



2025

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)



IN THE SHADOW OF TIME, devised and directed by Reewyn Hill, costumes by Akira Isogawa. Photo: Stefan Gosatti

CHAIR'S REPORT



A major coup and an international reach.

With the company's strategic focus (remaining) on increasing audience reach, 2025 saw Co3 deliver work that travelled further, and reached more new people, than ever before.

Supported by the Department of Foreign Affairs and Trade and the Government of Western Australia, the company performed at the World Expo in Osaka, Japan, where close to 200,000 people visited the Expo precinct each day during our time there. This opportunity affirmed the company's capacity to represent our State with artistic integrity and ambition.

Closer to home, the company strengthened its commitment to regional communities through the State Government's Playing WA initiative, sharing work with audiences across Western Australia. Collaborating with ACO Collective and designer Akira Isogawa, our Artistic Director, Raewyn Hill, delivered a major artistic coup for the company with the beautiful IN THE SHADOW OF TIME. The reception we received reinforced the value of taking contemporary dance beyond metropolitan boundaries; and the importance of creating opportunities for diverse communities to learn about, take part in, and engage with our work.

In Boorloo, new collaborations enriched our local impact. Working with independent artists and makers, Co3 delivered an immersive, joy-filled experience at the Liberty Theatre with GATHERING.1. Blurring the boundaries between audience and performers, this season opened the doors to more new audiences.

Partnerships are foundational to Co3's ongoing artistic and organisational capacity; they embolden us and provide both stability and inspiration. This year, our longstanding and cherished partnership with the Wright Burt Foundation also reached a new milestone when it supported the first development of our next major work in Paris, ahead of a planned Perth world premiere in 2027. In partnership with Hawaiian, our engagement with young people grew through the increased capacity to deliver our programs in schools across the State.

We remain deeply appreciative of the steadfast support of Wesfarmers Arts and EY. Our Elevate fundraising appeal, inspired this year by the Wright Burt Foundation's encouragement to double their support, successfully raised over \$76,000 in addition to the Foundation's milestone gift of \$150,000. This was a significant outcome achieved with our sincere thanks to all those who supported this campaign.

Across the year, Co3 engaged 100 artists and teaching artists and worked with a further 19 creatives. Our small team, led by Co-CEOs Raewyn Hill and Hilary McKenna, brought contemporary dance experiences to almost 20,000 people. Their collective achievements reflect a commitment to the entrepreneurial spirit, excellence, integrity and collaboration that continues to shape the company's identity.

The company finished the year with a modest surplus against an anticipated deficit. While welcome, this was achieved in great part through some unfilled positions and careful cost controls.

Like many small-to-medium arts companies, Co3 experienced challenges in recruitment, particularly in philanthropy, as we struggle to be competitive in the broader and for-profit workforce. The Board remains focused on addressing these issues while continuing to foster a governance environment that welcomes new, diverse voices and perspectives. To this end, we are working to reduce the barriers to entry for prospective Board members through mentorship networks and scholarship opportunities.

The arts sector in general has faced increased scrutiny of late as politics and activism intersect. Co3 is committed to a safe space for artistic creation and exchange for our team, our audiences and our supporters. This ensures, in our view, that great art – whether challenging or beautiful, or both – continues to be made, shared and experienced.

In July, the Board farewelled Director Brian Cole and commenced recruitment for a new Treasurer. We are grateful to Director Aaron Beach for stepping into the Finance, Audit and Risk Management Chair role during this transition. We also thank PJ Sneddon for her contribution as an external member of the Human Resources & Nominations Committee as she now moves to focus on new opportunities.

In November, the Board and our inaugural Artistic Director began the work together to pave the way for new artistic leadership in the company's second decade. Raewyn's significant contributions will continue through to the end of 2026, a year which promises to bring many moments to reflect and celebrate her tenure. Chair succession is being managed in line with this to ensure a stable transition.

As we look ahead to 2026 and the company's continuing evolution: regional and international tours, a first outing on His Majesty's Theatre stage and deepened engagement with communities – young and old – will be fundamental in further embedding the role and purpose of Co3 in West Australia's cultural landscape.

And, as with every year, I offer my sincere heartfelt thanks to all my fellow Board members, the Co-CEOs, artists, staff, supporters, funders and audiences for all they bring to this journey.

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

MARGRETE HELGEBY CHANEY

Chair

CO-CEOS' REPORT

Prepared by Hilary McKenna

To celebrate 10 years of Co3 Contemporary Dance, in 2025 we turned our focus toward connection, momentum and global exchange... championing our dancers, our collaborators and the communities who shape our work. Through purposeful partnerships and a continued commitment to excellence, we advanced contemporary dance as a powerful force for expression, belonging and impact. Across the year, our achievements were realised through the strength of our artistic leadership and the remarkable dedication of our team.

Our program reflected both scale and depth, extending our reach across Western Australia while strengthening our international presence. Through our first mainstage regional tour, we expanded access to contemporary dance, deepening engagement with communities across Margaret River, Bunbury and Albany.

Artistically, the year was defined by innovation and reach. Our Artistic Director, Raewyn Hill, created IN THE SHADOW OF TIME, marking a significant milestone, bringing together Co3 artists with the Australian Chamber Orchestra and Akira Isogawa in a powerful interdisciplinary collaboration. The work was met with strong acclaim, particularly for the calibre of collaboration, and signals Co3's growing national and international profile and capacity to deliver ambitious cross-artform work at scale.

Our IN.RESIDENCE season, GATHERING.1, was an immersive, birthday dance party celebration presentation at the Liberty Theatre, bringing together Western Australian independent choreographers and Co3 artists in a dynamic, site-responsive environment. The work created a shared and immediate experience with live DJ's, digital projections of Co3's 10-year history and a curtain raiser from our guests LINK Dance Company. This season opened contemporary dance to new audiences and offered an alternative model for presentation and engagement.

Complementing this, Co3's Pathways Program, including IN.HOUSE, IN.STUDIO and IN.CONVERSATION, continued to play a critical leadership role in sector development. These initiatives provide meaningful pathways for independent and emerging artists, supporting experimentation, visibility and long-term sustainability within Western Australia's dance ecology.

Our Education and Community Engagement programs expanded in reach and impact, engaging participants across metropolitan and regional Western Australia. Through CONNECT25: THE CHAIN PROJECT, we partnered with schools and communities to deliver creative experiences that foster wellbeing, connection and participation, supported by Healthway. We also introduced a new partnership with Hawaiian to deliver primary schools programming through Unkempt's PAPER, SCISSORS, ROCKET!, further strengthening access for young audiences.

Internationally, Co3 proudly represented Western Australia at World Expo Osaka 2025 in Japan, delivering performances of an excerpt of IN THE SHADOW OF TIME at the Australia Pavilion. This milestone positioned the company on a global stage, connecting with thousands of international visitors and reinforcing Co3's role as a cultural ambassador for Western Australia.

Within the sector, we continued to strengthen partnerships with WAAPA and LINK Dance Company, supporting the next generation of artists while investing in the research and development of future works. This commitment ensured a strong pipeline of artistic activity and continued evolution of the company's creative output.

These achievements were made possible by the extraordinary artists and arts workers who bring our vision to life. We acknowledge our dancers, whose artistry, rigour and generosity underpin every performance and engagement, both locally and internationally.

We acknowledge the leadership of our Board, led by Chair Margrete Helgeby Chaney, and recognise the dedication of our core team, whose expertise and care sustain both our operations and artistic delivery.

We acknowledge the significant contribution of Company Manager Jessica Rogerson, who concluded her role in January to take up a new position in the arts industry. Jessica played a pivotal role in shaping our operations and supporting the Board, and she leaves with our sincere thanks and best wishes.

We were pleased to welcome Caitlin Batsford as Company Administrator in April. We also welcomed Caroline McCarthy and Fleur Allen whose support ensured continuity across a dynamic year.

In 2025 we restructured the Artistic Associate role into two new roles and welcomed Sarah-Jayne Howard and Scott Galbraith as seasonal Rehearsal Directors, while Aimee Sadler was promoted to the new role of Artistic Administrator and Tour Coordinator.

We extend our gratitude to our partners, Co3 Heroes and supporters, including Wesfarmers Arts, The Wright Burt Foundation, EY, the Government of Western Australia and the City of Perth, whose investment enables our work.

In 2025, we delivered the ELEVATE Campaign, a defining initiative in our 10-year anniversary year. We thank all donors for their support, and in particular the Wright Burt Foundation, whose transformative leadership through a \$150,000 gift significantly strengthens Co3's capacity to realise future artistic ambition.

Our sincere thanks to Randal and Monique Humich, and the Humich Property Group, for their generous support in providing access to Liberty Theatre, an invaluable contribution to the activation and cultural vibrancy of Perth.

Financially, Co3 recorded a surplus of \$67,341 for the year, providing important support for future artistic development and organisational stability. This result reflects disciplined cost management rather than broad growth across revenue streams.

Looking ahead, the generation of new income through sponsorship, philanthropy and funding remains critical. While this year's result is positive, sustainable cost structures and increased revenue diversification will be essential to ensure Co3's long-term viability.

Celebrating 10 years in 2025 leaves us with a deep sense of pride and responsibility. We honour the vision that established Co3 and the many individuals who have shaped its journey, while looking ahead with clarity and ambition. As we enter our next chapter, we remain committed to creating work that connects, challenges and endures... confident in the role Co3 will continue to play in shaping the cultural future of Western Australia and beyond.




RAEWYN HILL
Artistic Director
& Co-CEO




HILARY McKENNA
Executive Director
& Co-CEO

Co3 IN NUMBERS

TOTAL REACH **19,298**

ARTISTIC PROGRAM

 **2,316** Ticketed Audience **1,539** Metro **777** Regional

Public Performances & Events **24**  **5** Works in Development

ENGAGEMENT

School Engagement Participation

6,216

CONNECT25 School Participation

Metro **3,522** Regional **266**

Paper, Scissors, Rocket! School Participation

Metro **2,428**

Community Engagement Participation

10,766 INCLUDES DANCE CAMP, IN.CLASS, IN.CONVERSATION, EXTERNAL EVENTS & EXPO OSAKA

218 Total Workshops

SECTOR DEVELOPMENT

 **16** Pathways Program Recipients

 **26** Dancers Employed

 **31** Artists Supported

 **5** Industry Talks /Discussions

 **32** Open Classes for Professional Dancers

 **28** Secondments, Work Experience and Traineeships

 **6** Staff and Dancer PD Opportunities

 **1** Corporate Events AGWA

BRAND RECOGNITION

 **4** Award Nominations Performing Arts WA

BEST MAINSTAGE PRODUCTION
State: Contemporary Vision, West Australian Ballet

OUTSTANDING PERFORMER
Zendra Giraud, WHITESNAKE3000, Co3 Contemporary Dance

OUTSTANDING LIGHTING DESIGN
Lucy Birkinshaw, State: Contemporary Vision, West Australian Ballet

OUTSTANDING COSTUME DESIGN
Bruce McKinven, State: Contemporary Vision, West Australian Ballet

 **5** Videos Produced

 **54** Net Promoter Score
Public Advocacy Average (Between 30-70 = Great)

WordCloud

How people felt about IN THE SHADOW OF TIME



ONLINE COMMUNITY



7,877

Facebook



868

LinkedIn



4,436

Instagram



34

Vimeo



2,279

Subscribers



WEBSITE

55,674

Total Page Views



NEW WEBSITE USERS

15,291



IN.HOUSE 2025

LAURA BOYNES & KIMBERLEY PARKIN
LIBERTY THEATRE, PERTH/BOORLOO



IN.HOUSE 2025, Zandra Giraudo and Ella-Rose Trew
Photo: Rift Photography

1 No.
SHOWINGS

42 TOTAL
ATTENDANCE

PERSISTENCE OF VISION

CHOREOGRAPHER	Laura Boynes
ANIMATOR	Tee Ken Ng
DANCERS	Zendra Giraudo Ella-Rose Trew
COMPOSER	Rachael Dease

THE GENESIS PROJECT

CHOREOGRAPHER	Kimberley Parkin
DANCERS	Sarah Sim Luci Young Sophie Molony Jessica Pettitt

In 2025, we invited two WA artists into the Liberty Theatre.

Co3, in partnership with STRUT Dance, proudly supported Fellowship recipient Laura Boynes as she undertook a residency at Liberty Theatre.

Laura developed her ideas for an installation titled PERSISTENCE OF VISION in collaboration with Video Artist and Filmmaker Tee Ken Ng. Ken is a director, video artist, graphic designer and award-winning animator based in Boorloo. His animations have been recognised for their inventiveness and for pushing the boundaries of the medium. Laura and Ken attempted to create a live animation, experimented with Physical Visual Illusions, floating between the permanence of the pre-recorded and the impermanence of the live elements in their work.

Kimberley Parkin used the time and space provided by IN.HOUSE to develop ideas for her new work THE GENESIS PROJECT. This contemporary dance piece explored the monstrous feminine in literature, Christianity, and cinema, embodying female rage and the struggle for bodily autonomy without demonisation.

IN.HOUSE provided time and space that is increasingly difficult to access, allowing artists to test ideas and refine their practice in a professional setting. It also supported a stronger connection between Co3 and the independent sector, with showings offering a simple way to share work-in-progress and engage audiences.

IN.RESIDENCE: GATHERING.1

18 – 22 JUNE 2025

LIBERTY THEATRE, PERTH/BOORLOO



GATHERING.1, dance curated by Raewyn Hill
Photo: Shotweller Photography

UNITY.

RITUAL.

HUMAN CONNECTION.

In celebration of Co3’s 10th year on the stage, IN.RESIDENCE presented GATHERING.1, an immersive evening that brought together Western Australian movers and makers. GATHERING.1 featured works by Mitch Harvey, Logan Ringshaw, Kimberley Parkin, and Co3 Artistic Director Raewyn Hill, showcasing innovative choreography in an intimate setting.

Bringing the Liberty Theatre alive with movement, the performance removed the divide between audience and performer, creating a space where connection was explored. With live soundscapes from award-winning MOWGLI and DJ Aslan, lighting and projection design by Mark Haslam, the Liberty transformed into an evolving, sensory experience.

Adding to the evening, LINK Dance Company presented show activations, drawing audiences further into the themes of unity, ritual, celebration, and human connection.

Audience responses to GATHERING.1, developed through Co3’s IN.RESIDENCE program, reflect the value of creating space for artists to experiment, test ideas and connect directly with audiences. Many described the work as energising and connective, with the fluid transitions between performance and social dance fostering a unique, club-like atmosphere that felt completely immersive. The activation of the Liberty Theatre was widely praised, highlighting Co3’s ability to reimagine non-traditional spaces and expand how contemporary dance can be experienced. This is intrinsic to the IN.RESIDENCE model, supporting artists to take creative risks and refine their practice, while strengthening Co3’s role as a vital platform for artistic and sector development.

“sensual, disruptive, startling and playful.”

- X-PRESS MAGAZINE

6 No.
PERFORMANCES

654 TOTAL
ATTENDANCE

CHOREOGRAPHERS	Raewyn Hill Logan Ringshaw Kimberley Parkin Mitch Harvey (staged by Zee Zunnur)
REHEARSAL DIRECTOR	Ella-Rose Trew
COSTUME DESIGNER	Luci Young
COMPOSERS	WHAT REMAINS – Eden Mulholland THE REST IS NOISE – Jamie xx Tri-Hard – David Stewart HUH – Louis Frere-Harvey
PRODUCTION MANAGER, LIGHTING DESIGNER & PROJECTION LIGHTING DESIGNER	Mark Haslam
STAGE MANAGER	Simonne Matthews
PRODUCTION COORDINATOR	Paul Rowe
DJ’s	MOWGLI (Amar Singh) DJ Aslan (Ashley Koegh)
Co3 DANCERS	Francesca Fenton Storm Helmore Macon Escobal Riley Logan Ringshaw Russell Thorpe Ella-Rose Trew Luther Wilson (Ngati Kahu ki Whangaroa) Zachary Wilson (Ngati Kahu ki Whangaroa)
	NZDC Secondment Student Millie Maden
LINK DANCE COMPANY ARTISTIC DIRECTOR & DANCERS	Michael Whaites Georgia Douvartzidis Hunter Ewen Rebecca Fleming Siahn Howatson Ebony Pluess

LINK Dance Company appear courtesy of Western Australian Academy of Performing Arts

IN THE SHADOW OF TIME

PRESENTED IN COLLABORATION WITH
THE AUSTRALIAN CHAMBER ORCHESTRA
PERTH SEASON: 17 - 20 SEPTEMBER 2025
LIBERTY THEATRE, PERTH/BOORLOO



IN THE SHADOW OF TIME, devised and directed by Raewyn Hill
Photo: Stefan Gosatti

Dance devised and directed by Raewyn Hill. Created in collaboration with the Australian Chamber Orchestra.

The newest work from Raewyn Hill, in collaboration with the Australian Chamber Orchestra, was a poignant exploration of aging, resilience, and the unseen forces that shape our lives. IN THE SHADOW OF TIME featured live music performed by the acclaimed ACO Collective, and costumes by Australian fashion designer, Akira Isogawa.

Five dancers moved on a rotating stage, echoing the relentless passage of time. Beneath them, a single figure pushed the stage symbolising the quiet support that carries us through life's challenges. The sublime music captured the ebb and flow of time, providing ever-needed moments of reflection.

Drawing inspiration from the precision of a Japanese tea ceremony, the work captured the exchange of energy and fleeting truths between people, offering a powerful meditation on human connection and endurance.

In 2025, IN THE SHADOW OF TIME also marked Co3's first full-length touring work, premiered in Perth it was then presented across Margaret River, Albany, and Bunbury before an international showing in Osaka as part of the World Expo. This touring trajectory represents a major step in Co3's development, strengthening our national and international profile.

IN THE SHADOW OF TIME demonstrates Co3's capacity for large-scale collaboration, our commitment to Western Australian audiences, and our evolution into a company of increasing artistic scale and cultural significance.

5 No.
PERFORMANCES

843 TOTAL
ATTENDANCE

CHOREOGRAPHER	Raewyn Hill
LIGHTING & SET DESIGN	Mark Haslam
REHEARSAL DIRECTOR	Scott Galbraith
COSTUME DESIGN	Akira Isogawa
COSTUME ASSISTANT	Nicole Marrington
MUSIC CURATION	Toby Chadd & Ross McHenry
ACO COLLECTIVE DIRECTOR	Stefanie Farrands
Co3 DANCERS	Francesca Fenton Macon Escobal Riley May Greenberg Russell Thorpe Storm Helmore Zachary Wilson
ACO COLLECTIVE MUSICIANS	Stefanie Farrands - Director & Viola Thibaud Pavlovic-Hobba - Violin James Armstrong - Violin Harry Egerton - Violin Riley Skevington - Violin Louise Turnbull - Violin Fiona Qiu - Violin Isabella Bignasca - Viola James Morley - Cello Jack Overall - Cello Oakley Paul - Double Bass Lee Dionne - Piano
ACO PROGRAMS MANAGER, LEARNING & ENGAGEMENT	Oliver Baker

*"the performers across both music and dance
bought incredible focus and attention to the
detail of their delivery."*

- Seesaw Magazine

IN THE SHADOW OF TIME WA REGIONAL TOUR

TUESDAY 23 SEPTEMBER 2025

NALA BARDIP MIA – MARGARET RIVER HEART

THURSDAY 25 SEPTEMBER 2025

ALBANY ENTERTAINMENT CENTRE

SATURDAY 27 SEPTEMBER 2025

BUNBURY REGIONAL ENTERTAINMENT CENTRE

IN THE SHADOW OF TIME (2025), devised and directed by Raewyn Hill, presented by Co3 Contemporary Dance Australia and The Australian Chamber Orchestra. Photos by Ben Yew Photography.

Taking IN THE SHADOW OF TIME on a regional tour across Western Australia marked a significant step in deepening Co3's connection with communities beyond Boorloo (Perth). Touring regionally is central to our purpose of inspiring and enriching lives through contemporary dance, ensuring that high-calibre contemporary dance is experienced not only in metropolitan centres, but across the state.

This tour allowed us to engage directly with diverse audiences, many of whom encounter contemporary dance less frequently. Through performances, workshops, and community engagement, we created opportunities for meaningful exchange, inviting audiences into the work while listening and responding to the unique contexts of each region.

Regional touring reinforces our role as a state company with a responsibility to contribute to Western Australia's cultural landscape in a sustained and impactful way. We acknowledge and thank Playing WA for their support.

Co3's regional performances are supported by Playing WA.

3 No.
PERFORMANCES

777 TOTAL
ATTENDANCE



Photography: Ben Yew Photography

IN THE SHADOW OF TIME

WORLD EXPO 2025, OSAKA

9 - 11 OCTOBER 2025



In 2025, Co3 Contemporary Dance Australia was honoured to represent Western Australia at World Expo 2025, presenting IN THE SHADOW OF TIME on an international stage. Participation in this landmark event, held once every five years, reflects the strength and calibre of contemporary dance practice within Western Australia.

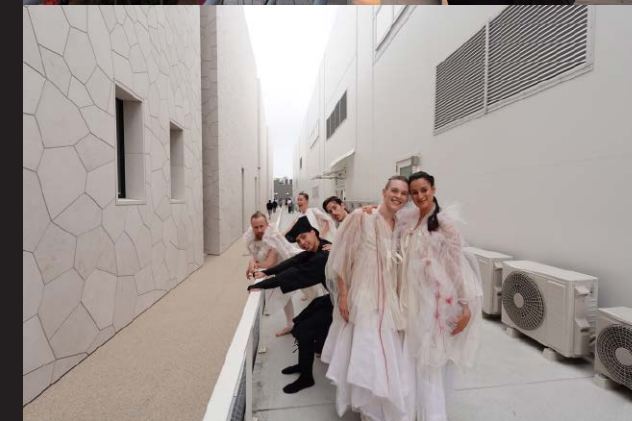
The opportunity to present work within a global program of innovation and cultural exchange enabled Co3 to engage with international audiences and industry, contributing to a broader dialogue around contemporary performance. The Expo's theme of Connection aligned strongly with Co3's artistic focus, reinforcing the capacity of dance to transcend cultural boundaries and create a shared understanding. IN THE SHADOW OF TIME (2025), devised and directed by Raewyn Hill, presented by Co3 Contemporary Dance Australia at World Expo 2025, Osaka.

This milestone represents a significant step in Co3's development, strengthening our national and international profile and establishing a foundation for future global opportunities. We acknowledge and thank the Department of Foreign Affairs and Trade and the Government of Western Australia for their support.



9 PERFORMANCE EXCERPTS

9,800 APPROX. TOTAL ATTENDANCE



ARTISTIC PROGRAM

IN DEVELOPMENT

NEW WORLD-PREMIERE DOUBLE BILL

This collaboration brings together a powerful fusion of artistic worlds:

Raewyn Hill (NZ/AU), her work extends her signature aesthetic through themes of endurance, resilience, and transformation.

Marion Motin (FR), one of today’s most sought-after choreographers, acclaimed for her cinematic, musically driven creations and her work with artists such as Christine and the Queens, Stromae, and Dua Lipa. Her choreographic style merges raw contemporary energy with urban fluidity, offering a bold and visceral counterpoint to Hill’s refined physicality.

Together, their collaboration promises a compelling and immersive exploration of contemporary movement, a rare meeting of two distinct and influential creative voices.

Co3DIGITAL

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 2025 we produced 7 behind the scenes editions: -

IN.RESIDENCE: GATHERING.1:

Raewyn Hill
Zee Zunnur
Logan Ringshaw
Kimberley Parkin

IN THE SHADOW OF TIME:

Director & Devisor | Raewyn Hill
Costume Designer | Akira Isogawa
Co3 Founding Dancer | Russell Thorpe



PATHWAYS PROGRAM & IN.CONVERSATION

In 2025, our Pathways Program initiative IN.STUDIO offered 9 local independent artists a total of 96 hours free studio time at King Street Arts Centre.

In 2025, we facilitated two IN.CONVERSATION events and three POST-SHOW Q&A’s to discover, discuss and debate themes currently driving and/or disrupting our dance community:

- 20 June, IN.RESIDENCE: GATHERING.1 pre-show, hosted by Dr Renee Newman with Raewyn Hill, Zee Zunnur, Logan Ringshaw, Kimberly Parkin and Michael Whaites, Liberty Theatre
- 19 September, IN THE SHADOW OF TIME, pre-show, hosted by Dr Renee Newman with Raewyn Hill and Oliver Baker, Liberty Theatre
- 23 September, IN THE SHADOW OF TIME, post-show Q&A, hosted by Raewyn Hill with Oliver Baker, Margaret River HEART
- 25 September, IN THE SHADOW OF TIME, post-show Q&A, hosted by Raewyn Hill with Oliver Baker, Albany Entertainment Centre
- 27 September, IN THE SHADOW OF TIME, post-show Q&A, hosted by Raewyn Hill with Oliver Baker, Bunbury Recreational and Entertainment Centre



IN THE SHADOW OF TIME rehearsals
Photo: Stefan Gosatti

ENGAGEMENT IN SCHOOLS

Co3 delivered 4,753 engagements with young people and 245 community dancers across Western Australia in 2025, facilitated by 32 Co3 Teaching Artists. This represented a significant increase of 3,566 engagements and 22 Teaching Artists in comparison to 2024, reflecting substantial growth in reach and capacity.

CONNECT25

CONNECT25: THE CHAIN PROJECT built on the 2023 development of THE CHAIN PROJECT, drawing from the Co3 short film IN SEARCH OF THE NIGHTINGALE. Through a creative residency model, Co3 Teaching Artists delivered workshops informed by their own artistic practices, engaging students with the themes and ideas developed in 2023, alongside material generated through Co3's Teaching Artist Training Day.

Supported by Healthway through the Act Belong Commit message over the past three years, CONNECT25 enabled delivery in communities of need across metro Boorloo (Perth) and the South-West. This support significantly expanded access, facilitating a high number of meaningful engagements and allowing more students to connect with and contribute to dance-making processes in Western Australia.

Participating Schools: Albany Community, All Saints College, Applecross SHS, Armadale Education Support Centre, Aveley Secondary College, Bunbury Regional Community College, Cecil Andrews College, Churchlands SHS, Coastal Lakes College, Dalyellup College, Darling Range Sports College, Edmund Rice Community Centre, Girrawheen SHS, Hampton SHS, Iona Presentation College, John Curtin College of the Arts, Kiara College, La Salle College, Little Grove PS, Margaret River SHS, Methodist Ladies' College, Mt Lawley SHS, Nollamara PS, Perth College, Perth Modern College, Ridge View Secondary College,

Rossmoyne SHS, South Bunbury PS, St George's Anglican Grammar School, St Mary's Anglican Girls' School, Tranby College, Tutu Dance Academy Margaret River, Wanneroo Secondary College, Warnbro Community College and Willetton SHS.

PAPER, SCISSORS, ROCKET!

Delivered in partnership with Hawaiian Group, Paper, Scissors, Rocket! reached 2,428 audience members and engaged a further 965 students through workshops across metro Boorloo, employing 6x Co3 Teaching Artists.

Created by Unkempt Dance (Amy Wiseman, Carly Armstrong and Jess Lewis), the program combined performance and workshop delivery for students from Kindergarten to Year 6, broadening Co3's connection to primary-age students. Through playful storytelling and movement, it explored themes of teamwork, compromise and positive risk-taking, encouraging students to embrace difference and collaborate.

Participating Schools: Bicton PC, Dianella Heights PS, Duncraig PS, Hawker Park PS, Melville PS, Palmyra PS, Queens Park PS, Swan View PS, Yokine PS



Image: Illustration by Emma Fishwick



ENGAGEMENT IN THE COMMUNITY IN.CLASS AND DANCE CAMP

PUBLIC ACTIVITIES

DANCE CAMP School Holiday Intensives - 65 Participants and 4 Co3 Teaching Artists

Emerging dancers of all ages were invited to step into the studio with us 2025 across the School Holiday Dance Camp intensives. Run by a selection of our finest Teaching Artists and Company Dancers, this series introduced young people to our methodologies and repertoire in a fun and engaging environment. There were two streams of workshops on offer, one for young dancers aged 10 - 14, and a series of masterclasses for dancers aged 15+ (including tertiary students) who wanted to enhance their skills and learn about dance photography.

IN.CLASS 2025- was attended by 245 community participants where, 9 styles were offered across each block, taught by 15 Teaching Artists across the two blocks

As 2025 marked our tenth anniversary as WA's State Contemporary Dance Company we opened the doors to the Liberty Theatre to join in community classes across May and July 2025 in the heart of Boorloo. Many experienced dance for the first time, others kick started fitness, or reignited their passion of dance, while others came along to just take class and experience something new.

We offered a selection of classes that included Street and Wave, Ballet, Contemporary, First Nations Contemporary dance, Pilates for dancers, Fighting Monkey and Improvisation.



Photos: Sophie Maie Goodlich

COMPANY ACKNOWLEDGEMENTS

Acknowledgements as at Dec 2025

PATRON

Michael Smith

BOARD

Margrete Helgeby Chaney, Chair
Peter Metcalfe, Deputy Chair & Secretary (Secretary until May)
Isabella Bosworth, Director & Secretary (Secretary from May)
Aaron Beach, Director
Alecia Benzie, Director
Helen Carroll, Director

STAFF

Raewyn Hill, Co-CEO and Artistic Director
Hilary McKenna, Co-CEO and Executive Director
Jessica Rogerson, Company Manager (until January)
Sophie Goodlich, Marketing Coordinator
Aimee Sadler, Company Administrator (until March)
Aimee Sadler, Artistic Administrator and Tour Coordinator (from March)
Claudia Alessi, Engagement Associate
Caitlin Batsford, Company Administrator (from April)
Leisa Bellevret, Finance Manager
Tracy Routledge (TR PR), Publicist (Contract)
Caroline McCarthy, Artistic Coordinator
Lucy Tobin, Administration Assistant (from March, until June)
Fleur Allen, Philanthropy Consultant
Russell Thorpe, Administration Assistant (May)

ARTISTS

Ebony Pluess
Ella-Rose Trew
Francesca Fenton
Georgia Douvartzidis
Hunter Ewen
Logan Ringshaw
Luci Young
Luther Wilson
Macon Escobal Riley
May Greenberg
Millie Maden
Rebecca Fleming
Russell Thorpe
Sarah Sim
Siahn Howatson
Sophie Molony
Storm Helmore
Zachary Wilson
Zendra Giraud

ACO COLLECTIVE ARTISTS

Fiona Qiu Violin
Harry Egerton Violin
Isabella Bignasca Viola
Jack Overall Cello
James Armstrong Violin
James Morley Cello
Lee Dionne Piano
Louise Turnbull Violin
Oakley Paul Double Bass
Riley Skevington Violin
Stefanie Farrands Director & Viola
Thibaud Pavlovic-Hobba Viola

DANCE SECONDEES

Ainsley Tanner
Andie French
Ashlee Tana
Darcy Greenwood
Ebony Pluess
Emelina March Peach
Eve Gaudio
Evie Cadman
Georgia Douvartzidis
Georgina Simpson
Hunter Ewen
Jerome Jordan
Joseph Ipsaro-Passione
Kaitlin Brookes
Leah Balling
Leilani Connolly
Lily Chambers
Megan Lamb
Millie Maden
Rebecca Fleming
Ruby Willis
Santi Barker
Siahn Howatson
Tash Dottit
Teagan Potter
Te Atawhai Kaa
Zakayyah MacLean

CREATIVES

Akira Isogawa
Amar Singh
Ashley Koegh
Chris Carson
David Stewart
Ella-Rose Trew
Kimberley Parkin
Laura Boynes
Logan Ringshaw
Louis Frere-Harvey
Luci Young
Mark Haslam
Mitch Harvey
Nicole Harrington
Paul Rowe
Scott Galbraith
Simonne Matthews
Tee Ken Ng
Zee Zunnur

**TEACHING ARTISTS /
WORKSHOP FACILITATORS /
COMMUNITY CLASSES**

Aimee Sadler
Alex Kay
Annmarie Clifton-James
Claudia Alessi
Daryl Brandwood
Emma Robson
Estelle Brown
Evgenia Plotkin Mikhailov
Fleur Alder
Izzy Leclezio
Jessica Pettitt
Jo Omodei
Jo White
Kathleen Mullholand
Kimberley Parkin
Liz Cornish
Logan Ringshaw
Luther Wilson
Macon Escobal Riley
Madilynn Bayliss
Russel Thorpe
Sarah Francis
Sarah Kinch
Scott Galbraith
Siahn Howatson
Simon Stewart
Sophie Sibbons
Storm Helmore
Tom Mullane

COMPANY CLASS TEACHERS

Claire Voss
Ella-Rose Trew
Hayley Schmidt
Kate Starre
Macon Escobal Riley
Oliver Francis
Scott Galbraith

IN.HOUSE CHOREOGRAPHERS

Kimberley Parkin
Laura Boynes

IN.RESIDENCE CHOREOGRAPHERS

Kimberley Parkin
Logan Ringshaw
Mitch Harvey – staged by Zee Zunnur

IN.CONVERSATION HOSTS

Dr Renee Newman (WAAPA)
Kimberly Parkin (IN.RESIDENCE Choreographer)
Logan Ringshaw (IN.RESIDENCE Choreographer)
Michael Whaites (LINK WAAPA)
Oliver Baker (ACO)
Zee Zunnur (IN.RESIDENCE Stager)

IN.STUDIO ARTISTS

Amelia Lapira
Bernadette Lewis
Harrison Cook
Kailyn Tang
Lauren Marchbank
Madilynn Bayliss
Matthew Morris
Sophie Molony
Sophie Sibbons

PHOTOGRAPHY

Sophie Maie Goodlich, Stefan Gosatti, RIFT
Photography & Chris Symes.

VIDEOGRAPHY

Nik Babic (Artshoot Media)

WORK EXPERIENCE STUDENT

PLACEMENT

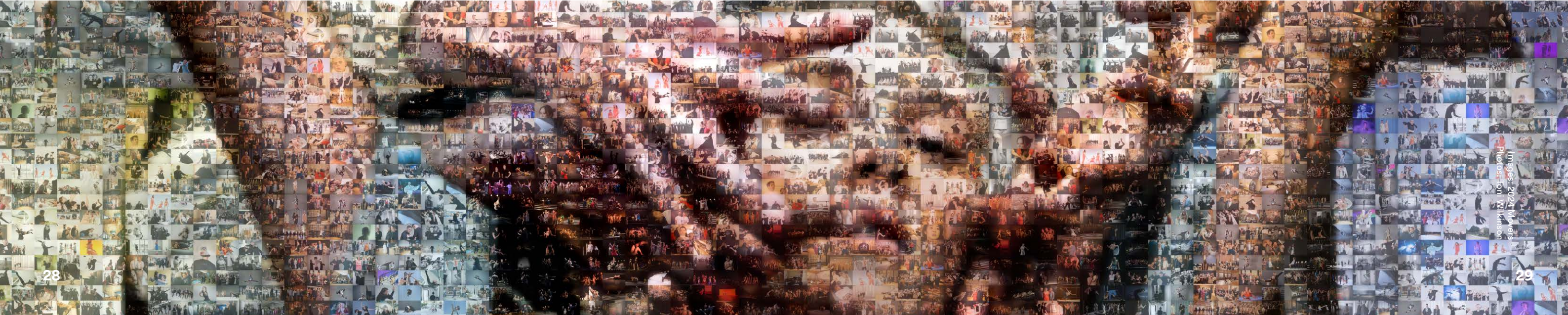
Isabella Yoong

THANK YOU

Michael Waites, Randal, Monique and Noah
Humich, Sue Peacock, Uncle Vaughn McGuire &
Victor Giudicatti.

ARTISTIC REFERENCE GROUP

Helen Carroll, Raewyn Hill, Abdul Rahman
Abdullah, Jo Thomas & Rachel Whitworth.



2025 CO3 HEROES

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.

FOUNDATIONAL DONORS

Michael Chaney AO & Margrete Helgeby Chaney

ELEVATE & IN.RESIDENCE SEASON SUPPORTERS

Wright Burt Foundation - Alexandra & Julian Burt AM

\$30,000+

Michael Chaney AO & Margrete Helgeby Chaney

\$10,000+

Monique & Randal Humich - Humich Property Group
Graeme & Lorraine Rowley

\$5,000+

Jock & Kate Clough
Julanne & David Griffiths
Brit Helgeby
Dame Adrienne Stewart

\$2,000+

Mark Beyer & Danielle Nockolds
Shane Colquhoun AM & Leigh Cathcart
Cecile Crochu & Alan Ng
Marisa D’Orsogna
Marco D’Orsogna & Terry Scott
Victor Giudicatti
Robyn & Michael Smith AO
Kay Lee & Richard Murphy
Rella Music
Ruth Thorn
Helen & Michael Tuite

\$1,000+

Zelinda Bafile
Alecia Benzie
Helen Carroll
Brian & Clelia Cole
Robbie Deephouse
Michael Gollschewski
Gary Mack
Hilary McKenna
Peter & Clare Metcalfe
Phil Thick & Paula Rogers
Shop Annie G
Anonymous (2)

\$500+

Isabella Bosworth
Greschen Brecker
Jason & Su-Lyn Chong
Mirek Generowicz
Catherine & Will Henwood
Jill & Jeremy Nyman
Robyn Tamke
Anonymous (2)

\$250+

Kristin Berger
Jennifer Butement
Elaine & Reuben Dias
Jessica Machin
Angela Perry
Kimberley Poletti
Roslyn Seale
SquareAlpha
Kate & Robyn
Anonymous (4)

\$100+

Fleur Allen
Annie Chung
Michael Ioannidis
Anna Lee Norman
Tish Oldham
Pippen Parissis
Holly Pedlar
Jessica & Tom Rogerson
Amy Wiseman
Anonymous (4)

Up to \$100

Various



GATHERING.1, dance curated by Raewyn Hill
Photo: Shotweller Photography

PARTNERS



KPI TABLE

METRIC	2023 ACTUAL	2024 ACTUAL	2025 TARGET	2025 ACTUAL
State Core Funding Income	\$500,000	\$711,439	\$728,244	\$728,244
Earned Income	\$76,462	\$34,315	\$87,319	\$65,567
Sponsorship Income	\$159,931	\$153,876	\$180,000	\$161,102
Donation Income	\$173,405	\$132,729	\$187,000	\$288,809
Total attendance plus participation in public programs	6,751	6,618	3,230	19,298
Total ticketed attendance	3,255	5,446	2,840	2,316
Free public ticketed attendance	1,341	-	-	9,842
Number of people attending education and training programs	1,909	1,172	1,500	6,216
Number of new works presented (Co3 Produced and Presented)	3	4	4	7
Number of new works Presented with national and/or international artists	3	4	1	2
Number of new works in development	5	5	4	5
Number of people attending and participating in regional, national and international markets	1,618	108	1,360	10,843
Number of works toured	1	-	1	1
Gross direct digital audience (all channels)	-	-	-	71,168
Number of collaborations	7	5	5	5
Number of cross-artform collaborations involved in projects	4	1	4	4
Number of works integrating technology	2	2	-	1
Total number of teaching artist dancers employed (head count) (Co3 engagement programs only)	12	9	20	29
Total number of teaching artist dancer employment hours	549	526	650	947
Number of PD opportunities undertaken by staff and dancers (Including digital technology training).	18	28	25	34
Number of Secondments, work experience, traineeships offered	13	35	30	28
Number of dancers engaged in professional company productions (head count)	47	49	25	26
Total number of professional dancer employment hours provided	4,768	2,174	4,000	4,162

GOVERNANCE

BOARD OF DIRECTORS (2025)

DIRECTOR (Position) <i>Committee memberships at year end</i>	DATE APPOINTED	DATE REAPPOINTED	TERM EXPIRES
Aaron Beach (Director) <i>Finance, Audit & Risk Management Sub-Committee (Sub-Committee Chair from 27 July 2025)</i> <i>Fundraising & Development Sub-Committee</i> <i>Human Resources & Nominations Sub-Committee</i>	13 December 2022 (casual); Elected at May 2023 AGM	AGM 2023	May 2026 AGM
Alecia Benzie (Director) <i>Fundraising & Development Sub-Committee (Sub-Committee Chair)</i>	20 March 2021	1st: AGM 2021 2nd: AGM 2024	May 2027 AGM
Isabella Bosworth (Secretary from May 2025 AGM) <i>Finance, Audit & Risk Management Sub-Committee</i> <i>Fundraising & Development Sub-Committee</i> <i>Human Resources & Nominations Sub-Committee</i>	26 August 2024	AGM 2025	May 2028 AGM
Helen Carroll (Director) <i>Artistic Reference Group (Sub-Committee Chair)</i> <i>Fundraising & Development Sub-Committee</i>	1 October 2019	1st: AGM 2020 2nd: AGM 2023	May 2026 AGM
Brian Cole (Treasurer until 27 July 2025) <i>Finance, Audit & Risk Management Sub-Committee (Sub-Committee Chair until 27 July 2025)</i> <i>Fundraising & Development Sub-Committee (until 27 July 2025)</i> <i>Human Resources & Nominations Sub-Committee (until 27 July 2025)</i>	14 December 2021 (casual), elected at May 2022 AGM	1st: AGM 2022 2nd: AGM 2025	May 2028 AGM Resigned 27 July 2025
Margrete Helgeby Chaney (Chair) <i>Finance, Audit & Risk Management Sub-Committee</i> <i>Fundraising & Development Sub-Committee</i> <i>Human Resources & Nominations Sub-Committee (Sub-Committee Chair)</i>	19 May 2015	1st: May 2016 2nd: 7 May 2019 3rd: AGM 2022 4th: AGM 2025	May 2028 AGM^
Peter Metcalfe (<i>Deputy Chair</i>) (<i>Secretary until May 2025 AGM</i>) <i>Finance, Audit & Risk Management Sub-Committee</i> <i>Fundraising & Development Sub-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.
^Denotes directors previously noted as ineligible to seek re-election as a continuing director at end of last term, due to term limits, as the result of a valid constitutional change.

NUMBER OF BOARD MEETINGS ATTENDED (2025)

This number includes General Meetings of the Board of Directors and does not include Sub-Committee and other required meetings.

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

SUB COMMITTEE MEMBERS (2025)

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

Finance, Audit and Risk Management Sub-Committee
Brian Cole (Committee Chair (until 27 July 2025)), Aaron Beach (Committee Chair (from 27 July 2025), Isabella Bosworth, Margrete Helgeby Chaney, Raewyn Hill, Peter Metcalfe, Hilary McKenna and Leisa Bellevret
- Fundraising and Development Sub-Committee**
Alecia Benzie (Committee Chair), Aaron Beach, Isabella Bosworth, Helen Carroll, Brian Cole (until 27 July 2025), Margrete Helgeby Chaney, Raewyn Hill, Hilary McKenna and Peter Metcalfe

Human Resources & Nominations Sub-Committee
Margrete Helgeby Chaney (Committee Chair), Aaron Beach, Isabella Bosworth, Brian Cole (until 27 July 2025) and Pamela-Jayne Kinder

The Contemporary Dance Company of Western Australia
Limited
ABN 69 169 595 537

Annual Report - 31 December 2025

The Contemporary Dance Company of Western Australia Limited
Directors' report
31 December 2025

The directors present their report, together with the financial statements, on the company for the year ended 31 December 2025.

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:

Name	Role
Aaron Beach	Director
Alecia Benzie	Director
Isabella Bosworth	Director and Secretary (from 27.05.2025)
Helen Carroll	Director
Brian Cole	Director and Treasurer (until 27.07.2025)
Margrete Helgeby Chaney	Director and Chair
Peter Metcalfe	Director and Secretary (until 27.05.2025)

Principal activities

The principal activities of the Company for the year ended 31 December 2025 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, 6 meetings of directors were held. Attendances by each director were as follows:

	Directors' Meeting	
	Number eligible to attend	Number attended
Aaron Beach	6	6
Alecia Benzie	6	5
Isabella Bosworth	6	6
Helen Carroll	6	6
Brian Cole	3	3
Margrete Helgeby Chaney	6	6
Peter Metcalfe	6	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 2025, the number of members was 6 (2024: 7).

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

21 April 2026

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 2025 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
Chartered Accountants

Matthew Hingeley
Partner

21 April 2026

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240 Queen Street
Brisbane QLD 4000
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Melbourne
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Melbourne VIC 3000
T + 61 3 8635 1800

Perth
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Perth WA 6000
T + 61 8 6184 5980

Sydney
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88 Philip Street
Sydney NSW 2000
T + 61 2 8059 6800

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The Contemporary Dance Company of Western Australia Limited
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31 December 2025

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Statement of cash flows	7
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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 6000

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 21 April 2026. 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 2025

	Note	2025 \$	2024 \$
Revenue			
Operational Grants	3	728,244	711,439
Project Grants	4	307,138	196,281
Sponsorship Revenue		161,102	153,876
Total Grant and Sponsorship Revenue		<u>1,196,484</u>	<u>1,061,596</u>
Other Revenue			
Box office/performance fees		65,567	34,315
Donations		288,809	132,729
Interest		26,960	20,576
Sundry and other earned income		1,915	1,818
Membership and participation		68	109
Other event related income		12,493	51,293
Education related income		22,043	-
Total revenue		<u>1,614,339</u>	<u>1,302,436</u>
Expenses			
Administration costs		(183,343)	(115,185)
Marketing and promotion costs		(57,832)	(56,954)
Employee benefits expense		(973,642)	(973,873)
Production and touring costs		(321,141)	(109,565)
Depreciation and amortisation expense		(11,040)	(18,779)
Total expenses		<u>(1,546,998)</u>	<u>(1,274,356)</u>
Surplus before income tax expense		67,341	28,080
Income tax expense		<u>-</u>	<u>-</u>
Surplus after income tax expense for the year attributable to the members of The Contemporary Dance Company of Western Australia Limited		67,341	28,080
Other comprehensive income for the year, net of tax		<u>-</u>	<u>-</u>
Total comprehensive income for the year attributable to the members of The Contemporary Dance Company of Western Australia Limited		<u><u>67,341</u></u>	<u><u>28,080</u></u>

The Contemporary Dance Company of Western Australia Limited
Statement of financial position
As at 31 December 2025

	Note	2025 \$	2024 \$
Assets			
Current assets			
Cash and cash equivalents	5	716,996	814,049
Trade and other receivables	6	135,679	35,061
Other assets	7	49,213	30,221
Total current assets		<u>901,888</u>	<u>879,331</u>
Non-current assets			
Property, plant and equipment	8	34,197	22,816
Total non-current assets		<u>34,197</u>	<u>22,816</u>
Total assets		<u>936,085</u>	<u>902,147</u>
Liabilities			
Current liabilities			
Trade and other payables	9	69,040	70,052
Employee benefits provision	10	65,620	46,232
Income received in advance	4	410,170	461,949
Total current liabilities		<u>544,830</u>	<u>578,233</u>
Total liabilities		<u>544,830</u>	<u>578,233</u>
Net assets		<u><u>391,255</u></u>	<u><u>323,914</u></u>
Equity			
Retained surpluses		<u>391,255</u>	<u>323,914</u>
Total equity		<u><u>391,255</u></u>	<u><u>323,914</u></u>

The Contemporary Dance Company of Western Australia Limited
Statement of changes in equity
For the year ended 31 December 2025

	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
	Retained surplus \$	Total equity \$
Balance at 1 January 2025	323,914	323,914
Surplus after income tax expense for the year	67,341	67,341
Other comprehensive income for the year, net of tax	-	-
Total comprehensive income for the year	67,341	67,341
Balance at 31 December 2025	391,255	391,255

The Contemporary Dance Company of Western Australia Limited
Statement of cash flows
For the year ended 31 December 2025

	Note	2025 \$	2024 \$
Cash flows from operating activities			
Sponsorship		51,102	153,876
Grants operating received		983,603	1,310,473
Receipts from sales		111,469	87,535
Donations received		288,809	132,729
Payments to suppliers and employees		(1,536,575)	(1,297,148)
Interest received		26,960	20,756
Net cash from/(used in) operating activities		(74,632)	408,041
Cash flows from investing activities			
Purchase of property, plant and equipment		(22,421)	(3,043)
Proceeds from disposal of property, plant and equipment		-	-
Net cash used in investing activities		(22,421)	(3,043)
Net cash from financing activities		-	-
Net increase/(decrease) in cash and cash equivalents		(97,053)	404,998
Cash and cash equivalents at the beginning of the financial year		814,049	409,051
Cash and cash equivalents at the end of the financial year	5	716,996	814,049

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

These general purpose financial statements have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosures (AASB 1060) and the *Australian Charities and Not-for-profits Commission Act 2012*, as appropriate for not-for profit oriented entities.

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.

Grants are accounted for under AASB 15 where they give rise to a contract with enforceable rights and obligations and include sufficiently specific performance obligations. Performance obligations may arise where the Company is required to deliver specified goods or services, or to undertake defined activities, and the grantor has the ability to enforce compliance.

Revenue from these grants is recognised over time or at a point in time, depending on when control of the promised goods or services is transferred to the grantor or third-party beneficiaries. Where performance obligations are satisfied over time, revenue is recognised by reference to the stage of completion, measured using an appropriate method that faithfully depicts the Company's progress in satisfying its obligations.

Grant revenue received in advance of satisfying performance obligations is recognised as income received in advance until the relevant obligations are fulfilled.

Grants that do not meet the criteria for recognition under AASB 15 are accounted for under AASB 1058. This includes grants where:

- There are no sufficiently specific performance obligations, or
- The arrangement does not create enforceable rights and obligations.

Where such grants give rise to acquired assets or obligations to return unspent funds, income is initially recognised as a liability and recognised as income when the related obligations are satisfied or the restrictions lapse.

Where the grant does not give rise to a liability, income is recognised immediately upon obtaining control of the funds.

Donations and bequests are recognised as revenue when received in accordance with AASB 1058.

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.

Note 1. Material accounting policy information (continued)

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.

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

Items of property, plant and equipment are depreciated over their estimated useful lives in a manner that reflects the pattern in which the asset's future economic benefits are expected to be consumed. Depreciation is generally calculated using the diminishing value method, as this is considered to reflect the consumption pattern of most assets. Certain assets, are depreciated using the straight-line method, where management has determined that the asset's economic benefits are consumed evenly over its useful life. The depreciation methods, useful lives and residual values are reviewed at each reporting date.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Useful life
Plant and equipment	2-7 years
Computer equipment	3-4 years

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
31 December 2025

Note 3. Operational Grant - Department of Creative Industries, Tourism and Sport

	2025 \$	2024 \$
Operational Grant - Dept Local Gov Sport and Cultural Industries (Arts Org Investment)	<u>728,244</u>	<u>711,439</u>

Note 4. Project Grants

	2025 \$	2024 \$
Project grant - Local Government (City of Perth)	27,800	22,500
Project grant - Other State Agencies (Healthway)	75,000	86,632
Project grant - Department of Creative Industries, Tourism and Sport (Playing WA)	116,199	15,000
Project grant - Department of Creative Industries, Tourism and Sport (Strategic Initiatives)	20,022	72,149
Project grant - Department of Creative Industries, Tourism and Sport (Arts Organisations Investment Program - Additional Activity)	49,233	-
Project grant - Dept of Foreign Affairs and Trade (Trivandi DMCC)	<u>18,884</u>	<u>-</u>
Total Project Grants	<u>307,138</u>	<u>196,281</u>

Income received in advance

	2025 \$	2024 \$
Project grant - Department of Creative Industries, Tourism and Sport (Playing WA)	268,774	384,973
Project grant - Other State Agencies (Healthway)	91,080	76,976
Other deferred revenue	<u>50,316</u>	<u>-</u>
	<u>410,170</u>	<u>461,949</u>

Note 5. Cash and cash equivalents

	2025 \$	2024 \$
Cash on hand	1,060	311
Cash at bank	179,096	299,157
Cash on deposit	<u>536,840</u>	<u>514,581</u>
	<u>716,996</u>	<u>814,049</u>

Note 6. Trade and other receivables

	2025 \$	2024 \$
Trade receivables	130,815	33,220
Other receivables	2,761	364
GST receivable	-	36
Interest receivable	<u>2,103</u>	<u>1,441</u>
	<u>135,679</u>	<u>35,061</u>

The Contemporary Dance Company of Western Australia Limited
Notes to the financial statements
31 December 2025

Note 7. Other assets

	2025 \$	2024 \$
Prepayments	<u>49,213</u>	<u>30,221</u>

Note 8. Property, plant and equipment

	2025 \$	2024 \$
Plant and equipment - at cost	48,816	32,739
Less: Accumulated depreciation	<u>(30,879)</u>	<u>(26,482)</u>
	<u>17,937</u>	<u>6,257</u>
Computer equipment - at cost	93,261	86,917
Less: Accumulated depreciation	<u>(77,001)</u>	<u>(70,358)</u>
	<u>16,260</u>	<u>16,559</u>
	<u>34,197</u>	<u>22,816</u>

Reconciliations

Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

	Plant and Equipment \$	Computer Equipment \$	Total \$
Balance at 1 January 2025	6,257	16,559	22,816
Additions	16,077	6,344	22,421
Depreciation expense	<u>(4,397)</u>	<u>(6,643)</u>	<u>(11,040)</u>
Balance at 31 December 2025	<u>17,937</u>	<u>16,260</u>	<u>34,197</u>

Note 9. Trade and other payables

	2025 \$	2024 \$
Trade Payables	10,798	9,363
PAYG Withholdings Payable	8,678	13,165
Superannuation Payable	25,823	21,782
GST Payable	17,807	-
Other payables	<u>5,934</u>	<u>25,742</u>
	<u>69,040</u>	<u>70,052</u>

Note 10. Employee benefits provision

	2025 \$	2024 \$
Annual leave	43,665	26,572
Long service leave	<u>21,955</u>	<u>19,660</u>
	<u>65,620</u>	<u>46,232</u>

Note 11. Capital and leasing commitments

(a) Capital Commitments

There were no capital commitments as at 31 December 2025. (2024: \$ Nil)

(b) Leasing Commitments

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

	2025	2024
	\$	\$
Payable		
- Not later than one year	10,137	9,093
- later than one year but not later than five years	15,727	25,864
- later than five years	-	-
	<u>25,864</u>	<u>34,957</u>

Note 12. Key management personnel disclosures

Compensation

The aggregate compensation made to directors and other members of key management personnel of the company is set out below:

	2025	2024
	\$	\$
Aggregate compensation	<u>272,008</u>	<u>264,510</u>

Note 13. Remuneration of auditors

During the financial year the following fees were paid or payable for services provided by SW Audit, the auditor of the company:

	2025	2024
	\$	\$
<i>Audit services - SW Audit</i>		
Audit of the financial statements	<u>6,600</u>	<u>6,300</u>

Note 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 2025, the number of members was 6 (2024: 7).

Note 15. Contingent assets

In the opinion of those charged with governance, the Company did not have any contingent assets at 31 December 2025 (2024: nil).

Note 16. Contingent liabilities

In the opinion of those charged with governance, the Company did not have any contingent liabilities at 31 December 2025 (2024: nil).

Note 17. Related Parties

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

Note 17. Related Parties (continued)

Key management personnel

Disclosures relating to key management personnel are set out in note 12.

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 18. Events after the reporting period

No matter or circumstance has arisen since 31 December 2025 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.

The Contemporary Dance Company of Western Australia Limited
Directors' declaration
31 December 2025

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*, *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 2025 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

21 April 2026



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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 2025, 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:

- a. giving a true and fair view of the Company's financial position as at 31 December 2025 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 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 2025, 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.

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
Chartered Accountants

Matthew Hingeley
Partner

21 April 2026



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