account.

#### Property, Plant and Equipment

Property, plant and equipment is initially recorded at the cost of acquisition or fair value less, if applicable, any accumulated depreciation and impairment losses. Plant and equipment that has been contributed at no cost, or for nominal cost, is valued and recognised at the fair value of the asset at the date it is acquired. The plant and equipment is reviewed annually by directors to ensure that the carrying amount is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the utilisation of the assets and the subsequent disposal. The expected net cash flows have been discounted to their present values in estimating recoverable amounts.

Freehold land and buildings are measured at their fair value, based on periodic, but at least triennial, valuations by independent external valuers, less subsequent depreciation for buildings.

Increases in the carrying amount of land and buildings arising on revaluation are credited in equity to a revaluation surplus. Decreases against previous increases of the same asset are charged against fair value reserves in equity. All other decreases are charged to profit or loss.

Any accumulated depreciation at the date of revaluation is offset against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset.

#### Intangibles

Goodwill is recognised as the excess of the purchase price for a business acquired over the fair value of the net assets at the date of acquisition. Goodwill is assessed for impairment annually and is carried at cost less accumulated impairment losses.



## **Trade and Other Receivables**

Trade receivables and other receivables, including distributions receivable, are recognised at the nominal transaction value without taking into account the time value of money. If required a provision for doubtful debt has been created.

## **Financial Assets**

Investments held are originally recognised at cost, which includes transaction costs. They are subsequently measured at fair value which is equivalent to their market bid price at the end of the reporting period.

Movements in fair value are recognised through an equity reserve.

## **Trade and Other Payables**

Trade and other payables represent the liabilities for goods and services received by the company that remain unpaid at 31 December 2016. Trade payables are recognised at their transaction price. They are subject to normal credit terms and do not bear interest.

## **Employee Benefits**

Provision is made for the liability for employee entitlements arising from services rendered by employees to 31 December 2016. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus related costs.

## **Provisions**

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

## **Cash and Cash Equivalents**

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

## **Revenue Recognition**

Revenue from the sale of goods is recognised upon the delivery of goods to customers. Revenue from the rendering of services is recognised upon the delivery of the services to customers. Revenue from commissions is recognised upon delivery of services to customers. Revenue from interest is recognised using the effective interest rate method. Revenue from dividends is recognised when the entity has a right to receive the dividend.

All revenue is stated net of the amount of goods and services tax (GST).

## **Goods and Services Tax**

Transactions are recognised net 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 balance sheet.

## **Leases**

Finance leases are leases of fixed assets where substantially all of the risks and benefits incidental to the ownership of the asset are transferred to the entity, but the legal ownership is not transferred to the entity.

Finance leases are capitalised by recording an asset and a corresponding liability at the lower of the amounts equal to the fair value of the leased asset, or the minimum lease payments measured at present value including any residual values.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term. Operating lease payments are charged to the income statement on a straight-line basis over the term of the lease. Lease incentives are deferred and amortised over the period of the lease. Profits and losses on sale and leaseback transactions are recognised in the reporting period in which they occur.

## **Grants**

Grant revenue is recognised in the income statement when the entity receives the grant, when it is probable that the entity will receive the economic benefits of the grant and the amount can be reliably measured.

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

Where the entity incurs an obligation to deliver economic value back to the grant contributor, the transaction is considered a reciprocal transaction and the revenue is recognised as a liability in the balance sheet until the required service has been completed, otherwise the income is recognised on receipt.

The Contemporary Dance Company of Western Australia Limited receives non-reciprocal contributions of assets from the government and other parties for a nominal or zero value. These assets are recognised at their fair value on the date of acquisition in the balance sheet, with an equivalent amount of income recognised in the income statement.

Donations and bequests are recognised as revenue when received.

## **Government Grants**

Government grants received are recognised as revenue on a basis to match the recognition of revenue with costs incurred in the project.

## Notes to the Financial Statements

<b>2. Project Grants</b>	<b>2016</b>	<b>2015</b>
Project Grants - Local Government	9,091	-
Project Grant - Other State Agencies	119,500	82,099
Project Grant - WA DCA	-	20,000
Project Grant - Australia Council (OzCo)	37,500	-
<b>Total Project Grants</b>	<b>166,091</b>	<b>102,099</b>

<b>3. Wages, Salaries and Fees</b>		
Administration Staff	336,561	469,428
Marketing and PR Staff	61,824	-
Creative Personnel and Performers	219,890	61,218
Accounting and Bookkeeping	14,624	13,859
Allowances and On-costs	73,231	44,082
<b>Total Wages, Salaries and Fees</b>	<b>706,130</b>	<b>588,586</b>

<b>4. Cash &amp; Cash Equivalents</b>		
<b>Bank Accounts</b>		
Donation Account	722	188
Reserve Account	95,903	263,799
Temp Account	-	140
Working Account	27,644	1,078
<b>Total Bank Accounts</b>	<b>124,269</b>	<b>265,205</b>
<b>Other Cash Items</b>		
Debit card - Aaron	-	202
Petty Cash	30	351
<b>Total Other Cash Items</b>	<b>30</b>	<b>553</b>
<b>Total Cash and Cash</b>	<b>124,299</b>	<b>265,757</b>

<b>5. Receivables</b>		
<b>Current</b>		
Accounts Payable	5,791	4,950
Repayments	8,647	-
<b>Total Current</b>	<b>14,438</b>	<b>4,950</b>
<b>Total Payables</b>	<b>14,438</b>	<b>4,950</b>

<b>5. Receivables</b>		
<b>Current</b>		
Accounts Receivable	5,791	4,950
Prepayments	8,647	-
<b>Total Current</b>	<b>14,438</b>	<b>4,950</b>
<b>Total Receivables</b>	<b>14,438</b>	<b>4,950</b>



## Notes to the Financial Statements

<b>6. Property, Plant and Equipment</b>	<b>2016</b>	<b>2015</b>
<hr/>		
<b>Property and Equipment</b>		
Plant and equipment at cost	28,397	16,973
Accumulated depreciation of plant and equipment	(4,980)	(849)
Total Plant and Equipment	23,416	16,124
<b>Total Project Grants</b>	<b>23,416</b>	<b>16,124</b>
<b>7. Payables</b>		
<hr/>		
<b>Current</b>		
Accounts Payable	4,238	8,329
GST	1,559	278
Wages Payable - Payroll	12,616	1,902
PAYG Withholdings Payable	20,335	18,644
Superannutaion Payable	18,057	15,993
Total Current	56,805	45,142
<b>Total Payables</b>	<b>56,805</b>	<b>45,142</b>

# Depreciation Schedule

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2016

NAME	COST	OPENING VALUE	PURCHASES	DISPOSALS	DEPRECIATION	CLOSING VALUE
<b>Computer Equipment</b>						
Macbook	1,662	-	1,662	-	269	1,392
Macbook Air 13.3/8GB	1,972	-	1,972	-	54	1,918
Refurbished 13" Macbook Pro	2,163	-	2,163	-	205	1,958
<b>Total Computer Equipment</b>	<b>5,796</b>	-	<b>5,796</b>	-	<b>528</b>	<b>5,268</b>
<b>Plant &amp; Equipment</b>						
Digital LCD TV 1	390	-	390	-	59	331
Digital LCD TV 2	390	-	390	-	59	331
Hard legs (10 units)	9,240	8,830	-	-	1,766	7,064
Hoshizaki KM30A Icemaker (inc. delivery)	2,090	-	2,090	-	90	2,000
PA System - 2 x portable speakers (inc. bags), plus cables	2,757	-	2,757	-	170	2,587
Rigging equipment	1,500	1,452	-	-	290	1,161
Stage flooring (4 rolls)	3,960	3,713	-	-	743	2,970
Stage flooring (4 rolls)	2,273	2,130	-	-	426	1,704
<b>Total Plant &amp; Equipment</b>	<b>22,600</b>	<b>16,124</b>	<b>5,628</b>	-	<b>3,603</b>	<b>18,148</b>
<b>TOTAL</b>	<b>28,397</b>	<b>16,124</b>	<b>11,424</b>	-	<b>4,131</b>	<b>23,416</b>

# Independent Auditor's Review Report

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2016

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

### REPORT ON THE FINANCIAL REPORT

We have reviewed the accompanying financial report of The Contemporary Dance Company of Western Australia Limited, which comprises the statements of financial position as at 31 December 2016 and the statement of comprehensive income for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

### THE RESPONSIBILITY OF THE DIRECTORS

The directors/board of management of the company/entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Corporations Act 2001/ACNC Act* and for such internal control as the directors/board of management determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

### OUR RESPONSIBILITY

Our responsibility is to express a conclusion on the on the financial report based on our review. We concluded our review in accordance with Auditing Standard on Review Engagements ASRE 2415 *Review of a Financial Report: Company Limited by Guarantee or an Entity Reporting under the ACNC Act or Other Applicable Legislation or Regulation*, in order to state whether, on the basis of the procedures described, we have become aware of any matter that makes us believe that the financial report is not in accordance with the *Corporations Act 2001/ACNC Act* including: giving a true and fair view of the company's/entity's financial position as at 31 December 2016 and its performance for the year ended on that date; and complying with the Australian Accounting Standards [and *Corporations Regulations 2001*]. ASRE 2415 requires that we comply with the ethical requirements relevant to the review of the financial report.

A review of a financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. Are view is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion.

### INDEPENDENCE

In conducting our review, we have complied with the independence requirements of the *Corporations Act 2001*. We confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the directors of The Contemporary Dance Company of Western Australia Limited, would be in the same terms if given to the directors as at the time of this auditor's report.



## CONCLUSION

Based on our review, which is not an audit, we have not become aware of any matter that makes us believe that the financial report of The Contemporary Dance Company of Western Australia Limited is not in accordance with the *Corporations Act 2001* or *ACNC Act* including:

- (a) giving a true and fair view of the company's financial position as at 31 December 2016 and of its performance for the year on that date; and
- (b) complying with Australian Accounting Standards and *Corporations Regulations 2001*.



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**Matt Tognini CA**  
Director

**KHT Accounting and Wealth**  
213 Oxford Street  
Leederville

Dated: 20 February 2016

