

# 2024

## Annual Report



Co:3  
CONTEMPORARY  
DANCE AUSTRALIA

WE ACKNOWLEDGE THE TRADITIONAL CUSTODIANS OF THE LAND WE ARE SITUATED ON, THE WHADJUK PEOPLE OF THE NYOONGAR NATION, 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 BOORLOO (PERTH) AND TO THE GREATER WESTERN AUSTRALIAN REGION AND COMMUNITIES.

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# PURPOSE, VISION & VALUES

Co3 IS THE STATE’S CONTEMPORARY DANCE COMPANY, BASED IN BOORLOO, WESTERN AUSTRALIA, ON THE LANDS OF THE WHADJUK NYOONGAR PEOPLE.

## OUR PURPOSE

To inspire and enrich lives through contemporary dance.

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

## OUR VISION

A leading contemporary dance company.

We will do this by progressing the boundaries of the art form, and through the unique development of our dancers.

Driven by our connection to the stories and experiences of our people, our place, and our communities, Co3 will become a leading, culture shaping company of the 21st century.

## OUR VALUES

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

- Excellence
- Integrity and Accountability
- Sustainable Practices
- Entrepreneurial Spirit
- Transformation

## OUR GOALS

By 2030, as Western Australia’s leading contemporary dance company, Co3 Contemporary Dance will be valued regionally, connected nationally and engaged internationally.

We will do this through 3 strategic phases:

- Phase 1: Position and Attract (2020 – 2022)
- Phase 2: Increase Audience Reach (2023 – 2026)
- Phase 3: Build national and international connections and programs (2027 – 2030)



Francesca Fenton, Co3 Dancer  
Photo: Toni Wilkinson



# CHAIR REPORT



It is very pleasing to be reporting on the operations of The Contemporary Dance Company of Western Australia, a decade on from the company's formation. Later to launch as Co3, the company has become a major contributor and employer in the small to medium arts cultural sector, having employed almost 500 artists and arts workers and reaching almost 100,000 audience members and community participants.

2024 was a year in which Co3 enriched and inspired over 6,000 West Australians, employed 46 artists and supported a further 42 creatives. With growing audience numbers, critical acclaim and the continued recognition of our work through nominations in the 2024 Performing Arts Western Australia (PAWA) Awards, our company, led by a small team, continues to punch above its weight.

Over the year we were proud to present seasons which were not just, as one of our Momentum Perth dancers commented, personally transformational, they offered unique opportunities for audiences, artists, students and communities alike to share in the transformative experiences of dance at all points of life and dance over time. On stage and in the studios, Co3 created space for the artistic voices of young people, independent artists, placed our world class dancers alongside those of the West Australian Ballet and celebrated the embodied wisdom and beauty of the mature dancer.

Over the past decade, Co3 has built lasting and significant connections and partnerships that have empowered the whole organisation. We are grateful that we continue to have the ongoing support of such generous and understanding supporters as Wesfarmers Arts, EY and the Wright Burt Foundation.

Co3's beloved donors, supporters and Heroes are noted on page 30. Among them I would like to make special mention of Michael Smith, our Patron, friend and supporter since inception and a deeply valued member of our community. Thank you. We are emboldened and heartened to be sharing our creative journeys with all of you.

Of course, all our partners are important to us. Lotterywest, Healthway's Act Belong Commit partnership, the City of Perth and the Western Australian Academy of Performing Arts (WAAPA) offer invaluable support and opportunities for the company to grow significant inroads into our communities. APS Physiotherapy keeps our artists performance fit and able to deliver. Sadleirs stores our material goods to help us maintain our commitment to supporting sustainable practices through recycling, reusing and reconsidering rather than adding to landfill. Clairault Streicker Wines, the Alex Hotel and Small Things Wine enable us to round out your experiences as consumers of arts and culture.

Over the past few years, through the entrepreneurial spirit of the Re family, we have been happily and productively housed at their European Foods Warehouse. While this valued arrangement comes to an end in 2025, our connection and appreciation will continue. The Board's important work in securing a permanent home continues. Creating a home for Co3 that includes complementary and diverse businesses, commercial ventures and arts organisations and activities in its blueprint, will not only sure up the Company's capacity but contribute positively to a dynamic and vibrant social and civic environment.

The West Australian Government's support through the Department of Local Government, Sports and Culture is at the core of our ability to deliver for our communities. In May, alongside our cohort of AOIP (Arts Organisations Investment Program), the company received a 2.75% rise in base funding. This recurs at a level of 2.5% over the remaining 2 years of our current contract with the DLGSC. A welcome injection going straight to our employment capacity, it makes inroads in addressing the difficulties that the sector has in maintaining itself as a viable and attractive option for employees in the current climate. Our employment of artists and creatives accounted for 76% of our total expenditure over the year, a number we are committed to growing as we strive towards a full-time ensemble.

During the year, Co3 was delighted to be announced as part of the Playing WA Regional Touring initiative. Supported by the State Government of Western Australia, this will see our company conduct two tours throughout WA over 2025 and 2026 for which there has been much planning and anticipation.

The Company finished the year with a small surplus against an anticipated budgeted deficit. While this is most welcome, much of this was due to expense controls which, in and of itself, is not a sustainable mechanism. Co3 continues to improve its capacity for long range programming and actively diversifying its income and revenue streams.

In July the Board elected Isabella Bosworth as a new Director of Co3 and she presents herself for re-election by the members at the 2025 AGM. A passionate and long-time follower of dance, Isabella is an experienced corporate lawyer whose specialisations include mergers and acquisitions, and corporate governance. We very much look forward to her ongoing contributions. In that same month, we welcomed back founding director, PJ Kinder, in an advisory capacity. Her expertise in Human Resources and deep knowledge of the company make her an invaluable contributor to our Human Resources and Nominations Sub-Committee of the Board.

Co3's inaugural Philanthropy Manager, Suzie Combemorel moved to a new role outside the sector during the year. Working closely with the board, Suzie was instrumental in embedding Co3's commitment to building long-term, respectful relationships with our supporters and donors. We are delighted that she is staying close to our Co3 family and wish her well in her new role.

At Co3 we are committed to creating a safe space for artistic endeavour and exchange. This is not only a commitment our employees, artists, creatives, audiences and financial supporters, nor simply to mitigate risk; it's to ensure that great art enjoys the best conditions in which to be made, shared and experienced.

Finally, I acknowledge my fellow Board members and thank each of them for their contributions and commitment to Co3's purpose. They stand alongside our talented and dedicated Co-CEOs Raewyn Hill and Hilary McKenna, leading our equally talented small team as Co3 steps confidently into the next decade.

A handwritten signature in black ink, appearing to read 'M. Chaney', enclosed within a circular loop.

**MARGRETE HELGEBY CHANEY**  
Chair

# CO-CEOS REPORT

Prepared by Hilary McKenna

In 2024 we proudly shone the spotlight on our movers and makers... our dancers and creators. Through our commitment to meaningful and enriching collaboration, we fulfil our purpose of inspiring and enriching lives through contemporary dance. We have enjoyed significant success throughout the year, founded on our strong artistic vision and delivered by the extraordinary and dedicated team.

Our 2024 season championed diversity, celebrated independent and intergenerational performance and took us farther into Western Australian than ever before. We focused on deepening community roots, expanding new regional connections, and reimaged what contemporary dance can offer.

Artistically, our partnership year, began with our City of Perth Pathways Program season of IN.HOUSE: WHITESNAKE3000 seeing Zendra Giraudo and team return this acclaimed work. Raewyn Hill's own CARNIVALE.6 returned to the stage in a striking new vision in collaboration with our true friends at West Australian Ballet as part of STATE: CONTEMPORARY VISION. And, completing our Pathways programming was IN.RESIDENCE MOMENTUM UNVEILED showcasing Momentum Dance Perth in works created by Liz Cornish, Storm Helmore and Evgenia Plotkin-Mikhailov. This alongside 114 hours of free studio time being provided to the dance sector through IN.STUDIO at King Street Arts Centre.

Our CONNECT Schools and Community engagement programs have inspired participants across metro and regional Western Australia, including in-school residencies and workshops in partnership with Act Belong Commit. This program, in appreciative partnership with Healthway, was highlighted by the delivery of our visionary pilot program IN.RESPONSE, providing unprecedented capacity building opportunities for First Nations and regional youth.

We were honoured to receive several nominations in the 2024 Performing Arts WA Awards (see page 9), highlighted by Storm Helmore's exalted performance in ARCHITECT OF THE INVISIBLE (2023). Storm earned the PAWA Award for Outstanding Performer in Dance. Congratulations Storm!

In the sector, Raewyn was appointed to the newly formed Artistic Advisory Committee at Edith Cowan University. We continued our close relationship with WAAPA, delivering residencies and workshops for third-year and graduate students through LINK Dance Company. Inside the studio, Raewyn spent over 15 weeks researching, developing and preparing creative teams for various new creations beyond 2025.

Each of our programs, and many more that we highlight throughout these pages, are dreamt, nurtured and realised by many extraordinary artists and arts workers who we wholeheartedly thank and acknowledge for the gifts of their talent and inspiration.

Our heartfelt thanks go to the dedicated Co3 team and our dedicated Board, led by Margrete Helgeby Chaney. Our achievements reflect the immense talent, passion, and selfless dedication everyone contributes to our journey, and we are deeply grateful.

2024 was a year of change within our team and we appreciatively acknowledge Co3 alumni who moved on: Suzie Combemorel (Development Manager); Jessica Knight (Producer); Dave Mack (Artistic Associate); Nic Ramsay (Company Administrator); and Maria Sioulas (Marketing & Audience Development Manager). Their talent and expertise is greatly valued and they have significantly contributed to the success of Co3.

We warmly welcomed new members to our team with Claudia Alessi (Project & Outreach Coordinator, Sophie Goodlich (Marketing Coordinator) and Aimee Sadler (Company Administrator). They joined Company Manager Jessica Rogerson, Production Manager Mark Haslam, Finance Manager Leisa Bellevret and PR Consultant Tracy Routledge. Along with the many talented dancers, teaching artists creatives, crew and volunteers celebrated on page 28, we cannot acknowledge and recognise our team enough. We are humbled and thrilled to lead this mighty team.

We echo the deep gratitude expressed in our Chair's previous report in acknowledging the incredible community of supporters who walk alongside Co3 each day, our valued partners, donors and supporters who are the lifeblood of Co3. We are so humbled by the dedication and friendship of our donors. Thank you.

We offer special thanks to the Wright Burt Foundation for their visionary support of our IN.RESIDENCE season, ensuring vital opportunities for Co3 to support the independent dance sector. We also gratefully acknowledge Michael Chaney and Margrete Helgeby Chaney for their philanthropic leadership, investing in our bold artistic strategy that shapes Co3's legacy.

While Co3 recorded a welcome surplus of \$28,079 for the financial year, this result contrasts with a budgeted deficit of \$39,336. The favourable outcome was primarily driven by significant cost reductions that offset a notable decline in income. However, this approach is not sustainable in the long term. To ensure the company's ongoing success and resilience, it is essential that Co3 identifies and secures new sources of income. Without diversification and growth in revenue, the company's ability to deliver impactful programming and achieve its artistic and community outcomes will be at risk.

Despite financial headwinds that continue to challenge the broader arts sector, we are proud to have maintained artistic integrity and ensured significant employment opportunities for WA artists and arts workers.

In 2014, the Contemporary Dance Company of Western Australia was formally incorporated, building on a rich legacy of contemporary dance in WA. While we celebrate 10 years of performance in 2025, we pause in 2024 to acknowledge the depth of vision, courage, and commitment that gave rise to our company. We honour our founders and early champions whose belief in the power of contemporary dance laid the foundation for all that has followed.

As we look to the future with ambition and clarity, we remain inspired by the belief that dance can move, connect, and transform. Thank you for being part of this journey. We look forward to stepping boldly into the next chapter, together.



**RAEWYN HILL**  
Artistic Director  
& Co-CEO



**HILARY McKENNA**  
Executive Director  
& Co-CEO

# Co3 IN NUMBERS

## ARTISTIC PROGRAM



## ENGAGEMENT

### Education Attendance & Participation



### School Engagement



### School Workshops



## SECTOR DEVELOPMENT



## BRAND RECOGNITION



Best Independent Production – WHITESNAKE3000  
Outstanding Duet or Ensemble – KILLJOY – Luther Wilson & Rhiana Katz/Georgia Van Gils, Parkin Projects for Co3 Contemporary Dance  
Outstanding Performer – ARCHITECT OF THE INVISIBLE (AOTI), Storm Helmore  
Outstanding Choreography – AOTI, Raewyn Hill  
Outstanding Composition or Arranging – AOTI Iain Grandage  
Outstanding Lighting Design – AOTI Mark Haslam





# WordCloud

How people felt about CARNIVALE.6



## ONLINE COMMUNITY

 **7,836**  
Facebook

 **791**  
LinkedIn

 **4,017**  
Instagram

 **34**  
Vimeo

 **2,353**  
Subscribers

 WEBSITE  
**52,824**  
Total Page Views

 NEW WEBSITE USERS  
**13,795**



The dancers of West Australian Ballet and Co3 Contemporary dance Australia in Raewyn Hill's CARNIVALE.6 as part of State: Contemporary Vision. Photo: Bradbury Photography



# IN.HOUSE: WHITESNAKE3000

SUPPORTED BY CITY OF PERTH

20 – 24 MARCH 2024

REHEARSAL ROOM 1, STATE THEATRE CENTRE OF WA

Performance artist Zendra Giraudo delves deeper into WHITESNAKE3000 as part of our fourth IN.HOUSE season showcasing emerging makers. It is a new take on an old story, re-telling the Myth of Madam White Snake. A legendary folktale that has woven its way through geographies and histories in perpetual transformation since its origins in 11th century China.

Now Zendra, a Chinese-Malaysian-Australian, Queer, Buddhist raised Capricorn, and a vaping dance theatre artist, asks Madam White Snake to transform again.

The twists and turns of an identity in movement are unfolded through body, memory and mic. A single tale unravels outwards to trace lineages of Chinese diaspora, Western dance forms and queer histories. In the intersection of half-researched histories, half-remembered mantras, and tiny facts in time and place, a profound connection emerges.

In WHITESNAKE3000, we find the community we wilfully turned away from, and although we may never find it again, this re-telling, stitches another version into the evolving history of worship to the White Snake.

***“WHITESNAKE3000 had its second development through Co3 Contemporary Dance’s IN.HOUSE season, a platform that has supported locally esteemed independent artists to develop promising choreographic concepts. In light of what has been achieved by previous luminaries such as Aimee Smith, Ella-Rose Trew, Russell Thorpe, Mark Haslam and Kimberley Parkin, WHITESNAKE3000 did not fall short.”***

- XIN HUI ONG FOR ARTS HUB

6 No.  
PERFORMANCES

398 TOTAL  
ATTENDANCE

CHOREOGRAPHER /  
PERFORMER

Zendra Giraudo

DIRECTOR / SOUND DESIGNER

Joe Paradise Lui

COLLABORATOR /  
MOVEMENT ARTIST

Briannah Davis  
Emma Fishwick

COLLABORATOR / POET

Andrew Sutherland

PRODUCTION MANAGER

Mark Haslam

STAGE MANAGER

Sophia Morgan

Image: Zendra Giraudo in WHITESNAKE3000  
Photo: Shotweller Photography



# CARNIVALE.6

By Raewyn Hill

Presented as part of West Australian Ballet's season of 'State: Contemporary Vision'

31 MAY – 8 JUNE 2024

HEATH LEDGER THEATRE, STATE THEATRE CENTRE OF WA



Image: Francesca Fenton  
Photo: Toni Wilkinson

Raewyn Hill's CARNIVALE.6 will feature alongside two new works by Polish choreographer Robert Bondara (Nothing Twice) and local choreographer James O'Hara.

Discover Raewyn Hill's CARNIVALE.6, a compelling work that transcends time and borders. This dynamic production draws inspiration from the mesmerising world of Spanish bullfighting and the historical "dancing plague" of 1518, weaving together a tapestry of energy and passion.

As a pivotal work in Hill's growing repertoire, CARNIVALE.6 showcases a remarkable evolution since its debut in 2012. Originally performed to the iconic Ravel's Bolero, this piece, initially known as 'Fugue,' graced the stage as part of the 50th anniversary celebration with The Australian Ballet. Over the years, it has transformed into the feverish gem that is CARNIVALE.6.

A blended ensemble of Co3 and WA Ballet dancers will come together to bring this masterpiece to life, marking another significant milestone and leaving an indelible mark on the world of dance. From its debut with The Australian Ballet to subsequent presentations by Co3, Dancenorth, New Zealand School of Dance, LINK Dance Company, and a recent showcase at Parliament House, CARNIVALE.6 stands as a testament to Hill's enduring legacy in creating original and unforgettable works.

Relentless and frenzied, CARNIVALE.6 will drive the ensemble to the pinnacle of exhaustion. Immerse yourself in this energetic experience and witness the fusion of tradition and innovation in movement.

*"The dancers' exhilaration was matched by the audience response. CARNIVALE.6 makes a fitting finale to a triple bill that feels full of hope for Western Australia."*

- NINA LEVY FOR DANCE AUSTRALIA

9 No. PERFORMANCES 3,885 TOTAL ATTENDANCE

CHOREOGRAPHER	Raewyn Hill
REHEARSAL DIRECTOR	Leanne Stojmenov
COSTUME DESIGNER	Bruce McKinven
CO3 ARTISTIC ASSOCIATE	David Mack
LIGHTING DESIGNER	Lucy Birkinshaw
COMPOSER	Maurice Ravel (Bolero)
CO3 DANCERS	Annemarie Clifton-James Francesca Fenton Alex Kay Alice Kell Jo Omodei Latisha Sparks
WA BALLET DANCERS	Adam Alzaim Joshua Ballinger Evangeline Beal-Attwood Brent Carson Charles Dashwood Ruben Flynn-Kann Jesse Homes Heath Kolka Beatrice Manser

*"The ensemble never falter in a work that is uplifting and momentous."*

- MELINDA WEBSTER FOR THE WEST AUSTRALIAN



# IN.RESIDENCE: MOMENTUM UNVEILED

11 – 15 SEPTEMBER 2024

STUDIO UNDERGROUND, STATE THEATRE CENTRE OF WA

Image: Harpist Anthony Maydwell with Momentum Dance Perth  
Photo: Stefan Gosatti

LIZ CORNISH presents a solo series celebrating the beauty of wrinkles. Defying societal norms, Liz declares that wrinkles are the map of our rich experiences to be cherished not hidden – a testament to a life filled with laughter, tears, challenges and triumphs. An empowering performance embracing the beauty within each fold, as wrinkles become a mark of our resilience and authenticity.

**Costumes:** *Emma Macmillan*

**Set Design & Construction:** *Liz Cornish & Andrew Portwine*

**Music:** *Live harp – Anthony Maydwell*

STORM HELMORE has devised a short yet powerful exploration of our unique differences and shared similarities as people and as movers. It celebrates the essence of humanity and movement, all while contemplating the cyclical nature of life that we navigate, endure, and embrace. A beautiful work that resonates with the rhythm of life.

**Costumes:** *Storm Helmore & Emma Fishwick*

**Set Design:** *Storm Helmore*

**Music:** *Mother's Love by The Vernon Spring; Displacement by Rafael Anton Irisarri; and Falling off a Horse by Felix Laband.*

EVGENIA PLOTKIN MIKHAILOV presents a captivating work titled 'Purple Patch.' A compelling narrative that transcends physical boundaries and invites the audience on a journey of self-discovery. Inspired by the quote – "When one has a heart, place has no significance at all" (Likutei Moharan, Part II, Torah 56:1). It calls on us to embrace mindfulness and the sanctuary within - to unravel the boundless depths of the human heart and redefine the meaning of home.

**Costumes:** *Evgenia Plotkin-Mikhailov & Caroline Stevenson*

**Set Design & Construction:** *Evgenia Plotkin-Mikhailov & Andrew Portwine*

**Rehearsal Assistant:** *Andrew Hull*

**Music Edits:** *Mitchell Aldridge*

**Music:** *An Ending, a Beginning and We Move Lightly by Dustin O'Halloran, Exurgency by Zoe Keating, How extraordinary a life was meant to be by 'Burgs' - Mt. Wolf (Official Video).*

**6** No.  
PERFORMANCES

**968** TOTAL  
ATTENDANCE  
(742 purchased, 226 comps)

CURATOR Raewyn Hill

CHOREOGRAPHERS Storm Helmore  
Liz Cornish  
Evgenia Plotkin-Mikhailov

REHEARSAL MANAGER Liz Cornish

PRODUCTION MANAGER &  
LIGHTING DESIGNER Andrew Portwine

STAGE MANAGER Sue Fenty

HARPIST Anthony Maydwell

ENGAGEMENT OFFICER Claudia Alessi

MOMENTUM DANCE PERTH  
PERFORMERS Catherine Antulov  
Lynn Boon  
Linda Crockett  
Julie Doyle  
Kim Gibson  
Andrew Hull  
Fiona Hull  
Kim Hughes  
Toni Mason  
Virginia Norris  
Jacqui Otago  
Hayley Schmidt  
Caroline Stevenson  
Ronnie van den Bergh  
Cheryllyn Vickery

*"...it's a pleasure to see the wisdom, beauty and charisma of older dancers showcased by Co3..."*

- NINA LEVY

*"...the showcase as a whole stands out as a testament to the work Momentum and Co3 are looking to achieve."*

- RILEY JACKSON FOR MAGAZINE6000



# ARTISTIC PROGRAM

## IN DEVELOPMENT

### LAKE BALLARD PROJECT

In February 2024, Raewyn Hill, Elham Eshraghian-Haakansson and a small team travelled to Lake Ballard to develop The Lake Ballard project (working title) a new dance, film and music collaboration inspired by Sir Antony Gormley’s *Inside Australia* sculptures at Lake Ballard.

The idea was a dance film devised and directed by Raewyn Hill, filmed on Country by the highly acclaimed Iranian-Australian Video Artist, Elham Eshraghian-Haakansson, and accompanied live by an orchestra. The Lake Ballard Project expands on themes presented by Antony Gormley’s *Inside Australia*, further investigating ideas of belonging, the enduring power of the landscape on our identity and bodies, boundaries of self and community, custodianship and the poetry of space.

## 2025 NEW WORK

### IN THE SHADOW OF TIME

Building on the success of THE ZONE (2017), ARCHIVES OF HUMANITY (2021) and ARCHITECT OF THE INVISIBLE (2023), IN THE SHADOW OF TIME (2025) is the next defining opportunity for Co3 to showcase the creative vision of Artistic Director Raewyn Hill’s established, leading and highly respected choreographic voice.

IN THE SHADOW OF TIME is an observation on the exploration of human potential and the journey from emptiness to experience and identity, shown through movement, music, and set design. The work encapsulates the journey of individuals in a confined space, with developing themes of innocence, growth, learning, and the impact of external influences.

The performance is set to a curated musical world from Bingen, Glass, Dowland, Vasks and Arvo Pärt’s Tabula Rasa I/II; all works of life, reflection, and transcendence sharing aspects of humanity across 1000 years or so. The music, recorded and played live by ACO Collective, sets the tone for the exploration of the ancient concept of tabula rasa, symbolising the acquisition of knowledge and the journey through life.

In January, Raewyn Hill travelled to Japan to meet with renowned architect Satoshi Okada to explore initial concept development. These cultural experiences allowed for expanded artistic horizons and dedicated research and development time allowed for intensive reflection and consolidation of artistic concepts.

# Co3DIGITAL

## PRODUCTION LIBRARY

Following the launch of Co3Digital in 2021, we now have a growing library of works that are available to watch at home online for \$19AUD.

2021 – ARCHIVES OF HUMANITY + MINDCON (IN.RESIDENCE 2021)

2022 – GLORIA

2023 – ARCHITECT OF THE INVISIBLE + FAÇADE (IN.RESIDENCE 2023)

## Co3 UNLOCKED

Our digital content platform is expanding to present more behind the scenes insights on the work we curate, commission and create. It features key creatives who discuss and highlight different aspects of the work that is then shared with audiences prior to attending the live performance season. In 2024 we produced five behind the scenes editions:

2024

### IN.RESIDENCE MOMENTUM UNVEILED – Behind the scenes

Liz Cornish  
Storm Helmore  
Evgenia Plotkin-Mikhailov

### IN.HOUSE WHITESNAKE3000

Creating through Collaboration  
Myth, Culture and Belonging

## PATHWAYS PROGRAM

In 2024, our Pathways Program initiative IN.STUDIO offered 10 local independent artists a total of 96 hours free studio time at King Street Arts Centre.

In addition, Co3 facilitated IN.CONVERSATION events to discover, discuss and debate themes currently driving and / or disrupting our dance community:

- 22 March, IN.HOUSE WHITESNAKE3000 post-show, hosted by Dr Renee Newman with Zendra Giraudo and Joe Paradise Lui, Studio Underground, State Theatre Centre of WA
- 7 June, CARNIVALE pre-show, hosted by Richard Longbottom with David McAllister AC, Heath Ledger Theatre, State Theatre Centre of WA
- 13 September, MOMENTUM UNVEILED pre-show, hosted by Dr. Renee Newman with Kate Champion and Daryl Brandwood, State Theatre of WA (underground foyer)



Images: 2024 Makers  
Photos: Toni Wilkinson

## ENGAGEMENT IN SCHOOLS

### SCHOOLS PROGRAM: ACT- BELONG -COMMIT II CONNECT24 PROGRAM and IN.RESPONSE24

#### Co3 Co-Education workshop program purpose

Co3's educational purpose is to "Inspire and enrich lives through contemporary dance." We achieve this through workshops and residencies that prioritise care, community, and creativity, helping participants connect with themselves, others, and their world.

#### Why the CONNECT Program

Underpinned by the Act Belong Commit message, the CONNECT24 program promoted curiosity, team building and self-reflection through creative dance, focusing on values-based and personal growth, rather than skills. We aimed to make dance accessible to diverse youth, fostering confidence, empathy and resilience.

#### Project Aims and Objectives

CONNECT24 aimed to promote mental health and wellbeing in 197 students through 89 workshops, utilising THE INSIDE to inspire dance responses. The program focused on personal development, intrapersonal skills and peer relationships, with a goal of enhancing physical and mental wellness. It also provided opportunities for self-expression, reflective discussions, and collaborative learning aligning with the WA Curriculum and supported by Act Belong Commit.

In 2024, Co3 piloted a residency program concept that brought the world of virtual reality, THE INSIDE, to remote, regional schools and communities of Rubibi, (Broome), culminating in a performance outcome in Boorloo / Perth. Creating authentic engagement with First Nations artists, Elders and communities was a priority, and relationship building was key across the program delivery. The process culminated in a performance outcome, connecting Girrawheen Senior High School (a Perth metropolitan school) with the young people from remote regional West Kimberley.

The program was delivered in metropolitan and regional areas, including remote communities in the Kimberley, and was led by professional Co3 dance teaching artists in consultation with local First Nations Elders. By incorporating digital technologies, such as virtual reality, and creative activities, the program encouraged students to explore their creativity, build confidence, and develop essential life skills, while also promoting physical activity and social connection.



Image: Illustration by Emma Fishwick



## Creative Dance Residency Including Virtual Reality experience

- An immersive virtual reality experience of the work THE INSIDE (created by Raewyn Hill) wearing VR headsets (10mins).
- Creative dance workshop sessions to generate movement that explored ideas and themes from THE INSIDE, including the concept of humanity's experience of, and response to, natural and man-made disasters. Collaborative structuring of movement ideas was formulated into dance pieces, culminating in optional presentation to their various schools.

## Students who participated in the Creative Dance Residency received

- THE INSIDE creative process journal was used to record ideas, reflections, drawings and insights across the residency.
- Students received a hoodie that was designed by a young Yawuru dancer member of Burrb Wanggaraju Nurlu from Broome.

## Teacher Training, Development and Upskilling

Co3 invested in the comprehensive training of its Teaching Artists, providing an in-depth exploration of the Act Belong Commit message and a refinement of its innovative teaching methodologies. Ella-Rose Trew, an associate of Co3, played a pivotal role in shaping the program's philosophies and methodologies. Through intensive training sessions, and ongoing support, Teaching Artists were empowered to deliver exceptional dance education experiences. Furthermore, Co3's commitment to the development of dance teachers was consolidated with the launch of its comprehensive Teaching Artist Handbook, a valuable resource now accessible to physical and dance educators across Western Australia. Furthering our commitment to the development of dance teachers within the greater community, we

finalised and have made available our Teaching Artist Handbook making it accessible to all physical and dance educators across WA.

## Engagement Outcomes CONNECT24 Metro

Co3's program in Metropolitan Perth involved the delivery of six, seven week teaching residencies and one full day residency, using contemporary dance to promote social and emotional learning, healthy lifestyles and mental health awareness. Girrawheen Senior High School was a key partner, with Co3 working across seven metropolitan schools between Term Two, Three, and Four. Girrawheen Senior High School became one of the feature schools for the IN.RESPONSE program.

## Darling Range Sports College

Seven week Residency delivered

## Hampton SHS

Seven-week Residency delivered

## Warnbro Community High School

Seven week Residency delivered

## Armadale Education Support Centre

Seven week Residency delivered

## Kiara College

Seven-week Residency

## Ridge View Secondary College

One full day Residency

## Girrawheen SHS

Seven-week Residency across two year groups and a performance outcome at STC

Images: Co3 Connect 2024 participants and teaching artists around Western Australia.  
Photos: Various





## Engagement Outcomes CONNECT24 Regional Residencies

Co3's CONNECT24 Regional Residencies successfully bridged the gap in access to social and physical activity opportunities for remote communities, leveraging the power of Virtual Reality (VR) to foster team building, shared experiences and storytelling. A culturally sensitive and engaging program was created that prioritised the mental health and wellbeing of youth in the remote West Kimberley region. To deliver the program Co3 partnered with renowned local Yawuru artist Tara Gower, a former Bangarra dancer, First Nations teaching artists Rika Hamaguchi and Glory Tuohy-Daniel, alongside Co3 Associate, Dave Mack. The four week residency in Broome was a resounding success, offering a unique and valuable experience for all participants, and demonstrated the potential for innovative arts programs to positively impact the lives of young people in three remote areas of the Dampier Peninsular region of West Kimberley Broome, Bidyadanga and Lombadina.

CONNECT24 created rich opportunities accessible to diverse groups of young people without the need for prior dance experience by endeavouring to be values-based rather than skills-based, and aiming to nurture and impact the participant in a holistic way, rather than simply developing skills in contemporary dance. The workshops had a profound impact on young males, introducing them to dance and VR, changing their lives, building confidence and self-esteem, and shifting their perspectives on what's possible.

**Christ the King Catholic School Djarindjin Lombadina**  
One week intensive engagement across nine workshops

**La Grange Remote School Bidyadanga** One week intensive engagement across nine workshops

**Broome Senior High School** Four day intensive engagement across two workshops

## Engagement With Healthway Priority Populations

In 2024, the program has been delivered to seven schools across Perth Metropolitan Area, with 89 workshops delivered across the school year engaging 197 students. 100% of the program activities were delivered in low socio-economic schools (ICSEA rating <1000).

In addition to the seven metropolitan schools, we engaged a further three regional and remote West Kimberley schools, 100% of which had an ICSEA score below 1000.

A further 24 workshops were delivered over a four week period with 108 students engaged in CONNECT24: THE INSIDE. Le Grange Remote School Bidyadanga, Christ the King Catholic School Djarindjin Lombadina and Broome High School engaged for the first time with Co3 in 2024.

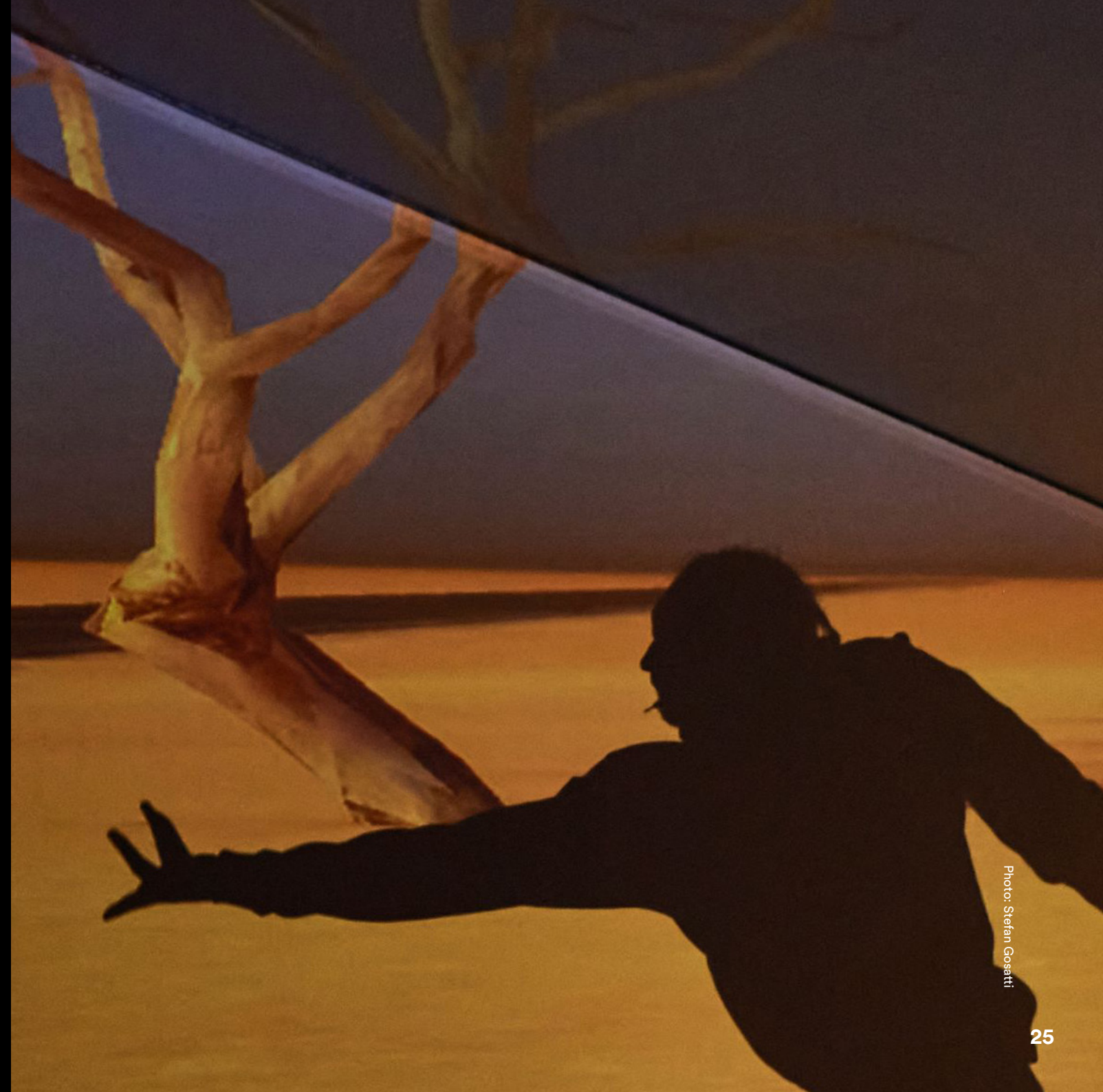


Photo: Stefan Gosatti



## COMMUNITY ENGAGEMENT IN.RESPONSE24

THE INSIDE brought together First Nations youth from Rubibi / Broome and Girrawheen Senior High School in Boorloo / Perth. Led by Artistic Director Raewyn Hill and Co3's Teaching Artist and Associate Dave Mack, the youth performed two devised responses: "Burrb Wanggarraju Nurlu" (RETALIATE) by Tara Gower, and THE RETURN mentored by Jessica Pettitt, Alex Kay, and Claudia Alessi.

This event, supported by Act Belong Commit, celebrated empowerment, expression and connection among Western Australia's youth and was presented in July 2024 at The Underground Studio of STC Boorloo / Perth.



Image: Students perform IN.RESPONSE  
Photo: Sophie Maie

# COMPANY ACKNOWLEDGEMENTS

## Acknowledgements as at Dec 2024

**PATRON**  
Michael Smith

**BOARD**  
Margrete Helgeby Chaney (Chair)  
Peter Metcalfe (Deputy Chair / Secretary)  
Brian Cole (Treasurer)  
Aaron Beach  
Alecia Benzie  
Isabella Bosworth (from August)  
Helen Carroll

**STAFF**  
Raewyn Hill, Co-CEO and Artistic Director  
Hilary McKenna, Co-CEO and Executive Director  
Jessica Rogerson, Company Manager  
Dave Mack, Artistic Associate (until August)  
Maria Sioulas, Marketing & Audience Development Manager (until June)  
Sophie Goodlich, Marketing Coordinator (from August)  
Suzie Combemorel, Development Manager (until October)  
Jessica Knight, Producer (until April)  
Nic Ramsay, Administrator (until May)  
Aimee Sadler, Administrator (from July)  
Claudia Alessi (from April)  
Leisa Bellevret, Finance Manager  
Tracy Routledge (TR PR), Publicist (Contract)

**ARTISTS**  
Adam Alzaim  
Alex Kay  
Alice Kell  
Andrew Hull  
Annmarie Clifton-James  
Anthony Maydwell  
Beatrice Manser  
Brent Carson  
Caroline Stevenson  
Catherine Antulov  
Charles Dashwood  
Cherylyn Vickery  
Evangaline Beal-Attwood  
Evgenia Plotkin Mikhailov  
Fiona Hull  
Francesca Fenton  
Hayley Schmidt  
Heath Kolka  
Jacqui Otago  
Jesse Homes  
Jo Omodei  
Joshua Ballinger  
Julie Doyle  
Kim Gibson  
Kim Hughes  
Latisha Sparks  
Linda Crockett  
Liz Cornish  
Logan Ringshaw  
Lynn Boon  
Macon Riley  
Ronnie van den Bergh  
Ruben Flynn-Kann  
Russell Thrope  
Storm Helmore  
Toni Mason  
Virgina Norris  
Zachary Wilson  
Zendra Giraudo

**DANCE SECONDEES**  
8x Buurb Wanggaraju Nurlu Youth Dance Group  
Angel TeoAhaki  
Caitlin Jumpponen-Clark  
Caitlin Melhuish  
Deija Vucona  
Ebony Cunliffe  
Ella Cartledge  
Grace Hampson  
Hannah Brookes  
Harrison Cook  
Lillany Webber  
Paris Hall  
Rhianna Dunaiski  
Sophie Molony  
Sophie Sibbons  
Yanis Fung

**CREATIVES**  
Andrew Portwine  
Andrew Sutherland  
Anthony Maydwell  
Briannah Davis  
Bruce McKinven  
Caroline Stevenson  
David Mack  
Emma Fishwickl  
Emma Macmillain  
Evgenia Plotkin Mikhailov  
Joe Paradise Lui  
Liz Cornish  
Lucy Birkinshaw  
Mark Haslam  
Paul Rowe  
Radek Rubinski  
Sarah-Jayne Howard  
Sophie Morgan  
Storm Helmore  
Sue Fenty

**TEACHING ARTISTS / WORKSHOP FACILITATORS**  
Alex Kay  
Estelle Brown  
Glory Tuohy-Daniell  
Izzy Leclezio  
Jessica Pettitt  
Jo Omodei  
Rika Hamaguchi  
Tara Gower  
Tom Mullane

**IN.HOUSE CHOREOGRAPHER**  
Zendra Giraudo

**IN.RESIDENCE CHOREOGRAPHERS**  
Evgenia Plooltkin-Mikhailov  
Liz Cornish  
Momentum Dance Perth  
Storm Helmore

**IN.CONVERSATION HOSTS & GUESTS**  
Daryl Brandwood  
Kate Champion  
Dr. Renee Newman  
Richard Longbottom

**IN.STUDIO ARTISTS**  
Bernadette Lewis  
Floeur Alder  
Isabelle Leclezio & Estelle Brown – Flying Bicycle Collective  
Kathleen Szalay  
Kimberley Parkin  
Lara Dorling  
Momentum Dance Perth  
Sarah Sibbons  
Tom Mullane  
Xin Hui Ong

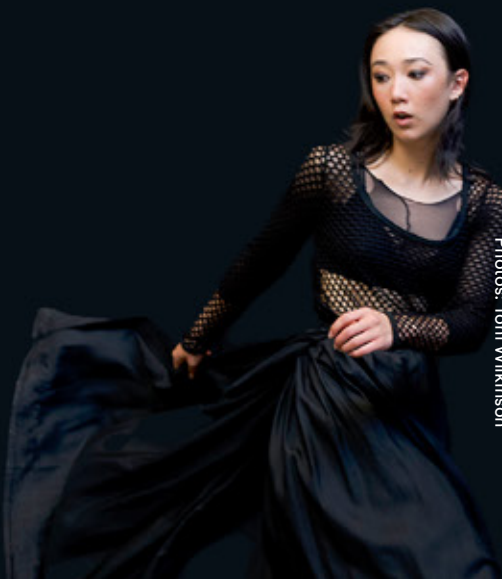
**PHOTOGRAPHY**  
Chris Symes, Daniel James Grant, Emma Fishwick, RIFT Photography, Sophie Goodlich, Stefan Gosatti, Toni Wilkinson

**VIDEOGRAPHY**  
Nik Babic (Artshoot Media)

**WAAPA ARTS & CULTURAL MANAGEMENT SECONDEES**  
Caitlin Wainwright  
Lucy Tobin  
Shyanne Howey

**THANK YOU**  
Alec Coles, Brett Lovett, Lisa Bowden & APS Physiotherapy, Michael Whaites, Randal Humich, Sue Peacock, Vaughn McGuire, Victor Giudicatti

**ARTISTIC REFERENCE GROUP**  
Helen Carroll, Raewyn Hill, Abdul Rahman Abdullah, Jeremy Smith, Jo Thomas, Rachael Whitworth



Images: 2024 Movers  
Photos: Toni Wilkinson



# DONORS 2024

**Co3 HEROES**

Philanthropic support is at the heart of Co3 and is a foundation upon which the company survives and grows. We applaud the vital role Co3 Heroes play for contemporary dance in Western Australia.

**FOUNDING DONORS**

Michael Chaney AO & Margrete Helgeby Chaney

**IN-RESIDENCE SEASON SUPPORTERS**

Alexandra Burt & Julian Burt Wright Burt Foundation

**\$10,000+**

Michael Chaney AO & Margrete Helgeby Chaney  
Jock Clough & Katie Clough

**\$5,000+**

Julanne Griffiths & David Griffiths  
Monique Humich & Randal Humich  
Carla Marks  
Kate Walsh & Andrew Nixon  
Graeme Rowley & Lorraine Rowley  
Dame Adrienne Stewart  
Anonymous

**\$2,000+**

Marisa D’Orsogna  
Marco D’Orsogna & Terry Scott  
Victor Giudicatti  
Brit Helgeby  
Kay Lee & Richard Murphy  
Allan Miles & Steven Shadwell  
Mimi Packer & Willy Packer  
Robyn Smith & Michael Smith  
Ruth Thorn  
Helen Tuite & Michael Tuite  
Griffiths Architects  
Rella Music

**\$1,000+**

Zelinda Bafile  
Alecia Benzie  
Helen Carroll  
Brian Cole & Clelia Cole  
Cecile Crochu & Alan Ng  
Robbie Deephouse  
Michael Gollschewski  
Gary Mack  
Hilary McKenna  
Peter Metcalfe & Clare Metcalfe  
Phil Thick & Paula Rogers  
Yannis Vrodos  
Shop Annie G  
Anonymous

**\$500+**

Aaron Beach  
Rob Bentley & Sarah Bentley  
Isabella Bosworth  
Greschen Brecker

**Jason Chong & Su-Lyn Chong**

Alana Culverhouse  
Catherine Henwood & Will Henwood  
Scott King  
Merrilee Mills  
Jill Nyman & Jeremy Nyman  
Adrienne Parker  
William Pye  
Robyn Tamke  
The Montauk Lighting Co.  
Anonymous

**\$250+**

Kristin Berger  
Jennifer Butement  
Elaine Dias & Reuben Dias  
Michelle Morgan  
Anne Nolan  
Angela Perry  
The Rev’d Dr Philip Raymont  
Roslyn Seale  
SquareAlpha  
Anonymous

**\$100+**

Annie Chung  
Suzie Combémorrel & François Combémorrel  
Penny Dolling  
Peter Kift  
Tish Oldham  
Holly Pedlar  
Hayley Pelz & Jonathan Pelz  
Tauí Pinker  
Jessica Rogerson & Tom Rogerson  
The Chapel Space – Contemporary Class  
Anonymous

**UP TO \$100**

40 Donors



Image: Alice Kall  
Photo: Mitchell Aldridge

PARTNERS





KPI TABLE

METRIC	2022 ACTUAL	2023 ACTUAL	2024 TARGET	2024 ACTUAL
State Core Funding Income	\$500,000	\$500,000	\$700,000	\$711,439
Earned Income	\$86,768	\$76,462	\$39,902	\$34,315
Sponsorship Income	\$150,565	\$159,931	\$155,000	\$153,876
Donation Income	\$181,231	\$173,405	\$200,000	\$132,729
Total attendance plus participation in public programs	8,838	6,751	5,580	6,618
Total ticketed attendance	3,745	3,255	4,280	5,446
Free public ticketed attendance	-	1,341	-	-
Number of people attending education and training programs	3,164	1,909	1,300	1,172
Number of new works presented (Co3 Produced and Presented)	4	3	3	4
Number of new works Presented with national and/or international artists	4	3	3	4
Number of new works in development	6	5	5	5
Number of people attending and participating in regional, national and international markets	278	1,618	300	108
Number of works toured	1	1	0	0
Number of digital interactions (Inbound and outbound)	1,610	4,111	5,550	5,930
Number of collaborations	6	7	4	5
Number of cross-artform collaborations involved in projects	5	4	1	1
Number of works integrating technology	2	2	1	2
Total number of teaching artist dancers employed (head count) (Co3 engagement programs only)	9	12	9	9
Total number of teaching artist dancer employment hours	504	549	500	526
Number of PD opportunities undertaken by staff and dancers (Including digital technology training).	17	18	15	28
Number of Secondments, work experience, traineeships offered	51	13	15	35
Number of dancers engaged in professional company productions (head count)	31	47	35	49
Total number of professional dancer employment hours provided	5,725	4,768	2,100	2,174

GOVERNANCE

BOARD OF DIRECTORS (2024)

DIRECTOR (Position) <i>Committee memberships at year end</i>	DATE APPOINTED	DATE REAPPOINTED	TERM EXPIRES
Aaron Beach <i>Finance Committee Fundraising &amp; Development Committee</i>	13 December 2022	AGM 2023	May AGM 2026
Alecia Benzie <i>Fundraising &amp; Development Committee (committee chair)</i>	20 March 2021	1st AGM 2021 2nd: AGM 2024	May 2027 AGM
Isabella Bosworth	26 August 2024		May 2027 AGM
Helen Carroll <i>Fundraising &amp; Development Committee; Artistic Advisory Committee (Chair)</i>	1 October 2019	1st: AGM 2020 2nd: AGM 2023	May 2026 AGM
Brian Cole <i>Finance Committee (committee chair)</i>	14 December 2021 (casual), elected at May 2022 AGM	AGM 2022	May 2025 AGM
Margrete Helgeby Chaney ( <i>Chair</i> ) <i>HR &amp; Nominations Committee (Chair)</i>	19 May 2015	1st: May 2016 2nd: 7 May 2019 3rd: AGM 2022	May 2025 AGM*
Peter Metcalfe ( <i>Deputy Chair and Company Secretary</i> ) <i>Finance Committee</i>	10 August 2017 (casual); elected 17 May 2018 AGM	1st: 18 May 2021 2nd: AGM 2024	May 2027 AGM

\* Denotes directors ineligible to seek re-election as a continuing director at end of current term, due to term limits.

NUMBER OF BOARD MEETINGS ATTENDED (2024)

DIRECTOR	MEETINGS ELIGIBLE	MEETINGS ATTENDED
Aaron Beach	7	7
Alecia Benzie	7	7
Helen Carroll	7	6
Brian Cole	7	6
Margrete Helgeby Chaney	7	7
Isabella Bosworth	3	3
Peter Metcalfe	7	5
NUMBER OF BOARD MEETINGS HELD		7

SUB COMMITTEE MEMBERS (2024)

**Artistic Reference Group**  
Helen Carroll (Committee Chair), Raewyn Hill, Jeremy Smith, Rachael Whitworth, Jo Thomas and Abdul Rahman Abdullah

**Finance and Risk Management**  
Brian Cole (Committee Chair), Aaron Beach, Peter Metcalfe, Hilary McKenna, Leisa Bellevret and Jessica Rogerson

**Fundraising and Development Committee**  
Alecia Benzie (Committee Chair), Aaron Beach, Hilary McKenna and Suzie Combemorel Margrete Helgeby Chaney, Isabella Bosworth

**HR & Nominations Committee**  
Margrete Helgeby Chaney, Brian Cole and Aaron Beach

THE CONTEMPORARY DANCE COMPANY  
OF WESTERN AUSTRALIA LIMITED

ABN 69 169 595 537

Annual Report - 31 December 2024

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED

Directors' report  
31 December 2024

The directors present their report, together with the financial statements, on the company for the year ended 31 December 2024.

Directors

The following persons were directors of the company during the whole of the financial year and up to the date of this report, unless otherwise stated:

Margrete Helgeby Chaney (Chair)  
Peter Metcalfe (Secretary and Deputy Chair)  
Brian Cole (Treasurer)  
Aaron Beach (Director)  
Alecia Benzie (Director)  
Isabella Bosworth (Director, appointed August 2024)  
Helen Carroll (Director)

Principal activities

The principal activities of the Company for the year ended 31 December 2024 were producing high quality contemporary dance performances and engagement opportunities.

There were no significant changes in the nature of the company's activities during the year.

Meetings of directors

During the financial year, 7 meetings of directors were held. Attendances by each director were as follows:

	Directors' Meeting	
	Number eligible to attend	Number attended
Margrete Helgeby Chaney (Chair)	7	7
Peter Metcalfe (Secretary and Deputy Chair)	7	5
Brian Cole (Treasurer)	7	6
Aaron Beach (Director)	7	7
Alecia Benzie (Director)	7	7
Isabella Bosworth (Director)	3	3
Helen Carroll (Director)	7	6

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 each towards meeting any outstanding obligations of the Company. At 31 December 2024, the number of members was 7 (2023: 6).

Auditor's independence declaration

A copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out immediately after this directors' report.

This report is made in accordance with a resolution of directors, pursuant to section 298(2)(a) of the Corporations Act 2001.

On behalf of the directors



Margrete Helgeby Chaney  
Chairperson

27 May 2025



**AUDITOR'S INDEPENDENCE DECLARATION UNDER SUBDIVISION 60-C  
SECTION 60-40 OF AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS  
COMMISSION ACT 2012**

**TO THE DIRECTORS OF THE CONTEMPORARY DANCE COMPANY OF  
WESTERN AUSTRALIA LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2024 there have been:

- No contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012*, in relation to the audit, and
- No contraventions of any applicable code of professional conduct in relation to the audit.

  
**SW Audit**  
Chartered Accountants

  
Matthew Hingeley  
Partner

27 May 2025

**Brisbane**  
Level 15  
240 Queen Street  
Brisbane QLD 4000  
T + 61 7 3085 0888

**Melbourne**  
Level 10  
530 Collins Street  
Melbourne VIC 3000  
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**Perth**  
Level 18  
197 St Georges Terrace  
Perth WA 6000  
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**Sydney**  
Level 7, Aurora Place  
88 Philip Street  
Sydney NSW 2000  
T + 61 2 8059 4800

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**THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED**

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**General information**

The financial statements cover The Contemporary Dance Company of Western Australia Limited as an individual entity. The financial statements are presented in Australian dollars, which is The Contemporary Dance Company of Western Australia Limited's functional and presentation currency.

The Contemporary Dance Company of Western Australia Limited is a not-for-profit unlisted public company limited by guarantee, incorporated and domiciled in Australia. Its registered office and principal place of business is:

Level 1 357-365 Murray Street, Perth

A description of the nature of the company's operations and its principal activities are included in the directors' report, which is not part of the financial statements.

The financial statements were authorised for issue, in accordance with a resolution of directors, on 27 May 2025. The directors have the power to amend and reissue the financial statements.

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED  
Statement of profit or loss and other comprehensive income  
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
<b>Revenue</b>			
Operational Grants	3	711,439	513,549
Project Grants	4	196,282	476,621
Sponsorship Revenue		153,876	159,931
Total Grant and Sponsorship Revenue		<u>1,061,597</u>	<u>1,150,102</u>
<b>Other Revenue</b>			
Box office/performance fees		34,315	76,462
Donations		132,729	173,405
Interest		20,576	5,642
Sundry and other earned income		1,818	31,664
Membership and participation		109	109
Other event related income		51,293	-
Total Other Revenue		<u>240,840</u>	<u>287,281</u>
<b>Total Revenue</b>		<u>1,302,437</u>	<u>1,437,383</u>
<b>Expenses</b>			
Administration costs		115,185	138,994
Marketing and promotion costs		56,954	77,951
Employee benefits expense		973,873	1,221,680
Production and touring costs		109,565	195,211
Depreciation and amortisation expense		18,779	24,744
Loss on disposal of assets		-	1,500
Total expenses		<u>1,274,356</u>	<u>1,660,080</u>
<b>Net Surplus/(deficit) before income tax expense</b>		28,080	(222,697)
Income tax expense		-	-
<b>Surplus/(deficit) after income tax expense for the year attributable to the members of THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED</b>		28,080	(222,697)
Other comprehensive income for the year, net of tax		-	-
<b>Total comprehensive income for the year attributable to the members of THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED</b>		<u>28,080</u>	<u>(222,697)</u>

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED  
Statement of financial position  
As at 31 December 2024

	Note	2024 \$	2023 \$
<b>Assets</b>			
<b>Current assets</b>			
Cash and cash equivalents	5	814,049	409,051
Trade and other receivables	6	35,061	144,367
Other	7	30,221	36,093
Total current assets		<u>879,331</u>	<u>589,511</u>
<b>Non-current assets</b>			
Property, plant and equipment	8	22,816	38,551
Total non-current assets		<u>22,816</u>	<u>38,551</u>
<b>Total assets</b>		<u>902,147</u>	<u>628,062</u>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Trade and other payables	9	70,052	108,126
Employee benefits	10	46,232	55,603
Income received in advance	4	461,949	168,499
Total current liabilities		<u>578,233</u>	<u>332,228</u>
<b>Total liabilities</b>		<u>578,233</u>	<u>332,228</u>
<b>Net assets</b>		<u>323,914</u>	<u>295,834</u>
<b>Equity</b>			
Retained surplus		<u>323,914</u>	<u>295,834</u>
<b>Total equity</b>		<u>323,914</u>	<u>295,834</u>

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



THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED  
Statement of changes in equity  
For the year ended 31 December 2024

	Retained Surplus \$	Total equity \$
Balance at 1 January 2023	518,531	518,531
Deficit after income tax expense for the year	(222,697)	(222,697)
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	(222,697)	(222,697)
Balance at 31 December 2023	295,834	295,834
	Retained surplus \$	Total equity \$
Balance at 1 January 2024	295,834	295,834
Surplus after income tax expense for the year	28,080	28,080
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	28,080	28,080
Balance at 31 December 2024	323,914	323,914

The above statement of changes in equity should be read in conjunction with the accompanying notes

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED  
Statement of cash flows  
For the year ended 31 December 2024

	2024 \$	2023 \$
Cash flows from operating activities		
Sponsorship	153,876	159,931
Grants operating received	1,310,473	760,605
Receipts from sales	87,535	28,714
Donations received	132,729	173,405
Payments to suppliers and employees	(1,297,148)	(1,613,868)
Interest received	20,756	5,642
Net cash generated from / (used in) operating activities	408,041	(485,571)
Cash flows from investing activities		
Purchase of property, plant and equipment	(3,043)	-
Proceeds from disposal of property, plant and equipment	-	8,400
Net cash from investing activities	(3,043)	8,400
Net cash from financing activities	-	-
Net increase / (decrease) in cash and cash equivalents	404,998	(477,171)
Cash and cash equivalents at the beginning of the financial year	409,051	886,222
Cash and cash equivalents at the end of the financial year	5 814,049	409,051

The above statement of cash flows should be read in conjunction with the accompanying notes

**Note 1. Material accounting policy information**

The accounting policies that are material to the company are set out below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

**New or amended Accounting Standards and Interpretations adopted**

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

**Basis of preparation**

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Simplified Disclosures (AASB 1060) of the Australian Accounting Standards Board and 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 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.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

**Revenue recognition**

The company recognises revenue as follows:

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Company expects to receive in exchange for those goods or services.

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

When the Company receives grant revenue, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the Company:

- identifies each performance obligation relating to the grant;
- recognises a contract liability for its obligations under the agreement; and
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have sufficiently specific performance obligations, the Company:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards;
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions); and
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

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.

**Note 1. Material accounting policy information (continued)**

**Income tax**

As the company is a charitable institution in terms of subsection 50-5 of the *Income Tax Assessment Act 1997*, as amended, it is exempt from paying income tax.

**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.

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	7-20%
Computer equipment	20-33.33%

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

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.

**Note 2. Critical accounting judgements, estimates and assumptions**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. There are no critical accounting judgements, estimates and assumptions that are likely to affect the current or future financial years.

The directors evaluate estimates and judgements incorporated into the financial report 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.



THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED  
Notes to the financial statements  
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Note 3. Operational grants

	2024 \$	2023 \$
Operational Grant - Dept Local Gov Sport and Cultural Industries (Arts Org Investment)	711,439	513,549

Note 4. Project grants

	2024 \$	2023 \$
Project grant - Local Government (City of Perth)	22,500	32,500
Project grant - Other State Agencies (Healthway)	86,632	76,000
Project grant - Other Commonwealth (RISE)	-	318,121
Project grant - Dept Local Gov Sport and Cultural Industries (Playing WA)	15,000	50,000
Project grant - Dept Local Gov Sport and Cultural Industries (Strategic Initiatives)	72,149	-
<b>Total Project Grants</b>	<b>196,282</b>	<b>476,621</b>

**Income received in advance**

	2024 \$	2023 \$
Project grant - Dept Local Gov Sport and Cultural Industries (Playing WA)	384,973	-
Other deferred revenue	76,976	168,499
<b>Total Income received in advance</b>	<b>461,949</b>	<b>168,499</b>

Note 5. Current assets - cash and cash equivalents

	2024 \$	2023 \$
Cash on hand	311	311
Cash at bank	299,157	8,740
Cash on deposit	514,581	400,000
	<u>814,049</u>	<u>409,051</u>

Note 6. Current assets - trade and other receivables

	2024 \$	2023 \$
Trade receivables	33,220	154,000
Other receivables	364	62
GST receivable (payable)	36	(12,141)
Interest receivable	1,441	2,446
	<u>35,061</u>	<u>144,367</u>

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED  
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Note 7. Current assets - other

	2024 \$	2023 \$
Prepayments	30,221	36,093

Note 8. Non-current assets - property, plant and equipment

	2024 \$	2023 \$
Plant and equipment - at cost	32,739	32,739
Less: Accumulated depreciation	(26,482)	(22,862)
	<u>6,257</u>	<u>9,877</u>
Computer equipment - at cost	86,917	83,874
Less: Accumulated depreciation	(70,358)	(55,200)
	<u>16,559</u>	<u>28,674</u>
	<u>22,816</u>	<u>38,551</u>

Note 9. Current liabilities - trade and other payables

	2024 \$	2023 \$
Trade payables	9,363	9,216
PAYG Withholdings Payable	13,165	32,614
Superannuation Payable	21,782	32,896
Other payables	25,742	33,400
	<u>70,052</u>	<u>108,126</u>

Note 10. Current liabilities - employee benefits

	2024 \$	2023 \$
Annual leave	26,572	38,460
Long service leave	19,660	17,143
	<u>46,232</u>	<u>55,603</u>

Note 11. Capital and leasing commitments

(a) **Capital Commitments**  
There were no capital commitments as at 31 December 2024. (2023: \$ Nil)

(b) **Leasing Commitments**

Note 11. Capital and leasing commitments (continued)

The company has a non- cancellable lease contracted for but not capitalised in the financial statements.

	2024 \$	2023 \$
Payable		
- Not later than one year	9,093	6,316
- later than one year but not later than five years	25,864	-
- later than five years	-	-
	<u>34,957</u>	<u>6,316</u>

Note 12. Members' Guarantee

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$1 each towards meeting any outstanding obligations of the Company. At 31 December 2024, the number of members was 7 (2023: 6).

Note 13. Contingent assets

In the opinion of those charged with governance, the Company did not have any contingent assets at 31 December 2024 (31 December 2023: nil).

Note 14. Contingent liabilities

In the opinion of those charged with governance, the Company did not have any contingent liabilities at 31 December 2024 (31 December 2023: nil).

Note 15. Related Parties

The Company's main related parties are the Company Directors.

Transactions with related parties

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

Note 16. Events after the reporting period

No matter or circumstance has arisen since 31 December 2024 that has significantly affected, or may significantly affect the company's operations, the results of those operations, or the company's state of affairs in future financial years.

In the directors' opinion:

- the attached financial statements and notes comply with the *Corporations Act 2001*, the *Australian Accounting Standards - Simplified Disclosures*, the *Australian Charities and Not-for-profits Commission Act 2012* and *Australian Accounting Standards* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*, the *Corporations Regulations 2001* and other mandatory professional reporting requirements;
- the attached financial statements and notes give a true and fair view of the company's financial position as at 31 December 2024 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

On behalf of the directors



Margrete Helgeby Chaney  
Chairperson

27 May 2025



## INDEPENDENT AUDITOR'S REPORT

### TO THE MEMBERS OF THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED

#### Opinion

We have audited the financial report of The Contemporary Dance Company of Western Australia Limited (the Company) which comprises the statement of financial position as at 31 December 2024, the statement of profit or loss and other 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 material accounting policy information, and the directors' declaration.

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

- giving a true and fair view of the Company's financial position as at 31 December 2024 and of its financial performance for the year then ended, and
- complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022.

#### 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 *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

#### Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information comprises the information included in the Company's annual report for the year ended 31 December 2024, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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## Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation and fair presentation of the financial report in accordance with the Australian Accounting Standards – Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012*, Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022 and for such internal control as the directors determine 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 financial report, the directors are 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 the directors either intend to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

## 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 the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the 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.
- 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.

Take the lead

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

SW

SW Audit  
Chartered Accountants



Matthew Hingeley  
Partner

27 May 2025





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