

2023

Annual Report



Co:3
CONTEMPORARY
DANCE AUSTRALIA

WE ACKNOWLEDGE THE TRADITIONAL CUSTODIANS OF THE LAND WE ARE SITUATED ON,
THE WHADJUK PEOPLE OF THE NYOONGAR NATION, AND WE PAY OUR RESPECTS TO ELDERS, PAST AND
PRESENT. WE ACKNOWLEDGE THEIR CONTINUING CULTURE AND THE CONTRIBUTION THEY MAKE TO
THE LIFE OF OUR CITY OF BOORLOO (PERTH) AND TO THE GREATER
WESTERN AUSTRALIAN REGION AND COMMUNITIES.

CONTENTS

PURPOSE, VISION & VALUES	2	FINANCIAL STATEMENTS	38
CHAIR REPORT	4	Directors' Report	40
CO-CEOS REPORT	6	Statement of Comprehensive Income	41
CO3 IN NUMBERS	8	Statement of Financial Position	42
2023 SEASON	12	Statement of Changes in Equity	43
KILLJOY	12	Statement of Cash Flows	44
FAÇADE	14	Notes to the Financial Statements	45
ARCHITECT OF THE INVISIBLE	16	Directors' Declaration	54
ARTISTIC PROGRAM	18	Independent Auditor's Report	55
ENGAGEMENT	21		
ACKNOWLEDGEMENTS	30		
DONORS	32		
PARTNERS	34		
KEY PERFORMANCE INDICATORS	36		
GOVERNANCE	37		

PURPOSE, VISION & VALUES

CO3 IS THE STATE’S CONTEMPORARY DANCE COMPANY, BASED IN BOORLOO, WESTERN AUSTRALIA, ON THE LANDS OF THE WHADJUK NYOONGAR PEOPLE.

OUR PURPOSE

“To inspire and enrich lives through contemporary dance.”

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

OUR VISION

“A leading contemporary dance company”

Proudly West Australian, we aim to be recognised as a world class contemporary dance company by 2030.

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

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

OUR VALUES

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

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

OUR GOALS

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

We will do this through 3 strategic phases:

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



IMAGE: Alex Kay. Photo by Mitchell Aldridge

CHAIR REPORT



CONTEMPORARY. COLLABORATIVE. COURAGEOUS. COMMUNITY.

“Co3 is one of a cohort of small contemporary dance companies... who are perhaps the most risk taking and imaginative of all our arts organisations”.
- (LIMELIGHT, 2023)

When tourists arrive in Perth, we want them to know Co3 as a destination for world class excellence in contemporary dance offerings. When our home audiences here in Perth plan their next night out, we want a Co3 performance to stand out and command their attention. And, when all those students of dance, composition, stage management and arts administration graduating from WAAPA’s shiny new digs in Northbridge, stride out on their career paths, we want to shine like a lighthouse for them. It is these ambitions that drive our risk taking.

In 2023 the company celebrated as Raewyn Hill’s bold work again drew critical and public acclaim, we supported and presented the works of both a potent emerging West Australian talent (Kimberly Parkin) and one of our State’s Living Treasures (Chrissie Parrott AO), reached new audiences and were again delighted awardees at the Performing Arts WA Awards. A year also not without its challenges, it feels right to be noted in the above quote from national dance critic, Deborah Jones.

This company may still be young and small, but it has an important role in West Australia’s cultural ecosystem; its sole purpose is to inspire and enrich lives through engagement with contemporary dance. We are achieving that through a commitment to making extraordinary art for WA audiences and beyond, in ways that speak both of excellence and engagement – and, importantly, not just for our committed arts audiences but for first timers, too. In supporting our sector where needs fit, and in seeking out the stories and experiences that are unique to this time and in this place, we are a key component in the cultural landscape.

On page 34 we take the opportunity to thank the many wonderful supporters Co3 is fortunate to have by its side but, as we close in on our tenth anniversary, I’d especially like to acknowledge Wesfarmers Arts and EY for their long-term support.

At a time of intense pressure on government spending priorities, Co3 was grateful to continue receiving multi-year funding from the State Government. In fact, the company celebrated a significant increase to its base funding. As we continue to work to diversify our funding streams through private

and corporate giving, public sector funding will always remain critical to an NFP company like ours seeking to take artistic risks. While this increase has enabled us to catch up - for a time - to CPI, the reality is that over the last five years our spending capacity fell by 20%. Further challenges continue to arise for the whole sector with notable changes to ticket purchasing behaviours and cost-of-living issues denting confidences.

The Federal Government’s RISE funding received in 2022 was fully expended by year’s end 2023. As by design, this Covid-19 support package had flowed directly into the company’s artistic output.

In August the company welcomed Hilary McKenna as incoming Executive Director following the departure of Alana Culverhouse in March. Those interim months saw Artistic Director, Raewyn Hill and Jessica Rogerson, Company Manager, most ably lead our people. The Board acknowledges and is grateful to the entire dedicated team who were able to deliver our annual program, including Raewyn’s logistically and creatively bold Architect of the Invisible, without skipping a beat.

Growing work commitments compelled Director Scott King to step off the Board in August. It serves to remind us all that NFP boards are governed by volunteers who give selflessly of their time and expertise beyond an already full ‘dance card’. We thank Scott for his service to, and passion for, the company and are delighted to have his ongoing commitment to our cause.

Pathways play a big role at Co3. Pathways for the next generations of audiences, dancers, creators, arts workers, culturally engaged and inspired communities. While we continue to steer towards a full-time ensemble and a home – a creative hub - it is worth noting that our employment of WA artists and creatives accounted for over a third of our total annual expenditure. Co3 plays a significant role as an employer of artists and arts workers in the WA dance sector.

Co3 strives to be lean and powerful. We are proud of all that we have achieved to date, but we have ambitions for much more: more jobs, more works and a permanent home; all enablers of greater impact. We have made headway in earning the trust needed to be the state’s contemporary dance company and will continue to lead the whole Co3 family towards these next goals.

MARGRETE HELGEBY CHANEY
Chair

CO-CEOS REPORT

Prepared by Hilary McKenna

Mesmerising, captivating, awestruck. This is how audiences described Co3 in 2023. A profound and transformative myriad performance and engagement opportunities were delivered across 2023. Thank you for moving with us.

Since 2015, I have watched Co3 grow into a company synonymous with courageous performance, robust commitment to artists and arts practice, inspired collaboration and deeply impactful community engagement. To join the team as Executive Director and Co-CEO is a dream come true. I hope to help drive Co3 towards new horizons and even greater rewards alongside my Co-Director, Raewyn. Thank you to all who have so warmly welcomed me during this time.

Co3’s greatest superpower is its people: its talented artists and team; and its broad community of supporters. Co3’s success today is thanks to the many who have come before. We appreciatively stand on the shoulders of those giants.

We thank and acknowledge the incredibly hard working Co3 team, led by Artistic Director and Co-CEO Raewyn Hill, and Board, led by Chair Margrete Helgeby Chaney, who tirelessly work to realise our vision of inspiring and enriching lives through contemporary dance. The successes of our team, whose commitment far outweighs reason, is a testament to the talent, love, and sacrifice that each brings to our grateful organisation.

We also acknowledge former Executive Director, Alana Culverhouse, who sagely steered Co3 through the challenging times of the pandemic, and who has helped guide Co3 to be the company it is today. We also farewelled Ella-Rose Trew as Education Coordinator and Gabriella Filippi as Project Coordinator.

2023 brought outstanding performance to the stage through Raewyn Hill’s latest creation ARCHITECT OF THE INVISIBLE as well as our Pathway Programs IN.HOUSE and IN.RESIDENCE, with performances of KILLJOY by Parkin Projects and FAÇADE by the legendary Chrissie Parrott AO. To the creatives, artists and crew of each of these seasons, thank you for the gifts of your inspiration and talent.

Throughout these pages, you will read about our many proud achievements of 2023. From the creation of our acclaimed new work ARCHITECT OF THE INVISIBLE, which partnered with WAAPA’s LINK Dance Company, to over 5,200 hours of professional employment for dance artists and engagement with over 30,000 people across our performance and engagement programs. Our comprehensive community and CONNECT educational engagement program THE CHAIN PROJECT saw widespread participation in Perth at WA Museum Boola Bardip and around the City of Perth, as well as directly to over 1,900 students at 32 schools in Perth and around regional Western Australia.

While we report a significant deficit in 2023 causing a reduction in equity, largely related to increasing costs and a need for new revenue, we remain confident. This reinforces Co3’s need to secure sustainable, new support to continue delivering our broad spectrum of benefits to our community.

Our heartfelt and enthusiastic appreciation goes to the community of supporters who generously move with Co3 every day, especially Wesfarmers Arts, EY, The Government of Western Australia, the Federal Government, the City of Perth and all of our partners listed on page 34.

Our family of Co3 Heroes has grown this year, conscientiously led by Development Manager Suzie Combemorel. Thank you to each and every one for nurturing and supporting Co3 in all of the ways you do. Thank you for being our heroes!

We especially acknowledge the Wright Burt Foundation whose visionary support of our IN.RESIDENCE season secures opportunities for the independent dance sector, and, Michael Chaney and Margrete Helgeby Chaney’s visionary support through the inaugural Creative Commission Fund, investing in our strategy to create bold new art for which Co3 will be known.

This year, Co3 has enjoyed a taste of having a home; a place to house world-class contemporary dance preparation and practice, and we found this at the European Foods Warehouse in Northbridge through the generous support of Victor Giudicatti and the Re Store Family. Securing a permanent home is critical for the future of contemporary practice in WA and will be a central conversation in our planning and advocacy.

For every moment on stage, there is a network of artists, arts workers, audiences and advocates who directly enable each step through their direct support. Thank you for your continued commitment and generosity, and we look forward to moving with you in 2024.



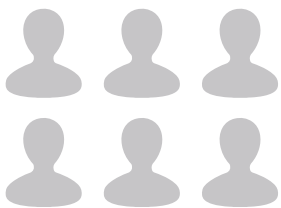
RAEWYN HILL
Artistic Director
& Co-CEO



HILARY MCKENNA
Executive Director
& Co-CEO

CO3 IN NUMBERS

ARTISTIC PROGRAM



6,751

Audience
(metro/ regional)



7 Digital Engagement
Projects



4 Works in Development

ENGAGEMENT

Education Attendance & Participation

1,909

Metro

291

Regional

1,618

School Engagement

32

Metro

13

Regional

19

Community Engagement

24,136

Participants

236

Attendance

23,900

School Workshops

183

Metro

89

Regional

94

SECTOR DEVELOPMENT



4

Pathways Created



35

Dancers Employed



52

Artists Supported



6

Industry Talks
/Discussions



9

Open Classes
for Professional Dancers



13

Secondments,
Work Experience
and Traineeships

BRAND RECOGNITION



42

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

Based on global NPS standards (from -100 to +100), a positive score or NPS above 0 is considered "good," above 50 is considered "excellent," and above 70 is considered "world-class." This means the majority of Co3's customer base is loyal.



4

Award Nominations
(PAWA)

Best Mainstage Production, GLORIA
Outstanding Duet or Ensemble, GLORIA ensemble
Outstanding Performer, Claudia Alessi (GLORIA)
Outstanding Lighting, Mark Haslam (GLORIA)



1

Award Wins
(PAWA)
Best Mainstage Production, GLORIA



22

Videos
Produced

Excellence
Average Review Rating

5 STARS ★★★★★

WordCloud

How people felt about ARCHITECT OF THE INVISIBLE



ONLINE COMMUNITY



7,772

Facebook



718

LinkedIn



2,651

Subscribers



3,823

Instagram



35

Vimeo



WEBSITE

83,553

Total Page Views



IMAGE: The Ensemble, ARCHITECT OF THE INVISIBLE (2023)
Photo by Stefan Gosatti

KILLJOY

By Parkin Projects as part of IN.HOUSE

9 – 11 MARCH 2023

REHEARSAL ROOM ONE, STATE THEATRE CENTRE OF WA



IMAGE: Rhiana Katz and Luther Wilson. Photo by Chris Symes

In the confines of an office space, two workers are locked in corporate submission. A seemingly mundane office block is turned inside out. Something menacing lies beyond the fluorescent lights.

Killjoy was a cult horror film meets live dance-theatre work inspired by the Japanese ‘salaryman’ phenomenon. A satiric look at toxic capitalist culture and an individual’s pursuit to find meaning in the corporate world. The work explored parallels between the psychological demands of professional dancers as compared to white-collar workers climbing the corporate ladder. In this world, movement was explored, repetitive and laborious. A comment on overwork and burnout. Worlds collide as strategies misalign. Time was irrelevant here...

“Parkin keeps the action minimal but strange; there’s a strong sense of animosity between the characters...for anyone who has worked in an office it’s all too recognisable”

- SEESAW MAGAZINE

3 No.
PERFORMANCES

270 TOTAL
ATTENDANCE

CHOREOGRAPHER & SET/COSTUME DESIGNER	Kimberley Parkin, Parkin Projects
REHEARSAL CO-DIRECTOR	Georgia Van Gils
MUSIC	Elise Reitze-Swensen & Rosie Taylor (FEELS)
SET/ COSTUME DESIGNER	Kimberley Parkin Declan Macphail (OBJECT HOUSE)
LIGHTING DESIGNER	Peter Young
STAGE MANAGER	Sophia Morgan
PERFORMERS	Rhiana Katz Luther Wilson Georgia Van Gils (cover)

SUPPORTED BY CITY OF PERTH

FAÇADE

By Chrissie Parrott AO, as part of IN.RESIDENCE

14 – 17 JUNE 2023
LIBERTY THEATRE, PERTH

The iconic and fabulously baroque dance creation FAÇADE was presented at the Liberty Theatre.

This was a unique 70th birthday celebration of FAÇADE'S creator, the multi-disciplinary internationally acclaimed dance maker, Chrissie Parrott AO. Her illustrious career spans over 50 years and this presentation was an embellished re-staging of her audacious masterpiece befitting the Liberty Theatre, Perth's first art house cinema.

FAÇADE featured a distinctive mix of our most talented local performance artists in what was a Baroque calamity of grand proportions. A kaleidoscopic landscape filled with virtuosic dance, opera and comedy. Picturesque and exuberant – this was a highly anticipated birthday party.

Perth audiences embraced FAÇADE and dressed to impress.

This season of IN.RESIDENCE was curated by Raewyn Hill and supported by Wright Burt Foundation and the City of Perth.

“A rich, immersive and visceral dance theatre experience that would rival the court of Louis XV”

- PATRON (2021)

6 No.
PERFORMANCES

1,021 TOTAL
ATTENDANCE

DIRECTOR/
CHOREOGRAPHER/ SET &
COSTUME DESIGNER

Chrissie Parrott AO

ARTISTIC ASSOCIATE

David Mack

PRODUCTION MANAGER &
LIGHTING DESIGNER

Andrew Portwine

STAGE MANAGER

Hannah Portwine

DÉCOR/DESIGN ASSISTANT

Beth James

COSTUME HIRE

Raffaella Basini

PERFORMER COLLABORATORS

Claudia Alessi
Katy Hall
Matthew Cellan Jones
Stefan Karlsson
Krista Low
Ronald MacQueen
Talitha Maslin
Matthew Morris
Paul Rowe
Russell Thorpe
Georgia Van Gils

SUPPORTED BY WRIGHT BURT FOUNDATION

IMAGE: Claudia Alessi. Photo by Stefan Gosatti

ARCHITECT OF THE INVISIBLE

Devised & Directed by Raewyn Hill

11 – 15 OCTOBER 2023

HEATH LEDGER THEATRE, STATE THEATRE CENTRE OF WA

“a superb addition to Hill’s repertoire”

- DANCE AUSTRALIA



Photo: Emma Fishwick

7 No.
PERFORMANCES

1,964 TOTAL
ATTENDANCE

ARCHITECT OF THE INVISIBLE, devised and directed by international award-winning dance maker, Raewyn Hill, was an epic World Premiere production investigating what drives a person to push beyond their perceived physical limits to accomplish the remarkable.

The narrative, inspired by Dante’s iconic text, was inextricably tied to the concept of an infinite journey. Hill explored the distinction between physical and psychological endurance in the struggle to keep moving forward despite all odds. A disarming and delicate interplay between the mind and body. The greatest feats of survival speak equally to the persistence and durability of the human spirit and the courage of those forced to undergo extraordinary trials.

Eleven Co3 Dancers were joined by twelve students from LINK Dance Company in a 23-strong ensemble. An exciting collaboration in the long-standing association Western Australian Academy of Performing Arts (WAAPA). Breathtaking choreography was made all the more powerful by music composed by Iain Grandage, innovative lighting design by Mark Haslam and a remarkable set design by Tyler Hill.

ARCHITECT OF THE INVISIBLE was a celebration of the human spirit, a testament to our capacity for both darkness and light, and a reminder of the transformative power of art.

“an emotional earthquake”

- LIMELIGHT

DEVISOR & DIRECTOR
COMPOSER
REHEARSAL DIRECTORS

Raewyn Hill
Iain Grandage
Laura Boynes
Sam Coren

COLLABORATOR &
CULTURAL ADVISOR
LITERARY SCHOLAR & ADVISOR

Ian Wilkes
Emeritus Professor John
Kinder OSI

DRAMATURG
ARTISTIC ASSOCIATE
PRODUCTION MANAGER &
LIGHTING DESIGNER

Richard Longbottom
David Mack

SET DESIGNER
STAGE MANAGERS
ASSISTANT STAGE MANAGER

Mark Haslam
Tyler Hill
Sophia Morgan
Riley Billyeald

CO3 DANCERS

Francesca Fenton
Campbell Gatele
Zendra Giraudo
Storm Helmore
Alex Kay
Alice Kell
Sean MacDonald
Macon Escobal Riley
Russell Thorpe
Ella-Rose Trew
Zachary Wilson

LINK DANCE COMPANY

Madilynn Bayliss
Aly Byrne
Elizabeth Chapman
Annmarie Clifton-James
Ebony Cunliffe
Lara Dorling
Chelsea Goodchild
Amelie Ladyman
Keana Mislang
Hannah Mitchell
Sophie Sibbons
Kailyn Tang

SECONDEE

Valentina Emerald

SUPPORTED BY Wesfarmers Arts and EY Australia
The ARCHITECT OF THE INVISIBLE composition was made possible by
inaugural Creative Commission Fund supporters Michael Chaney &
Margrete Helgeby Chaney.

ARTISTIC PROGRAM

CO3DIGITAL - supported by Lotterywest

PRODUCTION LIBRARY

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

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

2022 – GLORIA

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

CO3UNLOCKED

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

In 2023, we produced a record nine editions -

Architect of the Invisible

- On Story – The Divine Comedy
- On Collaboration – Dance and Music
- On Stage – Set Building and Lighting
- On Stage – Set Design
- On Collaboration – LINK Dance Company (WAAPA)
- On Journey – from The Track to The Stage

Façade

- Behind the FAÇADE – What is Contemporary Dance?
- Behind the FAÇADE – Career Highlights
- Behind the FAÇADE – Themes, Costumes and Styling

These continue to be a supporting educational resource that can be shared with dance teachers, educators and the public.



IMAGE: Dante and the Poetry of Dance panel discussion at WA Museum Boola Bardip

PATHWAYS PROGRAM

In 2023, our Pathways Program initiative IN.STUDIO offered 8 local independent artists a total of 73 hours free studio time at King Street Arts Centre.

Co3 were also able to continue to utilise the European Foods Warehouse space in Northbridge for rehearsals, dance warmup classes, creative development, videography, documentation photography, branding campaign shoots, and critical storage space. When not in full use we had the ability to offer up this space to colleagues in our sector. Notably, Perth Festival, Kimberley Parkin (Parkin Projects) for the remount of Crybaby, Mark Haslam for the creative development of Fake, and several other independent artists.

In 2023, we facilitated three IN.CONVERSATION events to discover, discuss and debate themes currently driving and/or disrupting our dance community:

- 10 March at State Theatre Centre WA (RR1) after IN.HOUSE Killjoy performance. Dr Renee Newman (Lecturer, Research and Research Supervisor at Western Australian Academy of Performing Arts) led a panel consisting of Raewyn Hill (Co3 Artistic Director), Kimberley Parkin (IN.HOUSE recipient) and Laura Boynes (independent dance artist).
- 16 June at Liberty Theatre after IN.RESIDENCE Façade performance. Dr Frances Barbe (Associate Dean of Performance at Western Australian Academy of Performing Arts) led a panel consisting of Raewyn Hill (Co3 Artistic Director), Chrissie Parrott AO (IN.RESIDENCE recipient) and Emma Fishwick (independent dance artist).
- 13 October at State Theatre Centre WA (HLT) after the performance of ARCHITECT OF THE INVISIBLE. Hosted by Dr Renee Newman with Raewyn Hill (Co3 Artistic Director and Devisor/ Director), Iain Grandage (Composer), Laura Boynes and Sam Coren (Rehearsal Directors).

CO3+STRUT DANCE FELLOWSHIPS

The Co3+STRUT Dance Fellowships were a new addition to the Pathways Program, designed to facilitate a deep dive into contemporary dance practice, allowing artists to self-direct and design it in a way that provide a catalyst for the next phase in their artistic journey. With its ever-evolving nature and boundless creativity, contemporary dance requires artists to constantly push boundaries and delve into uncharted territories. Co3 and STRUT Dance recognised this need to offer a space where artists can immerse themselves in their craft, free from external constraints to embrace their individuality and refine their artistic voice.



Laura Boynes
awarded the \$70,000
mid-career fellowship



Georgia Van Gils
awarded the \$20,000
early career fellowship

ENGAGEMENT IN SCHOOLS

ACT-BELONG-COMMIT || CONNECT PROGRAM

CONNECT 2023: THE CHAIN PROJECT

Through the CONNECT 2023: THE CHAIN PROJECT presented by Act Belong Commit, Co3 has connected with 1,909 students in priority groups “Children and Young People” to promote the message of mental health and wellbeing across 183 workshops delivered.

CONNECT 2023: THE CHAIN PROJECT was comprised of a series of creative workshops and residencies that engage with young people and aim to create opportunities for personal development through physical activity, delivered in a safe and inclusive environment.

Through residency and workshop engagement, students were encouraged and given space to develop their interpersonal skills and peer-to-peer relationships, with a focus on mental health and wellbeing sitting at the forefront of the delivery of the program.

The residencies are comprised of:

Creative Movement Workshops

Driven by the themes of resilience, perseverance and courage, the creative movement workshops promote physical activity and self-expression in a safe and inclusive environment. Workshops are tailored to suit individual schools’ needs, a variety of ages (Year 3 – 12) and abilities beyond exclusivity of dance student cohorts aiming to break down barriers of access to creative physical activity for non-dancers.

Online Engagement

Students are led through the online engagement, THE CHAIN PROJECT, in-situ, on iPads provided by Co3 Contemporary Dance. Students are invited to watch a series of moving images devised by Co3 Artistic Director, Raewyn Hill, with video artist Elham Eshraghian-Haakansson titled ‘In Search of the Nightingale’. After contemplating the visuals and the themes of hope and endurance, students will be prompted to share their thoughts.

First by selecting a star in the constellation (where a statement from another community member has already been recorded) and then by entering their personal written response.

Teacher Training and Development

Twice throughout 2023 Co3 Contemporary Dance’s Engagement Associate Ella-Rose Trew worked with our cohort of 12 teaching artists to develop and refine the program’s philosophies and what methodologies are needed to integrate them into the workshops. Each participant received approximately 24 hours of training along with ongoing access to individual assistance and follow-ups.



IMAGE: Illustration by Emma Fishwick

Over the course of the year we:

- Worked with 13 metro/outer metro schools/youth organisations: St John Bosco College, Aveley Secondary College, Perth Modern School, Hampton Senior Highschool, Cecil Andrews College, St. George's Anglican Grammar School, Warnbro Primary School ,Girrawheen Senior High School, Armadale Education Support Unit, Kiara College, Byford Secondary College, Balcatta Secondary College and Ridgeview Secondary College.
- Worked with 19 regional schools: Augusta Primary School, Australind Primary School, Brookton District High School, Carnamah District High School, Dandaragan Primary School, Denmark Senior High School, Geographe Education Support, Geraldton Primary School, Goomalling Primary School, Kellerberrin District High School, Little Grove Primary School, Margaret Senior High School, Mount Tarcoola Primary School, Parklands School, Pemberton District High School, Rangeway Primary School, Rapids Landing Primary School, Saint Joseph's School and Three Springs Primary School
- Engaged 1,909 individual students (291 metro, 1,618 regional)
- Presented 183 workshop sessions (89 metro, 94 regional)



Image: Co3 Teaching Artists - Alex Kay and Russell Thorpe



TESTIMONIALS

FROM STUDENTS:

- “...It was actually really fun and being able to let loose with everyone”*
- Byford Secondary College, Year 11 student
- “I feel a bit free when doing random things and not being judged”*
- Balcatta Senior High School, Year 8 student
- “It was definitely an experience you should try, very different, welcoming. When I first joined, I knew no-one but after this experience I have connected with people”*
- Balcatta Senior High School, Year 8 student

FROM TEACHERS:

Teachers noted

- a change in attendance patterns with students becoming more regular class attendees and enthusiastic participants of the workshops.
- in general the students gained confidence throughout the residency.
- an improvement in communication skills and an increase in means of self-expression, highlighting the discovery that all human movement has the potential to be expressive dance.
- high level of attentiveness to the students’ wellbeing and expressed interest in adopting strategies and ideas from the workshop into their teaching practice.
- students developed positive attitudes towards teamwork and often gained confidence working with new social groups when executing creative tasks in the workshop context.

School teachers and principals alike expressed a high demand for creative experiences in regional areas and felt the CONNECT 2023: THE CHAIN PROJECT program was an excellent incursion for the students to participate in.

Telethon Kids Institute

Co3 Contemporary Dance has been engaged with the Telethon Kids Institute and their development of Social-Emotional Wellbeing Arts Resource. Over two training days, Teaching Artists discussed the resource and its relevance and applicability to our CONNECT programs, providing feedback for further consideration. Engagement Associate, Ella-Rose Trew, will continue to work alongside staff at the Telethon Kids Institute in assisting with the development of their resource and in particular, their development of an online Teaching Artist Engagement tool.



ENGAGEMENT IN COMMUNITY

THE CHAIN PROJECT

Co3's 2023 community engagement initiative, THE CHAIN PROJECT was devised by Artistic Director Raewyn Hill with video artist Elham Eshraghian-Haakansson.

A series of moving images were filmed at a local quarry with dancers inspired by tasks from a creative development in 2022, where five dancers journeyed across a 62km section of the State Barrier Fence. The moving image series/ dance film (IN SEARCH OF THE NIGHTINGALE) formed part of an interactive digital platform that prompted participants to reflect on ideas of perseverance, hope and endurance. This was launched on the Yagan Square screen on 23 May 2023 and shown on the Northbridge Piazza superscreen.

Online, once an entry was submitted, it became a written prompt for the next participant, creating a digital chain connecting ideas, people and place. This chain and moving images was projected onto

the old Goal of WA Museum of Boola Bardip as a star-studded constellation designed by multimedia artist Steve Berrick, for 15 days from 1-15 October, coinciding with the performance season of ARCHITECT OF THE INVISIBLE. These illuminations were made possible by the City of Perth.

VIDEO PRODUCTION CREDITS
Concept: Raewyn Hill and Elham Eshraghian-Haakansson
Movement & Image Choreography: Raewyn Hill
Video Artist/ Film Director: Elham Eshraghian-Haakansson
Assistant Director: Asha Kiani
Director of Photography: Elliott Nieves
Camera Assist: David Atwell
VFX Design: Jarrad Russell
Runners: Christian Haakansson, Eckart Haakansson
Paramedic: Arjang Pirmorady
Safety RMS Manager: Graeme Richards
Co3 Dancers: Francesca Fenton, Storm Helmore, Alex Kay, Alice Kell, Ella-Rose Trew and Ian Wilkes
Co3 Support: David Mack
Photographer: Mitchell Aldridge
Web Developer: Steve Berrick

CO3 IN THE COMMUNITY

IMAGES: (below) The seven stages from IN SEARCH OF THE NIGHTINGALE
Photos by Elham Eshraghian-Haakansson



IMAGES: (left) Elham Eshraghian-Haakansson working with Raewyn Hill on the film set for IN SEARCH OF THE NIGHTINGALE
(right) Francesca Fenton as featured in Co3's 2023 campaign shoot
Photos by Mitchell Aldridge



IMAGE: WA Museum Boola Bardip illumination of THE CHAIN PROJECT on the Old Gaol Wall

CO3 IN THE COMMUNITY

FIFA WOMEN’S WORLD CUP

Co3 were invited to perform Raewyn Hill’s ‘ART vs SPORT’ at half-time of the Women’s World Cup at the FIFA Fan Hub. This public activation event in Perth’s Forrest Chase was performed by three Co3 dancer to an audience of about 100 fans.

SHOWCASE WA, CANBERRA

Co3 were thrilled to be invited by Senator Louise Pratt and Ian Goodenough MP to perform as part of Showcase WA at Parliament House.

Co3 performed Raewyn Hill’s celebrated CARNIVALE.5 in The Great Hall as part of the event that celebrated and showcased the very best of WA’s contribution to the Australian economy and cultural landscape. The performance was experienced by hundreds of parliamentarians, dignitaries, ambassadors and the media.



IMAGE: Co3 team at Parliament House with Prime Minister, Hon Anthony Albanese MP

ONE THE ESPLANADE OPENING

In collaboration with OMG Events, Co3 were selected by Brookfield Properties – developer of One The Esplanade – to perform the finale to their grand opening event. A work performed by three dancers was choreographed by Co3’s Artistic Associate David Mack and was enjoyed by Perth Lord Mayor Basil Zempilas and 200 members of local government and some of Perth’s major investors.

FURTHER OUTREACH

In 2023 our 2019 Perth Festival commission ARCHIVES OF HUMANITY (2021) was featured in the Ten Days on the Island free online program.

It also formed part of a Naoko Yoshimoto’s solo exhibition at the Hyogo Prefectural Museum of Art along with 200 birds sent from the flock in Perth. It had over 3,000 visitors across the exhibition.



IMAGE: Co3 Dancers performing CARNIVALE.5 at Parliament House. Photo courtesy of Parliamentary Friends of WA

COMPANY ACKNOWLEDGEMENTS

Acknowledgements as at Dec 2023

PATRON
Michael Smith

BOARD
Margrete Helgeby Chaney (Chair)
David Griffiths (Deputy Chair until May)
Peter Metcalfe (Secretary, and Deputy Chair from May)
Rob Bentley (Treasurer until May)
Brian Cole (Treasurer from May)
Aaron Beach
Alecia Benzie
Helen Carroll
Scott King (until August)

STAFF
Raewyn Hill, Co-CEO and Artistic Director
Alana Culverhouse, Co-CEO and Executive Director (until March)
Hilary McKenna, Co-CEO and Executive Director (from July)
Jessica Rogerson, Company Manager
Alice Kell, Artistic Associate (until February)
Dave Mack, Artistic Associate (from February)
Maria Sioulas, Marketing & Audience Development Manager
Suzie Combemorel, Development Manager
Ella-Rose Trew, Engagement Associate (until October)
Isabella Stone, Acting Engagement Associate (August-November)
Jessica Knight, Producer
Nic Ramsay, Company Administrator
Gabriella Filippi, Project Coordinator (until October)
Leisa Bellevret, Finance Manager
Tracy Routledge (TR PR), Publicist

ARTISTS
Claudia Alessi
Madilynn Bayliss
Aly Byrne
Elizabeth Chapman
Annmarie Clifton-James
Ebony Cunliffe
Lara Dorling
Macon Escobal Riley
Francesca Fenton
Campbell Gateley
Zendra Giraudo
Chelsea Goodchild
Storm Helmore
Stefan Karlsson
Rhiana Katz
Alex Kay
Alice Kell
Amelie Ladyman
David Mack
Talitha Maslin
Sean MacDonald
Keana Mislav
Hannah Mitchell
Matthew Morris
Jessica Pettitt
Sophie Sibbons
Kailyn Tang
Russell Thorpe
Ella-Rose Trew
Georgia Van Gils
Luther Wilson
Zachary Wilson

DANCE SECONDEES
Valentina Emerald

CREATIVES
Raffaella Basini
Steve Berrick
Laura Boynes
Sam Coren
Elham Eshraghian-Haakansson
Iain Grandage
Mark Haslam
Tyler Hill
Beth James
Emeritus Professor John Kinder OSI
Richard Longbottom
Declan Macphail
Andrew Portwine
Elise Reitze-Swensen & Rosie Taylor
Ian Wilkes
Peter Young

TEACHING ARTISTS / WORKSHOP FACILITATORS
Laura Boynes
Briannah Davies
Storm Helmore
Alex Kay
Izzy Leclezio
Jess Lewis
David Mack
Tom Mullane
Jessica Pettit
Isabella Stone
Russell Thorpe
Ella-Rose Trew

IN.CONVERSATION HOSTS
Renee Newman
Francis Barbe

IN.STUDIO ARTISTS
Estelle Brown
Sam Coren
Montserrat Heras
Izzy Leclezio
Jo Omodei
Leah Robyn
Isabella Stone
Luci Young

PHOTOGRAPHY
Emma Fishwick, Stefan Gosatti, Daniel James Grant, Chris Symes, Toni Wilkinson and RIFT Photography,

VIDEOGRAPHY
Nik Babic (Artshoot Media), Mitchell Aldridge

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

DIGITAL ADVISORY COMMITTEE:
Justin McArdle, Libby Klysz, Luci Silvestrin, Michelle Sandford, Kelli McCluskey and Justine Bone

ARTISTIC PROGRAMMING PANEL
Helen Carroll (Manager, Wesfarmers Arts & Co3 Board Director), Anna Reece (Director, Fremantle Arts Centre, until Feb 2023), Jeremy Smith (Senior Producer, Performing Lines WA), Gavin Webber (Co-Director, THE FARM) and Rachael Whitworth (Head of Programming, Perth Festival)

FINANCE AND RISK MANAGEMENT
Brian Cole (Chair), Robert Bentley, David Griffiths, Aaron Beach, Peter Metcalfe, Hilary McKenna, Leisa Bellevret and Jessica Rogerson

FUNDRAISING AND DEVELOPMENT COMMITTEE
Alecia Benzie (Chair), Scott King, AaronBeach, Helen Carroll, Hilary McKenna and Suzie Combemorel

HR & NOMINATIONS COMMITTEE
Margrete Helgeby Chaney (Chair), David Griffiths, Brian Cole and Aaron Beach



ARCHITECT OF THE INVISIBLE (2023)
Photo: Stefan Gosatti



Photo: Daniel James

DONORS

Co3 Heroes

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

CREATIVE COMMISSION SUPPORTERS

Architect of the Invisible Composition

Michael Chaney AO & Margrete Helgeby Chaney

IN.RESIDENCE SEASON SUPPORTERS

Wright Burt Foundation
Alexandra & Julian Burt

\$10,000+

Jock & Katie Clough

\$5,000+

Julanne & David Griffiths
Carla Marks
Kate Walsh & Andrew Nixon
Graeme & Lorraine Rowley
Robyn & Michael Smith
Dame Adrienne Stewart
Anonymous (1)

\$2000+

Greschen Brecker
Marisa D’Orsogna
Gilbert George
Victor Guidicatti
Griffiths Architects
Brit Helgeby
Janet Holmes à Court AC
Monique & Randal Humich
Allan Miles & Steven Shadwell
Kay Lee & Richard Murphy
Mimi & Willy Packer
Rella Music
Ruth Thorn
Helen & Michael Tuite

\$1000+

Zelinda Bafile
Alecia Benzie
Helen Carroll
Brian & Clelia Cole
Cecile Crochu & Alan Ng
Robbie Deephouse
Gary Mack
Hilary McKenna
Phil Thick & Paula Rogers
Yannis Vrodos
Anonymous (2)

\$500+

Rob & Sarah Bentley
Aaron Beach
Jason & Su-Lyn Chong
Alana Culverhouse
Catherine Henwood
Scott King
Peter & Clare Metcalfe
Merrilee Mills
The Montauk Lighting Co.
Jill & Jeremy Nyman
Adrienne Parker
Robyn Tamke
Anonymous (2)

\$250+

Kristin Berger
Elaine & Reuben Dias
Anne Nolan
Michelle Morgan
The Rev’d Dr Philip Raymont
Anonymous (2)

\$100+

Jaz Cappeau-Seeber
Suzie & François Combémoré
Penny Dolling
Peter Kift
Tish Oldham
Holly Pedlar
Tauí Pinker
Jessica Rogerson
Anonymous (3)

UP TO \$100

Monique Beaudoire & Steve Hogden
Lanny Hoskin
Dawn Jackson
Maggie Poole-Johnson
Philippa Rezos
Anonymous (34)

ALICE KELL
Photo: Mitchell Aldridge



PARTNERS



KPI TABLE

	2022 ACTUALS	2023 TARGETS	2023 ACTUALS
State Funding \$	\$500,000	\$500,000	\$500,000
Earned Income \$	\$86,768	\$104,048	\$76,462
Sponsorship \$	\$150,565	\$180,000	\$159,931
Donation \$	\$181,231	\$200,000	\$173,405
Number of attendances/participants at public programs	8,838	8,662	6,751
Total Attendance	3,745	4,660	3,255
Free Public	0	0	1,341
Number of people attending education & training programs	3,164	4,000	1,909
Number of New Works Presented (NB. Co3 Produced/Presented)	4	3	3
Number of New Works Presented with national and/or international artists	4	3	3
Number of works in development	6	4	5
Number of people attending & participating in regional, national & international markets	278	300	1,618
Number of works toured	1	1	1
Number of digital interactions – inbound and outbound	1,610	2,500	4,111
Number of collaborations	6	3	7
Number of cross-artform collaborations involved in projects	5	4	4
Number of works integrating technology	2	2	2
Total number dancers in (teaching) employment (head count) (NB. Co3 engagement programs only)	9	12	12
Total number of (teaching) employment hours provided	504	549	549
Number of PD opportunities undertaken by staff and dancers (NB. including digital technology training)	17	18	18
Number of Secondments, work experience, traineeships offered	51	13	13
Number of dancers engaged in professional company productions (head count)	31	47	47
Total number of professional dancer employment hours provided	5,725	4,768	4,768

GOVERNANCE

BOARD OF DIRECTORS (2023)

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

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

NUMBER OF BOARD MEETINGS ATTENDED (2023)

DIRECTOR	MEETINGS ELIGIBLE	MEETINGS ATTENDED
Aaron Beach	7	7
Robert Bentley	2	2
Alecia Benzie	7	5
Helen Carroll	7	7
Brian Cole	7	7
David Griffiths	2	1
Margrete Helgeby Chaney	7	7
Scott King	4	1
Peter Metcalfe	7	7
NUMBER OF BOARD MEETINGS HELD		7

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



FINANCIAL STATEMENTS
YEAR ENDED 31 DECEMBER 2023

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

CONTENTS

Directors Report	40
Statement of Comprehensive Income	41
Statement of Financial Position	42
Statement of Changes in Equity	43
Statement of Cash Flows	44
Notes to the Financial Statements	45
Directors' Declaration	54
Independent Auditor's Report to the Members	55
Auditor's Independence Declaration	End of Report

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

DIRECTORS' REPORT

The directors present this report of the Company for the financial year ended 31 December 2023.

Directors

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

- Margrete Helgeby Chaney (Chair)
- Peter Metcalfe (Secretary, appointed Deputy Chair May 2023)
- Helen Carroll (Director)
- Alecia Benzie (Director)
- Brian Cole (Director, appointed Treasurer May 2023)
- Aaron Beach (Director)
- Rob Bentley (Treasurer, retired May 2023)
- Scott King (Director, retired September 2023)
- David Griffiths (Deputy Chair, Retired May 2023)

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

Principal Activities

The principal activities of the Company for the year ended 31 December 2023 were producing high quality contemporary dance performances and engagement opportunities.

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

Meetings of Directors

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

	Directors' Meetings	
	Number eligible to attend	Number attended
Margrete Helgeby Chaney (Chair)	7	7
David Griffiths (Deputy Chair)	2	1
Peter Metcalfe (Secretary)	7	7
Robert Bentley (Treasurer)	2	2
Scott King (Director)	4	1
Helen Carroll (Director)	7	7
Alecia Benzie (Director)	7	5
Brian Cole (Director)	7	7
Aaron Beach (Director)	7	7

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$1 each towards meeting any outstanding obligations of the Company. At 31 December 2023, the number of members was 6 (2022: 9).

Auditor's Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2023 has been received and can be found at the end of this report.

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

Director

Margrete Helgeby Chaney(Chairperson)

Dated this 16th day of April 2024

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

STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2023

	Notes	2023 \$	2022 \$
REVENUE			
Grant Revenue			
Operational grant	3	513,549	500,000
Project grant	4	476,621	557,970
Total Grant Revenue		990,170	1,057,970
Sponsorship Revenue			
		159,931	150,565
Other Revenue			
Box office/performance fees		76,462	86,768
Donations		173,405	181,231
Membership and participation fees		109	5,646
Reimbursements		-	6,015
Interest		5,642	2,434
Sundry and other earned income		31,664	100,071
Total Other Revenue		287,282	382,165
TOTAL REVENUE			
		1,437,383	1,590,700
EXPENSES			
Administration costs		138,994	103,945
Marketing and promotion costs		77,951	54,264
Production and touring costs		195,211	189,946
Wages, salaries and fees	5	1,221,680	1,149,083
Depreciation		24,744	29,400
Loss on disposal of fixed assets		1,500	(826)
Total Expenses		1,660,080	1,525,812
Net (Deficit)/ Surplus before income tax			
		(222,697)	64,888
Income tax Expense			
		-	-
Net (Deficit)/ Surplus after income tax			
		(222,697)	64,888
Other comprehensive income, net of income tax			
		-	-
Total comprehensive (loss)/ income for the year			
		(222,697)	64,888

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED			
ABN: 69 169 595 537			
STATEMENT OF FINANCIAL POSITION			
AS AT 31 DECEMBER 2023			
	Note	2023 \$	2022 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	409,051	886,222
Trade and other receivables	7	180,460	109,782
TOTAL CURRENT ASSETS		589,511	996,004
NON-CURRENT ASSETS			
Property, plant and equipment	8	38,551	57,512
TOTAL NON-CURRENT ASSETS		38,551	57,512
TOTAL ASSETS		628,062	1,053,516
LIABILITIES			
CURRENT LIABILITIES			
Income received in advance		168,499	435,621
Trade and other payables	9	108,126	61,914
Employee Provision		55,603	37,450
TOTAL CURRENT LIABILITIES		332,228	534,985
TOTAL LIABILITIES		332,228	534,985
NET ASSETS		295,834	518,531
EQUITY			
Retained Surplus		295,834	518,531
TOTAL EQUITY		295,834	518,531

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED	
ABN: 69 169 595 537	
STATEMENT OF CHANGES IN EQUITY	
FOR THE YEAR ENDED 31 DECEMBER 2023	
	Retained Surplus \$
Balance at 1 January 2022	453,643
Comprehensive income	
Surplus for the year attributable to members of the entity	64,888
Total comprehensive income attributable to members of the entity for the year	64,888
Balance at 31 December 2022	518,531
Balance at 1 January 2023	518,531
Deficit for the year attributable to members of the entity	(222,697)
Total comprehensive deficit attributable to members of the entity for the year	(222,697)
Balance at 31 December 2023	295,834

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED			
ABN: 69 169 595 537			
STATEMENT OF CASH FLOWS			
FOR THE YEAR ENDED 31 DECEMBER 2023			
	Note	2023	2022
		\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship		159,931	150,565
Grants operating received		995,954	1,061,671
Receipts from sales		28,714	30,377
Donations received		173,405	181,231
Payments to suppliers and employees		(1,613,868)	(1,511,135)
Interest received		5,642	2,434
Other income		(235,349)	385,050
Net cash (used in)/ generated from operating activities	10	(485,571)	300,193
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment		-	(21,412)
Proceeds from sale of assets		8,400	-
Net cash generated from/ (used in) investing activities		8,400	(21,412)
Net (decrease)/ increase in cash held		(477,171)	278,781
Cash and cash equivalents at beginning of financial year		886,222	607,440
Cash and cash equivalents at end of financial year	6	409,051	886,222

The accompanying notes form part of these financial statements

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED	
ABN: 69 169 595 537	
NOTES TO THE FINANCIAL STATEMENTS	
FOR THE YEAR ENDED 31 DECEMBER 2023	
<p>The financial statements cover The Contemporary Dance Company of Western Australia Limited as an individual entity. The Contemporary Dance Company of Western Australia Limited is a not-for-profit Company limited by guarantee, registered and domiciled in Australia.</p>	
<p>The principal activities of the Company for the year ended 31 December 2023 were producing high quality contemporary dance performances and engagement opportunities.</p>	
<p>The functional and presentation currency of The Contemporary Dance Company of Western Australia Limited is Australian dollars.</p>	
<p>The financial statements were authorised for issue by board of Directors on 16 April 2024.</p>	
<p>Comparatives are consistent with prior years, unless otherwise stated.</p>	
1	<p>Basis Of Preparation</p> <p>The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.</p> <p>The financial statements have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.</p> <p>Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.</p>
2	<p>Summary of Significant Accounting Policies</p> <p>(a) Revenue and other income</p> <p>The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Company expects to receive in exchange for those goods or services.</p> <p>Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.</p> <p>None of the revenue streams of the Company have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.</p> <p>Non-reciprocal grant revenue is recognised in profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.</p> <p>If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.</p> <p>When grant revenue is received whereby the Company incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised as income on receipt.</p> <p>Donations and bequests are recognised as revenue when received.</p> <p>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.</p>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

2 Summary of Significant Accounting Policies (Contd.)

(b) Income tax

The Company is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

(c) Goods and services tax (GST)

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

Receivables and payable are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(d) Financial instruments

Financial instruments are recognised initially on the date that the Company becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

Financial assets

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Classification

On initial recognition, the Company classifies its financial assets into the following categories, those measured at:

- amortised cost
- fair value through profit or loss - FVTPL
- fair value through other comprehensive income - equity instrument (FVOCI - equity)
- fair value through other comprehensive income - debt investments (FVOCI - debt)

Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets.

Amortised cost

The Company's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Equity instruments

The Company does not have strategic investments in listed and unlisted entities over which they do not have significant influence or control.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

2 Summary of Significant Accounting Policies (Contd.)

(d) Financial instruments (Contd.)

Financial assets (Contd.)

Financial assets through profit or loss

All financial assets not classified as measured at amortised cost or fair value through other comprehensive income as described above are measured at FVTPL.

Net gains or losses, including any interest or dividend income are recognised in profit or loss.

The Company does not have financial assets measured at FVTPL.

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:

- financial assets measured at amortised cost
- debt investments measured at FVOCI

When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the Company considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Company's historical experience and informed credit assessment and including forward looking information.

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

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

- the other party is unlikely to pay its credit obligations to the Company in full, without recourse to the Company to actions such as realising security (if any is held); or
- the financial assets is more than 90 days past due.

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

Trade receivables

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

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

2 Summary of Significant Accounting Policies (Contd.)

(d) Financial Instruments (Contd.)

Trade receivables (Contd.)

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

Other financial assets measured at amortised cost

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

Financial liabilities

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

Cash and cash equivalents

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

(e) Property, Plant and Equipment

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

Plant and equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than the estimated recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset.

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

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

Depreciation

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

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

Class of Fixed Asset	Depreciation Rate
Plant and equipment	33,33%
Computer equipment	33,33%

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

2 Summary of Significant Accounting Policies (Contd.)

(e) Property, Plant and Equipment Contd.

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

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

(f) Employee Provisions

Short-term employee provisions

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

Other long-term employee provisions

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

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

(g) Provisions

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

(h) Adoption of new and revised accounting standards

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

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

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

2 Summary of Significant Accounting Policies (Contd.)

(h) Adoption of new and revised accounting standards (Contd.)

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

AASB 2021-2: Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates

The amendment amends AASB 7, AASB 101, AASB 108, AASB 134 and AASB Practice Statement 2. These amendments arise from the issuance by the IASB of the following International Financial Reporting Standards: Disclosure of Accounting Policies (Amendments to IAS 1 and IFRS Practice Statement 2) and Definition of Accounting Estimates (Amendments to IAS 8).

The Company plans on adopting the amendment for the reporting period ending 31 December 2024. The impact of the initial application is not yet known.

AASB 2022-7: Editorial Corrections to Australian Accounting Standards and Repeal of Superseded and Redundant Standards

AASB 2022-7 makes editorial corrections to the following standards: AASB 7, AASB 116, AASB 124, AASB 128, AASB 134 and AASB as well as to AASB Practice Statement 2. It also formally repeals superseded and redundant Australian Account Standards as set out in Schedules 1 and 2 to the Standard.

The Company plans on adopting the amendments for the reporting period ending 31 December 2024. The amendment is not expected to have a material impact on the financial statements once adopted.

(i) Critical Accounting Estimates and Judgments

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
3. OPERATIONAL GRANTS			
Operational Grant - Dept Local Gov Sport and Cultural Industries		513,549	500,000
4. PROJECT GRANTS			
Project grant - Local Government		32,500	25,000
Project grant - Other State Agencies		76,000	97,513
Project grant - Other Commonwealth		318,121	317,479
Project grant - Dept Local Gov Sport and Cultural Industries		50,000	113,978
Other Grants - Auspiced Grants		-	4,000
Total Project Grants		476,621	557,970
5. WAGES, SALARIES AND FEES			
Administration Staff		366,623	356,792
Creative Personnel and Performers		733,343	702,295
Allowances and On-costs		121,714	89,996
Total Wages, Salaries and Fees		1,221,680	1,149,083
6. CASH AND CASH EQUIVALENTS			
Operating bank accounts		9,051	538,556
Term deposit		400,000	347,666
Total Cash and Cash Equivalents		409,051	886,222
The company's main banking partner is NAB and all operating accounts are held at NAB.			
7. ACCOUNTS RECEIVABLE AND OTHER DEBTORS			
Accounts receivable		154,000	30,861
Prepayments		36,093	65,607
Interest receivable		2,446	392
Other		62	(134)
GST receivable (Payable)		(12,141)	13,056
Total Current Accounts Receivable and Other debtors		180,460	109,782
8. PROPERTY, PLANT AND EQUIPMENT			
Plant and Equipment at cost		32,739	32,629
Accumulated depreciation of plant and equipment		(22,862)	(18,879)
Total Plant and Equipment		9,877	13,750
Computer Equipment at Cost		83,874	92,384
Accumulated depreciation of computer equipment		(55,200)	(48,622)
Total Computer Equipment		28,674	43,762
Total Property, Plant and Equipment		38,551	57,512

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED		
ABN: 69 169 595 537		
NOTES TO THE FINANCIAL STATEMENTS		
FOR THE YEAR ENDED 31 DECEMBER 2023		
	2023	2022
	\$	\$
9. ACCOUNTS PAYABLE AND OTHER PAYABLES		
Accounts Payable	9,216	3,351
PAYG Withholdings Payable	32,614	17,838
Superannuation Payable	32,896	24,088
Other Payable	33,400	16,637
Total Accounts Payables and Other Payables	108,126	61,914
10. CASH FLOW INFORMATION		
Reconciliation of cash flows from operating activities with net current year surplus		
Net current year (deficit)/ surplus	(222,697)	64,888
Depreciation	24,744	29,400
Disposal gains	(1,500)	-
Changes in assets/liabilities		
Increase in receivables	(112,875)	(36,800)
Decrease/ (increase) in prepayments	29,514	(47,923)
Increase in payables	46,212	14,677
(Decrease)/Increase in income received in advance	(267,122)	273,318
Decrease in provisions for employees	18,153	2,633
Cash generated from operating activities	(485,571)	300,193
11. Capital and leasing commitments		
(a) Capital Commitments		
There were no capital commitments as at 31 December 2023. (2022: \$ Nil)		
(b) Leasing Commitments		
The company has a non- cancellable lease contracted for but not capitalised in the financial statements.		
	2023	2022
Payable:	\$	\$
- Not later than one year	6,316	6,526
- later than one year but not later than five years.	-	-
- later than five years.	-	-

THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED		
ABN: 69 169 595 537		
NOTES TO THE FINANCIAL STATEMENTS		
FOR THE YEAR ENDED 31 DECEMBER 2023		
12. Financial Risk Management	2023	2022
	\$	\$
Financial assets		
Held at amortised cost		
Cash and cash equivalents	409,051	886,222
Trade and other receivables	180,460	109,782
Total financial assets	589,511	996,004
Financial liabilities		
Financial liabilities measured at amortised cost		
Accounts Payables and Other Payables	108,126	61,914
Total financial liabilities	108,126	61,914
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 each towards meeting any outstanding obligations of the Company. At 31 December 2023, the number of members was 6 (2022: 9).		
14. Contingencies		
In the opinion of those charged with governance, the Company did not have any contingencies at 31 December 2023 (31 December 2022: nil)		
15. Related Parties		
(a) The Company's main related parties are as follows:		
Company Directors		
(b) Transactions with related parties		
Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.		
16. Events After the End of the Reporting Period		
No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.		
17. 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		

DIRECTORS' DECLARATION

The directors of the company declare that:

- 1) The financial statements and notes, as set out on pages 1 to 14, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and give a true and fair view of the Company's financial position as at 31 December 2023 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
- 2) there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable.

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



Chairperson
Margrete Helgeby Chaney

Dated this 16th day of April 2024



Take the lead

INDEPENDENT AUDITOR'S REPORT

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

Opinion

We have audited the financial report of The Contemporary Dance Company of Western Australia Limited (the Company) which comprises the statement of financial position as at 31 December 2023, the statement of comprehensive income, the statement of changes in equity, the statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of The Contemporary Dance Company of Western Australia Limited is in accordance with Division 60 of the *Australian Charities and Not-For-Profits Commission Regulation 2022*, including:

- a. giving a true and fair view of the Company's financial position as at 31 December 2023 and of its financial performance for the year then ended, and
- b. complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the *Australian Charities and Not-For-Profits Commission Regulation 2022*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Australian Charities and Not-For-Profits Commission Regulation 2022* and the ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

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

The directors are responsible for the other information. The other information comprises the information included in the Company's annual report for the year ended 31 December 2023, but does not include the financial report and our auditor's report thereon.

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

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

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

Brisbane Level 15 240 Queen Street Brisbane QLD 4000 T + 61 7 3085 0888	Melbourne Level 10 530 Collins Street Melbourne VIC 3000 T + 61 3 8635 1800	Perth Level 18 197 St Georges Terrace Perth WA 6000 T + 61 8 6184 5980	Sydney Level 7, Aurora Place 88 Phillip Street Sydney NSW 2000 T + 61 2 8059 6800
--	--	---	--

SW Audit ABN 39 533 589 331. Liability limited by a scheme approved under Professional Standards Legislation. SW Audit is an independent member of ShineWing International Limited.



sw-au.com

Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation and fair presentation of the financial report in accordance with the Australian Accounting Standards – Simplified Disclosures and the *Australian Charities and Not-For-Profits Commission Regulation 2022*, and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

Auditor’s Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

SW Audit

SW Audit
Chartered Accountants

Richard Gregson

Richard Gregson
Partner

Perth, 16 April 2024

**AUDITOR’S INDEPENDENCE DECLARATION TO THE DIRECTORS OF
THE CONTEMPORARY DANCE COMPANY OF WESTERN AUSTRALIA LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2023 there have been:

- i. No contraventions of the auditor independence requirements as set out in *the Australian Charities and Not-for-profits Commission Regulation 2022*, in relation to the audit, and
- ii. No contraventions of any applicable code of professional conduct in relation to the audit.

SW Audit

SW Audit
Chartered Accountants

Richard Gregson

Richard Gregson
Partner

Perth, 16 April 2024

Brisbane Level 15 240 Queen Street Brisbane QLD 4000 T + 61 7 3085 0888	Melbourne Level 10 530 Collins Street Melbourne VIC 3000 T + 61 3 8635 1800	Perth Level 18 197 St Georges Terrace Perth WA 6000 T + 61 8 6184 5980	Sydney Level 7, Aurora Place 88 Phillip Street Sydney NSW 2000 T + 61 2 8059 6800
--	--	---	--

SW Audit ABN 39 533 589 331. Liability limited by a scheme approved under Professional Standards Legislation. SW Audit is an independent member of ShineWing International Limited.



sw-au.com



Co3 Contemporary Dance Australia
ACN:169 595 537
Published: May 2024

Level 1, King Street Arts Centre, 357-365 Murray St, Perth WA 6000

+61 8 9226 2322
co3.org.au
info@co3.org.au