



The Contemporary  
Dance Company of  
Western Australia Limited  
ACN: 169 595 537  
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Co:3

A U S T R A L I A

# Annual Report 2017

**Co3 Australia**

The Contemporary Dance Company of Western Australia Limited

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Cover: Co3 dancers for Raewyn Hill's *THE ZONE*. Photo by Stefan Gosatti.

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Zachary Lopez and Andrew Searle in Raewyn Hill's *THE ZONE*. Photo by Stefan Gosatti.



# Purpose & Vision



Katherine Gurr and Co3 dancers in rehearsals for Raewyn Hill's *THE ZONE*. Photo by Michael Maclean.

## Purpose

Our purpose is to inspire people and enrich lives through engagement with dance by delivering excellent, contemporary performance and practice. We will achieve our purpose through providing contemporary dance:

- performances;
- experiences; and
- education

for people of Western Australia, Australia and beyond.

## Vision

By 2020, Co3 will be a leading contemporary dance institution in the Australasian region, recognised locally, nationally and internationally, with a reputation for excellence, and renowned for developing its dancers, dance-makers, artists, students and management teams.

## Artistic Vision

Co3 will be a courageous artistic house producing world-class contemporary dance, created with national and international experts, and at the forefront of Australian art.

Through our focus on excellence, art-form innovation and risk-taking, unique development and strengthening of our dancers, engagement, connecting with and making an impact in our community, and building successful collaborations, Co3 will truly be a leading, artistically vibrant company of the 21<sup>st</sup> century.

# Chair Report



Zachary Lopez at the Art Gallery of Western Australia for *Reason for Being*. Photo by Stefan Gosatti.

In her program notes for *Frank Enstein* in April 2017, Co3 Artistic Director Raewyn Hill wrote “I’m so proud to say, Co3 has arrived”. This sentiment very much encapsulates the previous twelve months for the company, strengthening its place within the national dance ecology.

Through strategic partnerships, Co3 continued to increase its profile both locally and nationally. The company enjoys status as a resident performance company at the State Theatre Centre of WA, and we entered our second-year of presentations at the Art Gallery of Western Australia. Under the leadership of Raewyn and the team, national partnerships culminated in on-stage success, especially through connections with Queensland’s The Farm and Sydney Dance Company.

Off-stage, Co3 underwent some changes in 2017. It was with great pleasure that I accepted the role of Chair in October 2017, however somewhat in awe of the big shoes to fill, left by the departure of Co3’s founding-Chair, Wendy Wise. Calmly leading the Contemporary Dance Company of Western

Australia from its amalgamation in May 2014 to launching as Co3 Australia, Wendy was instrumental in establishing the foundations for a new era in the state dance sector. Through Wendy’s astute guidance of an equally expert Board of Directors, the company is well set to continue to grow as WA’s flagship contemporary dance company.

Saying goodbye to Wendy, the Co3 Board welcomed Scott King and Peter Metcalfe, expanding the expertise within the governance team. In April, founding Executive Director, Aaron Beach, departed to take up a role with Belvoir Street Theatre in Sydney, leaving the company in good shape following just over two years with Aaron at the helm. Subsequent to Aaron’s departure, Richard Longbottom accepted the role as Executive Director.

As the company grows, our relationships with funders have additionally strengthened. We continued to gratefully receive tiered WA government support, from local agencies to multi-year funding via Department of Culture and the Arts (now Department of Local Government, Sport, and



Katherine Gurr in Raewyn Hill's *THE ZONE*. Photo by Stefan Gosatti.

Cultural Industries) and project funding from the Federal Government via the Australia Council for the Arts. We entered the second year of the *Heart and Soul* philanthropic campaign with matched funding for four-year commitments, and retained our list of important and dedicated corporate sponsors.

Indeed, Co3 has arrived; the company is driven by an inspirational artistic and management team, and I am thankful for the ongoing dedication and guidance from our Patron Michael Smith, our founding supporters Margrete and Michael Chaney, the tireless Board who give so generously of their time and expertise, and the invaluable range of funders, sponsors, donors, and the broader community who continue to ensure the company is able to prosper.

**Mario D'Orazio**  
Chair



# Artistic Director Report



Photo by Stefan Gosatti.

In 2017, we entered the second full year of artistic programming for Co3 Australia, giving the Company an opportunity to welcome our incredible creative guests, as well as our Company Dancers settling into their performance and training programs. Successful performance seasons proudly cemented Co3's reputation as the flagship contemporary dance company of Western Australia.

As Resident Company at the State Theatre Centre of Western Australia, in 2017 we delivered two main-stage seasons; *Frank Enstein* (March) and *THE ZONE* (September). Artistic collaborations are key to supporting the Company's programming philosophy, and in 2017 we presented a new work, *Frank Enstein*, made by The Farm (Gold Coast – Gavin Webber & Grayson Millwood) premiering at Bleach\* Festival (Gold Coast) followed by a sell-out Perth season at Studio Underground, which included exclusive school matinees attended by approximately 700 students. In partnership with Sydney Dance Company, we presented public and schools performances of Antony Hamilton's *Crazy*

*Times* through regional Western Australia and New South Wales.

Other performance highlights included our project with the Art Gallery of Western Australia with *Reason for Being* and the world-premiere of *THE ZONE*. *Reason for Being* in 2017 presented seven artistic developments, where the Company engaged with up to 1,000 people each week. *THE ZONE*, Co3's second full-length work, reunited me with musical collaborator, Eden Mulholland, who joined the dancers to play his extraordinary score live on-stage, and introduced world renowned Japanese Architect Satoshi Okada, joining *THE ZONE* creative team as Set Designer. *THE ZONE* was a resounding success with our highest box office attendance and receiving 5 star reviews nationwide.

In addition, our Act-Belong-Commit Co:Youth Ensemble presented three performance outcomes: *Project NEXT* (July) at Centre for Performing Arts, All Saints' College; Eden Mulholland's music video (with a national release in 2018) and a work in progress season *UNISON* (September) at the Western Australian Academy of Performing Arts.

Alongside working with key national dance organisations, pathways for aspiring dancers remained a focus of my artistic initiatives for the Company. In 2017, we continued our annual LINK Dance Company residency program, where the post-graduate dancers were resident in Co3 for eight weeks over the creation of a major new work. Thanks to LINK Artistic Director, Michael Whaites, for his ongoing support of Co3 and our annual residency program. My relationship with Hong Kong Academy for Performing Arts continued, with two guest invitations and the development of a partnership between our Elite Training Squad and the Academy.

Supporting the West Australian independent contemporary dance sector, Co3 established a new program, Co:Lab and welcomed Tyrone Robinson as the inaugural artist into this initiative. It was fantastic

to see Tyrone's work programmed in Sydney Dance Company's 2017 New Breed season.

At the heart of Co3 lies art and our artists. It has been an honour to spend the year working with our amazing dancers; Andrew, Ella-Rose, Katherine, Mitch, Russell, Talitha, Zachary, Zoe, Tanya and Antonio. The Co3 dancers' development is supported through an elite performance culture and training program that ensures our artists are some of the fittest, strongest and of the highest standard in the country. This approach to elite performance training has been recognised as world-leading and, thanks to Dr Luke Hopper at Edith Cowan University, became the focus of a year-long research project through the university.

Our Act-Belong-Commit Co:Education and Co:Youth programs continued to cement Co3 as a unique and progressive organisation; a company who prioritises programs for young people that support their development as creative, innovative and entrepreneurial individuals, and explore understanding of themselves and their being-in-

the-world. Teaching Artists in 2017 included Co3 Executive Director Richard Longbottom, Co3 Associate Artist Ella-Rose Trew, Co3 dancers, and WA independent artists Isabella Stone, Laura Boynes, Nicole Ward, and Brooke Leeder.

2017 saw the continuation and growth of the Elite Training Squad (ETS) and introduction of the Reserve Squad Program. A unique training and wellbeing program for dancers in year ten and above, we consolidated our connections with Hong Kong Academy for Performing Arts (China) and New Zealand School of Dance for our young dancers.

Eight of the ETS were accepted into tertiary training institutions around Australia and New Zealand for 2018 including the Western Australian Academy of Performing Arts, Victorian College of the Arts, New Zealand School of Dance, Adelaide College of the Arts, National Theatre Ballet School (Melbourne), Sydney Dance Company pre-professional year and Brent St Studios. Congratulations to: Caitlyn Brennan, Elsa Bignell, Campbell Gateley, Otto Kosok, Tessa Redman, Lochie Walmsley, Taleisha



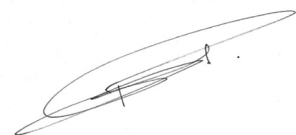
Raewyn Hill at the Art Gallery of Western Australia creating a work for *Reason for Being*. Photo by Michael Maclean.

Steinbruckner (all attending tertiary dance programs), and Ariane Beyer (WAAPA Arts Management course).

With support from the WA state government through the Department of Local Government, Sports and Cultural Industries and Healthway, Co3 delivered its second regional tour presenting *Crazy Times*, choreographed by Antony Hamilton and developed in partnership with Sydney Dance Company. This fun and lively work toured the Midwest region and was attended by over 6,841 students Australia-wide.

Continuing the relationship between Co3 and QL2 (Canberra's youth dance company), four ETS members, Lara Dorling, Genevieve Kan, Aimee Kunnen and Elsa Bignell travelled to Canberra in July to join QL2 as part of the Visiting Artist program.

I would like to acknowledge the tireless support of those that have enabled Co3 to present another full performance and touring year; to our extraordinary Board, the outgoing Chair Wendy Wise and incoming Chair Mario D'Orazio, to our Artistic Advisory Committee, led by Margrete Chaney, to Michael Smith our Patron, our generous donors and supporters, our outgoing Executive Director Aaron Beach and our incoming Executive Director Richard Longbottom and, to the team at the end of the tiny corridor, Georgia, Jaz, Aimee, Michael, Ella-Rose, Erynne and Elaine; each day you bring courage, tenacity and dedication to the organisation and your contribution to the evolution of this little company is celebrated every day.



**Raewyn Hill**  
**Artistic Director**

*"Artistic Director Raewyn Hill has drawn together an outstanding team of artistic collaborators"*  
**THE WEST AUSTRALIAN**



# Executive Director Report



Photo by Stefan Gosatti.

We often refer to Co3 Australia as a family, and in 2017 we brought together a fantastic array of characters who all cared deeply about the ongoing success of the company.

In October, the company bid farewell to the matriarch of the team, Wendy Wise, who handed the reins of Chair of the Board of Directors to Mario D'Orazio. Co3 was so fortunate to have Wendy at the helm from the inception of the Contemporary Dance Company of WA in 2014, leading the company to launch successfully as Co3 in 2015, and to be well-placed as a robust entity ready for future growth from 2017. Wendy's diplomacy and conviction to see Co3 succeed ensured the company quickly gained a positive reputation locally and within the national dance sector.

The Co3 team was thrilled that Mario accepted the position as Chair and look forward to his ongoing leadership. Co3 is fortunate to have an expert Board of Directors, benefitting from their continuing guidance in sub-committees and ceaseless advocacy for the company in the community.

Within the staff, Co3 underwent some changes in 2017. Founding-Executive Director, Aaron Beach, was enticed back to Sydney for a new role. Aaron's expertise contributed to accomplishing Co3's unique vision of an integrated model across main-stage, youth, and education programs, and he left the company in a sound financial position. At the end of the year, Michael Maclean, another integral member of the small team, finished up with Co3, having led the company in production management and videography since 2015.

On audited figures, the company registered a deficit at year-end. This position resulted directly from the full take-up of historical annual leave liability into the 2017 balance sheet. Re-forecasting has been undertaken to account for this variable expense moving forward.

Top-line growth remains an imperative over the coming years, especially for the company to continue to provide more opportunities for artists and making great art here in WA. In 2017, Co3 recorded approximately 7% growth on revenue, benefitting from a minor rise in box office income, and a significant increase in donations, thanks mostly due to the *Heart and Soul* matched funding campaign. Increasing box office revenue remains a top priority for the company with room for growth across all performance seasons.

Alongside the commitment of our audiences, individual donors, corporate supporters and foundations, Co3 gratefully receives funding from a range of local, state, and federal government agencies. Co3 maintains a strong relationship with state government support from the Culture and Arts portfolio (which now rests within the Department of Local Government, Sport and Cultural Industries) and locally through a number of City agencies, and we value our durable partnership with Healthway through the Act-Belong-Commit message. Federally, Co3 periodically receives project funds from the Australia Council for the Arts.

In 2017, Co3 continued to receive generous support from our corporate and trust & foundation partners; Wesfarmers Arts, Ernst & Young, Gilbert + Tobin, Minderoo Foundation, Crown Resorts and Packer Family Foundation. With an expanding youth and education program, membership and service fees remain a central part of broadening our income base.

Under the astute artistic guidance of Raewyn Hill, Co3 remained connected nationally and internationally. With Raewyn spending time in Hong Kong, New Zealand and Japan in 2017, the company continues to foster links within the Asia-Pacific region for artistic collaboration and exchange on many levels.

Co3 exceeded many of the KPI targets set for the year. Much of this was achieved through the hard-work of the undeniably dedicated Co3 team, who each contribute a broad range of skills, ensuring that the company remains small in number but big in presence in the community.

Across the organisation, we are proud of our commitment to health and well-being. In particular, the programs with young people and in education

were strongly underpinned by the unique Co3 culture. Support throughout the year from APS Physio ensured that Co3's artists remained ready to perform to their maximum.

Co3 Australia is a wonderful family – and I give thanks again to all of those who contribute to our community here in WA and further afield. To close, I would like to acknowledge Wendy Wise and pay tribute again to her ongoing commitment to the success of Co3 Australia.



**Richard Longbottom**  
**Executive Director**



Tanya Brown, Zoe Wozniak, Zachary Lopez, Ella-Rose Trew, Richard Longbottom, Russell Thorpe and Mitch Harvey at the WA Institute of Sport.  
Photo by Emma Fishwick.

# Co3 in Numbers

In its third year of operations, Co3 achieved...

## PROFESSIONAL COMPANY

4

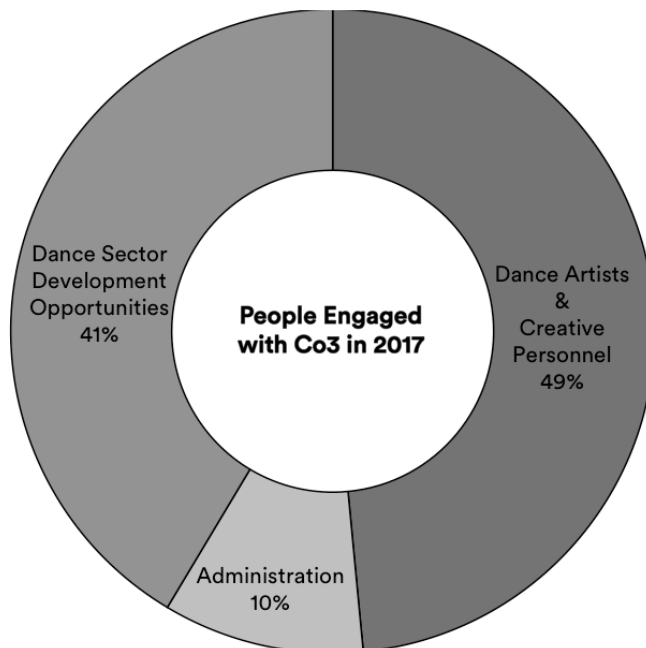
Performance seasons

10

Company Artists

46

Professional Artists Engaged



## COMMUNITY ENGAGEMENT PROGRAMS

7,820

School students engaged through Act-Belong-Commit Co:Education Program

71

Act-Belong-Commit Co:Youth participants



Followers on Facebook  
6,088



Followers on Instagram  
1,939



Unique page views since Jan 1 2016  
51,885



9 Videos created  
Number of Co3 views 33,900  
Number of shared views 129,522



2 filters created  
21,400 views

13,531

Audience members

28

Secondment students

8,175

First time audience members

3,694

Volunteer hours

## REGIONAL TOUR

5,298

Audiences & participants

37

Performances

58

Workshops





Andrew Searle, Zachary Lopez and Talitha Maslin in *Frank Enstein*. Photo by Stefan



# Frank Einstein

WED 5 – SAT 8 APRIL  
STUDIO UNDERGROUND  
STATE THEATRE CENTRE OF WA

PREMIERE SEASON

NUMBER OF PERFORMANCES: 7  
TOTAL ATTENDANCE: 1,587



Andrew Searle and Daniel Monks in *Frank Einstein*. Photo by Stefan Gosatti.

Co3's first season for 2017 saw a sell-out crowd at the Studio Underground, with a national collaboration with Gold Coast's The Farm. This milestone production for Co3 brought two of Australia's newest contemporary dance companies together to extend the boundaries of contemporary dance. *Frank Einstein* featured a cast of Artists from The Farm and Co3 to illuminate this heart-warming performance.

This retelling of the classic tale showed the importance of self acceptance through magical dance-theatre. It highlighted a universal story of struggling to fit in and find a place, appealing to audiences both young and older.

*Frank Einstein* combined the talents of Gavin Webber and Grayson Millwood from The Farm and the Co3 dancers, along with Raewyn Hill as Associate Artist, to produce a highly successful production for Bleach\* Festival on the Gold Coast and the Perth season at the State Theatre Centre of WA.

**Directed by:** Gavin Webber and Grayson Millwood

**Associate Artist:** Raewyn Hill

**Dancers:** Daniel Monks (The Farm), Brianna Kell (The Farm), Andrew Searle (Co3), Talitha Maslin (Co3) and Zachary Lopez (Co3)

**Composer & Sound Design:** James Brown

**Lighting Design:** Mark Howett

**Set & Costume Design:** Vilma Mattila

**Producer:** Julia Bridger

**Production Stage Manager:** Michael Maclean

**Technical Manager:** Chris Donnelly

"Good theatre impresses you with athleticism, challenges your mind, and exercises your emotions. On all these fronts, *Frank Einstein* succeeds" BLANK GOLD COAST

# THE ZONE

THU 7 – SAT 16 SEPTEMBER  
HEATH LEDGER THEATRE  
STATE THEATRE CENTRE OF WA

PREMIERE SEASON

NUMBER OF PERFORMANCES: 12  
TOTAL ATTENDANCE: 2,224



Co3 Company Artists in Raewyn Hill's *THE ZONE*. Photo by Stefan Gosatti.

*THE ZONE* was Co3's stand-out work for 2017, gaining 5-star reviews and the largest number of people attending a Co3 performance. This full-length work was given new life in 2017, after originally being performed as *MASS* in 2011 at Dancenorth.

*THE ZONE* was performed by 10 Co3 Company Artists and joined by WAAPA Secondment student Scott Galbraith, along with composer and musician Eden Mulholland playing his original score live on stage.

The production connected the worlds of dance and architecture, with renowned Japanese architect Satoshi Okada brought in as set designer. Reflecting a time when building walls to separate communities draws international focus, the set featured a 3-walled space with performers climbing over to get in and out of the performance area.

Co3 offered LINK Dance Company an exclusive secondment residency during *THE ZONE*, with 11 students in the studio during rehearsals.

**Concept & Direction:** Raewyn Hill

**Artists:** Andrew Searle, Ella-Rose Trew, Mitch Harvey, Katherine Gurr, Zachary Lopez, Talitha Maslin, Russell Thorpe, Zoe Wozniak

**City of Perth Developing Artists:** Tanya Brown, Antonio Rinaldi

**WAAPA Secondment Student:** Scott Galbraith

**Composer & Sound Design:** Eden Mulholland

**Set Design:** Professor Satoshi Okada

**Set Consultants:** Jonathan Lake (HASSELL Studio), Lucia Rocchelli (Satoshi Okada Architects)

**Lighting Design:** Mark Howett

**Dance Director:** Erynne Mulholland

**Production Manager:** Michael Maclean

**Technical Manager:** Chris Donnelly

**Secondees (LINK Dance Company):** Cassady Mann, Sarah Hawkins, Caitlin Gilchrist, Kishore Kumar, Sasha Brampton, Aaron Carey-Burrows, Mani Mae Gomes, Karen Haruta, Lauren Sherlock, Sarah Sim, Lauren Catellani

"*THE ZONE* showcased some of the outstanding talent our State has to offer" AUSTRALIAN STAGE





# Reason for Being

2017

ART GALLERY OF WESTERN AUSTRALIA

NUMBER OF SHOWINGS: 7

TOTAL VISITORS: 8,742

2017 saw Co3's partnership with the Art Gallery of Western Australia continue with *Reason for Being*. Over the course of the year, Co3 Artistic Director Raewyn Hill and Curator Dunja Rmandic collaborated on the project with seven showings, connecting to an audience of 8,742 visitors.

Prior to each showing, the creative team would have a week to develop their practice with the dancers. *Reason for Being* provided a platform for Raewyn to unpack her creative practice and reveal the process of creating contemporary dance in the open space at the Gallery. Visitors were given an insight into the inner workings of a typical creative development. Raewyn invited some collaborators to develop their own work with her in the Gallery together deepening access to and appreciation for contemporary dance in our local community through the innovative *Reason for Being* project.

*Reason for Being* is a unique offering within the national ecology of contemporary dance performance, and the project has accelerated the growth of Co3's profile and created valuable alignment for the company with a prestigious art institution. *Reason for Being* generated rich artistic outputs, enlivening the Art Gallery of WA with live creativity and expert dance.

2017 developments included renowned WA dance maker, Chrissie Parrott joining Co3 as a guest choreographer for the February and November developments. Chrissie responded to the State Art Collection, and particularly *The House of Romance* (1914) by Sydney Long. Co3 dancer Mitch Harvey also took up a new role as guest choreographer for the July development interpreting the architectural elements of the Gallery



Co3 dancers at the Art Gallery of Western Australia for *Reason for Being*. Photo by Michael Maclean.





Andrew Searle at the Art Gallery of Western Australia for *Reason for Being*. Photo by Stefan Gosatti.

# IN DEVELOPMENT

## ELK; CHRISSIE PARROTT

West Australian dance-icon, Chrissie Parrott, joined Co3 in repertoire development for a new work, *ELK*. Chrissie responded directly to the State Art Collection work, *The House of Romance* (1914) by Sydney Long.

About *ELK*, Chrissie wrote;

*It is authentic, at times pedestrian, at times virtuosic, exploring the space between bodies or ideas – uncovering the meanings that are hidden ‘in between’ – the dark and light, – in the middle place. It is about the Universal spirit, with an undercurrent of nature’s vulnerability personified by the main female performer. It is her story it is the story of our universe – our planet.*



Photo by Emma Fishwick.

## SYM; TYRONE ROBINSON - Co:Lab Artist 2017

Through *Choreographic Lab* (Co:Lab), a new initiative to develop WA choreographic talent, Raewyn Hill selected Tyrone Robinson as the inaugural Co:Lab Artist. Tyrone spent time with Co3 dancers on the creative development of *SYM*.

About *SYM*, Tyrone wrote;

*Symbiotic relationships between aquatic flora and fauna form the basis for my new work SYM. Particularly dissecting the three categories of symbiosis: Mutualism, Commensalism and Parasitism; with the intent to create a dance work exploring this concept through movement reliant on body, space, light and sound.*



Image courtesy of Tyrone Robinson.





Mitch Harvey and Talitha Maslin at the Art Gallery of Western Australia for *Reason for Being*. Photo by Emma Fishwick.



Mitch Harvey and Zoe Wozniak with Sydney Dance Company artists in *Crazy Times* at the Sydney Opera House. Photo by Anna Kucera.



# Crazy Times

MARCH/APRIL AND OCTOBER/NOVEMBER  
SYDNEY, REGIONAL WA AND WESTERN SYDNEY

**NUMBER OF PERFORMANCES: 37**  
**NUMBER OF WORKSHOPS: 58**  
**TOTAL ATTENDANCE: 3,722**

In a first for Sydney Dance Company, and in collaboration with Co3 Australia, *Crazy Times* was created for primary school audiences by leading Australian choreographer Antony Hamilton.

*Crazy Times* took audiences on a lo-fi, surrealist, action adventure, driven by the pulse of high energy and mind-bending dance moves. *Crazy Times* explored the fast-changing world and the unknown world, with four dancers and four light boxes on stage.

The show premiered at Sydney Opera House in March to 1,543 primary school students during nine performances. Subsequently, Co3 toured the work to the Midwest WA in October, with support from the DLGSC, visiting 8 schools across Geraldton,

Beachlands, Mt Tarcoola, Three Springs, Cervantes, and Dandaragan. In November, Co3 returned to New South Wales, delivering performances and workshops in a number of primary schools in Western Sydney.

**Choreographer:** Antony Hamilton

**Composer:** Julian Hamilton

**Dramaturge:** Matthew Whittet

**Costume Designer:** Paula Levis

**Dancers:** Ella-Rose Trew, Katherine Gurr, Mitch Harvey, Zoe Wozniak, Russell Thorpe (all Co3) Isaac Di Natale, Viola Iida, Simon Plant, Fiona Jopp (all Sydney Dance Company)



Mitch Harvey and Zoe Wozniak with Sydney Dance Company artists in *Crazy Times*, Sydney Opera House. Photo by Anna Kucera.

# Project NEXT

SAT 15 JULY

CENTRE FOR PERFORMING ARTS  
ALL SAINTS' COLLEGE

NUMBER OF PERFORMANCES: 2  
TOTAL ATTENDANCE: 324



Act-Belong-Commit Co:Youth performing *Project NEXT* at the All Saints' College Centre for Performing Arts. Photo by Stefan Gosatti.

*Project NEXT* was an exciting season of four brand new contemporary dance works created by the Act-Belong-Commit Co:Youth Ensemble 2017. Performed at the Centre for Performing Arts, All Saints' College, the young dancers worked collaboratively in four teams to reimagine existing Co3 repertoire and presented their own fresh ideas for the stage.

From new choreography to creating the titles for each work, devising their own costume ideas and writing choreographic notes, the Ensemble produced remarkable results. In only approximately 40 hours of creative time, plus some additional rehearsals, the Ensemble presented their boundless creativity on stage with the assistance of choreographic leaders Ella-Rose Trew, Isabella Stone, Andrew Searle and Laura Boynes.

The Ensemble reimaged *Transducer* from Larissa McGowan, *Paper, Scissors, Rocket!* from Unkempt Dance, *The Gates* from Raewyn Hill and *Crazy Times* from Antony Hamilton. Thank you to Raewyn, Larissa, Antony, Amy, Carly, and Jess for giving us permission to use their choreographic works in a new way.

**Artistic Director:** Raewyn Hill  
**Engagement Director:** Richard Longbottom  
**Associate Artist:** Ella-Rose Trew

## *518UMT*

Dancers: Alex Boeing-Lyon, Alisha Subritzky, Elyna Bray, Eleanor Edwards, Elia Fatin, Ethan Franks, Gabriel Critti-Schnaars, Lochie Walmsley, Luci Young, Mair Davies, Makaela Rowe-Fox, Mia Corfield, Rosie Emslie  
Supported by: Lara Dorling  
Choreographic leader: Ella-Rose Trew

## *You. Me. Us. We.*

Dancers: Alec Bowker, Ariane Beyer, Caitlyn Brennan, Cassy Papa, Enora Richard, Layla Thomas, Marlon Maton, Miranda Turner, Otto Pye, Sebastian Critti-Schnaars, Zoe Turner  
Supported by: Genevieve Kan, Keira Evans, Amber Laing  
Choreographic leader: Isabella Stone

## *Passage*

Dancers: Arianwen Painter-Jones, Campbell Gateley, Hope O'Brien, Jessie Mackie, Layla Bellantone, Mollie Atkins, Taylor Harding, Trinity Sorenson  
Supported by: Darcie Hall, Aimee Kunnen, Elsa Bignell, Kelsey Martin, Carmen Coules, Lillany Weber  
Choreographic leader: Andrew Searle

## *Non Compus Mentis*

Dancers: Ava Hart, Cezera Critti-Schnaars, Isabella Farey, Kayla Steinbruckner, Leilani Wheeler, Lilah Lombardo, Montelle Tuana, Nova Maton, Ruby Yacopetti, Sofia Pascall  
Supported by: Otto Kosok  
Choreographic leader: Laura Boynes

**Production Manager:** Michael Maclean  
**Lighting Design:** Geoff Glencross





Act-Belong-Commit Co:Youth Ensemble in *Project NEXT*. Photo by Stefan Gosatti.

# ACT-BELONG-COMMIT CO:EDUCATION & COMMUNITY ENGAGEMENT



Act-Belong-Commit Co:Youth Ensemble members with Co3 Associate Artist Ella-Rose Trew. Photo by Michael Maclean.

## Act-Belong-Commit Co:Youth Ensemble

In 2017, the Act-Belong-Commit Co:Youth Ensemble trained alongside professional company and independent artists, and included weekly Co:Sunday dance workshops and week-long holiday intensives. Throughout 2017 a total of 71 young dancers engaged with the program.

In April, the Ensemble worked closely with musician Eden Mulholland on the creation of a video clip for Eden's newly released single 'Forwarding Backwarding'. Continuing to develop Co3's partnership with Methodist Ladies' College, the Ensemble was based at Hadley Hall for the video production. The music video is due to be released nationally in 2018.

The Co:Youth Ensemble season in 2017, *Project NEXT*, premiered (July) at the Centre for Performing Arts at All Saints' College. Co3 welcomed Company Dancer Andrew Searle, independent choreographers Laura Boynes and Isabella Stone, and Co3 Associate

## Artist Ella-Rose Trew as Choreographic Leaders.

Guiding the young dancers through the process of reimagining Co3 Main company repertoire, *Transducer*, *The Gates*, *Crazy Times* and *Paper*, *Scissors*, *Rocket!*, the Ensemble created four new works for the stage.

Partnering with the Western Australian Academy of Performing Arts, on 3 September 2017 the Ensemble presented *UNISON*, a studio showing of three new works led by independent choreographers Isabella Stone, Laura Boynes and Nicole Ward. The performance focused on dancing collectively, sharing works with family and friends and undertaking a gratitude circle with audience post-show.

In October, Co:Youth collaborated with LINK Dance Company, DADAA and TRACKSUIT presenting three iterations of *Inventories of Bodies in Movement*, a site-specific work by guest French choreographer Christine Fricker. Performances took place at the Fremantle Arts Centre, a pop-up performance in

Market Piazza in Fremantle, and a concluding performance at the Old Boys School - the new home of DADAA.

### Elite Training Squad

The 2017 Elite Training Squad (ETS) had 13 members, and eight Reserve Squad members selected by Artistic Director Raewyn Hill. With weekly sessions led by Richard Longbottom and Ella-Rose Trew, the ETS replicates the training methodologies of the Co3 main company; with a focus on strength and conditioning for dancers and personal and artistic development. Alongside contemporary technique, fitness and choreographic development, the ETS program included workshops on achievement thinking and goal setting, mindfulness meditation, self-care and personal wellness strategies. Activities included masterclasses with Raewyn Hill and Antony Hamilton, development of Brooke Leeder's work *Three – the experiment series* presented in the Courtyard at the State Theatre of Western Australia as a part of the *Frank Enstein* Co:nnect series in April, open dress rehearsals for *Frank Enstein* and *THE ZONE*, Set Solo workshops and attending Ochre Contemporary Dance Company's *Good Little Soldier* at Subiaco Arts Centre.

Four ETS members, Lara Dorling, Genevieve Kan, Aimee Kunnen and Elsa Bignell travelled to Canberra in July to join QL2 as part of the Visiting Artist program. The quartet joined young dancers from across Australia and international guests to create and perform in *This Poisoned Sea* at the Canberra Playhouse Theatre, 27–29 July. *This Poisoned Sea* was a triple-bill program featuring diverse works from Australian choreographers Jack Ziesing, Eliza Sanders and Perth's own Claudia Alessi.

In December, ten ETS members travelled with Richard Longbottom and Ella-Rose Trew to Hong Kong, spending a week exchanging with The School of Dance at The Hong Kong Academy for Performing Arts. The group participated in Chinese Dance, Ballet, Contemporary and Acrobatics classes. The ETS members also attended master classes in Tricking and Martial Arts with Hugh Cho, a former-student and dancer of Raewyn Hill, and now an independent artist based in Hong Kong. As well, the group visited Hong Kong Ballet to observe *The Nutcracker* rehearsals.

### Act-Belong-Commit Co:Education

Co3 delivered a range of in-school programs, from one hour long contemporary technique workshops in secondary schools to full-day intensives preparing students for ATAR exams. As well, Co3 facilitated various professional development and teacher training sessions and ongoing partnerships with Methodist Ladies' College



Isabella Farey in *Project NEXT* rehearsals. Photo by Michael Maclean.

and All Saints' College. *Paper, Scissors, Rocket!* performance and workshop incursion was delivered in a number of metro primary schools.

In collaboration with Sydney Dance Company, Co3 commissioned *Crazy Times* by leading Australian choreographer, Antony Hamilton. A 30-minute contemporary dance work for primary schools, the show premiered at Sydney Opera House in March (featuring Mitch Harvey and Zoe Wozniak alongside SDC associate artists). Subsequently, in October and November, Co3 undertook a tour to regional WA (8 schools in the Midwest region) and Western Sydney (12 schools). Alongside the in-school performance, Co3 delivered a workshop package unpacking the themes of *Crazy Times* and supporting dance development for young people.

Co3 collaborated with Cyril Jackson Senior Campus in an innovative industry-education partnership, unpacking the creative process behind Raewyn Hill's *THE ZONE* through delivery of lecture demonstrations to senior visual arts students at CJS. In response, students created visual art works for Exhibition at the STCWA in September as part of the performance season. The Exhibition enhanced attendees' experience of the performance engaging audiences pre- and post-show. As well, the exhibition activated the foyer space and invited members of the WA community, who would not normally



visit theatre, to come and experience the arts and celebrate young talent.

Dance secondments for 2017 included 12 members of the LINK Dance Company, as well as Alanna Main (NZSD), Ana Music (WAAPA), Emily Doherty (Independent), Felicity Boyd (AC Arts), Hannah Phillips (WAAPA), Heather Crow (WAAPA), Kayla Douglas (Transit Dance), Keshia Olivierre (Independent), Sarah Mangan (WAAPA), Scott Galbraith (WAAPA) and Elsa Bignell (ETS).

Co3 supported two tertiary student internships from WAAPA (Alicia Gould) and Curtin University (Olivia Jarman) in arts administration and public relations/web media areas. Throughout 2017, Co3 hosted three secondary school students for week-long work experience placements. Co:Youth and ETS member Ariane Beyer took up a City of Perth Youth Mentor opportunity, building skills in arts administration and marketing, leading to her successful application to study Arts Management at WAAPA in 2018.

#### **Act-Belong-Commit Co:Dance**

Building on the success of the Act-Belong-Commit Co:Dance contemporary dance holiday programs, Co3 delivered week-long intensives in the January, April, July, and September breaks. Aimed at fostering

creativity and stimulating imagination, building confidence and performance skills, Act-Belong-Commit Co:Dance creative intensives catered for both Junior (7–12 years old) and Senior (13–18 years) groups. Guided by Co3 dancers and teaching artists, Act-Belong-Commit Co:Dance programs are tailored to suit the age level of participants, and place young people at the centre of the creative process.

#### **City of Perth Fitness Fridays**

In 2017, Co3 launched City of Perth Fitness Fridays, a weekly program for the general public to engage with the company. With the support from City of Perth, Co3 was able to provide a free beginner ballet class every Friday for public participation, including former-dancers, retirees, office workers and University students. Taught by Co3 artists, the program offered insight into the training methodologies and holistic approach to health and wellness of Co3.



Mitch Harvey teaching a City of Perth Fitness Fridays class. Photo by Aimee Hughes.





Russell Thorpe, Katherine Gurr and Scott Galbraith in Raewyn Hill's *THE ZONE*. Photo by Stefan Gosatti.

# OTHER EVENTS

## State Theatre Centre of Western Australia Open Day

As Resident Dance Company at the State Theatre Centre of Western Australia, Co3 joined in the Open Day activities in May. Attendees had the opportunity to observe Co3 in rehearsal, joined by the Cyril Jackson Senior Campus arts students and local artist, Andy Quilty. As well, Co3 Artistic Director, Raewyn Hill was invited as a guest on the Creative City Panel Discussion featuring some of Perth's cultural leaders.

## Association of Australian Gallery Guiding Organisations

Co3 dancers Russell Thorpe and Tanya Brown performed at the Art Gallery of Western Australia in March as part of the 21st Association of Australian Gallery Guiding Organisations (AAGGO) Conference. Russell and Tanya performed Charmene Yap's 'Do We' from Sydney Dance Company's New Breed Season.

## Methodist Ladies College Partnership

As part of the partnership with Methodist Ladies College, Co3 performed at the MLC Sundowner for parents in March. Zoe Wozniak and Mitch Harvey performed Charmene Yap's 'Do We' (Sydney Dance Company). In October, Ella-Rose Trew delivered a motivational speech to 720 MLC students at the IGSSA Awards Assembly.

## Tokyo Performing Arts Market

Raewyn Hill was selected by the Australia Council for the Arts as a delegate to Tokyo Performing Arts Market (TPAM), 11–19 February, in Yokohama, Japan. TPAM is the longest running international platform for contemporary performing arts in Asia, established in 1995, and aligned with Co3's strategic priority of the Asia Pacific market for international touring, artistic collaboration and exchange. This event also strengthened Raewyn's connections with visual artist Naoko Yoshimoto, Butoh expert Yoshito Ohno, and architect Satoshi Okada (set designer *THE ZONE*).

## In Conversation: Raewyn Hill & Satoshi Okada

On Thursday 7 September, Artistic Director, Raewyn Hill and renowned Japanese architect Satoshi Okada delivered a pre-show talk at the State Theatre Centre WA discussing their work for the world premiere season of *THE ZONE*, giving audiences an insight into Okada and Hill's work and how their meeting has created new opportunities in dance and theatre.

## Good Little Soldier

Co3 Artistic Director, Raewyn Hill performed alongside Act-Belong-Commit Co:Youth member Otto Kosok, joining Ochre Contemporary Dance Company for Mark Howett's production of *Good Little Soldier*. Performed at Subiaco Arts Centre 9–30 July, *Good Little Soldier* was a collaborative partnership between Ochre Contemporary Dance Company and THE FARM (QLD) with the support of the Veterans Families Counselling Service (Department of Veterans' Affairs).

## Frances Andrijich Photography Workshop

In November, the Art Gallery of Western Australia hosted Australian photographer Frances Andrijich and Co3 dancer, Andrew Searle as part of a photography exhibition to celebrate the opening of the Heath Ledger Exhibition.

## Summer & Winter Guest Artist at Hong Kong Academy for Performing Arts

Continuing her association with the Hong Kong Academy for Performing Arts, Raewyn was invited twice to visit on of Asia's leading tertiary dance institutions; firstly, by David Steele (Dean of Dance) to assist with curriculum review, and secondly by Jaime Redfern (Head of Contemporary Dance) to create a new work for students at the Academy.

## Masterclasses

Supporting the development of the next generation of aspiring professional dancers, Raewyn Hill delivered masterclasses at New Zealand School of Dance, La Salle College of the Arts (Singapore), and Adelaide College of the Arts. Richard Longbottom was again on the adjudication panel for Perth School of Ballet Elite Program contemporary assessments.

"Hill delivers another fiercely distinct spectacular that combines all elements of design as well as the artists' dance skills to amaze, delight and astonish audiences." ARTSHUB



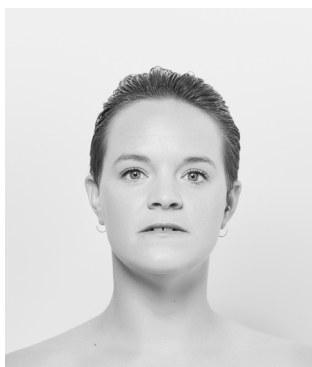
Andrew Searle in Raewyn Hill's *THE ZONE*. Photo by Stefan Gosatti.



# ARTISTS



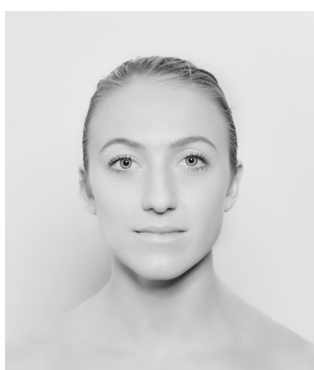
**Andrew Searle**  
Guest Artist



**Ella-Rose Trew**  
Associate Artist



**Mitch Harvey**  
Artist



**Katherine Gurr**  
Artist



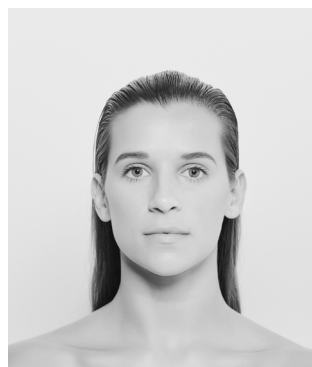
**Zachary Lopez**  
Artist



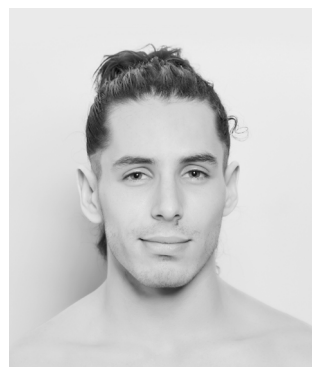
**Talitha Maslin**  
Artist



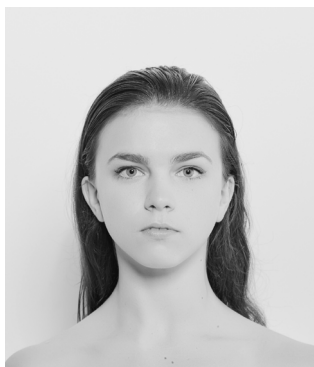
**Russell Thorpe**  
Artist



**Zoe Wozniak**  
Artist



**Antonio Rinaldi**  
City of Perth Developing  
Artist



**Tanya Brown**  
City of Perth Developing  
Artist

# PATRON



**Michael Smith**

# BOARD



**Wendy Wise**  
Chair (until Oct 2017)



**Mario D'Orazio**  
Chair (from Oct 2017)



**David Griffiths**



**Collene Hansen**



**Margrete Chaney**



**Pamela-Jayne Kinder**



**Rob Bentley**



**Lisa Hutchinson**



**Peter Metcalfe**



**Scott King**

# STAFF



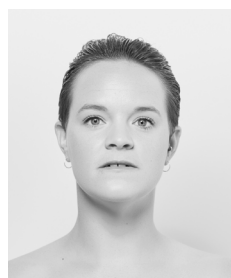
**Raewyn Hill**  
Artistic Director



**Aaron Beach**  
Executive Director  
(until April 2017)



**Richard Longbottom**  
Executive Director  
(from April 2017)



**Ella-Rose Trew**  
Associate Artist



**Erynne Mulholland**  
Dance Director  
(from September 2017)



**Georgia Malone**  
Marketing  
Consultant



**Elaine Dias**  
Financial  
Administrator



**Michael Maclean**  
Videographer &  
Production Manager



**Jaz Cappeau**  
Administrator



**Aimee Hughes**  
Marketing & Admin  
Coordinator

## Patron

Michael Smith

## Board

Wendy Wise (Chair until October 2017)

Rob Bentley

Margrete Chaney

Mario D'Orazio (Chair, from October 2017)

David Griffiths

Collene Hansen

Lisa Hutchinson

Pamela-Jayne Kinder

Scott King

Peter Metcalfe

## Staff

**Artistic Director**

Raewyn Hill

**Executive Director**

Aaron Beach (until April 2017)

Richard Longbottom (from April 2017)

**Community Engagement Director**

Richard Longbottom

**Associate Artist**

Ella-Rose Trew

**Marketing Consultant**

Georgia Malone, GM Consulting

**Production Manager &**

**Videographer**

Michael Maclean

**Administrator**

Jaz Cappeau

**Marketing & Administration**

**Coordinator**

Aimee Hughes

**Financial Administrator**

Elaine Dias

**Volunteers:** Ella August, Ariane

Beyer, Lailah Bogdanich, Alicia

Gould, Olivia Jarman, Elizabeth

Kiss

**Company Dancers**

Andrew Searle, Ella-Rose Trew,

Mitch Harvey, Katherine Gurr,

Zachary Lopez, Talitha Maslin,

Russell Thorpe, Zoe Wozniak

**City of Perth Developing Artists**

Tanya Brown and Antonio Rinaldi

**Guest Artists**

Brianna Kell, Daniel Monks

**Secondes**

**LINK Dance Company:** Sasha

Brampton, Aaron Carey-Burrows,

Lauren Catellani, Caitlin Gilchrist,

Mani Mae Gomes, Karen Haruta,

Sarah Hawkins, Kishore Kumar,

Cassady Mann, Lauren Sherlock,

Sarah Sim

**WAAPA:** Heather Crow, Alina

Doyle, Scott Galbraith, Sarah

Mangan, Ana Music, Keshia

Olivierre, Hannah Phillips

**Adelaide College of the Arts:**

Felicity Boyd

**New Zealand School of Dance:**

Alanna Main

**Transit Dance:** Kayla Douglas

**Other:** Elsa Bignell

**Artistic Advisory Committee**

Margrete Chaney (Chair), Guy

Boyce, Helen Carroll, Michael

Whaites

**Guest Creative Teams 2017**

**Choreographers:** Laura Boynes,

Antony Hamilton, Raewyn Hill,

Brooke Leeder, Grayson Millwood,

Chrissie Parrott, Tyrone Robinson,

Andrew Searle, Isabella Stone,

Ella-Rose Trew, Nicole Ward, Gavin

Webber

**Dance Director:** Erynne

Mulholland

**Music:** James Brown, Eden

Mulholland, Julian Hamilton

**Set Design:** Vilma Mattila, Prof.

Satoshi Okada, Satoshi Okada

Architects, Lucia Rocchelli

**Lighting Designer:** Ben Cisterne,

Geoff Glencross, Mark Howett

**Technical Manager:** Chris

Donnelly

**Costumes:** Kate Harman, Cherie

Hewson, Paula Levis

**Campaign Photography:** Pedro

Greig, Claudio Kirac, Toni

Wilkinson

**Rehearsal Photography:** Emma

Fishwick, Michael Maclean

**Production Photography:** Stefan

Gosatti

**Videography:** Michael Maclean,

Bright Yellow Productions,

Inception Video

**Designers:** Nick Page, Bain Media

**Website:** OM4

**Guest Teachers for Co3 Company Ballet**

Richard Longbottom

Craig Lord-Sole

David Mack

Kim McCarthy

**Dance Psychologist**

Dr. Shona Erskine

**Beyondbeing Yoga**

Sava Papos, Hayley Schmidt, Eric

Schwarz

**APS Physiotherapy**

Lisa Hutchinson

Ellen Paterniti

**Teaching Teams for Co:Youth: Co3**

Dancers (Mitch Harvey, Andrew

Searle, Russell Thorpe, Ella-Rose

Trew, Zoe Wozniak), Laura Boynes,

Brooke Leeder, Isabella Stone,

Nicole Ward

## Thank you

Michael & Margrete Chaney,  
Perth Theatre Trust, State Theatre  
Centre of Western Australia,

Alice Jorgensen, Mitch Thomas,

Ausdance WA, John Barrington,

The Farm, Julia Bridger, Bleach\*

Festival, The Arts Centre Gold

Coast, Sydney Dance Company,

Sydney Opera House, Art Gallery

of Western Australia, Stefano

Carboni, Dunja Rmandic, Toban

Harris, Liam Smith, Laura Watts,

LINK Dance Company, Michael

Whaites, The Western Australian

Academy of Performing Arts, Sue

Peacock, Edith Cowan University,

Dr. Luke Hopper, HASSELL,

Jonathan Lake, Mandurah

Performing Arts Centre, QL2,

Propel Youth Arts, Hong Kong

Academy of Performing Arts,

Western Australian Institute

of Sport, Sacha Fulton, Lani

McGeady, Ochre Contemporary

Dance Company, Cyril Jackson

Senior Campus, Marie Molloy,

Shonie McKibbin, All Saints'

College, Stephen Roberts, Geoff

Glencross, MosArts, Emilia

Jolakoska, Renato Fabretti, Ruby

Smedley, Robert Butler, Onstage

Arts, Rohin Best, Abdul-Rahman

Abdullah, Chez & Carly De Bartolo,

Campbell Gateley, Kiara Bowers,

The Brand Agency, Barb Channing,

Yoshito Ohno, Naoko Yoshimoto,

Asialink – University of Melbourne,

Charlesworth Ballet School,

Perth School of Ballet, DADAA,

TRACKSUIT, The Brand Agency, No

Mafia

**DONORS:** Aaron Beach, Angela

Gurr, APS Physiotherapy, Dame

Adrienne Stewart, David &

Julanne Griffiths, Gary Mack,

Georgia Malone, Jennifer Fulton,

Jon & Caro Stewart Family

Foundation, Mark Beyer, Minderoo

Foundation, Michael & Margrete

Chaney, Michael Smith, Raewyn

Hill, Rowley Foundation, Shane

Colquhoun, Shane Colquhoun &

Leigh Cathcart, Subritzky Family,

Susan McIntosh, Vicky Dodds,

Wendy Wise & Nicholas Mayman,

Zenon Wozniak, Anonymous (5)



# Partners

## Government Partners



Department of  
Local Government, Sport  
and Cultural Industries



Queensland  
Government



City of  
Joondalup



## Corporate Partners



## Foundation & Trust Partners



PACKER FAMILY  
FOUNDATION



## Communications Partners



ALEX HOTEL

## Hospitality Partners

## Wellness Partners



## Consultancy Partners



## Project Partners



PERTH  
THEATRE  
TRUST



# KPIs

In 2017, Co3 established the following key performance indicators, measuring performance of the company and its associated programs.

	2016 Results	2017 Targets	2017 Results
Total number of arts and cultural events/activities programmed	4	2	4
Total number of professional artists engaged	30	36	46
Number of works programmed under CREATE programming philosophy	1	5	4
Number of cross-artform collaborations involved in projects	3	5	4
Number of partnerships with national and/or international organisations, institutions or venues.	5	6	11
Number of professional skills and/or development programs delivered	24	20	64
Total attendances at professional skills and/or development programs	130	200	1,005
Number of new works presented with national and/or international artists, cultural representatives or arts workers	1	2	3
National	2	2	2
International	1	0	1
Number of formal connections with communities and/or institutions at a national and/or international level	11	6	10
National	7	5	5
International	4	1	5
Number of favourable editorials or publications quoting national and/or international peers	3	8	17
Number of enquiries from national and/or international artists, cultural representatives or arts workers to engage with the organisation	144	20	57
National	134	14	51
International	10	6	6
Total attendance	9,544	7,500	13,531
Paid	3,672	6,000	10,801
Unpaid	3,922	500	1,260
Free Public	6,156	1,000	1,470
Number of first time audiences or participants to the artform or organisation	6,922	750	8,175
Number of outer metropolitan activities	8	10	4
Number of attendances from outer-metropolitan Perth	734	600	3,294
Number of participants in outer-metropolitan Perth	2,101	1,200	4,566
Outer-metropolitan audiences/participants new to artform/organisation	2,301	300	2,399
Number of programs targeting young people in education settings	6	6	11
Number of attendances/participants at programs targeting young people in school settings	6,807	3,700	7,824
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	950	600	10,585
Percentage of positive feedback from client surveys	73%	80%	87%
Number of interpretative materials supporting programs	4	4	7
Number of social media platforms	4	5	5

# Governance

BOARD OF DIRECTORS			
DIRECTOR	DATE APPOINTED	DATE REAPPOINTED	TERM EXPIRES
<b>Mario D'Orazio</b> (Appointed 22/08/17; Chair 24/10/17 – )	22 August 2017		AGM 2018
<b>Wendy Wise</b> (Chair 26/05/14 – 24/10/17; Chair Nominations Committee)	19 May 2014	2 May 2017	Resigned 24/10/2017
<b>David Griffiths</b> (Deputy Chair 26/05/15 – 24/10/17; Finance Committee; Nominations Committee)	19 May 2014	2 May 2017	May 2020
<b>Robert Bentley</b> (Treasurer & Chair Finance Committee; Nominations Committee)	26 May 2014	2 May 2017	May 2020
<b>Collene Hansen</b> (Company Secretary; Chair Fundraising Committee; Nominations Committee)	19 May 2014	2 May 2017	May 2020
<b>Margrete Chaney</b> (Deputy Chair 24/10/17 – ; Chair Artistic Advisory Committee 26/05/14 – 24/10/17; Fundraising Committee)	19 May 2014	17 May 2016	May 2019
<b>Lisa Hutchinson</b> (Fundraising Committee)	19 May 2014	17 May 2016	May 2019
<b>Pamela-Jayne Kinder</b> (Finance Committee; Fundraising Committee)	19 May 2014	2 May 2017	May 2020
<b>Scott King</b> (Fundraising Committee)	2 May 2017		May 2020
<b>Peter Metcalfe</b>	10 August 2017		AGM 2018

NUMBER OF BOARD MEETINGS ATTENDED	
DIRECTOR	MEETINGS
Mario D'Orazio <sup>1</sup>	2
Wendy Wise <sup>2</sup>	6
David Griffiths	6
Robert Bentley	7
Collene Hansen	7
Margrete Chaney	7
Lisa Hutchinson	7
Pamela-Jayne Kinder	5
Scott King <sup>3</sup>	4
Peter Metcalfe <sup>4</sup>	3
<b>NUMBER OF BOARD MEETINGS HELD 2017</b>	<b>7</b>

<sup>1</sup> Director appointed 22/08/17

<sup>2</sup> Director resigned 24/10/17

<sup>3</sup> Director appointed 2/05/17

<sup>4</sup> Director appointed 10/08/17



# Annual Accounts

THE CONTEMPORARY DANCE COMPANY OF  
WESTERN AUSTRALIA LIMITED

ABN 69 169 595 537

FOR YEAR ENDED 31 DECEMBER 2017




# Auditor's Independence Declaration

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2017

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2017 there have been no contraventions of:

- i. the auditor 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 AUDIT (WA) PTY LTD

*Walker Wayland Audit (WA) Pty Ltd* 

Joe Lamhut FCA

Director

Level 3, 1 Preston Street, COMO WA 6152

Dated this 4th day of May 2018.

# PROFIT AND LOSS

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2017

REVENUE	Note	2017	2016
<b>Grant Revenue</b>			
Operational Grant		500,000	500,000
Project Grant	2	272,795	166,091
<b>Total Grant Revenue</b>		<b>772,795</b>	<b>666,091</b>
<b>Sponsorship Revenue</b>		<b>89,000</b>	<b>100,000</b>
<b>Other Revenue</b>			
Box office/performance fees		62,488	49,301
Donations		131,055	107,118
Membership & Participation Fees		100,712	104,506
Merchandising, Royalties and Other Event Related Income		1,412	650
Reimbursements		-	52,912
Interest		5,561	6,478
Sundry and Other Earned Income		8,505	6,087
<b>Total Other Revenue</b>		<b>309,733</b>	<b>327,053</b>
<b>TOTAL REVENUE</b>		<b>1,171,528</b>	<b>1,093,144</b>
<b>EXPENSES</b>			
Administration Costs		47,110	29,501
Marketing & Promotion Costs		86,998	47,925
Production & Touring Costs		138,765	194,625
Wages, Salaries and Fees	3	839,049	706,130
Depreciation		7,656	4,131
Insurance		3,682	3,878
Professional Development		1,757	5,622
Travel and Accommodation		59,110	40,085
Workers Compensation Insurance		18,296	6,031
Bad and doubtful debts		3,791	-
<b>Total Expenses</b>		<b>1,206,214</b>	<b>1,037,928</b>
<b>Net (Loss)/Surplus</b>		<b>(34,686)</b>	<b>55,217</b>



# BALANCE SHEET

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2017

ASSETS	Note	2017	2016
<b>Current Assets</b>			
Cash and Cash Equivalents	4	253,033	334,759
Trade and Other Receivables	5	7,111	6,919
Prepayments	5	9,586	8,647
GST	5	5,429	-
<b>Total Current Assets</b>		<b>275,159</b>	<b>350,325</b>
<b>Non-Current Assets</b>			
Property, Plant and Equipment	6	37,210	23,416
<b>Total Non-Current Assets</b>		<b>37,210</b>	<b>23,416</b>
<b>Total Assets</b>		<b>312,369</b>	<b>373,742</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Income Received in Advance	7	55,000	95,625
Payables	7	27,606	56,805
Provision		43,137	-
<b>Total Current Liabilities</b>		<b>125,742</b>	<b>152,430</b>
<b>Total Liabilities</b>		<b>125,742</b>	<b>152,430</b>
<b>Net Assets</b>		<b>186,626</b>	<b>221,312</b>
<b>EQUITY</b>			
Retained Surplus		186,626	221,312
<b>Total Equity</b>		<b>186,626</b>	<b>221,312</b>

# STATEMENT OF CHANGES IN EQUITY

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2017

	Retained Surplus	Total
<b>Balance at 1 January 2016</b>	<b>166,095</b>	<b>166,095</b>
<b>Comprehensive Income</b>		
Surplus for the year attributable to members of the entity	55,217	55,217
Other comprehensive income for the year	-	-
<b>Total comprehensive income attributable to members of the entity for the year</b>	<b>55,217</b>	<b>55,217</b>
<b>Balance at 31 December 2016</b>	<b>221,312</b>	<b>221,312</b>
<hr/>		
<b>Balance at 1 January 2017</b>	<b>221,312</b>	<b>221,312</b>
<b>Comprehensive Income</b>		
Loss for the year attributable to members of the entity	(34,686)	(34,686)
Other comprehensive income for the year	-	-
<b>Total comprehensive loss attributable to members of the entity for the year</b>	<b>(34,686)</b>	<b>(34,686)</b>
<b>Balance at 31 December 2017</b>	<b>186,626</b>	<b>186,626</b>

# STATEMENT OF CASH FLOWS

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2017

	Note	2017	2016
<b>Cash Flows from Operating Activities</b>			
Sponsorship		89,000	100,000
Grants operating received		732,171	686,121
Receipts from sales		156,493	145,402
Donations received		131,055	107,118
Payments to suppliers and employees		(1,183,064)	(1,023,693)
Interest received		5,561	6,478
Other income		8,506	59,000
<b>Net cash generated from operating activities</b>	<b>8</b>	<b>(60,278)</b>	<b>80,426</b>
<b>Cash Flows from Investing Activities</b>			
Proceeds from sale of property, plant and equipment		-	-
Purchase of property, plant and equipment		(21,448)	(11,424)
Net cash used in investing activities		(21,448)	(11,424)
Net (decrease)/increase in cash held		(81,726)	69,002
Cash and cash equivalents at beginning of financial year		334,759	265,757
<b>Cash and cash equivalents at end of financial year</b>	<b>4</b>	<b>253,033</b>	<b>334,759</b>



# Notes to the Financial Statements

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2017

### 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 4th May 2018 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

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.

When grant revenue is received whereby the entity 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.

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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

### (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.

### (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

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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.



## 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.

## 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.

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

### 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.

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.



## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

### (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.

## 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.

## **1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)**

### **(j) Income Tax**

No provision for income tax has been raised as the entity 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.



## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

### 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.

#### **(o) New Accounting Standards for Application in Future Periods**

The AASB has issued a number of new and amended Accounting Standards that have mandatory application dates for future reporting periods, some of which are relevant to the company. The company has decided not to early adopt any of the new and amended pronouncements. The company's assessment of the new and amended pronouncements that are relevant to the company but applicable in future reporting periods is set out below:

- AASB 9 : Financial Instruments and associated Amending Standards (applicable to annual reporting periods beginning on or after 1 January 2018).

The Standard will be applicable retrospectively (subject to the provisions on hedge accounting outlined below) and includes revised requirements for the classification and measurement of financial instruments, revised recognition and derecognition requirements for financial instruments, and simplified requirements for hedge accounting.

The key changes that may affect the company on initial application include certain simplifications to the classification of financial assets, simplifications to the accounting of embedded derivatives, upfront accounting for expected credit loss, and the irrevocable election to recognise gains and losses on investments in equity instruments that are not held for trading in other comprehensive income. AASB 9 also introduces a new model for hedge accounting that will allow greater flexibility in the ability to hedge risk, particularly with respect to the hedging of non-financial items. Should the company elect to change its hedge policies in line with the new hedge accounting requirements of the Standard, the application of such accounting would be largely prospective.

Although the directors anticipate that the adoption of AASB 9 may have an impact on the company's financial instruments, it is impracticable at this stage to provide a reasonable estimate of such impact.

- AASB 16 : Leases (applicable to annual reporting periods beginning on or after 1 January 2019).

When effective, this Standard will replace the current accounting requirements applicable to leases in AASB 117 : Leases and related Interpretations. AASB 16 introduces a single lessee accounting model that eliminates the requirement for leases to be classified as operating or finance leases.

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

The main changes introduced by the new Standard include:

- recognition of a right-to-use asset and liability for all leases (excluding short-term leases with less than 12 months of tenure and leases relating to low-value assets);
- depreciation of right-to-use assets in line with AASB 116 : Property, Plant and Equipment in profit or loss and unwinding of the liability in principal and interest components;
- variable lease payments that depend on an index or a rate are included in the initial measurement of the lease liability using the index or rate at the commencement date;
- by applying a practical expedient, a lessee is permitted to elect not to separate non-lease components and instead account for all components as a lease; and
- additional disclosure requirements.

Although the directors anticipate that the adoption of AASB 16 will impact the company's financial statements, it is impracticable at this stage to provide a reasonable estimate of such impact.

### (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

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2017

2. Project Grants	2017	2016
Project Grants - Local Government	39,975	9,091
Project Grant - Other State Agencies	80,000	119,500
Project Grant - WA DCA	21,500	-
Project Grant - Australia Council (OzCo)	131,500	37,500
<b>Total Project Grants</b>	<b>272,975</b>	<b>166,091</b>

## 3. Wages, Salaries and Fees

Administration Staff	302,173	336,561
Marketing and PR Staff	22,873	61,824
Creative Personnel and Performers	383,921	219,890
Accounting and Bookkeeping	10,452	14,624
Allowances and On-costs	119,630	73,231
<b>Total Wages, Salaries and Fees</b>	<b>839,049</b>	<b>706,130</b>

An annual leave provision of \$43,127 is included in the allowances and oncosts figure above. As this is the first year annual leave has been provided for in the financial statements, the provision covers all prior years up to and including 31 December 2017. The recognition of this provision has resulted in a reported loss on the Statement of Profit or Loss and Other Comprehensive Income of \$34,686.

## 4. Cash & Cash Equivalents

<b>Bank Accounts</b>		
Donation Account	20,729	722
Reserve Account	29,648	95,903
Working Account	110,251	27,644
Debit Card	2,094	1,170
Petty Cash	311	30
Term Deposit	90,000	209,290
<b>Total Cash and Cash Equivalents</b>	<b>253,033</b>	<b>334,759</b>

## 5. Accounts Receivable and Other Debtors

<b>Current</b>		
Accounts Receivable	6,572	5,791
Prepayments	9,586	8,647
Interest Receivable	539	1,128
GST Receivable	5,429	-
<b>Total Current Accounts Receivable and Other Debtors</b>	<b>22,126</b>	<b>15,566</b>



# Notes to the Financial Statements (Continued)

The Contemporary Dance Company of Western Australia Limited

For the year ended 31 December 2017

## 6. Property, Plant and Equipment

	2017	2016
Plant and Equipment at cost	49,846	28,397
Accumulated depreciation of plant and equipment	(12,636)	(4,980)
<b>Total Plant and Equipment</b>	<b>37,210</b>	<b>23,416</b>

## 7. Accounts Payable and Other Payables

### Current

Accounts Payable	3,304	4,238
GST Payable	-	1,559
Wages Payable - Payroll	1,477	12,616
PAYG Withholdings Payable	7,038	20,335
Superannuation Payable	15,787	18,057
Income received in advance	55,000	95,625
<b>Total Payables</b>	<b>82,606</b>	<b>152,430</b>

## 8. Cash Flow Information

*Reconciliation of cash flows from operating activities with net current year surplus*

<b>Net current year surplus</b>	(34,686)	55,217
Depreciation	7,656	4,131
<b>Changes in assets liabilities</b>		
Decrease in receivables	(8,118)	(9,057)
(Decrease)/increase in payables	(27,642)	10,104
(Decrease)/increase in income received in advance	(40,625)	20,031
Increase in provisions for employees	43,137	-
	<b>(60,278)</b>	<b>80,426</b>

## Notes to the Financial Statements

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2017

### 9. 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 2017 (31 December 2016: None).

### 10. 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.

### 11. 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

### 12. MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$1.00 each towards meeting any outstanding obligations of the entity. At 31 December 2017, the number of members was 10.

# Directors' Declaration

## The Contemporary Dance Company of Western Australia Limited

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

1. The financial statements and notes, as set out on pages 1 to 19, 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 2017 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  
Mario D'Orazio

Dated this 4th day of May 2018

# Independent Auditor's Report

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2017

To the members of The Contemporary Dance Company of Western Australia Limited.

### REPORT ON THE AUDIT FINANCIAL REPORT

#### *Opinion*

We have audited the financial report of The Contemporary Dance Company of Western Australia Limited, which comprises the statement of financial position as at 31 December 2017, the statement of profit or loss, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

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

- (i) giving a true and fair view of the registered entity's financial position as at 31 December 2017 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Regulation 2013.

#### *Basis of 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 registered entity in accordance with the ethical 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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.



### ***Emphasis of Matter - Basis of accounting***

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 registered entity's 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. Our opinion is not modified in respect of this matter.

### ***Responsibilities of the Directors for the Financial Report***

The directors of the registered entity are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the registered 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 the directors either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

The directors are responsible for overseeing the company'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 the 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:

- a. 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.
- b. 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 registered entity's internal control.
- c. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- d. 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 registered 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 registered entity to cease to continue as a going concern.
- e. 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.

### **WALKER WAYLAND AUDIT (WA) PTY LTD**

*Walker Wayland Audit (WA) Pty Ltd* 

**Joe Lamhut FCA**

**Director**

Level 3, 1 Preston Street, COMO WA 6152

Dated this 4th day of May 2018.







