

2021

Annual Report

Co:3
CONTEMPORARY
DANCE AUSTRALIA



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

PURPOSE, VISION & VALUES



CO3 IS THE STATE'S CONTEMPORARY DANCE COMPANY, BASED IN PERTH, WESTERN AUSTRALIA ON THE LAND OF THE WHADJUK NYOONGAR PEOPLE.

OUR PURPOSE

“To inspire and enrich lives through contemporary dance.”

Our purpose is to inspire 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, we aim to be a world-class contemporary dance company; through our focus on progressing the boundaries of the artform, 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.

Our 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. We 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 despite challenges. We set the right priorities and make strategic choices. We feel empowered to define new and diverse ways of delivering contemporary dance and maintain a disciplined focus on doing it. We are disruptive, we are change makers and we are innovators.

RESILIENCE

We believe passionately that contemporary dance can enrich lives, and 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 artform through our programming, education, artist development, community presence, and communications. We strive to inspire people through contemporary dance by creating as many touchpoints for the artform 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 fiscal 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

In its seventh year, Co3 once again demonstrated its capacity and reach as Western Australia's state contemporary dance company. Opening the year, our publicly and critically acclaimed production, ARCHIVES OF HUMANITY by Raewyn Hill as part of Perth Festival, built on a fine canon of works the company has created. We continue to work in collaboration with Western Australian artists and creatives, and the Western Australian community, to present works of brilliance.

Commencing in 2020, the Board committed to a two-year programming cycle. This enables the company to focus resources on a sustainable model dedicated to regular high-level creative output. During a partnership year, we work with other companies to deliver our public facing program, enabling our Artistic Director to connect to community and develop a new mainstage work for presentation the following year. This ongoing cycle is how we will continue to make great art and at the same time maximise our connection to our audiences, communities and our industry.

Alongside our dedicated aim to stage a minimum of three main stage works per annum, we are committed to strategic initiatives such as our PATHWAYS program. PATHWAYS, supported by the Wright Burt Foundation, is integral to our role as the State's contemporary dance company in nurturing and developing the next generation of local artists and dance makers. Other strategic partnerships, such as the one we have with WAAPA and its graduate LINK program, provide unique opportunities for dance students to work directly with our Artistic Director on development and performance outcomes. Through this they gain firsthand experiences of working with a professional dance company and are better prepared for a career in the arts.

Over the last 18 months, Co3's Board and management made the necessary decision to streamline programs and recalibrate administrative support. Our current focus is on the capacity building that is made possible through philanthropy and the creation of a Producer role. While some of our programs have therefore changed, the company remains committed to adding public value through all its programs and for all its stakeholders.

Co3 is supported through the multi-year funding through the State Government's Organisational Investment Program. The stability of this funding has allowed us to grow towards cementing our status as a key player on the national arts scene. We remain most grateful for our principle partnership with Wesfarmers Arts which continues to support the company through a multi-year commitment.

Stable funding gives us confidence to deliver on our two-year programming cycle. A list of all the wonderful individuals and organisations who support us is on page 37 of this report. In 2022, Co3 is fortunate to be a part of Creative Partnerships Australia and Philanthropy Squared pilot program focusing on empowering philanthropy in the small to medium sector. Through this program we look forward to forging stronger relationships with all our supporters.

The company continues to forge new partnerships such as those with the Wright Burt Foundation and the WA Museum. At Boola Bardip, through Alec Coles, we are afforded that most precious of resources; a dedicated rehearsal and performance venue. We also continued to work with existing sponsors, funders and donors to achieve our ambitions.

At the end of 2021, Co3 was fortunate to be a recipient of the Federal Government's RISE funding. This one-off funding supports the delivery of our planned 2022 program and development of a new work in a year that will still require careful management, given continuing issues around COVID-19. As we enter 2022, we are determined to maintain our track record and demonstrate to supporters and funders that an increase in investment enables us to grow our artistic output.

Co3 is guided by a committed Board and Sub-Committees who bring their skill sets, personal and professional perspectives to bear on deliberations. During the year we farewelled founding Director Pamela-Jayne Kinder as she left for new professional horizons. Long involved in the dance sector across several roles and organisations, her passion for the art form and financial expertise has helped drive Co3 from inception. She has our deep thanks for all she has done for us. Happily, we welcomed Brian Cole, who brings with him his own wealth of financial expertise and passion for dance, having previously been a director for both West Australian Ballet and Chrissie Parrott Dance Company. Co3 is committed to opening pathways for diverse thinkers and creatives across the organisation and we continue to unpack how we might best achieve these.

Artistic Director Raewyn Hill and Executive Director Alana Culverhouse continued to lead the organisation with commitment and dedication. In a year that was not without its challenges, they stepped up. They are strong collaborators determined to drive an agile and artistically centred entity that continues to enrich and inspire long into the future.

And so, to the year ahead; in line with our 2-year cycle, 2022 is a partnership year. Our collaboration with The Farm on The Ninth Wave, a Perth Festival commission, recently closed to outstanding reviews. A highlight was the opportunity to engage a youth ensemble to work alongside our professional dancers to reimagine this extraordinary work. We are excited about our independent sector collaborations with presentations of IN.RESIDENCE and IN.HOUSE studio seasons. Please also join us as we present the celebratory and joyful dance work that is Douglas Wright's Gloria, after Vivaldi, a Co3 collaboration with West Australian Symphony Orchestra and St George's Cathedral Consort, in September.

MARGRETE HELGEBY CHANEY – CHAIR



CO-CEO REPORT

As we completed the 2020 annual report at this same time last year, our future was looking uncertain due to the impacts of the pandemic. We knew that the way we create and present our work was going to change irrevocably and the need to respond to and support our sector and our artists was critical in the way we moved forward. Reflecting on the year at this point of writing, it is clear how much we achieved and responded to these changes.

We began 2021 with Raewyn Hill's ground-breaking new work ARCHIVES OF HUMANITY premiering to 5-star reviews at the State Theatre Centre of WA as part of the Perth Festival. Due to Covid disruptions at the time, we were restricted to operate with 60% venue capacity. To offset this, we trialled several initiatives that now form part of our Co3Digital platform. We filmed and directed a high-definition multi-camera recording of the production for an in season broadcast which saw engagement with audiences in Perth's suburbs, interstate and internationally including New Zealand, Vienna, Scotland, New York, California, Florida, Japan, London and Chicago. Alongside this work we also launched our Co3Unlocked web app, providing our theatre audience with access to more in-depth information about our artform, the work and behind-the-scenes interviews.

Co3Digital was developed with the generous support of Lotterywest, enabling us to increase our reach and engagement to people who were unable to make it to the theatre due to geographic, physical or financial means. In addition, it served to provide an additional income stream for both the company and the artists involved.

In 2021 we launched our PATHWAYS PROGRAM, supporting the Western Australian independent dance sector. The program, made possible with the support of the Wright Burt Foundation and City of Perth, provided free studio space through IN.STUDIO, five commissions for short works presented at the State Theatre Centre of WA through IN.HOUSE, and one choreographer with a \$50,000 commission to assist with a performance outcome through IN.RESIDENCE. Our inaugural recipient of this commission was Mitch Harvey presenting MindCon which also became the launchpad for Mitch Harvey Company.

We continued to engage with communities near and far across the state of WA with UNDER THE SAME SKY. Our Co3 teaching artists visited 16 metropolitan and seven schools delivering the Act Belong Commit CONNECT PROGRAM. Regionally, with the support of Lotterywest we visited nine towns across the state, showcasing our work through free dance workshops, bird making workshops and film screenings of ARCHIVES OF HUMANITY.

Our Principal Partner, Wesfarmers Arts, continued to be a beacon of light supporting ARCHIVES OF HUMANITY from start to finish. We recognise the support from all our valued corporate sponsors and trusted partners and donors who have continued to stand side by side with us throughout the year and are still continuing their support today.

At the end of 2021, we farewelled some members of the administration team. We extend a sincere thanks to Business Manager Jaz Cappeau, Events Coordinator Rebecca Collings, Content Coordinator & Videographer Jessica Russell and Project Coordinators, Tanya Rodin, Scott Galbraith and Claudia Alessi. We wish them all the very best in their future endeavours. We extend our appreciation to our Board, under direction of our Chair Margrete Helgeby Chaney, for their support of our team and our program.

When our passion for the art is the driver, we are unwaveringly optimistic about the future. We head into 2022 with the knowledge and learnings of where we have come from, how far we have travelled and indeed how capable we are of achieving with our team, our artists and our community.

ALANA CULVERHOUSE – EXECUTIVE DIRECTOR



RAEWYN HILL – ARTISTIC DIRECTOR



CO3 IN NUMBERS

ARTISTIC PROGRAM



6,389

Audience (metro/regional)
↓ 14% due to Covid-19 related capacity restrictions



Broadcast Viewers (global)

1,560



8 Works in Development
↑ 167%



4 Digital Engagement Projects

ENGAGEMENT (metro/ regional)

Education Attendance & Participation

9% ↑

9,446

School Engagement

23

School Workshops

326

Community Engagement

Under the Same Sky Regional Tour

26 Screenings/ Workshops

351 Attendees/ Participants

The Bird Makers Project

Community Open Day Attendees

82

SECTOR DEVELOPMENT



27

Dancers Employed



26

Artists Supported



13

Industry Talks



12

Secondments, Work Experience and Traineeships



84

Open Classes for Professional Dancers



28

Staff/Dancer PD Opportunities

BRAND RECOGNITION



57

Net Promoter Score
Public Advocacy Average
(Between 30-70=GREAT)



1

Award Nominations (PAWA)
Outstanding Digital Engagement During Covid-19 Award



35

Videos Produced
↑ 9%

Excellence

Average Review Rating

4.5 STARS




AUDIENCE FEEDBACK


Archives of Humanity




ONLINE COMMUNITY


Overall followers online ↑ 16%

 **7,555**
Facebook
↑ 14%

 **2,722**
Subscribers
Stabilised following
116% growth in 2020

 **3,228**
Instagram
↑ 15%

 **551**
LinkedIn
↑ 41%

 **30**
Vimeo
↑ 7%

 **WEBSITE**
Total Page Views
174,234
↑ 291%
New Users
39,111
↑ 200%



Photo: Chris Symes

Photo: Chris Symes

ARCHIVES OF HUMANITY

Devised and Directed by Raewyn Hill

19 – 27 FEBRUARY 2021
STUDIO UNDERGROUND
STATE THEATRE CENTRE OF WA

**A PERTH FESTIVAL COMMISSION
SUPPORTED BY WESFARMERS ARTS.**

ARCHIVES OF HUMANITY is a living and emotive meditation on human existence. A celebration of community, exploring the ways individuals respond and care for each other in a crisis.

The work began with an immersive and tactile journey through a remarkable set – a flock of birds, created by and carrying the stories of our WA community in isolation. Released, the birds united and soared as a collective symbol of endurance and hope. These sweeping narratives, of memories, desires and aspirations led audiences into the performance. A stunning score opened the performance, marking the next migration, echoing the movements of an ensemble of dancers in a gradual and persistent climbing arc of cyclical patterns. Some of the art world's most striking scenes were reimaged in humanity's tumultuous bid to transcend.

To rise, to fall, but to always try to rise again – together.



'Archives of Humanity is a cathartic celebration of resilience. It brims with an unheard melancholy and exuberance that reaches for, and embraces, the ecstatic, the divine and the holy. An absolute must-see.'

- OUTINPERTH

'Restless, relentless and intensely rewarding.'

- SEESAW

12 No. PERFORMANCES

1,698 TOTAL ATTENDANCE

1,560 BROADCAST VIEWERS

12 July – 15 August ENCORE ONLINE SEASON

120 VIRTUAL TICKET HOLDERS

DEvised AND DIRECTED
COMPOSER
DRAMATURG
ASSOCIATE ARTIST
INTERNATIONAL ARTIST

Raewyn Hill
Eden Mulholland
Richard Longbottom
Alice Kell
Naoko Yoshimoto

PRODUCTION MANAGER &
LIGHTING DESIGNER
SET DESIGNER
STAGE MANAGER
PRODUCTION ASSISTANTS

Mark Haslam
Bruce McKinven
Liam Murray
Scott Galbraith
Stephanie Thackray
Tanya Rodin

PROJECT COORDINATOR

Tanya Rodin

Co3 DANCERS

Mitchell Aldridge
Claudia Alessi
Mitch Harvey
Storm Helmore
Alex Kay
Yilin Kong
David Mack
Matthew Morris
Jo Omodei
Otto Pye
Russell Thorpe
Luci Young

WAAPA Secondees

Campbell Gately
Anna Milburne
Jess Pettitt
Nadia Priolo
Macon Riley
Aisha Samat
Sami Smith
Luther Wilson
Zach Wilson

INTERN

Arianwen Painter-Jones

Special thanks to all Bird Makers, Volunteers and Teaching Artists involved in The Bird Makers Project since 2020, who contributed to realising the set for this new work. A full list of acknowledgements can be viewed at co3.org.au

IN.HOUSE Studio Season

A showcase of independent WA dance makers curated by Raewyn Hill

2 – 4 SEPTEMBER 2021
MIDDAR ROOM
STATE THEATRE CENTRE OF WA



A tasting plate of dance works curated by Artistic Director Raewyn Hill, traversing the challenges we strive to overcome in our increasingly complex lives. This studio contemporary dance season allowed 5 independent dancers to explore ways in which we deal with our environment, confront stigmas, accept destruction, embrace transformation, and seek regeneration.



'A diverse palette of dance artistry'

- ARTSHUB

'The simmering of new ideas is inspiring, and the rawness of explorative movement not yet lost to polished perfection is refreshingly honest.'

- DANCE AUSTRALIA

3 No.
PERFORMANCES

190 TOTAL
ATTENDANCE

CHROME
PERFORMER CHOREOGRAPHER
DRAMATURG

Sarah Chaffey –
Daley Rangi (Te Atiawa)

THE INTERFACE
PERFORMER/ CHOREOGRAPHER
COMPOSER & SOUND DESIGNER

May Greenberg
Azariah Felton

WASTELAND
CHOREOGRAPHER
PERFORMERS

Talitha Maslin
Sarah Chaffey
Brent Rollins
Nathan Turtur
Isabel Wartmann

**ONCE EVERYTHING
BURNS TO THE GROUND**
CHOREOGRAPHER
PERFORMERS

Aimee Smith
Laura Boynes
Ella-Rose Trew

FOR FOUR
Performer/ Choreographer
Provocateurs/collaborators

Ella-Rose Trew
Reyes de Lara
Raewyn Hill
Paea Leach



THE NIGHTINGALE

By Imant Raminsh

9 OCTOBER 2021, 2.30PM & 6.30PM

PRINCESS ROYAL THEATRE

ALBANY ARTS CENTRE

Based on the story by Hans Christian Andersen, the opera tells of an Emperor who is enchanted by the singing of a nightingale. Hearing her wondrous singing in the forest, he demands that she be found and brought to him.

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 with English surtitles.

The Nightingale in Albany is supported by Opera in the Regions Partner Minderoo Foundation and Playing WA. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. Great Southern Children's Chorus is supported by Lotterywest. Originally presented in association with The AWESOME Festival, Co3 Contemporary Dance, WA Youth Orchestra and WA Young Voices.

2 No.
PERFORMANCES

460 TOTAL
ATTENDANCE

CONDUCTOR	Leanne Puttick
DIRECTOR	Matt Reuben James Ward
LIGHTING DESIGNER	Michael Rippon
CHOREOGRAPHER	Alice Kell
GUEST CHILDREN'S CHORUS	Neville Talbot
MASTER REPETITEUR	Adam Cook
REHEARSAL PIANIST	Yi-Yun Loei
EMPEROR	Matthew Dixon
THE NIGHTINGALE	Francesca Fenton
KITCHEN MAID	Brianna Louwen
CHIEF COUNSELLOR / DEATH	Chelsea Kluga

FEATURING GREAT SOUTHERN CHILDREN'S CHORUS

'a fabulous fusion of...dance, storytelling, magic and music combined to make a thrilling 50 minutes of theatre.'

- SEESAW (The Nightingale, 2020)



Photo: Matsu Photography

MINDCON
 By Mitch Harvey Company
2 – 6 NOVEMBER 2021
EUROPEAN FOODS WAREHOUSE
NORTHBRIDGE

IN A DYSTOPIAN FUTURE TWO MEN ARE LEFT BEHIND...WATCH THEM BATTLE FOR CONTROL.

MindCon questions the ideas of the individual against the other and the power that is at play. Set in a futuristic dystopian world where lines blur between the observer and the performer. Audiences immerse themselves in the space, exploring the set and finding their place as one of its inhabitants. Taking up a point of sanctuary and sympathising with others around them.

It is within this world that we begin to see what happens when controlling forces and power shifts from individuals. Looking at where we stand by placing ourselves up against society. It is here that we find ourselves in a precarious place, on the verge of the unknown.

Perhaps this is where we find our true selves.

Mitch Harvey is the inaugural recipient of 2021 in.residence commission as part of C03's pathways program and is supported by the Wright Burt Foundation.

6 No. PERFORMANCES

682 TOTAL ATTENDANCE

CHOREOGRAPHER DIRECTOR, PERFORMER	Mitchell Harvey
LEAD COLLABORATOR & COMPOSER	Louis Frere-Harvey
SET DESIGNER	Jackson Harvey
LIGHTING DESIGNER	Némo Gandossini-Poirier
PRODUCER	Jessica Russell
REHEARSAL DIRECTOR	Zee Zunnur
STAGE MANAGER	Liam Murray



'a dazzling debut from Mitch Harvey Company'

- OUTINPERTH

'in a pandemic-era landscape questions of individuality and community and external powers have never been so pertinent'

- FOURTH WALL MEDIA

ARTISTIC PROGRAM

IN DEVELOPMENT

Over the year, Artistic Director Raewyn Hill spent 12 weeks in development for a new work, THE INSIDE, a reimagining of her celebrated work THE ZONE (2017).

THE INSIDE is an immersive Virtual Reality (VR) experience, where audiences enter the mind of the maker, Raewyn Hill. With music by Eden Mulholland and working closely with Frame Labs, Hill uses VR to crack open the visual and research stimulus behind the choreography, an integral part of the creative process typically hidden in live performance.

THE INSIDE immerses audience members in the computer-generated reactive space representative of THE ZONE's original choreographic concept of humanity's experience of, and response to, natural and manufactured disasters. Inspired by the prolific body of work by American artist James Turrell, scenes of natural and manufactured disasters transitioned to moments of 'Ganzfeld', a German word that describes the phenomenon of perceptual deprivation. In these transitions, audience members can feel the physicality of light, and their sensory palate is cleansed for the next scene.

THE INSIDE is designed to be presented in a variety of performance environments including stages, museums, halls, and sporting facilities. The work has two physical elements - the main performance area on which the VR and live performance occur, and a reflection space where audience members are invited to contribute their responses to the work.



Photo: Chris Symes

STEP 1: THE BIRTH OF THE INSIDE VR

Hill wrote the script and directed the creation of THE INSIDE VR, working closely with Justin McArdle and Gareth Lockett from Frame Labs.

STEP 2: FIRST CREATIVE DEVELOPMENT

Supported by the City of Perth, the residency at WA Museum Boola Bardip with Co3 Artists, Mitch Harvey, Russell Thorpe, Yilin Kong and Alex Kay enabled motion capture and further development of the movement for THE INSIDE. Composer Eden Mulholland worked closely with Hill to develop the score for the VR film and live performance elements.

STEP 3: SECOND CREATIVE DEVELOPMENT

The residency at European Foods Warehouse in Northbridge united the choreography, projection, VR elements and reflection space. The work at this stage was opened for 30 private showings to a select group of stakeholders to support the Designing Futures donor campaign, supported by Creative Partnerships Australia through Plus 1 and the City of Perth.

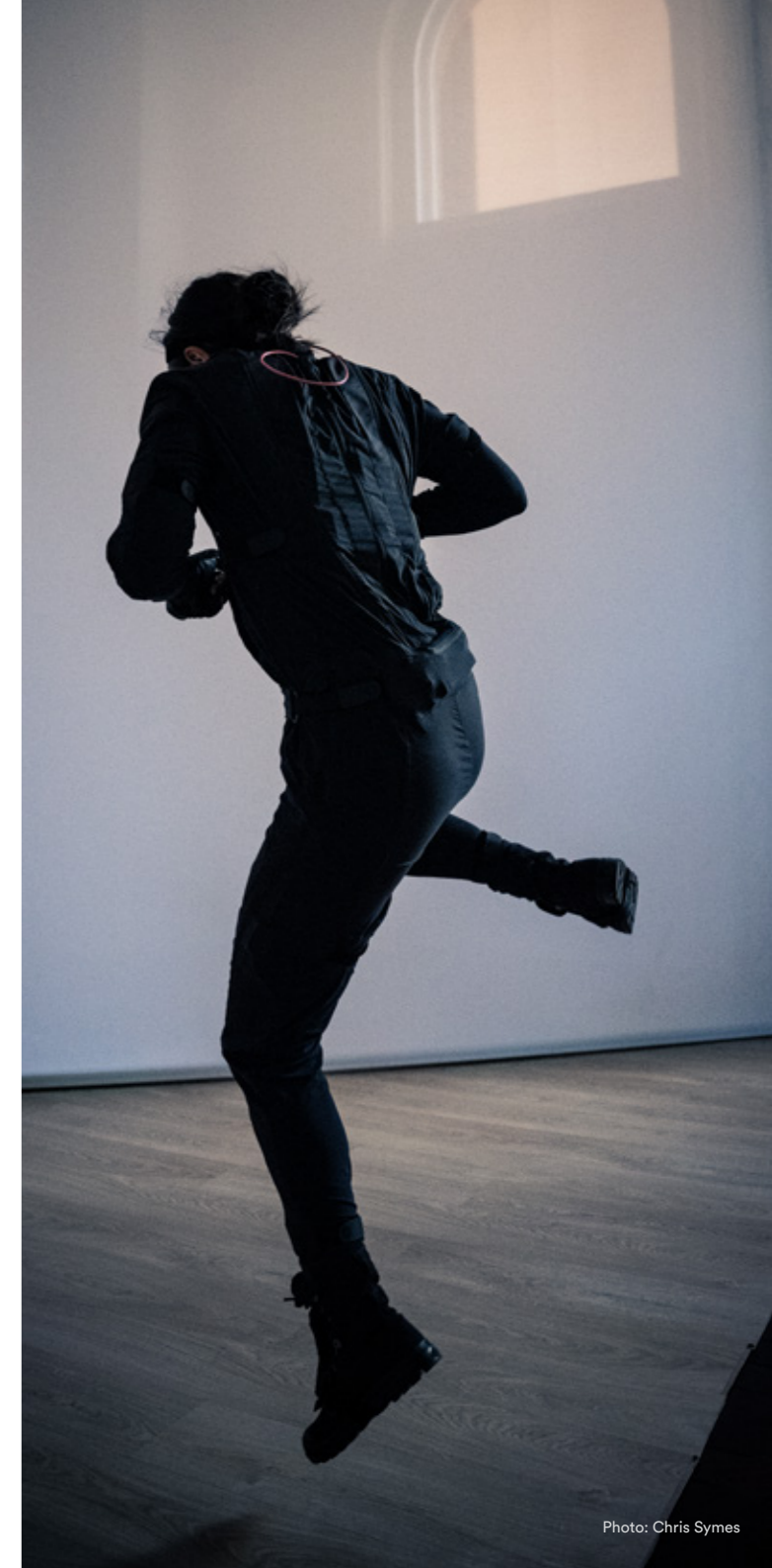


Photo: Chris Symes

OPEN CLASSES – supported by City of Perth

We continued our commitment in supporting our independent dance community through accessible professional development opportunities. Professional dance artists, tertiary level students and interested members of the general public were invited to participate in company classes. Over the course of the year, we offered 84 classes including contemporary, yoga, fighting monkey, qigong and contemporary circus technique taught by our community's leading dance and physical movement practitioners.

Thanks to our Community Connection Partner City of Perth, we were able to offer this opportunity free of charge to the community.

CO3DIGITAL - supported by Lotterywest

PRODUCTION LIBRARY

An online production library was launched on the company website and now hosts two mainstage works from 2021 – ARCHIVES OF HUMANITY and MINDCON. These are available to rent for \$19 each.

CO3UNLOCKED

The website app was launched with exclusive behind-the-scenes content made accessible to audience members who purchased tickets to attend the live performance seasons of ARCHIVES OF HUMANITY and MINDCON.

WA DANCE MAKERS LIBRARY

Over the course of the year, we continued to develop the WA Dance Makers Library, a catalogue of work by the State's leading dance practitioners. The prototype module developed (Raewyn Hill's THE ZONE, 2017) is designed to introduce and broaden the offering of contemporary dance in alignment with the Australian Curriculum. In 2022, we plan to launch the WA Dance Makers Library, and develop new modules within the library to highlight significant dance makers in WA.

Future subscription modelling and digital marketing initiatives are being investigated as part of the growth and expansion of Co3Digital.



PATHWAYS PROGRAM

SECONDMENT OPPORTUNITIES

In 2021, we solidified our ongoing relationship with LINK Dance Company by inviting 16 students to participate in a dedicated secondment week from 26 – 30 July 2021 in Rehearsal Room 1 at the State Theatre Centre WA. The week centred on providing an insight into the creative practice of Artistic Director Raewyn Hill. The secondment week was an opportunity for students to invest in the movement language, tasking and philosophy that defines our mainstage works and an opportunity for the artistic team to work closely with the next generation of artists.

During our residency at the WA Museum Boola Bardip, we welcomed 17 second year WAAPA students into our first creative development for THE INSIDE held in August/September. We established a three week rotation of students whereby small groups were involved in company class and the creative process, witnessing four of Co3's professional dancers as they undertook daily company activities.

Our IN.STUDIO program offered 11 artists a total of 100 hours free studio time throughout the year. In November, we also presented *MindCon* by Mitch Harvey Company. Mitch Harvey was the inaugural IN.RESIDENCE recipient as part of the Pathways Program, a choreographic commission gratefully supported by The Wright Burt Foundation for the three years.



CORPORATE OPPORTUNITIES

RIO TINTO

In September, we hosted a Leadership Strategy Workshop at the State Theatre Centre of WA for Rio Tinto executives to unpack how Co3 operates with a Co-CEO model. Artistic Director Raewyn Hill shared her creative process, working with Artistic Associate Alice Kell, and dancers Yilin Kong, Alex Kay and Zachary Wilson, and insights into the role of the Co-CEO model with Executive Director Alana Culverhouse. A positive experience whereby the relationships, trust, and generosity of Co3 staff was demonstrated and looked upon with admiration.

MELLO HOUSE

We offered two Co3 artists the opportunity to perform at SHADOW PLAY, a Mello House event at the State Buildings on Sunday 26 September. Mitchell Aldridge and Zee Zunnur roamed throughout designated spaces, forming structural poses and surprising audience members with dancing interludes in the nocturnal playground.

KARRINYUP SHOPPING CENTRE

As part of the launch of Karrinyup Shopping Centre's major redevelopment, we engaged May Greenberg to choreograph a runway show alongside a showcase of WA designer brands. On 6 and 7 October, dancers Mitchell Aldridge, Sam Coren, Georgia Van Gils, and Celina Hage intercepted the runway show with contemporary dance moments before an audience of major influencers/bloggers in fashion, design and food and the general public.



ENGAGEMENT

ACT-BELONG-COMMIT || CONNECT PROGRAM

Under the Same Sky

The **ACT-BELONG-COMMIT || CONNECT PROGRAM** Under the Same Sky entered its second year of delivery in metro, outer metro, and regional schools. We developed the program into a residency style offering, to deepen students' engagement with the content, build trust between students and teaching artists, and cultivate a greater sense of commitment and connection amongst peers. Fully subsidised by Healthway for schools with socio-economic disadvantage, the program was open to students as young as Pre-Primary through to Year 12, to increase the reach and provide opportunities for younger students to engage with contemporary dance through a creative process.

Under the Same Sky remained closely tied to Artistic Director Raewyn Hill's ARCHIVES OF HUMANITY. Within the **CONNECT PROGRAM** students had opportunities to reflect on, discuss and share stories and experiences in their own lives that had presented challenges and triumphs. These stories and creative tasks adapted from the development of ARCHIVES OF HUMANITY, were used as stimulus for students to explore and develop movement. This was complemented by the provision of a Co3 designed creative journal, encouraging students to document their experiences, and included activities and resources to promote positive mental health. The completed journal becomes a keepsake and personal archive with memories from the program.



Over the course of the residencies, students also collaborated on creating dance material that culminated in a performance for their peers and invited guests. Engagement Associate Jess Lewis attended class presentations and witnessed the students performing with impressive levels of commitment, expression, and integrity, often to audiences of up to several hundred community members. For many participants, their engagement extended to between 6-8 workshop sessions, which culminated in a total of 6,123 engagements.

For schools engaging in the 8+ session residency option, students began their journey by creating their own hand-crafted birds. Participants also received an original Co3 designed *Under The Same Sky* t-shirt.

IMAGE: Design courtesy of Hayley Sperring.



Co3 teaching artists – Alex Kay, Jo Omodei, Claudia Alessi, Scott Galbraith, Russell Thorpe, Sarah Chaffey, Jessica Lewis, Storm Helmore, Yilin King and Mitch Harvey excelled as creative and engaging leaders of these residencies, and consistently impacted the program's young participants in meaningful ways.

Over the course of the year we -

- **Worked with 16 metro/outer metro schools/youth organisations:** Girrawheen Senior High School, Ellenbrook Secondary College, Mount Helena Primary School, Belmay Primary School (Cloverdale), Kiara College, Orelia Primary School, Yule Brook College (Maddington), Nollamara Primary School, Yanchep Secondary College, Armadale Education Support Centre, Servite College (Tuart Hill), All Saints' College (Bull Creek), Methodist Ladies' College (Claremont), Perth Modern (Subiaco), Leading Youth Forward charity and Tom Price Senior High School (visiting Perth).
- **Worked with seven regional schools as part of Under the Same Sky regional tour:** Kondinin Primary School, Quairading District High School, St Joseph's School (Northam), Moora Primary School, Coorow Primary School, Margaret River Independent School and Margaret River Senior High School.
- **Engaged 1,735 individual students** (1287 metro, 448 regional)
- **Presented 288 workshop sessions** (269 metro, 19 regional)
- **Under The Same Sky student presentations viewed by 2,430 audience members**



TESTIMONIALS

FROM STUDENTS:

'I loved how they inspired me to do more than dancing on my own and let myself open up to others.'
- Year 5 student, Orelia Primary School

'It made me feel really happy to be connected to everyone through dance.'
- Year 6 student, Belmay Primary School

'I felt more connected with myself, and I loved myself more through this workshop. I learnt how to be more comfortable in my own skin.'
- Year 9 student, Ellenbrook Secondary College

FROM TEACHERS:

'Smiles and laughter every lesson...improved attendance...the students thrived with Claudia and many still wear their Co3 shirts. Many said the Co3 journals were their fave writing task this year.'
- Teacher, Ellenbrook Secondary College

'All students showed immense pride in the work they created and consistently expressed their gratitude.'
- Dance Teacher, Servite College

'Some students who were 'stand-offish' in the first few weeks then demonstrated growth in confidence and commitment.'
- Education Assistant, Armadale Education Support Centre

REPertoire WORKSHOPS

Following the ARCHIVES OF HUMANITY season, a selection of interested secondary schools who attended the performance were offered a fully subsidised in-school workshop opportunity as part of Perth Festival's Connect: Creative Learning Program. Led by ARCHIVES OF HUMANITY cast members, the workshops were designed to provide students of all experience levels an opportunity to learn a selection of dance repertoire from the show, to deepen their engagement with the work and offer insight into the choreography developed through the creative process.

Workshops were delivered by Co3 teaching artists Yilin Kong, Mitch Harvey, Matthew Morris, Alex Kay, and Storm Helmore to six schools including: Dianella Secondary College, Willetton Senior High School, Newton Moore Senior High School, St Brigid's College, Mindarie Secondary College and Hampton Senior High School.



REGIONAL TOURING

With support from Lotterywest's Building Communities Grant, we delivered the *Under the Same Sky* Regional Workshop and screening Tour for FREE to the WA community. Three elements made up the tour: a bird making workshop, a dance workshop, and a public screening of ARCHIVES OF HUMANITY. The tour extended the extraordinary community engagement experience brought to audiences in 2020 with *The Bird Makers Project*. The three-part workshop and screening structure brought communities together to explore the themes in the work, build relationships with regional presenters and responded to the community's need to gather, create, and connect in the ongoing pandemic.

The tour occurred over three months from September-November across five regions in WA. Due to venue and teaching artists availability, each region was treated like a separate tour, with two to three teaching artists on each leg, generating an increase in employment opportunities for our artists.

The bird-making workshops, led by teaching artist and performer Paul Rowe, were supported by additional teaching artists across the tour. Suitable for beginner and advanced sewers, community members were guided in how to create a single bird made from an old garment. The finished birds were kept by each maker and formed part of a local installation accompanied by the maker's own story in the foyer or community space hosting the screening of ARCHIVES OF HUMANITY.

The dance workshops were delivered by Co3's professional teaching artists: Sarah Chaffey, Scott Galbraith, Mathew Morris and Russell Thorpe. The latter two artists both performed in ARCHIVES OF HUMANITY so they had a great connection to the work, could offer a continuity of relevant themes and share more deeply their experiences with the work.

Hosted by local shires and performed in community halls and recreation centres, theatres and under the stars. Freely accessible to community members aged 12+, or younger if accompanied by an adult. *Under the Same Sky* visited 10 towns including Kondinin, Quairading (school workshops only), Northam, Karratha, Broome, Moora, Coorow, Carnamah, Margaret River and Bunbury, with 351 participants in total.



TESTIMONIALS

'This was an amazing and professional workshop which engaged all participants. There was an immediate sense of safety and fun which made the session so worth attending. I really hope it comes back again and again!'

- Participant

'As a member of a small remote Kimberley town, I appreciate cultural and artistic opportunities for my children to attend, to broaden their mind and enrich their creativity. Thank you for bringing it to us.'

- Participant

'It certainly added value to our program. We were able to connect with the local dance group in a way that we have not been able to in the past. The dance workshop was the most highly attended activity by school age children that we have ever had in that space.'

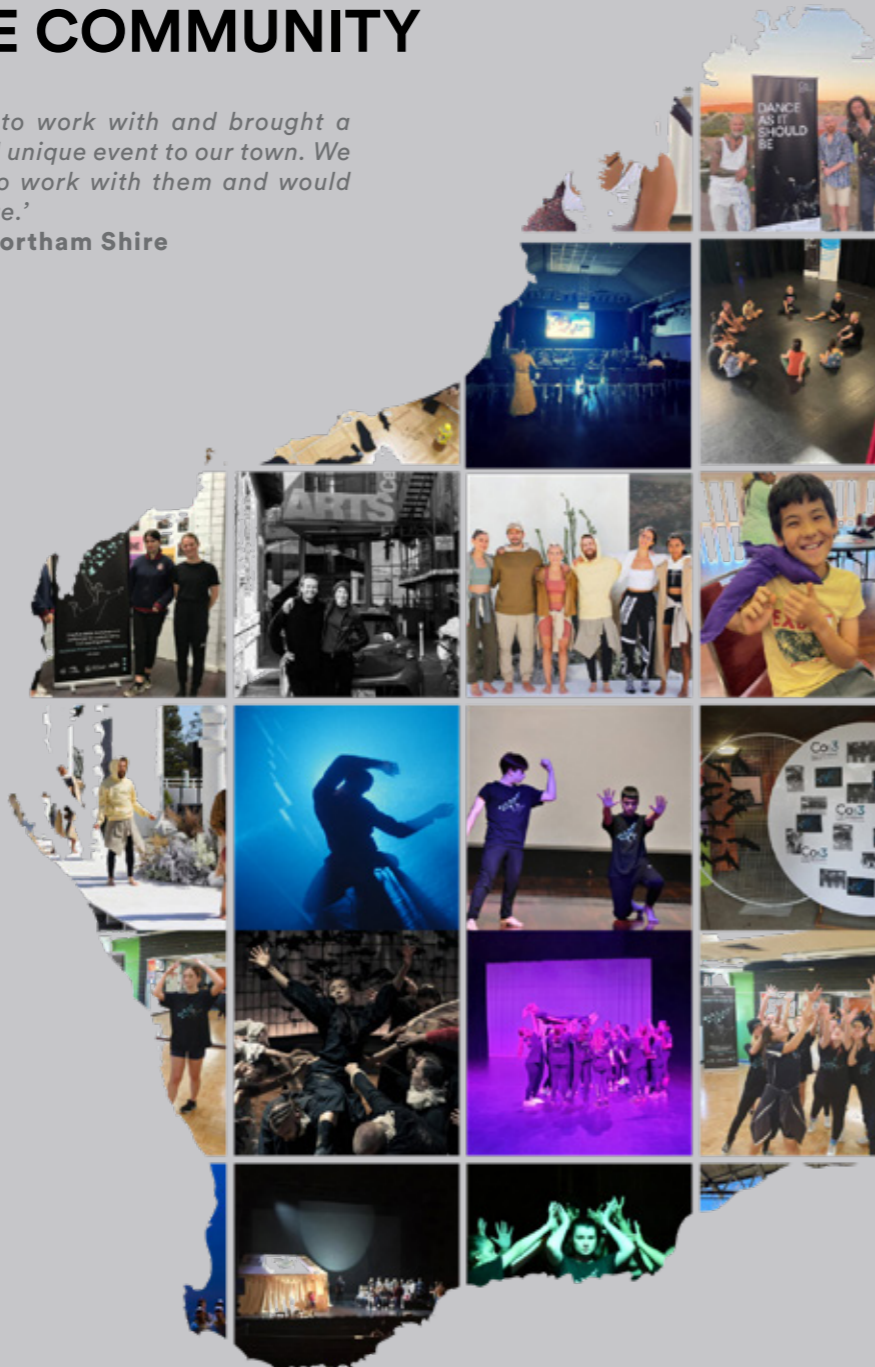
- North Midlands Project, Carnamah



Co3 IN THE COMMUNITY

'Co3 were phenomenal to work with and brought a very well thought out and unique event to our town. We were incredibly happy to work with them and would love to do so in the future.'

- Bilya Koort Boodja, Northam Shire



COMPANY ACKNOWLEDGEMENTS

As at Dec 2021

PATRON

Michael Smith

BOARD

Margrete Helgeby Chaney, Chair
David Griffiths, Deputy Chair
Peter Metcalfe, Secretary
Rob Bentley, Treasurer
Helen Carroll
Scott King
Collene Hansen (until May)
Pamela-Jayne Kinder (until Sep)
Alecia Benzie (from Mar)
Brian Cole (from Dec)

STAFF

Raewyn Hill, Co-CEO/Artistic Director
Alana Culverhouse, Co-CEO/Executive Director
Alice Kell, Artistic Associate
Jaz Cappeau, Business Manager (until Dec)
Jessica Lewis, Engagement Associate
Maria Sioulas, Marketing Manager
Jessica Russell, Content Coordinator & Videographer (until Nov)
Simin Soyer, Digital Marketing Coordinator
Rebecca Collings, Stakeholder Relations Coordinator (until Nov)
Tanya Rodin, Project Coordinator (until Feb)
Scott Galbraith, Project Coordinator (Feb-Sep)
Claudia Alessi, Project Coordinator (Sep-Nov)
Maya Catts, Regional Tour Coordinator (Mar-May)
Jessica Knight, Regional Tour Coordinator (from Jul)
Kelsey Martin, Administration Support (until May)
Hayley Sperring, Administrator (until Mar)
Nic Ramsay, Administrator (from Aug)
Amanda Scoble, Financial Administrator
Tracy Routledge (TR PR), Publicist

PROJECT PRODUCTION PERSONNEL

Mark Haslam, Production Manager
Scott Galbraith, Production Assistant
Liam Murray, Stage Manager
Jack Wilson, Stage Manager

ARTISTS

Mitchell Aldridge
Claudia Alessi
Sam Coren

Francesca Fenton
Scott Galbraith Campbell
Gateley Georgia Van Gils
Celina Hage
Mitch Harvey
Storm Helmore
Alex Kay
Yilin Kong
David Mack
Anna Milburn
Matthew Morris
Johanna Omodei
Jess Pettitt
Nadia Priolo
Otto Pye

Macon Riley
Brent Rollins
Aisha Samat
Sami Jane Smith
Russell Thorpe
Nathan Turtor
Isabell Wartmann
Luther Wilson
Zachary Wilson
Luci Young
Zee Zunnur

DANCE SECONDEES

Campbell Gateley
Anna Milburn
Jess Pettitt
Nadia Priolo
Macon Riley
Aisha Samat
Sami Smith
Luther Wilson
Zach Wilson

CREATIVES

Naoko Yoshimoto, Sculptural Artist
Eden Mulholland, Composer
Bruce McKinven, Design Associate
Mark Haslam, Lighting Designer
Richard Longbottom, Dramaturg

INSTALL PRODUCTION ASSISTANTS

The Bird Makers Project

Judith Batten
Angela Bitney
Levi Caddy
Eilish Campbell
Maya Catts
Leyla Chaka
Maeli Chere
Dillan Kuiper
Eadie Pocock
Ruby Smedley
Danika Thomson
Peter Webb

TEACHING ARTISTS / WORKSHOP FACILITATORS

Claudia Alessi
Sarah Chaffey
Scott Galbraith
Mitch Harvey
Storm Helmore
Alex Kay
Yilin Kong
Jessica Lewis
Kelsey Martin
Matthew Morris
Johanna Omodei
Paul Rowe
Russell Thorpe

OPEN CLASS TEACHING ARTISTS

Aspen Coaching
Scott Galbraith
Mitch Harvey
Alex Kay
Nathan Kell
Yilin Kong
David Mack
Talitha Maslin
Emma Robson
Kate Starre
Gavin Webber
Zee Zunnur

IN-HOUSE GUEST CHOREOGRAPHERS

Sarah Chaffey
May Greenber
Talitha Maslin
Aimee Smith
Ella-Rose Trew

GUEST CREATIVES

Azariah Felton
Nemo Gandossini-Poirer
Jackson Harvey
Louis Frere-Harvey

IN-STUDIO ARTISTS

Estelle Brown
Sarah Chaffey
Sam Coren
Briannah Davis
Arienne Katscherian
Matthew Morris
Tanya Rodin
Daisy Sanders
Meg Scheffers
Sami Jane Smith
Jesse Vivante

INTERNS & WORK EXPERIENCE STUDENTS

Izabelle Hourani
Arianwen Painter-Jones
Sehara Pandithage

PHOTOGRAPHERS

Daniel Carson
Stefan Gosatti
RIFT Photography
Chris Symes
Simin Soyer
Toni Wilkinson

THANK YOU

Jo Malone
Lisa Bowden & APS Physiotherapy
Sue Peacock
Vaughn McGuire
Kim Balfour
Renu Burr
Jo Metcalf
Victor Giudicatti
Brett Lovett

Digital Advisory Committee

Justin McArdle
Libby Klysz
Luci Silvestrin
Michelle Sandford
Kelli McCluskey
Justine Bone

Pathways Advisory Committee

Helen Carroll
Anna Reece
Gavin Webber
Jeremy Smith
Rachael Whitworth

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**

Sandy, Michael & May-Lee Anghie
Rob & Sarah Bentley

Nicole Ward & Dwayne Dobinson

Penelope Dolling

Susan McIntosh

Anonymous (1)

*2021 contributors

DESIGNING FUTURES

Thank you to these donors who gave to Designing Futures in 2021. Their contributions will be matched by Creative Partnerships Australia through Plus1, which has currently enabled us to achieve 41% of target. Donations to this campaign will continue to be accepted until 31 May 2022.

INDIVIDUALS

Alecia Benzie

Liza Blakiston

Lisa Bowden

Greschen Brecker

Helen Carroll

Tim Bult & Lisa Church

Marcus Canning

Margrete & Michael Chaney

Jason & Su-Lyn Chong

Clelia Cole

Alana Culverhouse

Naomi Flutter

Rina Freiburg

Scott King

Laura Kjellgren

Philip Raymont

Michael & Robyn Smith

Daryn Subritzky

Gabrielle Sumich

Yannis Vrodos

Anonymous (4)

COMPANIES

Blackhouse

EY

Griffiths Architects

Minderoo Foundation Trust

Ninja Software

The Re Store Pty Ltd

Wesfarmers

HEROES

Donors who supported our 2021

End of

Financial Year Campaign.

\$5,000+

Brit Helgeby

David and Julanne Griffiths

Dame Adrienne Stewart

\$1,000 – \$4,999

Alecia Benzie

Greschen Brecker

Stefano Carboni and Maria Yakimov

Jason & Su-Lyn Chong

Clelia Cole

Cecile Crochu and Alan Ng,

EuroAustralis

Gary Mack

Carla Marks

Robyn and Michael Smith

ana eleni art

Feilman Foundation

Anonymous (1)

\$100 – \$999

Zelinda Bafile

Nathan and Elly Bennett

Isabella Bosworth

Rebecca & Paul Collings

Therese C

Alana Culverhouse

Elaine and Reuben Dias

Naomi Flutter

Rina Freiburg

Griffiths Architects

Beverly Growden

Rosemary Hill

Stefan Karlsson

Peter Kift

Laura Kjellgren

Peter and Clare Metcalfe

Amanda Morrison

Nyman Family

Mick O’Leary

Philip Raymont

Daryn Subritzky

Gabrielle Sumich

Ninja Software

Anne Tuckwell

Wendy Wise and Nicholas Mayman

Anonymous (4)

\$5 – \$99

Laura Bernhardt

Lisa Bowden

Marcus Canning

Jaz Cappeau-Seeber

Scott King

Maria Sioulas

Simin Soyer

Yannis Vrodos

EY

Minderoo Trust Foundation

Wesfarmers Arts

Anonymous (4)



PARTNERS

PRINCIPAL PARTNER



PATHWAYS PROGRAM PARTNER



FOUNDATIONS



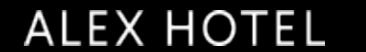
GOVERNMENT PARTNERS



VENUES



HOSPITALITY PARTNERS



ARTISTIC COLLABORATORS



KPI TABLE

*New KPIs 2020-2022
 †Data taken from survey of Archives of Humanity and MindCon: Overall Experience = "Excellent" + "Good"
 ‡In 2020 this figure included attendance to A Moving Portrait

	2020 ACTUALS	2021 TARGETS	2021 ACTUALS
State Grant \$*	\$500,000.00	\$1,000,000.00	\$1,070,824.00
Reserves to Expense Ratio*	44%	20%	25%
Development Fund \$*	\$645,442.00	\$300,000.00	\$347,272.00
Earned Income \$*	\$29,087.00	\$44,800.00	\$66,988.00
Sponsorship \$*	\$95,000.00	\$200,000.00	\$175,000.00
Donation \$*	\$80,014.00	\$100,000.00	\$109,243.00
% Audience and sector rating of EXCELLENCE (Culture Counts)* †	85%	80%	84%
% Community perception of INNOVATION in 2020 and PRESENTATION in 2021 (Culture Counts)*	69%	80%	84%
Number of Media Mentions*	17	50	67
Number of attendances/participants at public programs	2,541	15,000	11,713
Total Attendance‡	7,447	6,000	4,786
Paid	4,799		2,639
Unpaid	1,477		647
Free Public	1,171		1,500
Number of people attending education & training programs*	8,637	2,000	9,446
Number of New Works Presented* NB. Co3 Produced/Presented	0	1	7
Number of Works Presented with national and/or international artists*	2	-	1
Number of works in development*	3	1	2
Number of people attending & participating in regional, national & international markets*	34	1,000	1,289
Number of Works Toured*	0	2	5
Number of digital interactions – inbound and outbound*	6	1,000	2,409
Number of Collaborations*	4	3	6
Number of cross-artform collaborations involved in projects	5	2	5
Number of works integrating technology*	2	3	3
Total number dancers in [teaching] employment (head count)* NB. Co3 Engagement Programs only.	14	10	13
Total number of [teaching] employment hours provided*	596	500	622
Number of PD opportunities undertaken by staff and dancers* NB. Including digital technology training	18	20	28
Number of Secondments, work experience, traineeships offered*	15	5	12
Total Number of hours of PD offered*	61	xxx	173
Level of employee well-being satisfaction survey	n/a	80%	88%
Level of employee retention*	103%	80%	84%
Number of dancers engaged in professional company productions (head count)*	9	32	33
Total number of professional dancer employment hours provided*	3,065	3,952	4,531

GOVERNANCE

BOARD OF DIRECTORS (2021)

DIRECTOR (Position) Committee memberships at year end	DATE APPOINTED	DATE REAPPOINTED	TERM EXPIRES
Robert Bentley (Treasurer) Finance Committee (committee chair)	26 May 2014	1st: 2 May 2017 2nd: 26 May 2020	May 2023 AGM
Alecia Benzie	30 March 2021 (casual), elected May 2021 AGM	-	May 2024 AGM*
Helen Carroll Fundraising & Development Committee; Artistic Discourse Group (committee chair)	1 October 2019 (casual); elected May 2020 AGM	-	May 2023 AGM*
Brian Cole	14 December 2021 (casual), to be elected May 2022 AGM	-	May 2023 AGM*
David Griffiths (Deputy Chair) Finance Committee; HR & Nominations Committee	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	Retired 18 May 2021 AGM
Margrete Helgeby Chaney (Chair) HR & Nominations Committee (committee chair)	19 May 2014	1st: May 2016 2nd: 7 May 2019	May 2022 AGM**
Pamela-Jayne Kinder HR & Nominations Committee; Fundraising & Development Committee	19 May 2014	1st: 2 May 2017 2nd: 26 May 2020	Retired 12 September 2021
Scott King Fundraising & Development Committee (committee chair)	2 May 2017	1st: 26 May 2020	May 2023 AGM*
Peter Metcalfe (Company Secretary) Finance Committee	10 August 2017 (casual); elected 17 May 2018 AGM	1st: 18 May 2021	May 2024 AGM*

* eligible for re-election.

** eligible for re-election for one term whilst also Chair.

NUMBER OF BOARD MEETINGS ATTENDED (2021)

DIRECTOR	MEETINGS ATTENDED	MEETINGS ELIGIBLE
Robert Bentley	7	7
Alecia Benzie	6	7
Helen Carroll	6	7
Brian Cole	1	1
David Griffiths	7	7
Collene Hansen	2	2
Margrete Helgeby Chaney	6	7
Pamela-Jayne Kinder	3	4
Scott King	3	7
Peter Metcalfe	7	7
NUMBER OF BOARD MEETINGS HELD	7	-



Walker Wayland Audit (WA) Pty Ltd

ABN 65 105 127 937
www.ww-wa.com.au

Co3 CONTEMPORARY DANCE AUSTRALIA
ABN: 69 169 595 537

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2021

AUDITOR'S INDEPENDENCE DECLARATION TO THE DIRECTORS OF
Co3 CONTEMPORARY DANCE AUSTRALIA

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2021 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 Gregson

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

Dated this 21st March 2022

	Notes	2021 \$	2020 \$
REVENUE			
Grant Revenue			
Operational grant	2	500,000	500,000
Project grant	3	570,824	348,534
Total Grant Revenue		<u>1,070,824</u>	<u>848,534</u>
Sponsorship Revenue		<u>175,000</u>	<u>95,000</u>
Other Revenue			
Box office/performance fees		69,316	-
Donations		59,243	80,314
Membership and participation fees		10,948	29,087
Merchandising, Royalties and other event related income		-	91
Reimbursements		14,778	510
Interest		1,032	2,662
Government stimulus		48,150	476,200
Foundations		50,000	-
Sundry and other earned income		148,153	66,188
Total Other Revenue		<u>401,620</u>	<u>655,052</u>
TOTAL REVENUE		<u>1,647,444</u>	<u>1,598,586</u>
EXPENSES			
Administration costs		107,745	100,138
Marketing and promotion costs		55,884	33,160
Production and touring costs		361,062	129,502
Wages, salaries and fees	4	1,202,315	1,042,720
Depreciation		13,998	7,722
Loss on disposal of fixed assets		-	700
Insurance		4,708	1,768
Professional development		3,130	1,082
Travel and accommodation		11,588	8,185
Workers compensation insurance		31,042	21,518
Total Expenses		<u>1,791,472</u>	<u>1,346,495</u>
Net (Deficit)/Surplus		<u>(144,028)</u>	<u>252,091</u>

Co3 CONTEMPORARY DANCE AUSTRALIA
ABN: 69 169 595 537

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2021

	Note	2021 \$	2020 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	607,440	1,088,206
Trade and other receivables	6	26,715	19,396
TOTAL CURRENT ASSETS		634,155	1,107,602
NON-CURRENT ASSETS			
Property, plant and equipment	7	63,845	30,325
TOTAL NON-CURRENT ASSETS		63,845	30,325
TOTAL ASSETS		698,000	1,137,927
LIABILITIES			
CURRENT LIABILITIES			
Income received in advance	8	162,303	439,542
Trade and other payables	9	47,237	61,255
Provision		34,817	39,459
TOTAL CURRENT LIABILITIES		244,357	540,256
TOTAL LIABILITIES		244,357	540,256
NET ASSETS		453,643	597,671
EQUITY			
Retained Surplus		453,643	597,671
TOTAL EQUITY		453,643	597,671

Co3 CONTEMPORARY DANCE AUSTRALIA
ABN: 69 169 595 537

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2021

	Retained Surplus \$	Total \$
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	252,091	252,091
Balance at 31 December 2020	597,671	597,671
Balance at 1 January 2021		
	597,671	597,671
Deficit for the year attributable to members of the entity		
	(144,028)	(144,028)
Other comprehensive income for the year	-	-
Total comprehensive deficit attributable to members of the entity for the year	(144,028)	(144,028)
Balance at 31 December 2021	453,643	453,643

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship		175,000	95,000
Grants operating received		793,585	1,205,115
Receipts from sales		7,480	36,630
Donations received		59,243	80,314
Payments to suppliers and employees		(1,799,945)	(1,312,524)
Interest received		1,032	2,659
Government stimulus		48,150	476,200
Other income		282,206	66,789
Net cash generated from operating activities	10	<u>(433,249)</u>	<u>650,183</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment		(47,518)	(12,575)
Net cash used in investing activities		<u>(47,518)</u>	<u>(12,575)</u>
Net increase in cash held		(480,767)	637,608
Cash and cash equivalents at beginning of financial year		1,088,206	450,598
Cash and cash equivalents at end of financial year	5	<u><u>607,440</u></u>	<u><u>1,088,206</u></u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements relate to Co3 Contemporary Dance Australia as an individual entity, incorporated and domiciled in Australia. Co3 Contemporary Dance Australia is a company limited by guarantee.

The financial statements were authorised for issue on 21st March 2022 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 2021

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 2021

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%
Computer equipment	33.33%

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

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(d) Financial Instruments

Initial recognition and measurement

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

Classification and subsequent measurement

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

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

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

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

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(ii) *Loans and receivables*

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

(iii) *Held-to-maturity investments*

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

(iv) *Financial liabilities*

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

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 2021

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 2021

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Other long-term employee provisions

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

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

(g) Cash on Hand

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

(h) Accounts Receivable and Other Debtors

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

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

(i) Goods and Services Tax (GST)

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

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

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

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(j) **Income Tax**

No provision for income tax has been raised as the 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.

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 2021, 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.

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 2021

	Note	2021 \$	2020 \$
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		26,000	55,000
Project grant- Other State Agencies		497,562	267,534
Project grant - Australia Council (OzCo)		-	20,000
Other Grants - Auspiced Grants		47,262	6,000
Total Project Grants		<u>570,824</u>	<u>348,534</u>
4. WAGES, SALARIES AND FEES			
Administration Staff		346,251	237,891
Marketing and PR Staff		167,514	157,829
Creative Personnel and Performers		575,506	562,510
Accounting and Bookkeeping		17,138	14,194
Allowances and On-costs		95,906	70,296
Total Wages, Salaries and Fees		<u>1,202,315</u>	<u>1,042,720</u>
5. CASH AND CASH EQUIVALENTS			
Bank Accounts			
Donation account		22,810	4,277
Reserve account		124,023	303,620
Working account		112,746	130,761
Debit card		347	3,795
Petty cash		242	311
Term deposit		347,272	645,442
Total Cash and Cash Equivalents		<u>607,440</u>	<u>1,088,206</u>
6. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
CURRENT			
Accounts receivable		4,293	-
Prepayments		17,684	18,375
Interest receivable		196	1,021
Other		936	-
GST receivable		3,606	-
Total Current Accounts Receivable and Other debtors		<u>26,715</u>	<u>19,396</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
7. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment at cost	27,629	22,493
Accumulated depreciation of plant and equipment	(15,326)	(12,201)
Total Plant and Equipment	<u>12,303</u>	<u>10,292</u>
Computer Equipment at Cost	75,972	33,591
Accumulated depreciation of computer equipment	(24,430)	(13,558)
Total Computer Equipment	<u>51,542</u>	<u>20,033</u>
Total Property, Plant and Equipment	<u>63,845</u>	<u>30,325</u>
8. INCOME RECEIVED IN ADVANCE		
CURRENT		
Income received in advance	162,303	439,542
Total Income Received in Advance	<u>162,303</u>	<u>439,542</u>
9. ACCOUNTS PAYABLE AND OTHER PAYABLES		
CURRENT		
Accounts Payable	2,088	4,255
PAYG Withholdings Payable	18,110	24,800
Superannuation Payable	27,039	26,718
GST Payable	-	5,482
Total Accounts Payables and Other Payables	<u>47,237</u>	<u>61,255</u>
10. CASH FLOW INFORMATION		
Reconciliation of cash flows from operating activities with net current year surplus		
Net current year (deficit) surplus	(144,028)	252,091
Depreciation	13,998	7,722
Changes in assets/liabilities		
(Increase)/Decrease in receivables	(3,468)	7,543
Decrease in prepayments	691	4,904
(Decrease)/increase in payables	(18,561)	23,827
(Decrease)/Increase in income received in advance	(277,239)	356,581
Decrease in provisions for employees	(4,642)	(2,485)
Cash generated from operating activities	<u>(433,249)</u>	<u>650,183</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

11. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

In the opinion of the Members of the Board, the Company did not have any contingent assets or liabilities at 31 December 2021 (31 December 2020: None).

12. ONGOING IMPACT OF COVID-19 ON THE COMPANY

The COVID-19 pandemic and associated government responses have affected many organisations and continues to impact the operation of the Company. The directors and management are actively assessing the challenges and opportunities affecting the Company on regular basis.

13. EVENTS AFTER THE REPORTING PERIOD

No matters or circumstances have arisen since the end of the reporting period which have significantly affected or may significantly affect the operations, the results of these operations, or state of affairs of the Company.

14 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

15 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 2021, 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 2021 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 21st day of March 2022

**Independent Auditor's Report
To the Members of Co3 Contemporary Dance Australia**

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

Opinion

We have audited the financial report of Co3 Contemporary Dance Australia ("the Company") which comprises the statement of financial position as at 31 December 2021, 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 2021 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.

Walkerwayland 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 21st March 2022.

Co3 Contemporary Dance Australia
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Published: May 2022

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