

Co:3
CONTEMPORARY
DANCE AUSTRALIA



2022

Annual Report

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.

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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 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 art-form, the unique development of our dancers, our connection with our community and through building successful collaborations. By 2030, we will be recognised as a leading contemporary dance company in the Australasian region.

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
- Integrity
- 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 be a champion for our sector, forging key partnerships with leading creatives, companies, venues and festivals across the Australasian region, to engage and work with us.

We will do this through 3 strategic phases:

- Phase 1: Position and Attract (2020 – 2022)
- Phase 2: Increase Audience Reach (2023 – 2026)
- Phase 3: We are valued, connected and engaged (2027 – 2030)



Raewyn Hill, Artistic Director
Photo: Toni Wilkinson

CHAIR REPORT



At the 2022 Performing Arts WA Awards Co3 received a bumper eight nominations and was presented with three Awards for *Archives of Humanity (2021)*. This was clear recognition of the high calibre of work we are producing, and the relevance and impact of our creative endeavours for audiences and the industry alike. I was proud to lead the company as Chair in its eighth year and to again witness audiences moved to standing ovations, and to appreciate the continuing community impact of all Co3's programs.

Against the backdrop of consultations for the first Australian national cultural policy to be announced in over 20 years, and an easing of the pressures presented by Covid-19, 2022 saw a reigniting of public conversations on the importance and contributions of the arts.

Our ambitions are made possible with the support of our dedicated cohort of partners and funders; the State Government through the Department for Local Government, Sport and Cultural Industries with Lotterywest, Wesfarmers Arts, the Wright Burt Foundation, Healthway through Act-Belong-Commit, EY, APS Physiotherapy and the Alex Hotel. They are amongst the many who have supported Co3 since its inception and have been joined by hospitality partners Giniversity and Clairault Streicker. It is their collective and stable presence that allows us to plan, engage and produce strategically and with confidence. We are indebted to the Federal Government for their Restart Investment to Sustain and Expand (RISE) funding as part of the Covid-19 Creative Economy Support Package and to the City of Perth for their sector-focussed support of our Pathways Program.

Through Creative Partnerships Australia and Philanthropy Squared, Suzie Combemorel was empowered in her role as Co3's inaugural Development Manager. With thanks to this support and her gracious work we are the grateful recipients of a growing list of donors. The full list of all these wonderful individuals and organisations is on page 34 of this report.

With a strategic focus to increase audience reach during the years 2023 - 2026, we supported the professional development of Producer, Jessica Knight, enabling her to engage more widely within the sector and across regional Australia through attendance at both Circuitwest's WA Showcase and PAC Australia's APAX. Additionally, Executive Director, Alana Culverhouse and Marketing Manager, Maria Sioulas, were successful recipients of the Australia Council's Digital Strategist in Residence

program. This resulted in the development of a Digital Strategy to complement the Company's strategic goals and a Touring Strategy.

I am grateful to each Board Director for their exceptional contribution and commitment. In December 2022, we were delighted to announce the addition of Aaron Beach. As the current Executive Director of Belvoir St Theatre, and Co3's founding Executive Director, he brings a wealth of experience to the table. We farewell the generous and wise counsel of two of our founding Directors, David Griffiths and Rob Bentley as they conclude their terms at the 2023 AGM. In the Board and across Finance and Human Resources/Nominations subcommittees, their organisational knowledge, professional expertise and personal commitment and passion has guided the company with steadfast clarity.

Recently, and after four and a half years at the helm as Executive Director and Co-CEO, Alana Culverhouse announced her resignation from the role as she seeks to explore new professional opportunities and to focus on her family. Alana has been instrumental in steering and elevating the company, its work and artists. She played a critical role in seeking and securing significant funding for the company to ensure its current financial stability during a time that was not without its challenges. I am joined by the Board and staff in acknowledging and thanking her for her significant contribution and in wishing her well in her new ventures.

Co3 now looks to identify its next Executive Director to work with this small and dedicated team in supporting the strategic trajectory of the company and the creative vision of Artistic Director, Raewyn Hill.

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

MARGRETE HELGEBY CHANEY
Chair

ARTISTIC DIRECTOR REPORT



We kicked off our partnership year in 2022 with seven Co3 dancers and nine Co3 youth ensemble members in a collaboration with THE FARM, presenting *The Ninth Wave* for Perth Festival. This apocalyptic narrative, so relevant for our times, was perfectly located at City Beach and aside from rising tide and strong winds we delivered a stellar sold-out season.

Curating a mainstage work that celebrated a dear colleague, friend, mentor, and visionary contemporary dance artist from my home country of New Zealand was a programming highlight. Douglas Wright's GLORIA is one of our greatest programming successes not least for the collaboration

with WASO and St George's Cathedral Consort but also, for working closely with the Douglas Wright Foundation and GLORIA dance alumni in honouring the choreography of an artist that influenced so many dancers worldwide. Our production, recorded in multi-cam HD for posterity, is a beautiful testament that will go on to influence yet another generation of dance artists. In honour of Douglas, I also devised and performed a curtain raiser with Michael Whaites (Artistic Director of WAAPA's LINK Dance Company) called *A Trio* to Bach's *Chaconne* performed on violin by Laurence Jackson (WASO's Concertmaster).

Our PATHWAYS PROGRAM rose in strength; providing over 500 hours of IN.STUDIO time for local artists; presenting an all-male program of new ideas for IN.HOUSE; and thanks to the Wright Burt Foundation, enabling WA choreographer Emma Fishwick to revisit her Perth Festival work *Slow Burn*, *Together* to develop *From Here, Together* for IN.RESIDENCE. Plus, engaging Dr Renee Newman to host three IN.CONVERSATION panel discussions with myself and esteemed national and international artists and contributors.

We formalised our long-time collaboration with LINK Dance Company, the graduate dance program at WAAPA. Successfully developing a Creative Practice Unit in association with our new mainstage

work for 2023, *Architect of the Invisible*. Providing critical experience and mentorship working with the State contemporary dance company and enabling a larger more significant and complex work to be presented as part of our mainstage season.

Another artistic achievement was undergoing research and development for *Architect of the Invisible*. With permission from the Department of Primary Industries and Regional Development and Elders from Njaki Njaki Nyoongar and Gubrun country (Merredin), we conducted an isolation and endurance exercise with five Co3 dancers along 62km of the State Barrier Fence. It was a fully immersive 8-day experience, working, creating and camping on country with Ian Wilkes and Elders Uncle Claude and Uncle Mick. An incredibly challenging and enriching experience that will have a profound impact on the development of the work into 2023.

At the close of 2022 we farewelled Artistic Associate Alice Kell and appointed award-winning dancer, creator, and rehearsal director David Mack to the team. Immeasurable thanks to Chair Margrete Helgeby Chaney and the Board for their inspired leadership and support. To outgoing Executive Director and Co-CEO Alana Culverhouse, thank you for your passion for our artform and your extraordinary dedication in supporting my artistic vision over these last four years.

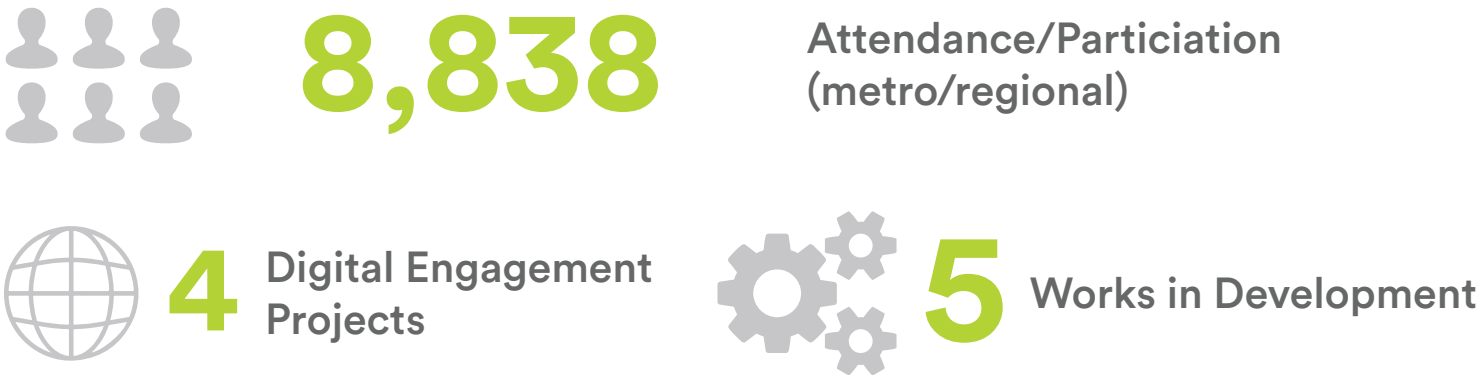
We thank our creative collaboration partners WA Museum (Boola Bardip), Performing Lines WA, State Theatre Centre of WA, Re-Store (European Foods Warehouse), who give us space for the development and presentation of new work. To our Artistic Advisory Panel and Digital Advisory Group thank you for your time and expertise, and to the WA's artistic community who continue to believe in, engage, and support us. And finally, to our lean and mighty team whose resilience, care and dedication is nothing short of astounding. Move with us.

A stylized, handwritten signature in dark ink.

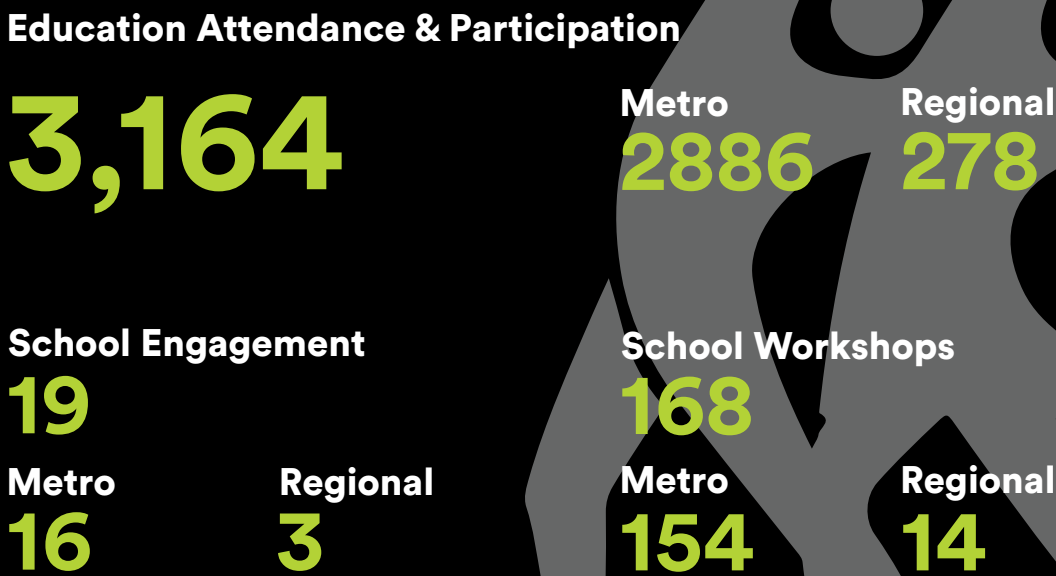
RAEWYN HILL
Artistic Director

CO3 IN NUMBERS

ARTISTIC PROGRAM



ENGAGEMENT (metro/regional)



SECTOR DEVELOPMENT



BRAND RECOGNITION



AUDIENCE FEEDBACK

GLORIA



ONLINE COMMUNITY



7,575
Facebook



659
LinkedIn



3,516
Instagram



34
Vimeo



2,245
Subscribers

68% open rate
22% engagement rate



WEBSITE
113,177
Total Page Views

18,270
New Users



Sean MacDonald and Scott Galbraith in GLORIA by Douglas Wright after Vivaldi (2022)
Photo: Chris Symes

THE NINTH WAVE

3-6 MARCH 2022
CITY BEACH



Photo: Jessica Wyld

PRESENTED BY PERTH FESTIVAL AND
THE FARM IN ASSOCIATION
WITH CO3 CONTEMPORARY DANCE

Across the broad expanse of the iconic City Beach, *The Ninth Wave* was an apocalyptic narrative performed with wild and fearless abandon.

Sitting on the edge of the sand, audiences faced out to sea and the vast performance space of the beach, littered with half-buried cars and other detritus. They watched on as a party bubbling over with champagne-drinking fools wilfully ignoring the warning signs of the end of the world. With dancers from The Farm and Co3 performing together, *The Ninth Wave* unfolded with startling beauty. Entwined with an original score composed by Regurgitator's Ben Ely this dance was the party to end all parties.

Grand in physical scale and apocalyptic in theme, this latest work from The Farm was a joy to present in Perth with Co3 dancers and a youth ensemble participating from our local community.

'unbearably poignant ... astonishing to watch, explosive and defiant.'

- SEESAW MAGAZINE

Originally created and performed by Charles Ball, Essie Horn, Michael Smith, Gabriel Comeford, Hsin Ju Ely, Kate Harman, Gabrielle Nankivel, Craig Barry, Grayson Millwood and The Farm's Greenhouse youth ensemble. Original costumes designed by Vilma Mattila.

4 No. PERFORMANCES **1,240** TOTAL ATTENDANCE

DIRECTORS	Grayson Millwood Gavin Webber (The Farm)
PERFORMERS	Kate Harman Grayson Millwood (The Farm) Mitchell Aldridge Sam Coren Scott Galbraith May Greenberg Mitchell Harvey Alex Kay Georgia Van Gils
CO3 YOUTH ENSEMBLE	Ella Amato Kayley Amato Skye Amato Chance Culverhouse Sienna Dilazzaro Monty Hoddinott Darcy Gifford Imogen Thompson Sayaka Vincent
CO3 ARTISTIC ASSOCIATE	Alice Kell
ORIGINAL MUSIC	Ben Ely
SOUND DESIGNER	Luke Smiles
ASSOCIATE SOUND DESIGNER	Anna Whitaker
LIGHTING DESIGNER	Mark Howett
PRODUCTION MANAGER & LIGHTING ASSOCIATE	Chloe Ogilvie
COSTUME DESIGNER	Tyler Hill
YOUTH ENSEMBLE CARERS	Matthew Morris Jennifer Bagg

FROM HERE, TOGETHER

BY IN.RESIDENCE ARTIST EMMA FISHWICK

9 – 11 JUNE 2022

RR1, STATE THEATRE CENTRE OF WA



Photo: Chris Symes

Co3 Artistic Director Raewyn Hill invited Emma Fishwick to be the IN.RESIDENCE artist for 2022. The IN.RESIDENCE program allows Perth's leading independent choreographic voices the space for reflection, reinvention, and presentation. This opportunity gave Fishwick time to invest in the research and development of her thoughtful, hypnotic and hauntingly beautiful choreographic work.

From Here, Together unpacked the out-takes of Emma Fishwick's 2021 Perth Festival commission, *Slow Burn, Together*. What was discarded became new again in an upcycling of choreographic intent and a redirection of the original. Working with a formidable creative team of local artists, Fishwick undertook a purposeful exploration of the duration and labour of moving images and the power of collective action through an ensemble of performing bodies.

The outcome of this investigation was presented in Rehearsal Room 1 at State Theatre Centre of WA, the performance home of Co3 Contemporary Dance. It included a facilitated discussion with the audience at the completion of each performance with Fishwick and her creative collaborators.

CHOREOGRAPHER/ DIRECTOR	Emma Fishwick
PRODUCER	Performing Lines WA
ARTISTIC ASSOCIATE	Alice Kell
PRODUCTION MANAGER & LIGHTING DESIGNER	Mark Haslam
SET & COSTUME DESIGNER	Bruce McKinven
SOUND DESIGN/ COMPOSITION	Tristen Parr
SET & COSTUME DESIGN ASSOCIATE	Amalia Lambert
DRAMATURGS	Renee Newman & Joe Lui
PERFORMER COLLABORATORS	Michelle Aitken Francesca Fenton Zendra Giraud Bobbi Henry Crystal Nguyen Bobby Russell Ella-Rose Trew

3 No. PERFORMANCES

293 TOTAL ATTENDANCE

'From Here, Together employed seven performing artists ranging from emerging to established artists, as well as seven renowned creative collaborators who contributed sound, light, design and dramaturgy. This is unprecedented in scale and scope for a first stage creative development.'

'This has been an invaluable experience, one that has created meaningful impact on the way I conduct my creative practice. This opportunity provided the space and time for me and the creative team to stretch the fabric of what we do in a meaningful way.'

'I view the IN.RESIDENCE platform as one of the many stepping stones that help artists to see that there are opportunities available to them, which encourages them to stay and contribute to the WA dance ecology.'

'Personally, this project was an opportunity for me to engage artists from various creative disciplines of dance, theatre, performance, and queer art. The scope of artists and their various intersecting identities challenged not only what I understood choreographic performance could be but also who can participate in these contexts. This is incredibly exciting to be able to contribute in a significant way, to my artform and community.'

- EMMA FISHWICK

SUPPORTED BY WRIGHT BURT FOUNDATION



Photo: Chris Symes

A TRIO: CURTAIN RAISER

BY RAEWYN HILL

AND MICHAEL WHAITES

14 – 18 SEPTEMBER 2022
HEATH LEDGER THEATRE,
STATE THEATRE
CENTRE OF WA

Raewyn Hill co-devised and directed with Michael Whaites an ode to the history held in their bodies. Recreating iconic images drawn from their work as performers, educators and creators. In celebration of Douglas Wright and as an acknowledgement of all the dance artists they have mentored over their careers. It featured the singular power of Bach's *Chaconne* with live accompaniment on violin by Laurence Jackson.

COMPOSER	Johann Sebastian Bach
CO-DEvised	Raewyn Hill, Michael Whaites
ARTISTIC ASSOCIATE	Alice Kell
PRODUCTION MANAGER & LIGHTING DESIGNER	Mark Haslam
STAGE MANAGER	Nadia Shaun
DIRECTOR AND PERFORMER	Raewyn Hill
PERFORMER	Michael Whaites
WASO, CONCERTMASTER	Laurence Jackson

GLORIA

BY DOUGLAS WRIGHT AFTER VIVALDI

14 – 18 SEPTEMBER 2022

HEATH LEDGER THEATRE, STATE THEATRE CENTRE OF WA



Photo: Chris Symes

A CELEBRATION OF LIFE AND LEGACY IN DANCE AND MUSIC.

One of New Zealand's most magnificent artists of the twenty-first century, Douglas Wright created beautiful, brave, and innovative work. In honour of his extraordinary life, ten dancers from Co3 performed his iconic dance *GLORIA*, a homecoming – to joy, to love and to dancing. Set to Vivaldi's most famous sacred work performed live on stage, dancers flew, twisted and turned in a graceful airborne celebration of life.

Featuring West Australian Symphony Orchestra and St George's Cathedral Consort conducted by Dr Joseph Nolan.

A sound recording was created by ABC Classics Perth for the student matinee presentation and for the soundtrack for the filmed presentation released on Co3Digital on 12 December 2022 and screening for a limited time until end of Feb 2023.



'GLORIA is breathtaking, not least because of the aching beauty of the accompanying live music and voices, but because every element of this complex piece of contemporary dance was magic. It was greeted with an instant and long standing ovation.'

- LIMELIGHT

SUPPORTED BY WRIGHT BURT FOUNDATION AND DOUGLAS WRIGHT ESTATE

6 No.
PERFORMANCES

2,060 TOTAL
ATTENDANCE

COMPOSER	Antonio Vivaldi
CHOREOGRAPHER	Douglas Wright
CONDUCTOR	Dr Joseph Nolan
STAGER	Megan Adams
ARTISTIC ADVISOR	Ann Dewey <i>GLORIA Cast 1990</i>
ARTISTIC ASSOCIATE	Alice Kell
PRODUCTION MANAGER & LIGHTING DESIGNER	Mark Haslam
STAGE MANAGER	Nadia Shaun
COSTUME DESIGNER	Elizabeth Whiting
COSTUME MAKER	Nora Stelter
PRODUCTION ASSISTANT	Luci Young
FILMING, DIRECTION AND EDITING	Nik Babic (Artshoot Media)
CAMERA OPERATORS	Talullah Chong Chris Rapoff Kiefer Skyrme
DANCERS	Claudia Alessi <i>GLORIA Cast 1990</i> Francesca Fenton Scott Galbraith Storm Helmore Alex Kay Sean MacDonald (Ngati Kahu ki Whangaroa) <i>GLORIA Cast 1990</i> Macon Riley Russell Thorpe Zachary Wilson (Ngati Kahu ki Whangaroa) Georgia Van Gils

WEST AUSTRALIAN SYMPHONY ORCHESTRA
ST GEORGES CATHEDRAL CONSORT

IN.HOUSE

A SHOWCASE OF INDEPENDENT WA DANCE MAKERS
CURATED BY RAEWYN HILL

24 – 26 NOVEMBER 2022
THE MIDDAR ROOM, STATE THEATRE CENTRE OF WA



Olivia Hendry and David Mack in IF, THEN...
Photo: Chris Symes

A SEASON OF NEW IDEAS THAT RESONATE THROUGH TIME AND SPACE.

This year's studio season showcase featured the ideas of three WA artists and dance makers – Mark Haslam, David Mack and Russell Thorpe. Themes explored revolved around boundaries, the multiplicity of our existence, and the meaning and lessons we take from them.

Artists reflected on expanding and interrogating their practice with the mentorship and support of Co3. This opportunity continues to be a valuable platform for artistic connection and exchange in the independent dance sector that is fresh, raw and honest.

This is pioneering contemporary dance by new makers in the State of Western Australia.

'An intriguing glimpse into the ideas of three makers, "IN.HOUSE" is a neat program in which no work outstays its welcome.'

- SEESAW MAGAZINE

SUPPORTED BY CITY OF PERTH

3 No.
PERFORMANCES

152 TOTAL
ATTENDANCE

BETA

CREATED BY	Mark Haslam
PERFORMERS	Jessica Pettitt Mark Haslam
COLLABORATOR	Rachel Arianne Ogle

IF, THEN...

CHOREOGRAPHER/ SOUND DESIGNER	David Mack
PERFORMERS/ DRAMATURGS	Olivia Hendry David Mack
COLLABORATORS	James O'Hara Oscar Mack

THAT WAS AWKWARD

CHOREOGRAPHERS	Russell Thorpe and collaborators
PERFORMERS/ COLLABORATORS	Tao Issaro Matthew Morris Luci Young
DRAMATURGS	Russell Thorpe
SOUND DESIGNER	Tao Issaro

ARTISTIC PROGRAM

IN DEVELOPMENT

Throughout the year, Artistic Director Raewyn Hill spent four weeks in development for her new work, ARCHITECT OF THE INVISIBLE to premiere in 2023. The development was split into two stages and held between October and December 2022.

Stage 1 formed the initial investigation of the concept of endurance and involved a cohort of 10 people travelling 62 km of abandoned track along the State Barrier Fence east of Southern Cross over seven days.

Rigorous planning for this activity was undertaken over 10 months and was impacted by several postponements due to unforeseen events and artist availability. It involved the expertise of an ex-military operations lead and an emergency consult nurse. Joining them on the development were Artistic Advisor and Cultural Consultant Ian Wilkes, Associate Artist Alice Kell (although she returned to Perth due to a case of Covid-19 within the family), Videographer Mitch Aldridge, and four dancers: Francesca Fenton, Storm Helmore, Alex Kay and Ella-Rose Trew.

Stage 2 saw us enter the studio at our place of residency, the European Foods Warehouse in Northbridge. For two weeks we worked with a core ensemble of artists including Francesca Fenton, Storm Helmore, Alex Kay, Alice Kell, Ella-Rose Trew and Ian Wilkes. In our third and final week we were joined by Mitchell Aldridge, Scott Galbraith, David Mack, Georgia Van Gils, Macon Riley, Luther Wilson and Zachary Wilson.

CO3DIGITAL - supported by Lotterywest

PRODUCTION LIBRARY

Building on our production library, Co3 now hosts three mainstage works – ARCHIVES OF HUMANITY (2021), MINDCON (2021) and GLORIA (2022). These are available to rent for \$19AUD. A strategy for timing release with a dedicated marketing push is being tested in line with the Digital Strategy and best practice in promoting urgency through a limited viewing period. Also, enabling exclusivity of footage to third parties for a limited period (i.e. *Archives of Humanity* featured in Inspired Dance Festival in 2022 and as part of the digital program for Ten Days on the Island in 2023).

CO3UNLOCKED

The website app was again utilised with exclusive behind-the-scenes content developed and made accessible to audience members who purchased tickets to attend the live performance seasons of GLORIA. There was a 4% uptake from GLORIA audiences engaged with the Co3Unlocked App. Future subscription modelling and digital marketing initiatives are being investigated as part of the growth and expansion of Co3Digital.

THE TRACK 29 OCT - 6 NOV 2022

Stage 1: Creative Development

A team of ten Co3 personnel embarked on an expedition along 62km of an abandoned section of the State Barrier Fence from Great Eastern Highway to Koolyanobbing for the purpose of exploring artistic understanding of endurance and isolation. Artistic Director Raewyn Hill tasked dancers (Francesca Fenton, Storm Helmore, Alex Kay, Ella-Rose Trew and Ian Wilkes) with a series of challenges along the journey. This creative development was the first stage in the creation of a new contemporary dance work ARCHITECT OF THE INVISIBLE by Hill, set to Premiere in 2023.

This development occurred with permission from Department of Primary Industries and Regional Development and Elders from Njaki Njaki Nyoongar and Gubrun country. Special thanks to Michael Hayden and Elders Uncle Claude and Uncle Mick.

Funded by The Restart Investment to Sustain and Expand (RISE) Fund established as part of the COVID-19 Creative Economy Support Package.







Zachary Wilson in rehearsal for GLORIA.
Photo: Chris Symes

PATHWAYS PROGRAM

In 2022, our Pathways Program initiative IN.STUDIO offered 19 local independent artists a total of 553 hours free studio time at King Street Arts Centre and Jubilee Hall, WA Museum Boola Bardip.

In 2022, we facilitated three IN.CONVERSATION events at State Theatre Centre of WA, to discover, discuss and debate themes currently driving and/or disrupting our dance community. These were hosted by Dr Renee Newman, Lecturer, Research and Research Supervisor at the Western Australian Academy of Performing Arts (pictured right).

- Friday 12 August, after Sydney Dance Company's performance IMPERMANENCE. The panel included Raewyn Hill (Co3 Artistic Director), Richard Cilli (Sydney Dance Company Rehearsal Director), Rafael Bonachela (Sydney Dance Company Artistic Director) and Rachel Arianne Ogle (independent dance artist and educator).
- Friday 16 September, after Co3's performance GLORIA by Douglas Wright after Vivaldi. The panel included Raewyn Hill (Co3 Artistic Director), Sean McDonald (GLORIA dance artist), Megan Adams (GLORIA Stager and representative from the Douglas Wright Estate Trust), Michael Whaites (Artistic Director, Link Dance Company at WAAPA, and dancer in TRIO) and Liz Cornish (Momentum Dance Company, arts writer and dancer).
- Friday 25 November, after Co3's performance of IN.HOUSE. The panel included Raewyn Hill (Co3 Artistic Director), and IN.HOUSE choreographers Mark Haslam, Russell Thorpe and David Mack.



We continued to solidify our relationship with WAAPA and LINK Dance Company by inviting students to participate in three dedicated secondment weeks held across the year in Jubilee Hall, WA Museum Boola Bardip and at the ECU Mount Lawley Campus:

- 21 – 25 March 2022, working with 3rd Year WAAPA students.
- 8 – 12 August 2022, working with LINK Dance Company members.
- 17 – 21 October 2022, working with 2nd Year WAAPA students.

Each week was centred on providing an insight into the creative practice of Artistic Director Raewyn Hill and linked to the mainstage work in development at the time of the secondment week.

When restaging GLORIA by Douglas Wright after Vivaldi, we welcomed to the studio seven secondees from across Australia and New Zealand between 15 August – 9 September 2022. Participants were involved in company class, learning repertoire with Stagers Megan Adams and Ann Dewey and daily company activities. We were pleased to offer secondees, Jemima Smith the opportunity to perform the work and Luci Young the role of Production Assistant for the duration of the season.

ENGAGEMENT

ACT-BELONG-COMMIT || CONNECT PROGRAM

CONNECT 2022: THE INSIDE entered its first year of delivery in metro, outer metro, and regional schools. We delivered the program over seven weeks, as a residency style offering, to deepen students' engagement with 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 from Year 5 through to Year 12, offering students the opportunity to engage with contemporary dance through creative process and digital technology.

CONNECT 2022 remained closely tied to Artistic Director, Raewyn Hill's THE INSIDE. Within the CONNECT PROGRAM students engaged with the Virtual Reality experience, watched the film of The Inside solo work and reflected on and discussed ideas around climate change, natural disasters, individual dreams for the future and what belonging, community and connection mean to them. 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 becoming a keepsake and personal archive with memories from the program.

Throughout the residency, students engaged with creative process, collaborating with their peers and guided by a Co3 Teaching Artist, to develop choreography which in some instances was threaded together and performed for peers and their school communities. The majority of schools participated in a residency program.

Participants engaging in the residency program received a Co3 designed T-Shirt. These were worn with pride and excitement and in many cases used as a costume for any sharing or performance outcomes.



Illustration designed by Emma Fishwick

Co3 teaching artists Alex Kay, Jo Omodei, Storm Helmore, Briannah Davis, Tom Mullane, Emily Coles and Ella-Rose Trew continued to deliver excellent workshops, challenging the students to step outside their comfort zones, connect with each other and be curious about the world. Teachers consistently commented on the way in which the Teaching Artists led with kindness, providing a safe space in which the young people could be themselves.

Over the course of the year we:

- **Worked with 16 metro/outer metro schools/youth organisations:** Girrawheen Senior High School, Ellenbrook Secondary College, Kiara College, Dianella Secondary College, Yule Brook College, Cecil Andrews College, Byford Secondary College, Armadale Education Support Unit, Hampton Senior Highschool, Ballajura Community College, Middle Swan Primary School, Warnbro Primary School, Perth Modern School, Coodanup College, Girrawheen Senior Highschool STARS Program, St. George's Anglican Grammar School
- **Worked with three regional schools:** Kellerberrin District College, Merredin College, Karratha Ballet School
- **Engaged 3164 individual students** (2886 metro, 278 regional)
- **Presented 168 workshop sessions** (154 metro, 14 regional)

Youth Mental Health Training

2022 saw the introduction of Youth Mental Health Training for Co3 Teaching Artists. Over two days, six Co3 teaching artists and six members of WA Youth Theatre Company joined Andrea Preiato from Helping Minds to complete their Mental Health First Aid certificates, with a specific focus on young people. The course provided valuable insight into ways in which our CONNECT program can be improved and further developed to support young people and positive mental health.



Student from Ellenbrook Secondary College



Student from Perth Modern

TESTIMONIALS

FROM STUDENTS:

‘The VR was really enjoyable and the whole process was fun as I learned to enjoy a style of dance I wouldn’t usually do.’
- Girrawheen Senior High School, Year 10 student

‘It was really new for me the way my body moved, but it made me relaxed. It was a fun experience for me and made me interested for new things in dance.’
- Cecil Andrews College, Year 9 student

‘Thank you for coming to our school, it was enjoyable and it let people get out of their comfort zones... overall very awesome, thank you!’
- Middle Swan Primary School, Year 5 student



Student from Kiara College

JOYFUL BRILLIANT
GREAT CREATIVE ENJOYABLE
FUN ENGAGING COOL INTERESTING
DIFFERENT **EXCITING** UNFAMILIAR
CHALLENGING **UNIQUE** EXCITING
CALMING **HAPPY** REWARDING

FROM TEACHERS:

‘I noticed students became more confident and willing to explore as the weeks progressed. Student wellness was supported in these workshops by creating a sense of belonging. Especially through the introduction and closures of each session.’
- Hampton Senior Highschool, teacher

‘The Kiara College students were challenged to think critically through movement and developed their ability to be innovative during the creative process.’
- Kiara College, teacher

‘The students gained confidence and were more willing to move their bodies in different ways. There were many opportunities for kids to engage with other kids outside their immediate friendship groups. The students were happy and experienced positive emotions during and after each session’
- Middle Swan Primary School teacher



Students from Ellenbrook Secondary College with teaching artist Alex Kay



Students from Warnbro Primary School



THE NINTH WAVE by The Farm and Co3
Contemporary Dance as part of Perth Festival (2022).

Photo: Jessica Wyld

REPERTOIRE WORKSHOPS

Following THE NINTH WAVE 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 THE NINTH WAVE 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 May Greenberg and Sam Coren to students from All Saints' College, Kennedy Baptist College and Hampton Senior High School.

Co3 Youth Ensemble featured in THE NINTH WAVE (pictured right); Ella Amato, Kayley Amato, Skye Amato, Chance Culverhouse, Sienna Dilazzaro, Monty Hoddinott, Darcy Gifford (not pictured), Imogen Thompson and Sayaka Vincent.



ART GALLERY OF WA Design Store Launch event
featuring Co3 dancers Scott Galbraith, Luther
Wilson, Storm Helmore and Jessica Pettitt.
Photo: Rift Photography

COMPANY ACKNOWLEDGEMENTS

Acknowledgements as at Dec 2022

PATRON

Michael Smith

BOARD

Margrete Helgeby Chaney (Chair)
David Griffiths (Deputy Chair)
Peter Metcalfe (Secretary)
Rob Bentley (Treasurer)
Aaron Beach (from Dec 2022)
Alecia Benzie
Helen Carroll
Brian Cole (from Dec 2021)
Scott King

STAFF

Raewyn Hill, Co-CEO and Artistic Director
Alana Culverhouse, Co-CEO and Executive Director
Alice Kell, Artistic Associate
Maria Sioulas, Marketing Manager
Jessica Rogerson, Business Manager (from Feb 2022)
Suzie Combemorel, Development Manager (from Feb 2022)
Jessica Lewis Engagement Associate (till March)
Ella-Rose Trew, Engagement Associate (from March)
Simin Soyer, Marketing Coordinator (till Feb 2022)
Jessica Knight, Producer (from Mar 2022)
Nic Ramsay, Administrator
Amanda Scoble, Finance Manager
Tracy Routledge (TR PR), Publicist

PROJECT PRODUCTION PERSONNEL

Mark Haslam, Production Manager
Nadia Shaun, Stage Manager
Nora Stelter, Costume Maker

ARTISTS

Michelle Aitken
Claudia Alessi
Mitchell Aldridge

Ella Amato
Kayley Amato
Skye Amato
Sam Coren
Chance Culverhouse
Sienna Dilazzaro
Francesca Fenton
Scott Galbraith
Darcy Gifford
Zendra Giraudo
May Greenberg
Kate Harman
Mitchell Harvey
Storm Helmore
Olivia Hendry
Bobbi Henry
Monty Hoddinott
Tao Issaro
Alex Kay
Alice Kell
Grayson Millwood
Sean MacDonald
David Mack
Matthew Morris
Crystal Nguyen
Jessica Pettitt
Macon Riley
Bobby Russell
Jemima Smith
Imogen Thompson
Russell Thorpe
Ella-Rose Trew
Georgia Van Gils
Sayaka Vincent
Ian Wilkes
Luther Wilson
Zachary Wilson
Luci Young

DANCE SECONDEES

Ruby Ballantyne
Madi Bayliss
Claudia Bolam
Hannah Brookes
Alysa Byrne
Tegan Carter
Ella Cartledge
Elizabeth Chapman
Helen Chen
Cassidy Clarke
Annmarie Clifton-James
Rainee Coakley
Harrison Cook
Ebony Cunliffe
Nikita Dakers
Maddie Davies Mee
Isabelle Despoja
Nina Domashchenko
Madi Farrell
Tamika Farrugi
Man Ye Fung
Jazlyn Goldsworthy
Chealsea Goodchild
Claire Gosbell
Alex Haag
Paris Hall
Laura Harwood
Drew Holloway
Shaun Johnston
Jasmin Judd
Hope Keogh
Faith Kelly
Sarah Kinch
Francesca King
Amelie Ladyman
Amelia La Pira
Grace Lewis

Dominique Logan
Laura Marriott
Kate Merrick
Keana Mislang
Hannah Mitchell
Sophie Molony
Emily Parry
Daniel Powell
Sydney Runions
Ada Saysane
Wendy Seo
Sophie Sibbons
Jemima Smith
Kailyn Tang
Laura Tooby
Casey Triplett
Lillany Weber
Grace White
Luci Young

CREATIVES

Mark Haslam, Lighting Designer
(GLORIA/ IN.RESIDENCE From Here, Together)
Bruce McKinven, Set & Costume Designer
(IN.RESIDENCE From Here, Together)
Amalia Lambert, Set & Costume Associate
(IN.RESIDENCE From Here, Together)
Renee Newman & Joe Lui, Dramaturgs
(IN.RESIDENCE From Here, Together)
Tristen Parr, Sound Design/ Composition
(IN.RESIDENCE From Here, Together)
Tao Issaro, Sound Design
(IN.HOUSE/ That Was Awkward)
Olivia Hendry and David Mack , Dramaturgs
(IN.HOUSE/ If, then...)

WEST AUSTRALIAN SYMPHONY ORCHESTRA

Violin
Laurence Jackson, Concertmaster
Semra Lee-Smith, Assistant Concertmaster
Rebecca Glorie, Acting Principal 1st Violin
Kylie Liang, Associate Principal 2nd Violin
Beth Hebert
Lucas O'Brien
Louise Sandercock
Jane Serrangeli

Viola

Daniel Schmitt, Principal
Rachael Kirk
Helen Tuckey

Cello

Shigeru Komatsu
Jeremy Garside (Guest Musician)

Double Bass

Mark Tooby, Acting Associate Principal

Oboe

Kyeong Ham, Principal

Trumpet

Jenna Smith, Associate Principal

Harpsichord

Stewart Smith (Guest Musician)

ST GEORGE'S CATHEDRAL CONSORT

Soprano
Anne-Marie Duce
Bonnie De La Hunty
Kate McNamara
Sabra Poole Johnson

Alto

Lydia Gardiner
Amber Lister
Anita Saxby
Gabrielle Scheggia

Tenor

Andrew Hislop
Ben Jobson
Perry Joyce
Jason Kroll

Bass

Liam Auhl
James Chapman
Ruben Davies
David Woods

Soloists

Bonnie De La Hunty
Amber Lister
Sabra Poole Johnson
Lucinda Nicholls
Gabrielle Scheggia

TEACHING ARTISTS / WORKSHOP FACILITATORS

Emily Coles
Briannah Davis
Storm Helmore
Alex Kay
Tom Mullane
Johanna Omodei
Ella-Rose Trew
Sam Coren
May Greenberg

OPEN CLASS TEACHING ARTISTS

Megan Adams
Ann Dewey
Sam Coren
Alex Kay
David Mack
Kate Starre OAM
THE FARM

IN.HOUSE GUEST CHOREOGRAPHERS/ CREATORS

Mark Haslam
David Mack
Russell Thorpe

IN.RESIDENCE CHOREOGRAPHER

Emma Fishwick

IN.CONVERSATION HOST

Renee Newman

IN.STUDIO ARTISTS

Humphrey Bowers
Laura Boynes
Dapheny Chen
Emma Fishwick
Scott Galbraith
Storm Helmore
Montserrat Heras
Alex Kay
Bernadette Lewis
Ashleigh Morgan
Johanna Omodei
Kimberley Parkin
Jessica Pettitt
Daisy Sanders
Meg Scheffers
Georgia Van Gils
Jesse Vivante
Zachary Wilson
STRUT workshops

INTERNS & WORK EXPERIENCE STUDENTS

Grace Crogan
Gemma Gale

PHOTOGRAPHY

Mitchell Aldridge
Stefan Gosatti
RIFT Photography
Chris Symes
Toni Wilkinson

VIDEOGRAPHY

Mitchell Aldridge
Nik Babic

THANK YOU

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

DIGITAL ADVISORY COMMITTEE

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

ARTISTIC PROGRAMMING PANEL

Helen Carroll (Manager, Wesfarmers Arts & Co3 Board Director)
Anna Reece (Director, Fremantle Arts Centre)
Jeremy Smith (Senior Producer, Performing Lines WA)
Gavin Webber (Co-Director, THE FARM)
Rachael Whitworth (Head of Programming, Perth Festival)



GLORIA by Douglas Wright after Vivaldi (2022).
Photo: Chris Symes

DONORS

Co3 gratefully acknowledges gifts received from our supporters. We applaud your generosity, which helps us to make art that sparks and inspire and enrich lives through contemporary dance.

IN.RESIDENCE SEASON SUPPORTERS

Wright Burt Foundation
Alexandra & Julian Burt

\$10,000+

APS Physiotherapy
Michael Chaney & Margrete Helgeby Chaney
Robyn & Michael Smith

\$5,000+

Janet Holmes à Court AC
David & Julanne Griffiths
Monique & Randal Humich
Kate Walsh & Andrew Nixon
Graeme & Lorraine Rowley
Anonymous (1)

\$2000+

Greschen Brecker
Brit Helgeby
Paula Rogers & Phil Thick
Helen & Michael Tuite
Anonymous (1)

\$1000+

Zelinda Bafile
Alecia Benzie
Helen Carroll
Jason & Su-Lyn Chong
Clelia Cole
Cecile Crochu & Alan Ng
Alana Culverhouse
Robbie Deephouse
Mario D'Orazio
Stefan Karlsson
Gary Mack
The Re Store Pty Ltd
Anonymous (3)

\$500+

Rob & Sarah Bentley
Tim Bult & Lisa Church
Griffiths Architects
Catherine Henwood
Scott King
Iris Koornstra
Peter & Clare Metcalfe
Anonymous (3)

\$250+

Elaine & Reuben Dias
Naomi Flutter
Laura Kjellgren
Jill & Jeremy Nyman
Daryn Subritzky
Wendy Wise & Nicholas Mayman
Anonymous (1)

\$100+

Jaz Cappeau-Seeber
Penny Dolling
Rina Freiburg
Caitlin Harvey
Peter Kift
Ninja Software
Gabrielle Sumich
The Rev'd Dr Philip Raymont
Deborah Robertson
Anonymous (3)

UP TO \$100

Monique Beaudoire & Steve Hogden
Marcus Canning
Dawn Jackson
Irene Jarzabek
Rogerson Family
Yannis Vrodos
Anonymous (5)

GLORIA by Douglas Wright after Vivaldi (2022).
Photo: Chris Symes



PARTNERS



KPI TABLE

	2021 ACTUALS	2022 TARGETS	2022 ACTUALS
State Grant \$	\$1,070,824	\$500,000	\$500,000
Reserves to Expense Ratio	25%	23%	34%
Development Fund \$	\$347,272	\$347,272	\$347,666
Earned Income \$	\$66,988	\$102,250	\$86,768
Sponsorship \$	\$175,000	\$155,565	\$150,565
Donation \$	\$109,243	\$200,000	\$181,231
% Audience and sector rating of EXCELLENCE (Culture Counts)	84%	80%	80%
% Community perception of (PRESENTATION in 2021/ CAPTIVATION in 2022 (Culture Counts)	84%	80%	2%
Number of Media Mentions	67	50	44
Number of attendances/participants at public programs	11,713	10,500	8,519
Total Attendance	4,786	4,550	3,745
Paid	2,639	3,350	2,844
Unpaid	647	600	901
Free Public	1,500	0	0
Number of people attending education & training programs	9,446	2,000	3164
Number of New Works Presented NB. Co3 Produced/Presented	7	1	4
Number of New Works Presented with national and/or international artists	1	0	4
Number of works in development	2	6	6
Number of people attending & participating in regional, national & international markets	1,289	1,000	278
Number of Works Toured	5	2	1
Number of digital interactions – inbound and outbound	0	3,207	1,610
Number of Collaborations	6	3	7
Number of cross-artform collaborations involved in projects	5	5	5
Number of works integrating technology	3	2	2
Total number dancers in [teaching] employment (head count) NB. Co3 Engagement Programs only.	13	10	9
Total number of [teaching] employment hours provided	622	500	504
Number of PD opportunities undertaken by staff and dancers NB. Including digital technology training	28	18	17
Number of Secondments, work experience, traineeships offered	12	5	51
Total Number of hours of PD offered	173	61	318
Level of employee well-being satisfaction survey	88%	80%	64%
Level of employee retention	84%	80%	90%
Number of dancers engaged in professional company productions (head count)	33	32	31
Total number of professional dancer employment hours provided	4,531	3,952	5,725

GOVERNANCE

BOARD OF DIRECTORS (2022)

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

DIRECTOR	MEETINGS ELIGIBLE	MEETINGS ATTENDED
Aaron Beach	1	1
Robert Bentley	6	5
Alecia Benzie	6	5
Helen Carroll	6	5
Brian Cole	6	6
David Griffiths	6	6
Margrete Helgeby Chaney	6	6
Scott King	6	6
Peter Metcalfe	6	6
NUMBER OF BOARD MEETINGS HELD		6

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537



FINANCIAL STATEMENTS
YEAR ENDED 31 DECEMBER 2022

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537

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THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537

DIRECTORS' REPORT

The directors present this report of the Company for the financial year ended 31 December 2022.

Directors

The names of the director in office during the year and to the date of this report are:

Margrete Helgeby Chaney (Chair)
David Griffiths (Deputy Chair)
Peter Metcalfe (Secretary)
Rob Bentley (Treasurer)
Scott King (Director)
Helen Carroll (Director)
Alecia Benzie (Director)
Brian Cole (Director)
Aaron Beach (Director)

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

Principal Activities

The principal activities of the Company for the year ended 31 December 2022 were producing contemporary dance, delivered by national and international leaders, at the forefront of Australasian art.

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

Meetings of Directors

During the financial year, 6 meetings of directors were held. Attendances by each director were as follows:

	Directors' Meetings	
	Number eligible to attend	Number attended
Margrete Helgeby Chaney (Chair)	6	5
David Griffiths (Deputy Chair)	6	6
Peter Metcalfe (Secretary)	6	6
Rob Bentley (Treasurer)	6	5
Scott King (Director)	6	5
Helen Carroll (Director)	6	5
Alecia Benzie (Director)	6	5
Brian Cole (Director)	6	6
Aaron Beach (Director)	1	1

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the entity is wound up, the constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the Company. At 31 December 2022, the total amount that members of the company are liable to contribute if the company is wound up is \$1 (2021: \$1).

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2022 has been received and can be found on page 2 of the financial report.

This directors' report is signed in accordance with a resolution of the Board of Directors.

Director

Margrete Helgeby Chaney (Chairperson)

Dated this 31 day of March 2023

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2022

	Notes	2022 \$	2021 \$
REVENUE			
Grant Revenue			
Operational grant	3	500,000	500,000
Project grant	4	557,970	570,824
Total Grant Revenue		1,057,970	1,070,824
Sponsorship Revenue		150,565	175,000
Other Revenue			
Box office/performance fees		86,768	69,316
Donations		181,231	59,243
Membership and participation fees		5,646	10,948
Reimbursements		6,015	14,778
Interest		2,434	1,032
Government stimulus		-	48,150
Foundations		-	50,000
Sundry and other earned income		100,071	147,887
Total Other Revenue		382,165	401,354
TOTAL REVENUE		1,590,700	1,647,178
EXPENSES			
Administration costs		103,945	126,193
Marketing and promotion costs		54,264	55,884
Production and touring costs		189,946	362,040
Wages, salaries and fees	5	1,149,083	1,233,356
Depreciation		29,400	13,998
Loss on disposal of fixed assets		(826)	(41)
Total Expenses		1,525,812	1,791,430
Net Surplus / (Deficit) before income tax		64,888	(144,252)
Income tax Expense		-	-
Net Surplus / (Deficit) after income tax		64,888	(144,252)
Other comprehensive income, net of income tax		-	-
Total comprehensive income for the year		64,888	(144,252)

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2022

	Note	2022 \$	2021 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	886,222	607,440
Trade and other receivables	7	109,782	26,715
TOTAL CURRENT ASSETS		<u>996,004</u>	<u>634,155</u>
NON-CURRENT ASSETS			
Property, plant and equipment	8	57,512	63,845
TOTAL NON-CURRENT ASSETS		<u>57,512</u>	<u>63,845</u>
TOTAL ASSETS		<u><u>1,053,516</u></u>	<u><u>698,000</u></u>
LIABILITIES			
CURRENT LIABILITIES			
Income received in advance	9	435,621	162,303
Trade and other payables	10	61,914	47,237
Provision		37,450	34,817
TOTAL CURRENT LIABILITIES		<u>534,985</u>	<u>244,357</u>
TOTAL LIABILITIES		<u><u>534,985</u></u>	<u><u>244,357</u></u>
NET ASSETS		<u><u>518,531</u></u>	<u><u>453,643</u></u>
EQUITY			
Retained Surplus		518,531	453,643
TOTAL EQUITY		<u><u>518,531</u></u>	<u><u>453,643</u></u>

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2022

	Retained Surplus \$	Total \$
Balance at 1 January 2021	597,895	597,895
Comprehensive income		
Deficit for the year attributable to members of the entity	(144,252)	(144,252)
Other comprehensive income for the year	-	-
Total comprehensive income attributable to members of the entity for the year	<u>(144,252)</u>	<u>(144,252)</u>
Balance at 31 December 2021	<u><u>453,643</u></u>	<u><u>453,643</u></u>
Balance at 1 January 2022		
	453,643	453,643
Surplus for the year attributable to members of the entity		
Surplus for the year attributable to members of the entity	64,888	64,888
Other comprehensive income for the year	-	-
Total comprehensive deficit attributable to members of the entity for the year	<u>64,888</u>	<u>64,888</u>
Balance at 31 December 2022	<u><u>518,531</u></u>	<u><u>518,531</u></u>

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED			
ABN: 69 169 595 537			
STATEMENT OF CASH FLOWS			
FOR THE YEAR ENDED 31 DECEMBER 2022			
	Note	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship		150,565	175,000
Grants operating received		1,061,671	793,585
Receipts from sales		30,377	7,480
Donations received		181,231	59,243
Payments to suppliers and employees		(1,511,135)	(1,799,945)
Interest received		2,434	1,032
Government stimulus		-	48,150
Other income		385,050	282,206
Net cash generated from operating activities	11	300,193	(433,249)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment		(21,412)	(47,518)
Net cash used in investing activities		(21,412)	(47,518)
Net increase / (decrease) in cash held		278,781	(480,767)
Cash and cash equivalents at beginning of financial year		607,440	1,088,206
Cash and cash equivalents at end of financial year	6	886,222	607,440

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED	
ABN: 69 169 595 537	
NOTES TO THE FINANCIAL STATEMENTS	
FOR THE YEAR ENDED 31 DECEMBER 2022	
The financial statements cover The Contemporary Dance Company of Western Australia Limited - 31 December 2022 as an individual entity. The Contemporary Dance Company of Western Australia Limited - 31 December 2022 is a not - for - profit Company limited by guarantee, registered and domiciled in Australia.	
The principal activities of the Company for the year ended 31 December 2022 were producing contemporary dance, delivered by national and international leaders, at the forefront of Australasian art.	
The functional and presentation currency of The Contemporary Dance Company of Western Australia Limited - 31 December 2022 is Australian dollars.	
The financial statements were authorised for issue by board of Directors on 31 March 2023.	
Comparatives are consistent with prior years, unless otherwise stated.	
1	Basis Of Preparation <p>The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.</p> <p>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.</p> <p>Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.</p>
2	Summary of Significant Accounting Policies <p>(a) Revenue and other income</p> <p>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.</p> <p>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.</p> <p>None of the revenue streams of the Company have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>Donations and bequests are recognised as revenue when received.</p>

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED	
ABN: 69 169 595 537	
NOTES TO THE FINANCIAL STATEMENTS	
FOR THE YEAR ENDED 31 DECEMBER 2022	
2	Summary of Significant Accounting Policies (Contd.)
(a)	Revenue and other income (Contd.)
	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)	Income tax
	The Company is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.
(c)	Goods and services tax (GST)
	Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).
	Receivables and payable are stated inclusive of GST.
	Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.
(d)	Financial instruments
	Financial instruments are recognised initially on the date that the Company becomes party to the contractual provisions of the instrument.
	On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).
	Financial assets
	All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.
	Classification
	On initial recognition, the Company classifies its financial assets into the following categories, those measured at:
	- amortised cost
	- fair value through profit or loss - FVTPL
	- fair value through other comprehensive income - equity instrument (FVOCI - equity)
	- fair value through other comprehensive income - debt investments (FVOCI - debt)
	Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets.
	Amortised cost
	The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.
	Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.
	Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED	
ABN: 69 169 595 537	
NOTES TO THE FINANCIAL STATEMENTS	
FOR THE YEAR ENDED 31 DECEMBER 2022	
2	Summary of Significant Accounting Policies (Contd.)
(d)	Financial instruments (Contd.)
	Financial assets (Contd.)
	Fair value through other comprehensive income
	Equity instruments
	The Company does not has strategic investments in listed and unlisted entities over which they do not have significant influence nor control.
	Financial assets through profit or loss
	All financial assets not classified as measured at amortised cost or fair value through other comprehensive income as described above are measured at FVTPL.
	Net gains or losses, including any interest or dividend income are recognised in profit or loss.
	The Company does not have financial assets measured at FVTPL.
	Impairment of financial assets
	Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:
	- financial assets measured at amortised cost
	- debt investments measured at FVOCI
	When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the Company considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Company's historical experience and informed credit assessment and including forward looking information.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

2 Summary of Significant Accounting Policies (Contd.)

(d) Financial instruments (Contd.)

Impairment of financial assets

The Company uses the presumption that an asset which is more than 30 days past due has seen a significant increase in credit risk.

The Company uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Company in full, without recourse to the Company to actions such as realising security (if any is held); or

- the financial assets is more than 90 days past due.

Credit losses are measured as the present value of the difference between the cash flows due to the Company in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Company has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Company renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Financial liabilities

The Company measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method. The financial liabilities of the Company comprise trade payables, bank and other loans and lease liabilities.

Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

2 Summary of Significant Accounting Policies (Contd.)

(e) 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	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.

(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 2022

2 Summary of Significant Accounting Policies (Contd.)

(f) Employee Provisions

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) 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.

(h) Adoption of new and revised accounting standards

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.

The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the company.

The following Accounting Standards and Interpretations are most relevant to the company:

Conceptual Framework for Financial Reporting (Conceptual Framework)

The company has adopted the revised Conceptual Framework from 1 January 2022. The Conceptual Framework contains new definition and recognition criteria as well as new guidance on measurement that affects several Accounting Standards, but it has not had a material impact on the company's financial statements.

AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities

The company has adopted AASB 1060 from 1 January 2022. The standard provides a new Tier 2 reporting framework with simplified disclosures that are based on the requirements of IFRS for SMEs. As a result, there is increased disclosure in these financial statements for key management personnel, related parties, leases and financial instruments.

(i) Critical Accounting Estimates and Judgments

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
3. OPERATIONAL GRANTS			
Operational Grant - Dept Local Gov Sport and Cultural Industries		500,000	500,000
4. PROJECT GRANTS			
Project grants - Local Government		25,000	26,000
Project grant- Other State Agencies		97,513	497,562
Project grant - Other Commonwealth		317,479	-
Project grant - WA DCA		113,978	-
Other Grants - Auspiced Grants		4,000	47,262
Total Project Grants		557,970	570,824
5. WAGES, SALARIES AND FEES			
Administration Staff		246,874	346,251
Marketing and PR Staff		84,362	167,514
Creative Personnel and Performers		702,295	606,547
Accounting and Bookkeeping		25,556	17,138
Allowances and On-costs		89,996	95,906
Total Wages, Salaries and Fees		1,149,083	1,233,356
6. CASH AND CASH EQUIVALENTS			
Bank Accounts			
Donation account		163,989	22,810
Reserve account		250,867	124,023
Working account		117,833	112,746
Debit card		5,573	347
Petty cash		294	242
Term deposit		347,666	347,272
Total Cash and Cash Equivalents		886,222	607,440
7. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
CURRENT			
Accounts receivable		30,861	4,293
Prepayments		65,607	17,684
Interest receivable		392	196
Other	-	134	936
GST receivable		13,056	3,606
Total Current Accounts Receivable and Other debtors		109,782	26,715

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED ABN: 69 169 595 537		
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022		
	2022 \$	2021 \$
8. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment at cost	32,629	27,629
Accumulated depreciation of plant and equipment	(18,879)	(15,326)
Total Plant and Equipment	13,750	12,303
Computer Equipment at Cost	92,384	75,972
Accumulated depreciation of computer equipment	(48,622)	(24,430)
Total Computer Equipment	43,762	51,542
Total Property, Plant and Equipment	57,512	63,845
9. INCOME RECEIVED IN ADVANCE		
CURRENT		
Income received in advance	435,621	162,303
Total Income Received in Advance	435,621	162,303
10. ACCOUNTS PAYABLE AND OTHER PAYABLES		
CURRENT		
Accounts Payable	3,351	2,088
PAYG Withholdings Payable	17,838	18,110
Superannuation Payable	24,088	27,039
Other Payable	16,637	-
Total Accounts Payables and Other Payables	61,914	47,237
11. CASH FLOW INFORMATION		
Reconciliation of cash flows from operating activities with net current year surplus		
Net current year (deficit) surplus	64,888	(144,252)
Depreciation	29,400	13,998
Changes in assets/liabilities		
(Increase)/Decrease in receivables	(36,800)	(3,468)
Decrease in prepayments	(47,923)	691
(Decrease)/increase in payables	14,677	(18,561)
(Decrease)/Increase in income received in advance	273,318	(277,239)
Decrease in provisions for employees	2,633	(4,642)
Cash generated from operating activities	300,193	(433,249)
12. Capital and leasing commitments		
(a) Capital Commitments		
There were no capital commitments as at 31 December 2022. (2021: \$ Nil)		
(b) Leasing Commitments		
The company has a non- cancellable lease contracted for but not capitalised in the financial statements.		
	2022 \$	2021 \$
Payable:		
- Not later than one year	6,526	6,140
- later than one year but not later than five years.	-	-
- later than five years.	-	-

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED ABN: 69 169 595 537		
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022		
13. Financial Risk Management	2022 \$	2021 \$
Financial assets		
Held at amortised cost		
Cash and cash equivalents	886,222	607,440
Trade and other receivables	109,782	26,715
Total financial assets	996,004	634,155
Financial liabilities		
Financial liabilities measured at amortised cost		
Accounts Payables and Other Payables	61,914	47,237
Total financial liabilities	61,914	47,237
14. Members' Guarantee		
The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$ 1 each towards meeting any outstanding obligations of the Company. At 31 December 2022 the number of members was 8 (2021: 8).		
15. Key Management Personnel Disclosures		
The remuneration paid to key management personnel of the Company is \$220,000 (2021: \$220,000).		
16. Contingencies		
In the opinion of those charged with governance, the Company did not have any contingencies at 31 December 2022 (31 December 2021:None)		
17. Related Parties		
(a) The Company's main related parties are as follows:		
Key management personnel - refer to Note 15		
(b) 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.		
18. Events After the End of the Reporting Period		
No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.		
19. 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		

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED
ABN: 69 169 595 537

DIRECTORS' DECLARATION

The directors of the company declare that:

- 1) The financial statements and notes, as set out on pages 1 to 14, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and give a true and fair view of the Company's financial position as at 31 Decemebr 2022 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statments; and
- 2) there are reasonable grounds to believe that the registered entity is able to pay all of 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-profit Commission Regulation 2013.

Chairperson
Margrete Helgeby Chaney

Dated this 31 day of March 2023



Take the lead

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 2022, the statement of comprehensive income, the statement of changes in equity, the statement of cash flows for the year then ended, 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 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:

- a. giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year then ended, and
- b. complying with Australian Accounting Standards – Simplified Disclosures 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 *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 2022, 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*, 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.

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 Audit

SW Audit
Chartered Accountants

Richard J Gregson

Richard Gregson
Partner

Perth, 31 March 2023

**AUDITOR'S INDEPENDENCE DECLARATION 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 2022 there have been:

- i. 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
- ii. No contraventions of any applicable code of professional conduct in relation to the audit.

SW Audit

SW Audit
Chartered Accountants



Richard Gregson
Partner

Perth, 31 March 2023

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