

Co:3

A U S T R A L I A

ANNUAL REPORT
2019





CONTENTS

Purpose, Vision & Values	5
Chair Report	6
Executive Director Report	7
Artistic Director Report	9
Co:3 in Numbers	10
<i>REINCARNATION</i>	12
<i>THE LINE</i>	14
<i>REASON FOR BEING</i>	16
In Development	18
<i>PROJECT NEXT 2019</i>	20
Education & Community Engagement	23
Other Events	26
2019 Artists	28
Our People	30
Our Supporters	30
Our Partners	31
Key Performance Indicators	32
Governance	33
Annual Accounts	35

Co:3 Australia acknowledges the custodians of the land we are situated on, the Whadjuk people of the Nyoongar Nation, and pays respect to their Elders past, present and emerging.



PURPOSE, VISION & VALUES

Our Purpose

“To inspire people and enrich lives through 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, Co:3 Australia aims 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.

Co:3’s 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. Co:3 will become a leading, culture shaping, artistically vibrant company of the 21st century.

Our Values

The essence of Co:3 is defined by our behaviours and actions that are guided by our core values of:

Excellence

We are high-performers, pursuing and producing work of distinction that informs, confronts, shocks and amuses. Our dancers display excellence of craft, with highly refined technical and emotional skills; individually and as an ensemble. The choreography, production values, and all aspects of delivery of performance and training, are of the highest order. Focus on governance and management excellence are at the forefront of our operations in the constant pursuit of continuous improvement in our business.

Courage

We act to enrich people’s lives in spite of challenges. We set the right priorities, and make strategic choices. We feel empowered to define new and different ways of delivering contemporary dance, and maintain a disciplined focus on doing it. We are disruptive, we are change makers and we are innovators.

Resilience

We accept the brutal facts, believe passionately that contemporary dance can enrich lives, and are adaptable and innovative. These characteristics make us robust under conditions of stress and change. We are agile and adaptive.

Engagement

We encourage participation in, and appreciation of, the art-form through our programming, education, youth development, community presence, and communications. We strive to inspire people through contemporary dance by creating as many touch-points for the art-form as possible. We are cultivators and connectors.

Integrity

We act openly and honestly based on strong moral principles; behaviour that is anything less is not tolerated. We inspire trust by acting out our words and being accountable for our actions. We are conscious, collective and collaborative. We practice the highest levels of financial management and prudence to ensure that all stakeholder investments are managed with the highest degree of responsibility and we deliver what was promised.

CHAIR REPORT



Late last year, I was privileged to be appointed Chair of Co:3 Australia. It's a role I am passionate about; for Co:3, for the sector and the role we all play in society. Front and centre also, is the gratitude and admiration I feel for all the people who make, and have made, Co:3 what it is. My most immediate acknowledgement

and gratitude here must be for outgoing Chair Mario D'Orazio, and founding board member Lisa Bowden. We wish them well in every new endeavour. We would be nothing if not for their support, voices, expertise and artistry.

2019 was a year in which our highlights were both in the public arena, where our production of *THE LINE* met with critical acclaim; and behind the scenes, as we got on with the business of defining a smart, agile and strategic programming cycle in line with our long-term goals. The way of our future is in building major partnerships and giving our creative talent the vital gift of time to develop their works.

One of the things that defines the Co:3 team is their willingness to 'step up' – dancers, creatives, staff and board alike. This was made evident last year in *THE LINE*, when Artistic Director, Raewyn Hill working with Mark Howett, Katherine Gurr, Andrew Searle and Ian Wilkes created a work that provided the emotional space for us all to contemplate the core of its difficult underlying subject matter. These works don't come to life without having the right conversations in the studio, the office and the board room.

Alongside Raewyn, Co:3 is most fortunate to be guided by our Executive Director, Alana Culverhouse. Jaz Cappeau and Erynne Mulholland continued to excel in supporting our committed staff, teaching artists and dancers. Our dedicated board welcomed the clear and insightful voice of Helen Carroll of Wesfarmers Arts to our midst in the second half of the year.

A prime focus for Co:3 is the commitment to increase our creative employment hours. As these grow, we will continue to listen to the needs of our dancers both during and in between contracts to ensure our ensemble - these elite athletes, artists and individuals - shine.

One of the more challenging issues that face the arts sector, and small-to-mediums in particular, is the amount of time we must dedicate to applying for funding. While the sector

welcomes the programming confidence that 3 to 4-year secure funding can instill, application processes drain the already under-resourced entities as they strive to achieve their goals and enrich their communities.

There is an inevitability in a situation where there are more applicants for funding than available funds, and where transparency in the process is essential – tax-payers deserve to understand where, why and how their dollars are spent – but applying for funding involves a huge opportunity cost to an arts organisation. This highlights the critical importance to all companies of untied donations from their supporters. Without the generosity of our donors and sponsors we would simply not be able to operate and we thank them from the bottom of our hearts for their support. You will find the names of all the wonderful individuals and organisations who share in our passion and vision listed on pages 30 and 31 of this report.

At the time of writing, and as we contemplate the challenges now presented by the COVID-19 pandemic, I reflect on the year we had proudly launched just a few short months ago. It was one in which we continued to work with creative powerhouses, our staff, partners, supporters, donors, funders, communities and the broader sector to ensure that we create works and experiences that resonate today and in years to come. However, instead of being able to deliver on our intended program we now find ourselves reflecting on the importance of the arts in sustaining community connection. It is now more vital than ever. The challenge of resourcing the arts effectively, at a time when governments, business and individuals will be trying to repair the economic effects of the pandemic, will be profound. I am confident that the Directors and staff at Co:3 have the agility and vision to turn this challenge into an opportunity.

One gratifying development over the last year in our home State was the increasing coordination and cooperation of our arts bodies. We need to re-articulate, maybe even redefine, what growth and success look like for the arts. How does Co:3 define growth? And what does our success look like? Having the greatest artistic and social impact we can have for our audiences and communities; playing our part in the well-being of this State and supporting the flourishing of all tiers of the arts sector.

Margrete Helgeby Chaney
Chair

EXECUTIVE DIRECTOR REPORT



What an incredible year!

2019 marked my first full year with the Company and it is safe to say that the last 18 months in this role have been exciting, challenging and utterly rewarding. I am proud to be working with a tenacious team and alongside Co:3 Australia's Artistic Director, Raewyn Hill to ensure the growth and ongoing success of the Company.

This year the Company established its ten-year vision and strategic plan, identifying the priorities for the next phase of growth, 2020 – 2022. This was a valuable process for reflection on the Company's foundation years, and we look forward to building on this foundation and seeing Co:3 grow into a thriving company. Inspiring lives through contemporary dance and providing a primary place of employment for our West Australian dance sector.

This year we farewelled two key staff members, Community Engagement Director, Richard Longbottom and Associate Artist and Youth and Education Leader, Ella-Rose Trew. On behalf of the team, I congratulate them both on their achievements and contributions to Co:3 and wish them all the best with their future endeavours. In July, we welcomed Jessica Lewis as Youth & Engagement Associate supported by Co:3 Artist Andrew Searle in the role of Co:Youth Project Manager to lead the education, youth and community engagement programs.

I would also like to extend my congratulations to Margrete Helgeby Chaney on her appointment as Chair. It is wonderful to work alongside a strong female leader who has a rich history in the Arts. Co:3 is fortunate to have an expert Board of Directors, led by Margrete, benefitting from their guidance and advocacy for the company in the community.

On audited figures, Co:3 Australia registered a surplus at the end of 2019 of \$73,867 and reserves of \$345,580 (30%). This surplus was generated mostly through prudent expenditure controls due to the uncertainty of funding outcomes. We have been successful in securing a further triennium of funding through both the Department of Local Government, Sport and Cultural Industries and Healthway. Although registering a dip in sponsorship in 2019, due to the revised treatment of Wesfarmers funding to align with new accounting standards AASB 15, this will be resolved in future years.

Alongside the commitment of our audiences, individual donors, corporate supporters and foundations, Co:3 gratefully receives funding from a range of local, state, and federal government agencies. The work of the Company would not be possible without the ongoing, valued support of the WA state government, through the Department of Local Government, Sport and Cultural Industries, Healthway promoting the Act-Belong-Commit message and the City of Perth.

We recognise the continued support from our corporate and Trust partners, Wesfarmers Arts, EY, Pioneer Credit, Munderoo Foundation and, Crown Resorts and Packer Family Foundation and were pleased to welcome new sponsors, Worldwide Print and Alex Hotel into our family.

Thank you to our donors who continue to believe in us and have championed us on our journey as we take on the challenge of stretching the Company to new lengths. I would like to especially acknowledge our founding and Major Donors Michael and Margrete Chaney for their ongoing belief in the vision of the Company. Their generosity and commitment to the matched Heart and Soul program has been fundamental in supporting the life and blood of Co:3, our artists.

As I write this, the arts sector is in the midst of managing the fallout of the COVID-19 crisis. We are grappling with this ever changing situation and finding ways to ensure that our company remains robust and agile as we enter into the forthcoming years of recession. As organisations race to adapt their programs to a digital environment, there is no doubt that the way we make and present our work will change in the future.

Now more than ever, we need the ongoing support of our audience, our stakeholders and our precious donors. We are using this time to develop some incredible new works and program offerings for 2021. When we return to the stage, please support us through buying tickets to our performances, enrolling in our programs and where you can, consider an ongoing donation. Your role is vital to help us recover from this unprecedented crisis and enable us to deliver on our purpose, at a time when our communities desperately need the arts to play their part in mental, physical and social wellbeing.

Alana Culverhouse
Executive Director



ARTISTIC DIRECTOR REPORT



Artistic collaborations are key to supporting the Company's programming philosophy and in 2019 we continued our commitment to collaboration. Created with maverick Director, Mark Howett *THE LINE* is Co:3 Australia's third full-length work, reuniting me with musical collaborator, Eden Mulholland. *THE LINE* was

credited as "Co:3's best show" (Limelight Magazine) and one of the year's "most noteworthy productions" (Perth Arts Live).

In 2019 we reached new audiences through our collaboration with two of Western Australia's leading arts organisations. Garry Stewart's *REINCARNATION* was showcased in West Australian Ballet's In-Synch: Ballet at the Quarry season. We delivered our final performance of *REASON FOR BEING*, a site specific creative response to the architecture within the Art Gallery of Western Australia.

We had a record number of nominations in the Performing Arts WA Awards. Taking out Best Director or Choreographer, Best Performer (Female), Best Sound Design and Best Newcomer. It is rewarding to see the Company's works, artists and collaborators recognised for the exceptional works we produce.

In this year I also had the privilege to spend four weeks in Japan to continue private training at Kazuo Ohno Dance Studio with Butoh Master Yoshito Ohno. I would like to thank Asialink, Saison Foundation and the board for making this experience possible. It was a deep privilege to train with Yoshito and a great sadness to hear of his passing in January 2020.

Together we work hard to promote the industry by creating pathway programs for aspiring young artists and creating opportunities for independent artists to investigate and create. In 2019 we welcomed Co:Lab Artist Scott Elstermann and Associate Artist, Mark Howett. We continued our connection with WAAPA through the annual LINK Dance Company residency. This year contributing *CARNIVALE* to their annual touring program.

Our Act-Belong-Commit Co:Education and Co:Youth programs continued to cement Co:3 as a unique and progressive organisation. A company that understands the imperatives underpinning engagement with young people. Supporting their development as creative, innovative and entrepreneurial

individuals, and building their understanding of themselves and their being-in-the-world.

Thanks to the Department of Local Government, Sport and Cultural Industries, Co:3 delivered its fourth regional tour in the State, presenting dance performances and workshops to regional schools. The Youth and Education Team led by Richard Longbottom excelled in coordinating and connecting to our community. It was a great honour to have the opportunity to enrich young lives through dance and provide an avenue for young people to express themselves creatively.

Finally, I would like to acknowledge the tireless support of those that have enabled the Company to present another full performance and touring year; to our extraordinary board led by Margrete Helgeby Chaney, I thank you for believing in and supporting the vision we put forward for Co:3 Australia.

In 2020 we move to a new programming model and continue to deliver bold and heartfelt stories to our audiences. Co:3 is made up of many individuals who are an integral part of the diverse tapestry of each and every work we produce, as we create this legacy organisation. I thank the team that I am fortunate to work with each and every day. It has been a phenomenal journey in exploring and understanding more about our place, our people and our region.

Raewyn Hill
Artistic Director

IN NUMBERS

ARTISTIC PROGRAM

<p>3 MAINSTAGE WORKS <i>Reincarnation</i> <i>Reason for Being</i> <i>The Line</i></p>	<p>WORLD PREMIERE NEW AUSTRALIAN WORK 1 <i>The Line</i></p>	<p>TOTAL NUMBER OF PERFORMANCES 27</p>
<p>ATTENDANCE 16,837</p> <p>Metro and Regional Audience (123% increase on 2018)</p>	<p>Installation Project and New Untitled Work by Raewyn Hill 2</p> <p>WORKS IN DEVELOPMENT</p>	<p>REINCARNATION: 16 Metro, 3 Regional THE LINE: 7 Metro REASON FOR BEING: 1 Metro</p>
<p>2 REGIONAL TOURS Reincarnation as part of Gala evening with West Australian Ballet (Karratha, Port Hedland, Geraldton) <i>Paper, Scissors, Rocket!</i> Schools Tour (South West WA)</p>	<p>236 DANCE WORKSHOPS PRESENTED As part of school, youth and school holiday programs</p>	
<p>98 SCHOOL WORKSHOPS Co:Youth 120 Co:Dance 13 RAEWYN HILL MASTERCLASSES 5</p>	<p>5 SITE SPECIFIC ACTIVATIONS 3 Co:Youth Project NEXT Dance in our City of Perth Film Series Screening 1 Yagan Square Halloween Flashmob</p>	<p>3 INTER-COMPANY COLLABORATIONS FRAME VR WA SCREEN ACADEMY WEST AUSTRALIAN BALLET</p>

<p>8 ENGAGED CORE ENSEMBLE OF ARTISTS</p>	<p>CONTRACTED ASSOCIATED ARTISTS 3</p>	<p>COLLABORATED WITH FIRST NATIONS ARTISTS 4</p>	<p>SECTOR DEVELOPMENT</p>
<p>HOSTED INDUSTRY TALKS 5 2 <i>The Line</i> Q&A Co:Conversation 1 2 <i>The Line</i> pre-show talks (w/Mello House & Gilbert & Tobin)</p>	<p>ACT-BELONG-COMMIT CO:YOUTH ENSEMBLE 54</p>		
<p>EMPLOYED TEACHING ARTISTS 19 \$\$\$\$</p>	<p>14 DANCE SECONDEES</p>	<p>5 ADMIN INTERNS</p>	

BRAND RECOGNITION/ AWARENESS

AWARD NOMINATIONS **10** AWARD WINS **4**

INTERESTED SPELLBINDING ENTHRALLED AUTHENTIC ORIGINAL SURPRISED INSIGHTFUL **INSPIRING** GROUND-BREAKING CURIOUS

EMPATHY THOUGHTFUL HOPEFUL **MOVING** IMPRESSIVE SLAPSTICK

PROUD CHALLENGING OUTSTANDING DRIVEN

THOUGHT PROVOKING EXCITED

POWERFUL EXCELLENT SEMINAL MESMERISED COMPLEX EMOTIONAL

BEAUTIFUL

ONLINE COMMUNITY

62,803 TOTAL ONLINE

6,468 FOLLOWERS

2,684 FOLLOWERS

1,333 eNEWSLETTER SUBSCRIBERS

176 FOLLOWERS **27** FOLLOWERS

52,115 WEBSITE PAGE VIEWS

DIGITAL CONTENT

16 FILMS PRODUCED

12 DANCE DRILLS LED BY CO:3 ARTISTS

4 SHORT DANCE VIDEOS CREATED FOR CITY OF PERTH FILM SERIES

REINCARNATION

Presented in collaboration with West Australian Ballet

PREMIERE SEASON

NUMBER OF PERFORMANCES: 19
TOTAL ATTENDANCE: 10,383

"...bewildering virtuosity, the impeccable dancers were at one with the powerful drive of this piece and its undertones."

– The Australian

IN-SYNCH: BALLET AT THE QUARRY

8 FEBRUARY – 2 MARCH 2019

THE QUARRY AMPHITHEATRE, CITY BEACH

REGIONAL TOUR

15 MARCH 2019

GOLDFIELD ARTS CENTRE, KALGOORLIE

20 MARCH 2019

CIVIC CENTRE GARDENS, PORT HEDLAND

3 APRIL 2019

MANDURAH PERFORMING ARTS CENTRE, MANDURAH



Co:3 Australia proudly presented *REINCARNATION* by Garry Stewart, in collaboration with West Australian Ballet as part of In-Synch: Ballet at the Quarry. In a context where hybridity and fusion are vogue, *REINCARNATION* stands as a testament to the distinct heritages of contemporary and classical form. Garry Stewart's work explores the notion of death and transformation in classical ballet narratives such as *Giselle* and *Swan Lake*. With contemporary and ballet dancers appearing on stage together, *REINCARNATION* is a unique collaboration.

Under the magical night sky surrounded by the magnificent City Beach Quarry Amphitheatre, audiences were enthralled by the unique combination of contemporary dance. Five Co:3 Australia Artists performed on stage with West Australian Ballet after five weeks in their Maylands studio rehearsing with Australian Dance Theatre's Artistic Director, Garry Stewart.

Garry has been creating choreographic works since 1990. Most of Stewart's works have been co-funded and co-produced by a number of leading international theatres. His works are award-winning, highly praised and have been seen by audiences totaling tens of thousands all over the world.

West Australian Ballet's In-Synch: Ballet at the Quarry, a series of four short works, was proudly presented by Bankwest and EY in association with Perth Festival. *REINCARNATION* was supported by the Australian Government through the Major Collaboration Fund, Australia Council, its arts funding and advisory body.

CREATOR: Garry Stewart

ARTISTS: Andrew Searle, Katherine Gurr, Mitch Harvey, Zoe Wozniak, Russell Thorpe & dancers of West Australian Ballet

DANCE DIRECTOR: Erynne Mulholland

LIGHTING: Michael Rippon

COMPOSER: Brendan Woithe

COSTUME: Jonathan Hindmarsh & West Australian Ballet

THE LINE

PREMIERE SEASON

NUMBER OF PERFORMANCES: 7
TOTAL ATTENDANCE: 1,899

15 – 19 MAY 2019
HEATH LEDGER THEATRE
STATE THEATRE CENTRE OF WA

★★★★½

"... a choreographic language conveys clear meanings, but which never settles on this, shifting between abstraction and darkly comedic character-based action, this is to my mind Co:3's best show."

– Limelight Magazine



Co:3 Australia presented *THE LINE*, a world premiering creation by Artistic Director, Raewyn Hill and Mark Howett. This dance-theatre work draws on the boundary line that demarcated a prohibited area in central Perth for Indigenous people between 1927 and 1954. *THE LINE* was inscribed with live accompaniment by Co:3 Australia Associate Artist and award-winning musician Eden Mulholland and internationally renowned classical-accordionist, James Crabb.

THE LINE takes its essence from a Western Australian story of segregation, confinement, abandonment and of cross-racial relationships during the 1930s in Western Australia. On 18 March 1927, the Governor of Western Australia relied on the 1905 Act to declare the City of Perth a prohibited area for Aboriginal people, who were not in employment. There was a six o'clock curfew making it illegal for Indigenous people not in employment to be in the City of Perth without a pass.

The narrative shifts and shudders with the strength of contemporary voice, consciously echoing with the energy and movement of an unjust and painful past. A living history, a line that connects to an experience of the local community that is deeply soaked into place, land and memory. Proudly supported by the Department of Local Government, Sport and Cultural Industries, Wesfarmers Arts, EY and Healthway.

CREATORS: Raewyn Hill & Mark Howett

ARTISTS: Katherine Gurr, Andrew Searle, Ian Wilkes

COMPOSER/MUSIC DIRECTION: Eden Mulholland

MUSICIANS: Eden Mulholland, James Crabb

LIGHTING DESIGN: Mark Howett, Chloe Ogilvie (Associate Lighting Designer)

DANCE DIRECTOR: Erynne Mulholland

PRODUCTION MANAGER: Mark Haslam

STAGE MANAGER: Georgia Landre-Ord

"It's in our need to tell stories about WA and share the true shared history rather than ignoring it or wishing it to go away."

Nelson Mandela has this great quote 'reconciliation doesn't mean forgetting', so by understanding each other's history there can be empathy and therefore change."

– Mark Howett
Extract from interview with Isolated Nation

REASON FOR BEING

PERFORMANCE

NUMBER OF PERFORMANCES: 1
TOTAL ATTENDANCE: 2,800

1 NOVEMBER 2019
THE CONCOURSE
ART GALLERY OF WESTERN AUSTRALIA

"Tremendous sense of energy and commitment to the choreography. The feel of ritual was mesmeric."

- Alan Todd, Artistic Director, Lift Dance Theatre
Adelaide (Carnivale v4.0)



In partnership with the Art Gallery of Western Australia (AGWA), Co:3 Australia proudly presented *Carnivale 5.0* created by Artistic Director, Raewyn Hill as part of *REASON FOR BEING*.

As company in residence since 2016, Co:3 Australia performed a short excerpt in The Concourse in celebration of the building's 40-year anniversary and three-year partnership. Thematically inspired by the Gallery surrounds, audiences experienced a creative response to the State Art Collection and AGWA architecture, re-interpreted through contemporary dance.

Co:3 Australia Artistic Director, Raewyn Hill and Artists were joined by audiences at AGWA in open rehearsals on Wednesday 30 and Thursday 31 October, where the public were invited to observe the creation of this new work. The final performance was held as part of AGWA Open Night on Friday 1 November, which occurred alongside all other exhibitions including *Perth Brutal: Dreaming in Concrete*, *The Botanical: Beauty and Peril*, *Screen Space – Sue Ford and WA Now – Eveline Kotai: Breathing Pattern*.

CREATOR: Raewyn Hill

ARTISTS: Andrew Searle, Katherine Gurr, Mitch Harvey, Zoe Wozniak, Talitha Maslin & Tanya Rodin

DANCE DIRECTOR: Erynne Mulholland

COMPOSER & SOUND: Eden Mulholland

Carnivale 3.0 was also presented by LINK Dance Company, WAAPA's graduate dance company, as part of a triple bill entitled "The Body Politic" at the Geoff Gibbs Theatre in Perth from 22-25 May 2019, before heading on tour to France.

IN DEVELOPMENT



THE LINE

Artistic Director, Raewyn Hill spent 6 weeks in rehearsal for Co:3 Australia's new work *THE LINE*, co-created with Mark Howett. The work explores the story of the boundary line that existed as barrier for Indigenous Australians to enter the CBD after 6pm during 1927 and 1954 without a valid permit.

The rehearsal period was preceded by 2 weeks of research including: Raewyn and Mark walking the border of the boundary area; studying records and resources from the Aboriginal History Unit and; consulting with Indigenous Elders, writers and story tellers including Anna Haebich, Darryl Kickett, Stephen Kinnane, Lynette Narkle, Dr Richard Walley OAM and Anna Wyatt, to inform the creative process.

Co:Lab

Co:Lab is a platform where Western Australian artists are able to experiment, explore and devise choreographic ideas, offering the artist the opportunity to focus on the development of original work without the pressure of a performance outcome. The 2019 Co:Lab recipient was Scott Elstermann, who spent a week in the studio at State Theatre Centre WA working with Artistic Director, Raewyn Hill and Co:3 Company Dancers. Scott used the week to explore the intersection between the classical and contemporary genres creating movement material that experimented with literal and abstract narratives.

Additionally in 2019, Co:3 hosted (deferred) 2018 Co:Lab residency with Laura Boynes who also spent a week in the studio exploring concepts of time, gravity and human resilience in relation to climate change to develop choreographic material.

Work created in Co:Lab will be considered for further development in the Co:3 Australia artistic programming.

Saison Foundation Artist in Residence - Japanese Cultural Exchange

In 2019, Artistic Director Raewyn Hill was awarded a prestigious Artist in Residence by Saison Foundation in Japan, which saw her and Dance Director, Erynne Mulholland travel to Japan across May and June. In Japan, Raewyn was invited to train privately with Butoh Master, Yoshito Ohno (Son of Kazuo Ohno, Founder of Butoh) at his studio, Kazuo Ohno Dance Studio. Butoh practice aligns closely with Raewyn's personal movement philosophy and approach to dance-making and therefore, it was an honour to train and learn directly from a master in the art-form. Time in Japan also allowed Raewyn to reconnect with Japanese artists, producers and presenters.

Subsequent to the Residency in Japan, Co:3 hosted Japanese sculptural artist, Naoko Yoshimoto in Perth, where she spent four weeks continuing to explore the connection between movement and sculpture. Alongside a garment drive, requesting donations of pre-loved clothing from the Perth community, Naoko combined her signature textile and sculptural techniques with the donated garments, transforming them into fabric birds, which will form part of the set of a new Co:3 work. During this time, Raewyn explored movement on two Co:3 dancers. The residency culminated in a studio showing and meet and greet with donors and stakeholders.

This exchange was supported by the Saison Foundation, Australia Council through its International Arts Strategy Outcomes Fund and the Australia-Japan Foundation of the Department of Foreign Affairs and Trade.

Kixxfit

2019 gave birth to a new app that is about to revolutionise the health and fitness industry. Entrepreneurs, Jahney Smith and Lorena Sumich launched Kixxfit, an app that gives users access to movement, mindset and nutrition content from coaches all over Australia. Co:3 Australia's channel 'Dance Drills' features a selection of short, fun workouts suitable for all ability levels ranging from cardio to conditioning to help app-users reach their health and fitness goals.

PROJECT NEXT 2019

NUMBER OF PERFORMANCES: 3
TOTAL ATTENDANCE: 225

19 & 20 JULY 2019
CENTRE FOR PERFORMING ARTS
ALL SAINTS' COLLEGE

“Project NEXT is a chance to be creative. Choreography isn't just given to you. It's created by you and transformed by you. As a young person it is an opportunity to be a part of a collaborative choreographic process driven by our own ideas.”

– Reinette Jordaan, Co:Youth Ensemble dancer



A talented new generation of Western Australian dancers, who are members of Co:3 Australia's Act-Belong-Commit Co:Youth Ensemble, took to the stage in July for *PROJECT NEXT 2019*; an engaging new contemporary dance performance jam-packed with youthful energy, creativity and imagination.

Every Sunday, members of the Co:Youth Ensemble would come together and show curiosity around movement and the world they live in. Together they fuelled creativity to produce ideas and responses as a team. *PROJECT NEXT 2019* was developed from a range of creative responses to the West Australian collection at the Art Gallery of Western Australia, where Co:3 Artistic Director, Raewyn Hill developed, *REASON FOR BEING*.

Guided by choreographic leaders Laura Boynes, Scott Elstermann and Brooke Leeder, *PROJECT NEXT 2019* demonstrated the incredible capacity of these young dance-makers as emerging creative artists and powerful performers alike.

ACT-BELONG-COMMIT CO:YOUTH ENSEMBLE

PERFORMERS: Asta Briotti, Chiara Briotti, Elysia Briotti, Naomi Capon, Ola Emad, Emiko Grau, Ava Hart, Meg Henschel, Hannah Kader, Ebony King, Bunmi (B.B.) Lilley, Laila Marchant, Marlon Maton, Amy McGlone, Isabelle Nicolai, Arianwen Painter-Jones, Freya Perriam, Morrigan Perriam, Otto Pye, Savannah Seidl, Trinity Sorenson, Imogen Thompson, Bianca Venables, Ashelen Wilson, Luci Young

ARTISTIC DIRECTOR: Raewyn Hill

PROJECT MANAGERS: Isabella Stone, Amy Wiseman

CHOREOGRAPHIC LEADERS: Laura Boynes, Brooke Leeder, Scott Elstermann

CHOREOGRAPHIC ASSISTANTS: Holly Pooley, Sarah Chaffey, Andrew Searle, Zoe Wozniak

STAGE MANAGER: Sarah Chaffey

PROJECT NEXT SECONDEE: Thalia Munyard

LIGHTING DESIGN: Geoff Glencross

CONTRIBUTING CO:YOUTH MEMBERS: Alisha Subritzky, Reinette Jordaan, Ella Cartledge, Anoushka Brims

SOUND: Jon Hopkins, Sebastian feat. Mayer Hawthorne, Gesaffelstein, Loscil, Shlohmo Leon Vynehall

“The ensemble is a well-connected and energetic group of dancers and, while the age groups are visibly separated by different costume designs and choreographic sections, the way the pieces are knitted together ensures that the work, as a whole, feels seamless.”

– Seesaw Magazine



CO:EDUCATION & COMMUNITY ENGAGEMENT

Act-Belong-Commit Co:Youth Ensemble

Over 2019, our Act-Belong-Commit Co:Youth Ensemble offered 54 young artists a platform to build on and refine skills in technique, performance and creative expression. Led by Teaching Artists from Co:3 Australia's Main Company as well as local independent artists, participants engaged with a program of multi-disciplinary practice over the course of their weekly Co:Sunday workshops and week-long holiday intensives.

PROJECT NEXT was the first performance outcome for the Co:Youth Ensemble, presented in July at Centre for Performing Arts at All Saints' College. Led by Project Managers, Amy Wiseman and Isabella Stone, the young dancers worked with choreographic leaders Laura Boynes, Scott Elstermann and Brooke Leeder with support from Sarah Chaffey and Holly Pooley to create three works, inspired by the permanent collection at the Art Gallery of Western Australia and in response to Artistic Director, Raewyn Hill's *REASON FOR BEING* residencies with Co:3 dancers across 2016 and 2017.

In August, with support from the City of Perth, the Co:Youth Ensemble created a series of four short films celebrating the City's uniqueness, vibrancy and multiculturalism. Working with Co:3 Company Artists Ian Wilkes, Katherine Gurr and Andrew Searle, participants created a response to Co:3's *THE LINE* which saw them explore concepts of community, identity and culture. Videographer Emma Fishwick led the youth through a series of workshops focused on recording dance for film and assisted the young dancers to make design choices in preparation for filming and editing. The four dance works *CORE*, *UNIQUE*, *SPIRIT* and *RAINBOW* were filmed in Yagan Square and Elizabeth Quay, culminating in a public screening at the Northbridge Piazza and across the Company's social media platforms.

From October, the Co:Youth Ensemble were privileged to work with multi-awarded creative artist and State Living Treasure, Chrissie Parrott on the Digital Dances project. Using the DANCEFORMS software to incorporate digital choreographic practice, Chrissie led participants through a series of workshops that explored dance physically and digitally through animation. Supported by Teaching Artists Yilin Kong and Scott Galbraith, the dancers created a series of short solos with a showing for parents and friends in November.

Elite Training Squad & Reserves Squad

In 2019, Co:3 Australia built on its two-tier offering to young dancers interested in developing their contemporary dance

technique and creative practice in the Elite Training Squad (ETS) and Reserve Squad programs. The 2019 ETS comprised of 14 members and the Reserves Squad comprised of 16 members who were selected through an audition process.

The values of kindness, curiosity, creativity and inclusivity remained fundamental to the program with weekly sessions led by Richard Longbottom, Isabella Stone, Laura Boynes with Co:3 Artists Ella-Rose Trew, Tanya Rodin, Andrew Searle and Mitch Harvey. Participants researched and explored contemporary dance technique and a range of creative practice methods with focus on refining existing skills, building courage and understanding how to develop new approaches to creative thinking and making. The ETS and Reserve Squad participants also attended performances and open rehearsals of various productions presented in Perth throughout 2019, providing the dancers with an engaging and enriching opportunity to watch industry professionals and critically discuss dance and theatre.

Act-Belong-Commit Co:Education

Through the Company's Act-Belong-Commit Co:Education program, Co:3 delivered a range of in-school programs, from one-hour long contemporary technique and set solo workshops in secondary schools to term-long creative residencies in primary schools. Connecting with metro, outer-metro, and regional schools in 2019, Co:3 delivered a number of dance workshops.

Highlights included building connections with Methodist Ladies' College and Kennedy Baptist College, welcoming students from Darwin High School for a workshop at King Street Arts Centre, delivering a Boys Workshop at Warnbro Community College and, delivering a five-week long creative residency at Jolimont Primary School. Working with eleven class groups across five weeks, Teaching Artists Mitch Harvey and Scott Galbraith supported the students through a creative process, developing skills in improvisation, creative tasking, collaboration, communication and problem solving, with each group successfully creating a short dance work together in response to a chosen theme. The residency culminated in a presentation night for family and friends and was well received by all involved.

In Term 4, Co:3 embarked on the Company's annual, regional primary schools' tour taking *Paper, Scissors, Rocket!* (choreographed by Unkempt Dance) to eleven schools throughout the South West region of WA. With funding

from DLGSC and Healthway, Co:3 was pleased to offer the incursion to schools fully subsidised including a whole-school performance (20 minutes) and workshops that explored the themes of the show, tailored for class groups. Performers Andrew Searle and Yvan Karlsson were joined on the road by Dance Director Erynne Mulholland, delivering 50 workshops across two weeks to students from kindergarten to year six.

In addition to in-school programs, Co:3 also offered school matinee performances for *THE LINE*. These performances included a Q&A with creators and artists and, coupled with an education resource, supported students and teachers in unpacking the concepts and creative process of the work.

Act-Belong-Commit Co:Dance

The Act-Belong-Commit Co:Dance holiday workshop program returned in 2019, catering to both Junior (7 – 12 years old) and Senior (13 – 18 years old) groups. Co:3 delivered week-long intensives in the January and October breaks, led by Teaching Artists Storm Helmore, Yilin Kong, Laura Boynes and Kelsey Martin. The programs introduced participants to imaginative ways of developing their own movement through improvisation and creative tasking, in a learning environment that was supportive and encouraging. The Junior Co:Dance workshops culminated in an informal showing for parents that was received with great enthusiasm.



OTHER EVENTS

2019 Launch

We kicked off the year with our 2019 program launch with our friends, sponsors and donors at Wesfarmers HQ. The evening included an address from Artistic Director Raewyn Hill, Executive Director Alana Culverhouse, Community Engagement Director, Richard Longbottom, Main Company Artists and Co:Youth Ensemble members. Those in attendance enjoyed drinks and canapes with the view of Perth CBD and the Swan River in their sights.

Mello House Performance

Artists Andrew Searle and Katherine Gurr entertained and wowed the crowd at Mello House for their Annual Member Function. Mysterious and intriguing in all black costumes, they danced amongst guests, drawing inspiration from the atmosphere around them.

Co:Conversation

In July, Co:3 hosted its inaugural Co:Conversation at the State Theatre Centre WA. Open to the independent contemporary dance sector, attendees joined Co:3 Artistic Director and Executive Director in conversation as they shared the Company's future plans and initiatives to support the independent sector.

Masterclass Series with Artistic Director

Over five days in July at the State Theatre Centre of WA, Co:3 offered masterclasses with Company Artistic Director, Raewyn Hill to 37 professional dance practitioners. An internationally renowned choreographer with over 25 years industry experience, workshops included an introduction to Raewyn Hill's movement language and choreographic process.

Leadership WA

Co:3 was successfully selected to work closely with Leadership WA as part of the Rising Leadership Program. The Rising Leadership Program connects program participants offering a diverse range of skills and expertise across industries, with a local non-profit organisation with the aim to apply their skills and experience collaboratively to offer solutions and recommendations towards a strategic project. In 2019, the Leadership WA group assisted Co:3 in researching efficient HR and payroll processes. The project culminated in a report and presentation of findings and recommendations by the group, hosted in the IQX Building at the University of Western Australia.

Scary in the Square - Halloween Flashmob at Yagan Square

To celebrate the popular American holiday, Halloween, Co:3 was invited to lead a community flash mob as part of Scary in the Square at Yagan Square. Choreographed by Co:3 Artists, Andrew Searle and Katherine Gurr to the iconic Ghost Busters track, members of the Perth community took to social media and a workshop led by teaching artists Scott Galbraith and Holly Pooley, to learn the steps. The final flash mob performance took place on 31 October at Yagan Square, which was transformed into a spooky fun zone for children and families to enjoy.

Chorus Taster Dance Workshops

Award-winning dance artist and creative producer, Annette Carmichael supported by Co:3 Australia Artist, Tanya Rodin who worked with 200 women in the creation of a large-scale community dance project, *Chorus*. With two years in the making, the original dance work united women of all ages and abilities from Perth, Mandurah, Bunbury, Ravensthorpe, Albany and Denmark in a call to end violence. *Chorus* follows the character of 'Beauty' a winged goddess who we meet at the start of the show, broken and suffering. 'Solairé' a sun-goddess, sends forth the *Chorus*, a mass of women who bring knowledge, joy, persistence and pleasure to help Beauty recover. Co:3 was pleased to host a series of workshops in Perth, with the project culminating in a public performance in Denmark in 2020.



The Birds Installation by Naoko Yoshimoto, King Street Arts Centre (2019).

2019 ARTISTS



Andrew Searle
Guest Artist



Ian Wilkes
Guest Artist



Emma Fishwick
Associate Artist



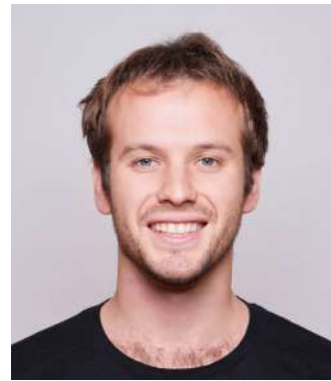
Mark Howett
Associate Artist



Eden Mulholland
Associate Artist



Ella-Rose Trew
Associate Artist



Scott Galbraith
Artist



Katherine Gurr
Artist



Mitch Harvey
Artist



Yilin Kong
Artist



Talitha Maslin
Artist



Tanya Rodin
Artist



Russell Thorpe
Artist



Zoe Wozniak
Artist

We are very proud of the reputation that our Co:3 dancers are gaining on a national level. In 2019, when not gracing our stages and studios, our dancers were offered contracts with companies such as Chunky Move, Australian Dance Theatre and Sydney Dance Company. These are valuable and important development opportunities for the dancers, that enable them to contribute to the industry on a national scale, and bring increased knowledge and experience back to the Company.

OUR PEOPLE

Patron

Michael Smith

Board

Margrete Helgeby Chaney, Chair
Rob Bentley, Treasurer
Collene Hansen, Secretary
Lisa Bowden*
Helen Carroll
Mario D'Orazio*
David Griffiths
Pamela-Jayne Kinder
Scott King
Peter Metcalfe

*retired

Staff

Raewyn Hill, Artistic Director
Alana Culverhouse, Executive Director
Erynne Mulholland, Dance Director
Richard Longbottom, Community Engagement Director (until Apr)
Ella-Rose Trew, Associate Artist: Youth & Education Leader (until Apr)
Jaz Cappeau, Business Manager
Rosharna Femia, Marketing Coordinator
Jessica Lewis, Youth & Engagement Associate (from Jul)
Amy Wiseman, Co:Youth Project Manager (until May)
Isabella Stone, Co:Youth Project Manager (until Jul)
Andrew Searle, Co:Youth Project Manager (from Jul)
Rebecca Collings, Events & Admin Coordinator
Jessica Russell, Events Coordinator
Kelsey Martin, Administration Support
Elaine Dias, Financial Administrator (until Sep)
Amanda Scoble, Financial Administrator (from Sep)
Tracy Routledge, Publicist (TR PR)

Guest Artists

Andrew Searle
Ian Wilkes

Artists

Scott Galbraith
Katherine Gurr
Mitch Harvey
Yilin Kong
Zachary Lopez
Talitha Maslin
Tanya Rodin
Russell Thorpe
Zoe Wozniak

Associate Artists

Emma Fishwick: Photographer & Videographer
Mark Howett: Director & Lighting Designer
Eden Mulholland: Videographer, Composer & Visual Artist

Teaching Artists

Laura Boynes
Sarah Chaffey
Scott Elstermann
Katherine Gurr
Scott Galbraith

Mitch Harvey
Storm Helmore
Raewyn Hill
Yvan Karlsson
Yilin Kong
Brooke Leeder
Richard Longbottom
Kelsey Martin
Chrissie Parrott
Holly Pooley
Tanya Rodin
Andrew Searle
Isabella Stone
Ella-Rose Trew
Ian Wilkes
Amy Wiseman
Zoe Wozniak

Secondees

LINK Dance Company
Emily Coles
Tessa Gisby
Alex Kay
Thomas Mullane
Johanna Omodei
Bethany Reece
Giorgia Shijf
Emily Tuckwell
Independent Artists
Lachlan Broughton
Sarah Francis
Thalia Munyard

Interns

Amber Lancaster
Kelsey Martin
Madison McCaw
Kauri Minhinnick
Veera Njo

Guest Creatives

Set Design (Development): Naoko Yoshimoto
Choreographic Leaders (Project NEXT): Laura Boynes, Scott Elstermann, Brooke Leeder
Music: Eden Mulholland, James Crabb
Lighting Design: Mark Howett, Chloe Ogilvie (Associate Lighting Designer)
Set & Costume Design: Raewyn Hill & Mark Howett (THE LINE); West Australian Ballet (REINCARNATION); Raewyn Hill (REASON FOR BEING)
Production Manager: Mark Haslam
Stage Managers: Georgia Landre-Ord, Sarah Chaffey
Photography: Stefan Gosatti, Daniel Carson, RIFT Photography
Videography: Faux Italic, Emma Fishwick, Nik Babic

Company Class Teachers

Shane McCarthy – Swing (Swing It!)
Hayley Schmidt, Eric Schwarz, Jo Feghale, Sava Papos - Yoga (Beyondbeing Power Yoga)

OUR SUPPORTERS

Collaborators

All Saints' College, Geoff Glencross
Amy Henderson Consulting, Amy Henderson
APS Physiotherapy, Lisa Bowden & Ellen Paterniti
Fitness Renegades, Matthew Tupper
Frame VR, Justin McArdle
GM Consulting, Georgia Malone
Kixxfit, Jahney Smith & Lorena Sumich
Leadership WA
Peak Preparation, Dr Sacha Fulton
State Theatre Centre of WA, Alice Jorgensen & Mitch Thomas
WAAPA, Edith Cowan University, Dr Luke Hopper, Sue Peacock & Michael Whaites
West Australian Ballet, Lyndell Darch

Aboriginal Consultation

Anna Haebich
Darryl Kickett
Stephen Kinnane
Lynette Narkle
Dr Richard Walley OAM
Anna Wyatt and team from the Aboriginal History Research Unit at State Library of WA

Major Donors

Michael & Margrete Chaney

Donors

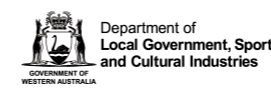
Sandy & Michael Anghie
APS Physiotherapy
Aaron Beach
Rob & Sarah Bentley
Jason & Su-Lyn Chong
Shane Colquhoun & Leigh Cathcart
Vicky Dodds
Penny Dolling
Eco Vision Homes
Jennifer Fulton
David & Julianne Griffiths
Angela Gurr
Dana Henderson
Raewyn Hill
Stefan Karlsson
Khaki Investments Pty Ltd.
Gary Mack
Georgia Malone
Susan McIntosh
Peter & Clare Metcalfe
Lois Pearce
Deborah Robertson
Michael Smith
Dame Adrienne Stewart
Jon & Caro Stewart Family
Subritzky Family
Nicole Ward & Dwayne Dobinson
Wendy Wise & Nicholas Mayman
Zenon Wozniak
Anonymous (10)

Foundations

Crown Foundation
Minderoo Foundation
Packer Family Foundation
Rowley Foundation

OUR PARTNERS

Government Partners



City of Perth

Corporate Partners



Foundation & Trust Partners



PACKER FAMILY FOUNDATION

Wellness Partners



Creative Partners



THE SAISON FOUNDATION

公益財団法人セゾン文化財団

Hospitality Partner

ALEX HOTEL

Printing Partner



KEY PERFORMANCE INDICATORS

In 2019, Co:3 Australia established the following key performance indicators, measuring performance of the company and its associated programs.

	2018 Results	2019 Targets	2019 Results
Total number of arts and cultural events/activities programmed	5	3	6
Total number of professional artists engaged	64	60	74
Number of works programmed under CREATE programming philosophy	5	5	5
Number of cross-artform collaborations involved in projects	11	8	25
Number of partnerships with national and/or international organisations, institutions or venues.	12	12	16
Number of professional skills and/or development programs delivered	79	50	53
Total attendances at professional skills and/or development programs ¹	1,215	1,000	522
Number of new works presented with national and/or international artists, cultural representatives or arts workers	5	2	3
National	5	2	3
International	0	0	0
Number of formal connections with communities and/or institutions at a national and/or international level	11	11	20
National	8	7	16
International	3	4	4
Number of favourable editorials or publications quoting national and/or international peers	12	12	63
Number of enquiries from national and/or international artists, cultural representatives or arts workers to engage with the organisation	140	50	56
National	127	40	49
International	13	10	7
Total attendance	7,540	10,000	16,837
Paid	3,360	6,000	11,954
Unpaid	2,710	2,000	583
Free Public	1,470	2,000	4,300
Number of first time audiences or participants to the artform or organisation	2,611	90	41
Number of outer metropolitan activities	3	3	2
Number of attendances from outer-metropolitan Perth ²	2,330	800	402
Number of participants in outer-metropolitan Perth ²	1,263	1,400	49
Outer-metropolitan audiences/participants new to artform/organisation ³	2,872	500	58
Number of programs targeting young people in education settings	7	7	7
Number of attendances/participants at programs targeting young people in school settings	6,864	4,500	5,589
Targeted age groups	Age 8-11 & 12-18	Age 8-11 & 12-18	Age 8-11 & 12-18
Number of attendances/participants at public programs ⁴	952	800	4,671
Percentage of positive feedback from client surveys	80%	80%	82%
Number of interpretative materials supporting programs	6	5	6
Number of social media platforms	5	5	5

¹ Less secondment and internship opportunities offered due to programming changes.
² Geographic data of attendees/participants not captured for all programs.
³ Unable to capture data for all programs.
⁴ Increase due to public site activations/programs that were not originally programmed.

GOVERNANCE

BOARD OF DIRECTORS			
DIRECTOR	DATE APPOINTED	DATE REAPPOINTED	TERM EXPIRES
Mario D'Orazio: <i>Chair 24/10/17 – 22/3/2019</i>	22 August 2017	17 May 2018	22 March 2020 (Retired)
David Griffiths: <i>Finance Committee; Nominations Committee</i>	19 May 2014	2 May 2017	May 2020
Robert Bentley: <i>Treasurer & Chair Finance Committee; Nominations Committee</i>	26 May 2014	2 May 2017	May 2020
Collene Hansen: <i>Company Secretary; Chair Fundraising Committee; Nominations Committee</i>	19 May 2014	2 May 2017	May 2020
Margrete Helgeby Chaney: <i>Deputy Chair 24/10/17 - 8/8/2019; Chair 8/8/2019 -</i>	19 May 2014	7 May 2019	May 2022
Lisa Bowden <i>Fundraising Committee</i>	19 May 2014	17 May 2016	7 May 2020 (Retired)
Pamela-Jayne Kinder <i>Finance Committee; Fundraising Committee</i>	19 May 2014	2 May 2017	May 2020 Leave of Absence from 1/11/19
Scott King <i>Fundraising Committee</i>	2 May 2017		May 2020
Peter Metcalfe <i>Finance Committee</i>	10 August 2017	17 May 2018	May 2021
Helen Carroll	1 October 2019		2020 AGM

NUMBER OF BOARD MEETINGS ATTENDED		
DIRECTOR	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED
Mario D'Orazio	1	1
David Griffiths	9	7
Robert Bentley	9	8
Collene Hansen	9	7
Margrete Helgeby Chaney	9	8
Lisa Bowden	2	1
Pamela-Jayne Kinder	7	7
Scott King	9	7
Peter Metcalfe	9	9
Helen Carroll	3	3
NUMBER OF BOARD MEETINGS HELD 2019	9	-



ANNUAL ACCOUNTS

THE CONTEMPORARY DANCE COMPANY OF
WESTERN AUSTRALIA LIMITED

ABN 69 169 595 537

FOR YEAR ENDED 31 DECEMBER 2019

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2019

AUDITOR'S INDEPENDENCE DECLARATION TO THE DIRECTORS OF
THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LTD

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019 there have been no contraventions of:

- i. the auditors independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

Walker Wayland (WA) Pty Ltd

WALKER WAYLAND AUDIT (WA) PTY LTD

Richard J Gregson

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

Dated this 30th day of April 2020

	Notes	2019 \$	2018 \$
REVENUE			
Grant Revenue			
Operational grant	2	500,000	500,000
Project grant	3	282,198	197,780
Total Grant Revenue		782,198	697,780
Sponsorship Revenue		86,500	114,000
Other Revenue			
Box office/performance fees		115,571	73,009
Donations		145,500	195,750
Membership and participation fees		77,474	85,046
Merchandising, Royalties and other event related income		4,954	714
Reimbursements		319	10,059
Interest		2,750	2,907
Sundry and other earned income		6,000	2,684
Total Other Revenue		352,568	370,169
TOTAL REVENUE		1,221,266	1,181,949
EXPENSES			
Administration costs		74,140	51,963
Marketing and promotion costs		80,986	119,483
Production and touring costs		99,334	121,907
Wages, salaries and fees	4	807,476	725,873
Depreciation		7,728	8,907
Loss on disposal of fixed assets		6,492	
Insurance		3,739	3,708
Professional development		2,931	552
Travel and accommodation		53,198	36,515
Workers compensation insurance		5,172	23,981
Bad and doubtful debts		6,203	3,973
Total Expenses		1,147,399	1,096,862
Net Surplus		73,867	85,087

STATEMENT OF FINANCIAL POSITION
 AS AT 31 DECEMBER 2019

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	450,598	374,669
Trade and other receivables	6	634	65,624
Prepayments	6	23,279	-
GST	6	7,930	-
TOTAL CURRENT ASSETS		482,441	440,293
NON-CURRENT ASSETS			
Property, plant and equipment	7	25,470	32,417
TOTAL NON-CURRENT ASSETS		25,470	32,417
TOTAL ASSETS		507,911	472,710
LIABILITIES			
CURRENT LIABILITIES			
Income received in advance	8	82,961	115,455
Payables	8	37,426	37,948
Provision		41,944	47,594
TOTAL CURRENT LIABILITIES		162,331	200,997
TOTAL LIABILITIES		162,331	200,997
NET ASSETS		345,580	271,713
EQUITY			
Retained Surplus		345,580	271,713
TOTAL EQUITY		345,580	271,713

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY
 FOR THE YEAR ENDED 31 DECEMBER 2019

	Retained Surplus \$	Total \$
Balance at 1 January 2018	186,626	186,626
Comprehensive income		
Surplus for the year attributable to members of the entity	85,087	85,087
Other comprehensive income for the year	-	-
Total comprehensive income attributable to members of the entity for the year	85,087	85,087
Balance at 31 December 2018	271,713	271,713
Balance at 1 January 2019	271,713	271,713
Comprehensive income		
Surplus for the year attributable to members of the entity	73,867	73,867
Other comprehensive income for the year	-	-
Total comprehensive loss attributable to members of the entity for the year	73,867	73,867
Balance at 31 December 2019	345,580	345,580

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship		86,500	114,000
Grants operating received		749,704	758,235
Receipts from sales		255,059	116,799
Donations received		145,500	195,750
Payments to suppliers and employees		(1,162,630)	(1,074,684)
Interest received		2,750	2,907
Other income		6,320	12,744
Net cash generated from operating activities	9	<u>83,203</u>	<u>125,751</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Proceeds from sale of property plant and equipment		-	-
Purchase of property, plant and equipment		(7,274)	(4,115)
Net cash used in investing activities		<u>(7,274)</u>	<u>(4,115)</u>
Net increase in cash held		75,929	121,636
Cash and cash equivalents at beginning of financial year		374,669	253,033
Cash and cash equivalents at end of financial year	5	<u><u>450,598</u></u>	<u><u>374,669</u></u>

The accompanying notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

The financial statements were authorised for issue on 8th May 2020 by the directors of the Company.

Basis Of Preparation

These directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purposes financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

(a) Revenue

The Company first determines whether an enforceable agreement exists and whether the promise to transfer goods or provide services to the customer is "sufficiently specific". If an enforceable agreement exists and the promise is "sufficiently specific" (to a transaction or part of a transaction), the Company applies the general AASB15 principles to determine if the revenue is to be recognised either over time or at a point in time. Any distinct goods or services are separately identified and any discounts in the contract price are allocated to the separate elements identified. If this criteria is not met, the Company considers whether AASB1058 applies.

Non-reciprocal grant revenue is recognised in profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

When grant revenue is received whereby the Company incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised as income on receipt.

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customer. All revenue is stated net of the amount of goods and services tax.

(b) Fair Value of Assets and Liabilities

The Company measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the Company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (i.e. the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (i.e. the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instruments, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(c) Property, Plant and Equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated, less, where applicable, accumulated depreciation and any impairment losses.

Plant and equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than the estimated recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(g) for details of impairment).

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the company and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss in the financial period in which they are incurred.

Plant and equipment that have been contributed at no cost or for nominal cost are recognised at the fair value of the asset at the date it is acquired.

Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is available for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

Class of Fixed Asset	Depreciation Rate
Plant and equipment	33.33%

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(d) Financial Instruments

Initial recognition and measurement

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

Classification and subsequent measurement

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

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(ii) *Loans and receivables*

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

(iii) *Held-to-maturity investments*

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

(iv) *Financial liabilities*

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

Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset or a group of financial assets is deemed to be impaired if, and only if, there is objective evidence of impairment, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors, or a group of debtors, are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter into bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expire or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability, which is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(e) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an individual asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(f) Employee Provisions

Short-term employee provisions

Provision is made for the Company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Other long-term employee provisions

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

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

(g) Cash on Hand

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

(h) Accounts Receivable and Other Debtors

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

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

(i) Goods and Services Tax (GST)

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

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

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(j) **Income Tax**

No provision for income tax has been raised as the Company is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997.

(k) **Provisions**

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

(l) **Comparative Figures**

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

When the Company retrospectively applies an accounting policy, makes a retrospective restatement or reclassifies items in its financial statements, a third statement of financial position as at the beginning of the preceding period, in addition to the minimum comparative financial statements, must be disclosed.

(m) **Accounts Payable and Other Payables**

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(n) **Critical Accounting Estimates and Judgements**

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company.

Key judgements

(i) *Employee benefits*

For the purpose of measurement, AASB 119 : Employee Benefits defines obligations for short-term employee benefits as obligations expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related services. The company expects most employees will take their annual leave entitlements within 24 months of the reporting period in which they were earned, but this will not have a material impact on the amounts recognised in respect of obligations for employees' leave entitlements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(o) **New and Amended Accounting Policies Adopted by the Company**

Initial application of Australian Accounting Standards

The Company has adopted AASB15, AASB1058 and AASB16 in accordance with the transitional provisions applicable to each standard. The nature and effect of the changes as a result of adoption of these new accounting standards are described below.

The Company adopted AASB15 and AASB1058 using the modified retrospective method of transition, with the date of initial application of 1 January 2019. In accordance with the provisions of this transition approach and application of the practical expedient to apply these standards retrospectively only to contracts and transactions that were not completed contracts at the date of initial application, i.e., as at 1 January 2019, the Company has assessed and concluded that there was no impact to the retained earnings at the date of initial application.

The Company has adopted AASB16 using the modified retrospective method of transition, with the date of initial application of 1 January 2019. In accordance with the provisions of this transition approach, the Company has assessed and concluded that there was no impact to the retained earnings at the date of initial application. The comparative information presented has not been restated and continues to be reported under the previous standards that were applicable respectively.

(p) **Related Party**

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
2. OPERATIONAL GRANTS			
Operational Grant - Dept Local Gov Sport and Cultural Industries		<u>500,000</u>	<u>500,000</u>
3. PROJECT GRANTS			
Project grants - Local Government		38,000	35,000
Project grant- Other State Agencies (Healthway)		80,000	140,547
Project grant- WA DCA		128,750	21,500
Project grant - Australia Council (OzCo)		15,448	-
Project grant- Other Commonwealth		20,000	733
Total Project Grants		<u>282,198</u>	<u>197,780</u>
4. WAGES, SALARIES AND FEES			
Administration Staff		287,616	275,839
Marketing and PR Staff		61,463	40,122
Creative Personnel and Performers		369,638	324,239
Accounting and Bookkeeping		13,141	9,259
Allowances and On-costs		75,618	71,414
Bonuses		-	5,000
Total Wages, Salaries and Fees		<u>807,476</u>	<u>725,873</u>
5. CASH AND CASH EQUIVALENTS			
Bank Accounts			
Donation account		15,479	45,268
Reserve account		253,412	200,523
Working account		85,217	34,244
Debit card		2,430	2,446
Petty cash		311	311
Term deposit		93,749	91,877
Total Cash and Cash Equivalents		<u>450,598</u>	<u>374,669</u>
6. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
CURRENT			
Accounts receivable		220	65,087
Prepayments		23,279	-
Interest receivable		414	537
GST receivable		7,930	-
Total Current Accounts Receivable and Other debtors		<u>31,843</u>	<u>65,624</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

	2019 \$	2018 \$
7. PROPERTY, PLANT AND EQUIPMENT		
Plant and Equipment at cost	44,260	53,960
Accumulated depreciation of plant and equipment	(18,790)	(21,543)
Total Plant and Equipment	<u>25,470</u>	<u>32,417</u>
8. ACCOUNTS PAYABLE AND OTHER PAYABLES		
CURRENT		
Accounts Payable	5,269	2,073
Accrued Expenses	6,069	-
Wages Payable - Payroll	112	321
PAYG Withholdings Payable	8,826	11,091
Superannuation Payable	17,150	18,455
Income received in advance	82,961	115,455
GST Payable	-	6,008
Total Accounts Payables and Other Payables	<u>120,387</u>	<u>153,403</u>
9. CASH FLOW INFORMATION		
Reconciliation of cash flows from operating activities with net current year surplus		
Net current year surplus	73,867	85,087
Depreciation	7,728	8,907
Net loss on PPE disposal	6,493	-
Changes in assets/liabilities		
Decrease/(Increase) in receivables	57,061	(43,498)
Increase in prepayments	(23,279)	-
(Decrease)/Increase in payables	(523)	10,343
(Decrease)/Increase in income received in advance	(32,494)	60,455
(Decrease)/Increase in provisions for employees	(5,650)	4,457
Cash generated from operating activities	<u>83,203</u>	<u>125,751</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

10. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

In the opinion of the Members of the Board, the Company did not have any contingent assets and liabilities at 31 December 2019 (31 December 2018: None).

11. EVENTS AFTER THE END OF THE REPORTING PERIOD

Subsequent to year end, the Coronavirus disease 2019 (COVID-19) which was first reported on in the latter part of December 2019, has spread throughout most countries in the world. The virus, which has been declared a pandemic by the World Health Organisation, has infected over 2,637,000 people and claimed over 184,200 lives. There have been approximately 6,600 confirmed cases of the virus in Australia, and the impacts of the virus on the Global markets, including Australia, have been profound.

The Australian stock market has declined by in excess of 35% in the past month and markets are showing signs of further strain. Other potential impacts of the continuation of the virus include:

- reduced tourism, disruptions to non-essential travel and sports, cultural and other leisure or social activities;
- Interruptions to production and supply chains;
- Non-availability of personnel;
- Reduction in sales, earnings or productivity and delays in
- Closure of facilities and stores; and
- Inability to raise financing and issues with existing financing

If the virus continues for a sustained period of time, the reductions in the movement and gathering of people, and other potential impacts as detailed above could have a significantly adverse effect on the operations of the company.

12. 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

13. MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1.00 each towards meeting any outstanding obligations of the entity. At 31 December 2019, the number of members was 10.

DIRECTORS' DECLARATION

The directors of the company declare that, in the directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 17, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and

- a. comply with Australian Accounting Standards; and
- b. give a true and fair view of the financial position of the registered entity as at 31 December 2019 and of its performance for the year ended on that date.

2. There are reasonable grounds to believe that the registered entity will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.



Chairperson
Margrete Helgeby Chaney

Dated this 30 day of April 2020

**Independent Auditor's Report
To the Members of The Contemporary Dance Company of WA Limited**

Opinion

We have audited the financial report of The Contemporary Dance Company of WA Limited Ltd which comprises the statement of financial position as at 31 December 2019, the statement of profit and loss and comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors declaration.

In our opinion, the accompanying financial report of the Entity 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 entity's financial position as at 31 December 2019 and of its financial performance and cash flows for the year then ended; and
- b) complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Entity in accordance with the auditor independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* ("the Code") that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors, would be in the same terms if given as at the time of this auditor's report.

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

Emphasis of Matter

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose..

We also draw attention to Note 11 to the financial report, which describes the non-adjusting subsequent event on the impact of the Covid-19 outbreak on the entity.

Our opinion is not modified in respect of the above matters.

Responsibilities of Management and the Board for the Financial Report

Management is responsible for the preparation of the special purpose financial report that gives a true and fair view in accordance with the relevant Australian Accounting Standards in accordance with the *Australian Charities and Not-for Profits Commission Regulations 2013* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the special purpose financial report, management is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

The board is responsible for overseeing the entity's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of the management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity'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 entity to cease to continue as a going concern.

Auditor's Responsibilities for the Audit of the Financial Report (continued)

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Walker Wayland Audit (WA) Pty Ltd

WALKER WAYLAND AUDIT (WA) PTY LTD

Richard J Gregson

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

Dated this 30th day of April 2020.



The Contemporary Dance Company of Western Australia Limited
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Published: May 2020



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