



**Co:3**  
**Annual Report**  
**2015**

The Contemporary  
Dance Company of  
Western Australia Limited  
ACN: 169 595 53  
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**Co3 Australia**

The Contemporary Dance Company of Western Australia Limited

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Cover: Katherine Gurr in Raewyn Hill's *Carnivale*. Photo by Stefan Gosatti.

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# Purpose & Vision



Raewyn Hill's *Carnivale*. photo by Stefan Gosatti

## 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

It is with much pride that I write this report. In 2015, The Contemporary Dance Company of Western Australia Ltd launched as Co3 to critical acclaim and enthusiastic support from audiences, funding partners, sponsors, the dance community and parents of the youth ensemble. The brand has been quickly recognised and the sophisticated range of programs enthusiastically embraced.

The year was launched with the much-valued financial support from the Department of Culture and the Arts. I thank the following sponsors who were all prepared to invest in a vision: Department of Culture and the Arts, Lotterywest, Healthway, City of Perth, APN Outdoor, University Theatres, Alex Hotel, Niche Crossfit, Beyondbeing Yoga, APS Physio, Channing International, Wrays Lawyers, dash visual, The Brand Agency, gtmedia, Bain Media and ape productions.

The generous support of Michael and Margrete Chaney, our Patron Michael Smith, Nick Mayman and Jennifer Fulton is gratefully acknowledged. It is the support of these visionary people and organisations that has seen Co3 and its stellar team become welcome members of the Western Australian arts community.

The Company made its start to the year by seamlessly taking up the STEPS Youth Dance Company's program with an ensemble of 68 young dancers, who trained twice weekly throughout the year, as well as the successful season of Buzz Dance Theatre's *Behind the Veneer* which was staged at the Dolphin Theatre with strong attendances by school groups.

The main house season of *re:Loaded 2015* was an overwhelming success; receiving standing ovations and critical acclaim. The youth ensemble joined the professional ensemble on stage at the Heath Ledger Theatre as the company presented its guiding principles of create, commission and curate.



Co3 Ensemble and Co:Youth in *re:Loaded*. Photo by Stefan Gosatti

Our Patron Michael Smith has been an enthusiastic supporter and instrumental in offering introductions to future supporters. Michael's contribution to Co3 is much appreciated.

I also wish to thank the members of the Company's sub committees. The work of these sub committees has seen the management and artistic teams provided with the support and guidance necessary to the smooth operations of the company.

Artistic Advisory Committee: Margrete Chaney (Chair), Chrissie Parrott, Guy Boyce, Michael Whaites and Raewyn Hill.

I wish to acknowledge the contribution made by Chrissie Parrott who stepped down from the Artistic Advisory Committee at the end of the year. Chrissie has long held a vision for another contemporary dance company in Western Australia and the energy and commitment she has offered in seeing the establishment of Co3 is exemplary. The Board and staff have valued her wise counsel and wish her well for her future activities.

Other sub-committees include:

Finance and Audit Committee: Rob Bentley (Chair), David Griffiths, Pamela-Jayne Kinder, Aaron Beach  
Marketing and Sponsorship Committee: Collene Hansen (Chair), Lisa Hutchinson, Di Bain, Aaron Beach and Georgia Malone.

*"Hill's debut program for Co3 showcases the versatility of her dancers and also her own artistic diversity. The audience on opening night was ecstatic. Our State flagship company is in capable hands."* THE WEST AUSTRALIAN



Talitha Maslin in Raewyn Hill's *Carnivale*. Photo by Stefan Gosatti.

I extend my congratulations and gratitude to the entire team at Co3. The works are testament to the high degree of professionalism across the company's performance, education and training programs and its business management. Led by Raewyn Hill (Artistic Director) and Aaron Beach (Executive Director) the cohesive team has introduced a program that has breadth, depth, reach and professionalism.

However, challenges remain for the company. In particular, changes to federal funding through the Australia Council have led to uncertainty in the Company's program and indeed its structure. Further corporate support and donations are needed to ensure that the vision of a full time ensemble is realised.

Finally, I again wish to thank my fellow Board members for their vision and commitment in establishing the company as an aspirational and vibrant entity.

Wendy Wise  
Chair



# Artistic Director Report



Photo by Naomi Lee

As founding Artistic Director of Co3 Australia, I have sought to challenge existing company structures; to present a new model of operating. I've always been interested in dancing at the edge of our abilities; in the tension between strategy and recklessness, between intellect and intuition, between the need to respect traditional ways and the necessity to disrupt it.

With the unceasing support of so many, my belief and vision of a new, integrated model of company has become a reality. The silos of 'youth' and 'adult' company were dismantled and Western Australia's flagship contemporary dance company emerged, embracing both a professional company and a youth ensemble as well as continuing the legacy of high quality education engagement. From the significant heritage of Buzz Dance Theatre and STEPS Youth Dance Company, it has been an extraordinary opportunity to shape a vision for the future and lay the foundations for a proudly Western Australian contemporary dance institution.

Art and artists are the heart of Co3. Together we seek to articulate Australian cultural identity through the creation and performance of, and participation in, contemporary dance, whether that be through our launch season of *re:Loaded* at the Heath Ledger Theatre or through to a series of primary school workshops with Mt Helena Primary School students.

It has been a pleasure to support some of the most magnificent dancers of this moment. From over 80 applicants, six artists (Andrew, Ella-Rose, Katherine, Mitch, Talitha, and Zachary) and three developing artists (Matthew, Russell, and Zoe) were offered contracts, each making a personal commitment as founding dancers with Co3 to the future of this new company in Western Australia. Equally as crucial, 58 young people aged 8 to 20 years old stood side-by-side as founding members of the Co:Youth Ensemble, bringing their own enthusiasm, energy and passion to the new company.

Driven by excellence and collaboration, Co3 is a contemporary organisation, generating contemporary conversations through dance. Our programming framework (curate, commission, create) extends the life of existing Australian repertoire, generates new works from some of Australasia's most highly regarded creators, and challenges with innovative exchanges and artform experimentation.

A cornerstone of my directorship has been the development of a high performance culture. Strength and conditioning programs, and associated tolerance and well-being monitoring, began in 2015 in preparation for *re:Loaded*. Partnering with experts in their fields, Hayley Schmidt (Beyondbeing Yoga) and Dr. Jennifer Smith (Niche CrossFit) provided pre and mid-season training programs for Co3 dancers. Dr. Shona Erskine generously donated her time to lead dance psychology sessions, and APS Physio provided expert physical maintenance for our dancers. These associations have resulted in on-going discussions with the Western Australian Institute of Sport for potential partnership.

"Western Australia's new and only contemporary dance company, Co3, has put a spring in the step of the local dance community." THE AUSTRALIAN

Throughout 2015 we began to develop a number of key artistic connections that are integral to the growth and sustainability of Co3. We formalised artistic partnerships with WA dance institutions: Western Australian Academy of Performing Arts (WAAPA); LINK Dance Company; and STRUT Dance, The National Choreographic Centre; and began a 24-month performance project with the Art Gallery of Western Australia (AGWA). Nationally, The Farm joined the Co3 family as Associate Artists, bringing together two of Australia's newest dance companies (both located in coastal areas). In 2016, we continue discussions with Sydney Dance Company (SDC) on a number of future programming initiatives.

Throughout 2015 our Executive Director, Aaron Beach, and I (in consultation with The Brand Agency and Co3 Board) developed the company name Co3 Australia and all associated branding. We proudly launched Co3 Australia at the Western Australian of the Year awards in July 2015.

2015 will always be a year that I look back upon with immense pride; I drew upon every skill, every network and every piece of advice I have ever been given. My heartfelt thanks to the Co3 Board for their passion, expertise and guidance; to the Artistic Advisory Committee (Margrete Chaney, Chrissie Parrott, Michael Whaites and Guy Boyce) for their support and vision; our Patron, Michael Smith, for his extraordinary strategic advice; our company of nine professional dancers who left their souls on

the floors of both King Street Arts Centre and the State Theatre Centre; our 2015 Co:Youth Ensemble who reminded us every week that our future lies in the hearts and minds of our young people; and the diverse range of teaching artists and creatives who shared with the team their unique perspectives and expertise on the value of creativity and the delivery of contemporary dance.

Lastly, the founding Co3 office team in 2015: Aaron Beach, Richard Longbottom, Michael Maclean, Georgia Malone, Jaz Cappeau, Anna Reece, Fiona Bow and Mary Wolfla, who all went above and beyond each day to make it happen. My deepest gratitude for supporting and believing in the artistic vision, and for committing your incredible expertise to bring our company to life.

I wouldn't trade this moment for anything and I am so grateful to share it with such an extraordinary group of individuals.

This is your company, this is Co3.



Raewyn Hill  
Artistic Director



Zachary Lopez, Katherine Gurr & Andrew Searle in rehearsals for Raewyn Hill's *Carnivale*. Photo by Stefan Gosatti.

# Executive Director Report



Photo by Michael Maclean

Looking over the last year, 2015 can only be described as a year of milestones for The Contemporary Dance Company of Western Australia, now known as Co3 Australia.

The company has been able to capitalise on the strong foundations of innovative contemporary dance in the state and taps into the growing public awareness of contemporary dance in Western Australia, from which we aim to build a sustainable foundation in the coming years.

After several years of careful consultation with the Western Australian dance sector, our doors were finally opened on 12 January. After just five days together in the office, Raewyn and I headed off to Sydney to pitch in front of the Major Festivals Initiative (MFI); signaling from the very first week that we aimed to establish ourselves as a contemporary company with a national perspective, and a desire to create innovative, authentic and sometimes unexpected partnerships.

The company performed well financially in our first full year of operation and, with contributions from

Buzz and STEPS, we finish 2015 with a solid reserve for the years to come. We are pleased to invest heavily in our artists and arts workers with 75% of our overall turnover going directly to salaries and wages of creative talent.

As the Co3 team began to grow, we added three administration staff, nine dancers, six independent dancers, 58 Co:Youth ensemble members and an experienced teaching team.

Our first two projects for the year included supporting six former STEPS Youth dance members who travelled to Copenhagen to represent the company at the daCi conference. These dancers performed a new work created by former STEPS Artistic Director, Alice Lee Holland. We also had former Buzz Dance Theatre Artistic Director, Cadi McCarthy, restage her work *Behind the Veneer* (2010) with six independent West Australian dancers. During our season at the Dolphin Theatre we connected with over 1,400 secondary school students from 40 schools.

During the WA Day long weekend, we were honoured to officially launch the new company, Co3. Artistic Director Raewyn Hill created a short piece featuring company dancers for the Western Australian of the Year Awards. We were able to leverage this event to launch our new branding, company name and website and digital media channels. A huge thank you to Steve Harris, Katrina Strugell and the team at The Brand Agency, who were the driving force in the establishment of the Co3 brand.

We hosted two important community events mid year to connect with the Western Australian arts and business community. Firstly, our Patron Michael Smith hosted a 'Meet The Artists' event at Young George in July to formally introduce the inaugural company dancers to our supporters. As well, the first Co3 social gathering with the WA Dance sector was held at the Mount Lawley Bowling Club. Both events gave us a valuable opportunity to demonstrate and articulate the new company vision whilst reassuring

*"The premiere production for Western Australia's new flagship contemporary dance company delivers artistic versatility and dynamic physicality in an exciting reveal of Artistic Director Raewyn Hill's vision."* ARTSHUB

our stakeholders that the legacy of Buzz and STEPS would remain a key ingredient in the new company's philosophy.

We are proud to foster a commitment to nurturing and developing young Western Australian creative talent with a commitment to an ongoing program of student internships/secondments in dance, arts administration, technical production and marketing with students from the WA Academy of Performing Arts, LINK Dance and the University of Western Australia.

Co3 has quickly become recognised for its outstanding digital content and has become notable due to the talents of our in-house company videographer Michael Maclean. Michael joined us as Company Administrator and we continue to nurture his filmmaking skills, as well as his role as our Production and Stage Manager.

Co3 has joined forces with our colleagues at Ausdance WA, STRUT Dance, and Performing Lines WA with the MoveMe Initiative: a shared strategy to boost contemporary dance audiences and raise awareness in Western Australia. This partnership has developed into the presentation of the MoveMe Festival in September 2016 to coincide with the Australian Dance Awards being hosted in WA for the first time since 2012.

The major highlight of the company's inaugural year was undoubtedly the presentation of our very first production under the Co3 banner, *re:Loaded* in late October. Before that opening night we undertook an almighty ride just getting onto the stage. The debut launch season of *re:Loaded* at the Heath Ledger Theatre reached 2,400 people and proved so successful that we programmed a return season in March 2016.

With the support of Lotterywest, the company was able to conduct extensive and valuable market research exploring audiences for contemporary dance in Western Australia as well as engage the services of Barrington Consulting Group to support the creation and development of our strategic plan. Led by John Barrington, these strategic planning sessions allowed the company to clearly define our purpose, objectives and vision, and set an agenda for the future.

In May, Co3 (like many small to medium arts organisations) received notification from the Australia Council that the six year funding program was suspended; later to be replaced with a four year funding model. Along with the decision to cancel the June project funding round, this left the company without the ability to seek project funding support for our launch season in October. However, 2015 ended on a positive note from the Australia Council with the news that Co3 would receive project funding for the *Reason for Being* creative development residencies at AGWA.

The Department of Culture and the Arts (DCA) also announced that Co3 had secured state funding for the next three years as part of the new Organisation's Investment Program (OIP). Along with the support from the DCA, we were delighted to have secured support of other government agencies: Lotterywest, Healthway and the City of Perth in our first year of operations.

Towards the end of the year we finally secured our Deductible Gift Recipient (DGR) Status that had been delayed due to changes with government ministers. This status will enable the company to develop our philanthropic activities in 2016. We look forward to welcoming a range of private donors, trusts and foundations to the growing list of Co3 supporters in 2016; without this support Co3 would not be able to achieve our goals.

Everyone who has joined the Co3 team makes an invaluable, immeasurable contribution to daily life inside the company. I would like to personally thank the Co3 administrative team: Richard Longbottom, Community Engagement Director; Georgia Malone, Marketing & Communications Manager; Michael Maclean, Production Stage Manager (and Videographer); Jaz Cappeau, Administration Assistant; as well as acknowledging the contributions of Mary Wolfla, Anna Reece and Fiona Bow who each spent time with Co3 in 2015. Also to the Co:Youth Teaching Artists, Volunteers, Interns and Secondment students – thank you.

I would like to thank the hardworking members of the Co3 Board led by our Chair, Wendy Wise. None of what we have achieved to date would have been possible without their outstanding guidance and support. I would also like to acknowledge the

generosity and leadership of our Patron, Michael Smith, and our Founding supporters, Michael and Margrete Chaney.

I would like to pay tribute to the extraordinary, history-making, founding Co3 Dance Artists: Katherine Gurr, Mitch Harvey, Zachary Lopez, Talitha Maslin, Ella-Rose Trew, Andrew Searle, Zoe Wozniak, Matthew Tupper and Russell Thorpe.

Finally, I would like to acknowledge the extraordinary vision, tenacity and courage of our Artistic Director, Raewyn Hill. Raewyn is the embodiment of Co3's values of integrity, courage, excellence, engagement and resilience. She is highly regarded within the national dance sector and we are very fortunate to have her driving Co3 forward.

We have achieved a great deal in the first twelve months. As we went about the task of preparing and compiling this annual report, it was a timely reminder of the milestones we have achieved in 2015.

Over 10,601 Western Australian's shared in a Co3 contemporary dance experience in 2015.

In 2016, you will continue to find contemporary dance in unexpected places. We are making history every single day. Here is to another year of milestones in 2016.



Aaron Beach  
Executive Director



Zoe Wozniak in Larissa McGowan's *Transducer* in *re:Loaded 2015*. Photo by Ashley de Prazer

"re:Loaded 2015 has laid the groundwork for a truly exciting signature style."  
ARTSHUB

# Co3 in Numbers

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

## PROFESSIONAL COMPANY

3

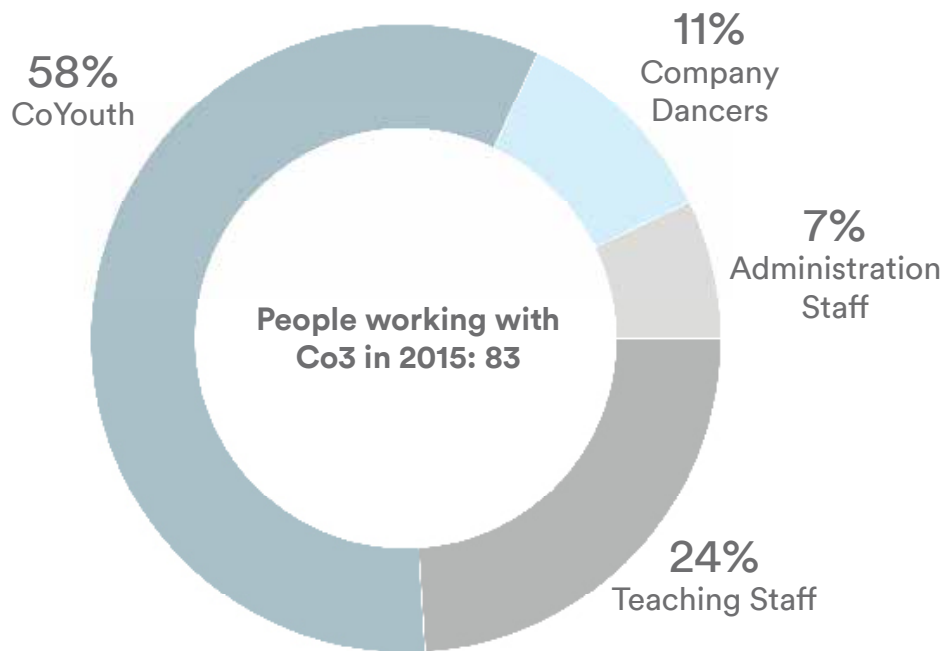
performance seasons

36

artists engaged

4,725

audience members



## YOUTH PROGRAMS

3

programs for young people

5,876

young people reached

76%

positive feedback on programs



Followers on Facebook  
4,896



Followers on Instagram  
893



Unique page views since May 2015  
46,505



23 Videos created  
Number of views  
8,206

# BRAND DEVELOPMENT

The name Co3 embodies the past and the future of contemporary dance in Western Australia.

'Co' is an abbreviation for company and contemporary. The number 3 is representative of the three parts of the company: a professional dance ensemble, a youth program and an education program. It also represents the 2 companies that Co3 is built upon – Buzz Dance Dance Theatre (Buzz), STEPS Youth Dance Company (STEPS) – plus the creation of the new professional West Australian ensemble.

Co3's artistic programming framework is also delivered under our philosophy curate, commission, create.

Co3 was formed from the amalgamation of Buzz and STEPS in May 2014, and maintains the legacy of high-quality engagement within education, youth, and community sectors.

Co3 would like to acknowledge The Brand Agency for the development of the Co3 branding.

Co:3

Co:3

A U S T R A L I A

Co:versations

Co:share

Co:Youth





# re:Loaded 2015

WED 28 OCTOBER – SUN 1 NOVEMBER  
HEATH LEDGER THEATRE  
STATE THEATRE CENTRE OF WA

NUMBER OF PERFORMANCES: 5  
TOTAL ATTENDANCE: 2, 214



Zachary Lopez & Russell Thorpe in Raewyn Hill's *Carnivale*.  
Photo by Stefan Gosatti.

Co3 proudly launched at the Heath Ledger Theatre, State Theatre Centre of WA with the *re:Loaded* season. Signifying the new integrated model of Co3, the season featured a triple bill of professional contemporary dance works performed by the Co3 ensemble alongside three works from Co:Youth. With over 100 people working across the season, the season received standing ovations and critical acclaim, and reached 85% capacity.

Programmed under the curate, commission, create framework for the professional ensemble, *re:Loaded* featured a reworking (curate) of Larissa McGowan's *Transducer* that was first choreographed for Tasdance in 2012, a new work (commission) *What's Left* by Gavin Webber, and remount (create) of Raewyn Hill's *Carnivale*. Alongside the professional ensemble, the *re:Loaded* season featured two site-specific works: *Glimpse* and *Can't Hold Us*, choreographed by Brooke Leeder and the Co:Youth Junior and Senior ensembles; and *Toros*, a re-imagination of Raewyn Hill's *Fugue*. *Toros* was chosen for the launch season as it encouraged collaboration and teamwork amongst the young performers.

## *Transducer*

Choreographer: Larissa McGowan  
Composer: Charlie Chan  
Original Production: Tasdance (2012)  
Original Design & Lighting: Frog Peck (Bluebottle)  
Dancers: Katherine Gurr, Mitch Harvey, Russell Thorpe, Ella-Rose Trew, Matthew Tupper, Zoe Wozniak

## *What's Left*

Choreographer: Gavin Webber  
Music: Ben Ely  
Costume: Kate Harman  
Dancers: Zachary Lopez, Talitha Maslin, Andrew Searle

## *Carnivale*

Choreographer: Raewyn Hill  
Music: Eden Mulholland after Maurice Ravel  
Costumes: Raewyn Hill with Co3 Dancers  
Costume Construction: Cherie Hewson & Louise Inman  
Dancers: Katherine Gurr, Mitch Harvey, Zachary Lopez, Talitha Maslin, Andrew Searle, Russell Thorpe, Ella-Rose Trew, Matthew Tupper, Zoe Wozniak

## *Toros* by Raewyn Hill & Co:Youth Ensemble

A re-imagination of *Fugue*  
Original Choreography: Raewyn Hill  
Music: Bolero, Maurice Ravel  
Direction: Raewyn Hill & Richard Longbottom  
New Choreography: Co:Youth Ensemble 2015  
Re-staging: Bernadette Lewis, Brooke Leeder, Richard Longbottom  
Costumes: Raewyn Hill & Louise Inman

## *Glimpse* by Co:Youth Ensemble

Music: Fanfara, Marco Shuttle  
Choreography: Brooke Leeder & Co:Youth Juniors  
Dancers: Co:Youth Juniors

Dance Director: Richard Longbottom  
Lighting Designer: Mark Howett  
Costume Supervisor: Cherie Hewson  
Production Stage Manager: Michael Maclean  
Associate Lighting Designer: Chris Donnelly  
ASM / Wardrobe: Louise Inman

# Behind the Veneer

A BUZZ DANCE THEATRE PRODUCTION  
THURS 19 – SAT 28 MARCH  
DOLPHIN THEATRE, UNIVERSITY OF WA

**NUMBER OF PERFORMANCES: 14**  
**TOTAL ATTENDANCE: 1,572**

In February 2015, the company welcomed Cadi McCarthy back to Perth to remount her full-length education work *Behind the Veneer*. The Buzz Dance Theatre production tackled themes of self-identity, with dancers revealing a narrative of inter-twining relationships and situations that aimed to be accessible to the audience. *Behind the Veneer* was a highly physical, captivating and accessible dance theatre work that unraveled the many and varied masks worn by people to function in different situations; to stay in control and keep relationships afloat. The set (Nathan Weyers) and visual design (dashvisual) acted as vehicles to unveil what is occurring internally for the characters on stage.

Contracted in 2014, the new cast for *Behind the Veneer* delivered a 10-night season at the Dolphin Theatre, UWA, 19 – 28 March, 2015. Original cast member, Peter Fares, was joined on-stage by Sarah Chaffey, Lonii Garnons-Williams, Jake Kuzma, Amy Macpherson and Russell Thorpe. With a combination of matinee and evening performances, *Behind the Veneer* attracted in excess of 1400 school aged audience members. Performances for schools included post-show Q&A with dancers and Education and Administration Manager, Mary Wolffa.

Cadi McCarthy was Artistic Director of Buzz Dance Theatre for five years from 2009. With Buzz, Cadi devised and directed 9 full-length works for a variety of age groups including *Behind the Veneer* in 2010.



Photo by Ashley de Prazer

Director: Cadi McCarthy

Dancers: Sarah Chaffey, Peter Fares, Lonii Garnons-Williams, Jake Kuzma, Amy Macpherson, Russell Thorpe  
Secondees (LINK Dance Company): Dean Lincoln & Robert Tinning

Stage Manager: Jenny Poh  
Production Manager: Andrew Portwine  
Photographer: Ashley de Prazer  
Set Design: Nathan Weyers  
Visual Design: dashvisual  
Original Lighting Design: Joseph Mercurio  
Original Music: Ben Collins  
Set Construction: Plumb Artsworkshop

*“The result is an exhilarating expectation of good things to come, both in their eyes and in the eyes of the energised standing crowd at the night’s conclusion.”* PERTH ARTS LIVE

# DACI

## 5–11 JULY 13TH WORLD CONGRESS OF DANCE AND THE CHILD INTERNATIONAL (DACI) IN COPENHAGEN, DENMARK

NUMBER OF PERFORMANCES: 7  
TOTAL ATTENDANCE: 1,295



Alice Lee Holland and the team at daCi in Copenhagen, Denmark

Co3 made its first international appearance when six young West Australian dancers (aged 11 – 17 years) represented the company at the 13th World Congress of Dance and the Child International (daCi) in Copenhagen, Denmark, from 5 – 10 July 2015. Under the leadership of former STEPS Artistic Director, Alice Lee Holland, and supported by emerging artist and former STEPS company member, Jacinta Larcombe, the dancers presented a world premiere season of *You be my mirror*, a dance work created especially for the Congress, as well as participatory workshops for attendees.

daCi is an association dedicated to the growth and development of dance for children on an international basis. The Congress is the primary international platform for performance, promotion and research presentation for dance for young people, and engages with children, young people, educators, artists and researchers.

Co3 Artistic Director, Raewyn Hill, said: “That

STEPS was selected to perform, present workshops and a presentation at this international event is an endorsement of the company’s leadership in youth dance practice. It is a highly competitive platform and Co3 is delighted that we had young ambassadors for the young people’s programs representing the company in this prestigious context.”

Youth dancers: Rhiana Hocking-Katz, Alex de Prazer, Emma Hutchinson, Jack Jenkins, Otto Pye, Tessa Redman

Workshop Leader & Choreographer:

Alice Lee Holland

Composer: Sascha Budimski

Artistic Assistant: Jacinta Larcombe

Project Manager: Gabrielle Sullivan

Rehearsal Assistant: Ella Watson-Heath

Documentation: Ashley de Prazer

Volunteer: Liz Cornish & Lisa Hutchinson

# EDUCATION & COMMUNITY ENGAGEMENT



Co:Youth on stage for *re:Loaded*  
Photo by Stefan Gosatti

## Co:YOUTH

Co3 prioritised programs for young people that support their development as creative, innovative and entrepreneurial individuals, and explore understanding of themselves and being-in-the-world. The Co:Youth Ensemble program included weekly Co:Training and Sunday Company Labs, taught by some of WA's leading teaching artists, and national and international guests.

Weekly Co:Training technique classes at King Street Arts Centre included Ballet with Floeur Alder and Dame Lucette Aldous, and Contemporary with regular teachers Brooke Leeder, Claudia Alessi and Stefan Karlsson; who were joined by Nicole Ward, Co3 artists (Zoe Wozniak, Russell Thorpe, Katherine Gurr, Andrew Searle, Mitch Harvey, Talitha Maslin), and international guest tutor Lucas Viallefond.

Company Lab intensives engaged with the wider performing arts sector in WA, with sessions including performance psychology (Dr. Shona Erskine), circus training (Claudia Alessi & Nel Simpson), improvisation (Hyphen, Rachel Arianne Ogle), and make-up techniques (Hollie McDonald).

The Co:Youth 2015 program culminated with 58 young dancers performing as part of *re:Loaded* at the Heath Ledger Theatre.

## Co:EDUCATION

Our community and education programs are progressive and responsive to community needs, giving the public a broad range of direct experiences of, and appreciation for, contemporary dance.

Much of the education program for 2015 was delivering the existing program inherited from Buzz and STEPS and planning for 2016. In March, we welcomed Cadi McCarthy to remount *Behind the Veneer*, and throughout 2015 delivered schools workshops in primary schools (six-week residencies in both Mt Helena PS & Davallia PS) and secondary schools (John Curtin College of the Arts, Warnbro Community High School, St Brigid's College, Irene McCormack College, Mercy College, and visiting school workshop for Darwin High School).

## Co:DANCE

Extending the FREERANGE programs that were previously delivered by STEPS, in 2015, Co3 hosted Co:Dance workshops in the April, July and October holidays. Aimed at fostering creativity and stimulating imagination, building confidence and performance skills, Co:Dance creative intensives catered for both Junior (7–12 years old) and Senior (13–18 years) groups. Guided by leading dance and arts makers, Co:Dance programs are tailored to suit the age level of participants, and place young people at the centre of the creative process.

For 7–12 year olds, programs focused on story telling and generating choreographic ideas, including responding to the stories of Western Australian author, Ken Spillman.

For participants 13 years and above, Co3 designed more responsive activities, supporting young people in a deeper exploration of relevant themes and ideas, self-directed choreography, and the articulation of youth culture through creative arts. In particular, Co:Dance for the senior age group included generating site-specific works, with the participants responding to the city environment.

# OTHER EVENTS

## CELEBRATE WA GALA

Friday 29 May

We were thrilled to launch Co3 at the Celebrate WA gala dinner. Co3 collaborated with Western Australian animator Boogie Monster in a special performance for the opening of the Western Australian of the Year Awards 2015. Set to *Lanterns* by iconic Perth band, Birds of Tokyo, our dancers brought the cityscape of Perth to life, celebrating the growth of WA as a centre of contemporary excellence.



## MEET THE COMPANY EVENT

Saturday 18 July

At the Mt Lawley Bowling Club on Saturday 18 July, Co3 hosted a casual and informative afternoon for the wider WA dance industry. At the social gathering, guests met the founding Co3 dancers, chatted about the plans for the company with Raewyn and Aaron, and managed a few ends of bowls on the green.



## YOUNG GEORGE EVENT

Wednesday 22 July

Hosted by Patron Michael Smith, this was an evening to meet Western Australia's new flagship contemporary dance company, Co3. Invited guests were given the opportunity to meet Co3's extraordinary company dancers and creative team. At this exclusive event during Co3's second week of rehearsals, Co3 officially announced the major season for 2015 and acknowledged those who have worked tirelessly to get the company off the ground.



## AGWA 2016 LAUNCH

Wednesday 18 November

At an exclusive launch event, the Art Gallery of Western Australia revealed its 2016 exhibition program 'See things differently' featuring a new partnership with Co3. The company was invited to perform a section of Larissa McGowan's *Transducer* on the evening.



*"Dressed smartly in black, there's a super-hero quality to the dancers; the loose flowing fabric of trousers and skirts mimicking the lines of swirling capes as they spin in and out of the floor."*  
THE WEST AUSTRALIAN

# ARTISTS



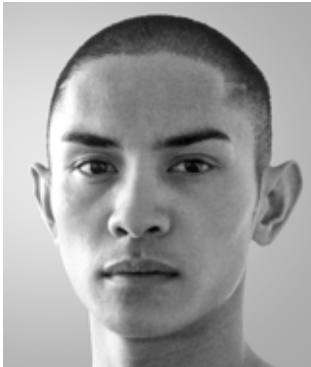
**Andrew Searle**  
Guest Artist



**Katherine Gurr**  
Artist



**Mitch Harvey**  
Artist



**Zachary Lopez**  
Artist



**Talitha Maslin**  
Artist



**Ella-Rose Trew**  
Artist



**Matthew Tupper**  
Developing Artist



**Russell Thorpe**  
Developing Artist



**Zoe Wozniak**  
Developing Artist

# PATRON



**Michael Smith**

# BOARD



**Wendy Wise**  
Chair



**David Griffiths**



**Collene Hansen**



**Margrete Chaney**



**Pamela-Jayne Kinder**



**Rob Bentley**



**Lisa Hutchinson**



**Dianne Bain**

# STAFF



**Raewyn Hill**  
Artistic Director



**Aaron Beach**  
Executive Director



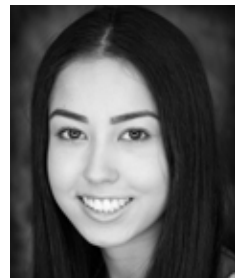
**Richard Longbottom**  
Community Engagement Director



**Georgia Malone**  
Marketing &  
Communications Manager



**Michael Maclean**  
Videographer &  
Production Manager



**Jaz Cappeau**  
Administration Assistant

## Patron

Michael Smith

## Board

Wendy Wise Chair

Dianne Bain

Rob Bentley

Margrete Chaney

David Griffiths

Collene Hansen

Lisa Hutchinson

Pamela-Jayne Kinder

## Staff

Artistic Director

Raewyn Hill

Executive Director

Aaron Beach

Community Engagement / Co:Youth  
Director

Richard Longbottom (from April 2015)

Education & Administration Manager

Mary Wolfla (until March 2015)

Project Manager

Anna Reece (March–June 2015)

Marketing & Communications  
Manager

Georgia Malone (from September  
2015)

Company Administrator &

Videographer

Michael Maclean (from April 2015)

Financial Administrator

Fiona Bow (from May 2015)

Admin Assistant

Jaz Cappeau (from October 2015)

Volunteers: Iluka McClellan, Louise  
Inman, Bernadette Lewis, Emelyne  
Sng

Company Dancers: Katherine Gurr,  
Mitch Harvey, Zachary Lopez, Talitha  
Maslin, Andrew Searle, Russell  
Thorpe, Ella-Rose Trew, Matthew  
Tupper, Zoe Wozniak

*Behind the Veneer* Dancers:

Sarah Chaffey, Peter Fares, Lonii  
Garnons-Williams, Jake Kuzma,  
Amy Macpherson.

Secondees:

WAAPA Alyssa Wiese, Tobias

Wollinski, Antonio Rinaldi, Cheyenne  
Davis, Emily Mason, Tanya

Brown, Madeleine Birch, Marcus

Alessandrini, Michelle Aitken, Ellen  
Thomson, Shae Larsen

Independent Artists: Sarah Chaffey

May Greenberg

New Zealand School of Dance:

Isaac di Natalie

Artistic Advisory Committee

Margrete Chaney Chair, Guy Boyce,

Chrissie Parrott, Michael Whaites

Guest Creative Teams 2015

*re:Loaded*

Choreographers

Gavin Webber, Larissa McGowan,

Raewyn Hill

Music

Eden Mulholland, Ben Ely

Lighting Designer

Mark Howett

Costumes

Cherie Hewson, Louise Inman

*Behind the Veneer*

Director: Cadi McCarthy

Stage Manager: Jenny Poh

Production Manager: Andrew

Portwine

Set Design: Nathan Weyers

Visual Design: dashvisual

Original Lighting Design: Joseph

Mercurio

Original Music: Ben Collins

Set Construction: Plumb

Artsworkshop

Photographers

Ashley de Prazer, Stefan Gosatti,

Michael Maclean, Toni Wilkinson

Videography

Michael Maclean

Brand Design

The Brand Agency

Graphic Design

Creative Page; Bain Media

Website Design

OM4

Guest Teachers

Ballet

Richard Longbottom, Craig Lord-  
Sole, Kim McCarthy

Dance Psychologist

Dr Shona Erskine

Beyondbeing Yoga

Hayley Schmidt, Pheobe Jones

Niche Cross Fit

Jen Smith

The Exercise Therapist

Katie Stewart

STEPS Scholarship Yvan Karlsson

Teaching Teams for Co:Youth

Claudia Alessi, Stefan Karlsson,

Brooke Leeder, Bernadette Lewis,

Co3 Dancers (Zoe Wozniak, Russell

Thorpe, Katherine Gurr, Andrew

Searle, Mitch Harvey, Talitha Maslin),

Fleur Alder, Lucette Aldous, Nicole

Ward, Rachel Ogle, Lucas Viallefond,

Hyphen (Jacob Lehrer, Chloe

Flockart, Matthew McVeigh), Hollie

McDonald

Co:Youth Parent Helpers

Shelley Yacopetti, Toni Subritzky,

Gary Mack,

Matt Painter, Amanda Jones, Soraya

Chapman, Roanna Lobo, Jackie

Boniface, Alison Keen, Steve Atkins,

Jacquie Mason, Kylie Traill, Helen

Martin, Sue O'Brien, Bronwyn

Bassett.

## Thank you

Michael & Margrete Chaney, Annie

Greig, Darren Willmott, Tasdance,

Dancenorth, Jason Webber,

Robyn Smith, Ausdance WA, John

Barrington, Kevin Chen, YY Active

Wear, Brett Smith, Matt Norman, The

Brand Agency, Nanette Hassell, Pam,

Fusion Clothing, Barb Channing.



# Partners



Government of **Western Australia**  
Department of **Culture and the Arts**



ALEX HOTEL



*"A phoenix-like rebirth of Buzz and Step Dance youth companies, it has nine adult dancers and more than 60 young dancers... [they] were disciplined, unflinching and... sensational."*  
THE AUSTRALIAN

# KPIs

In 2015, Co3 established the following key performance indicators, measuring performance of the company and its associated programs.

	Estimates	Actuals
Total number of arts and cultural events/activities programmed	2	3
Total number of professional artists engaged	24	36
Number of works programmed under CREATE programming philosophy	3	3
Number of cross-artform collaborations involved in projects	2	2
Number of partnerships with national and/or international organisations, institutions or venues.	2	3
Number of professional skills and/or development programs delivered	14	8
Total attendances at professional skills and/or development programs	10	10
Number of new works presented with national and/or international artists, cultural representatives or arts workers		
National	2	3
Number of formal connections with communities and/or institutions at a national and/or international level		
National	2	5
International	0	0
Number of favourable editorials or publications quoting national and/or international peers	4	12
Number of enquiries from national and/or international artists, cultural representatives or arts workers to engage with the organisation		
National	10	12
International	0	2
Total attendance:		
Paid	3,000	3,989
Unpaid	500	736
Free Public	1,000	120
Number of first time audiences or participants to the artform or organisation	450	4,725
Number of outer metropolitan activities	5	2
Number of attendances from outer-metropolitan Perth	500	200
Number of participants in outer-metropolitan Perth	1,000	578
Outer-metropolitan audiences/participants new to artform/organisation	250	778
Number of programs targeting young people in education settings	4	3
Number of attendances/participants at programs targeting young people in school settings	3,500	5,876
Targeted age groups	Age 8-11 & 12-18	Age 8-11 & 12-18
Number of attendances/participants at public programs	200	216
Percentage of positive feedback from client surveys	70%	76%
Number of interpretative materials supporting programs	4	4
Number of social media platforms	3	4

# Governance

<b>BOARD OF DIRECTORS</b>	
<b>DIRECTOR</b>	<b>DATE APPOINTED*</b>
Wendy Wise (Chair)	19 May 2014
Dianne Bain (Member, Marketing Committee)	18 May 2015
Robert Bentley (Treasurer; Chair, Finance Committee)	26 May 2014
Margrete Chaney (Chair, Artistic Advisory Committee)	19 May 2014
David Griffiths (Member, Finance Committee)	19 May 2014
Collene Hansen (Secretary; Chair, Marketing Committee)	19 May 2014
Lisa Hutchinson (Member, Marketing Committee)	19 May 2014
Pamela-Jayne Kinder (Member, Finance Committee)	19 May 2014
*Directors appointed for 3-year terms with one-third to be rotated May 2016 and May 2017	
<b>NUMBER OF BOARD MEETINGS ATTENDED</b>	
<b>MEMBER</b>	<b>MEETINGS</b>
Wendy Wise	12
Dianne Bain	6
Robert Bentley	9
Margrete Chaney	9
David Griffiths	8
Collene Hansen	12
Lisa Hutchinson	11
Pamela-Jayne Kinder	12
<b>NUMBER OF BOARD MEETINGS HELD 2015</b>	<b>12*</b>
* Includes strategic planning workshop and 2 Special Board Meetings to consider changes to Australia Council funding and the strategic plan	

# Annual Accounts

THE CONTEMPORARY DANCE COMPANY OF  
WESTERN AUSTRALIA LIMITED

ABN 69 169 595 537

FOR YEAR ENDED 31 DECEMBER 2015



# Directors Declaration

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2015

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

The directors of the company declare that:

1. The financial statements and notes, present fairly the company's financial position as at 31 December 2015 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.

Chairperson:



# PROFIT AND LOSS

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2015

TRADING INCOME	2015	2014
<b>Grant Revenue</b>		
Operational Grant	545,000	114,000
Project Grant	102,099	-
<b>Total Grant Revenue</b>	<b>647,099</b>	<b>114,000</b>
<b>Sponsorship Revenue</b>	<b>14,926</b>	<b>43,182</b>
<b>Other Revenue</b>		
Audience Income – Single Ticket Sales	87,789	-
Ausdance National	-	773
Donations	54,186	-
Membership & Participation Fees	107,161	-
Merchandising, Royalties and Other Event Related Income	1,600	-
Sundry and Other Earned Income	18,026	-
<b>Total Other Revenue</b>	<b>263,762</b>	<b>773</b>
<b>TOTAL TRADING INCOME</b>	<b>925,787</b>	<b>157,954</b>
<b>GROSS PROFIT</b>	<b>925,787</b>	<b>157,954</b>
<b>Other Income</b>		
Interest	3,673	134
<b>Total Other Income</b>	<b>3,673</b>	<b>134</b>
<b>EXPENSES</b>		
Accounting and Bookkeeping -	13,859	-
Audit Fees	950	-
Bank Charges	223	619
Consultancy Fees	82,099	21,533
Creative Personnel & Performers	61,218	-
Depreciation	849	-
Documentation - Photo/DVD	7,310	-
Equipment Repairs, Maintenance and Minor Purchases	1,250	-
HR & Recruitment Costs	-	66,577
Insurance	807	2,314
LAA and Per Diems	1,206	397
Legal Fees	353	6,589
Marketing & Promotion	60,878	16,348
Postage	1,401	220
Printing and Stationery	2,622	-
Production Costs	119,179	3,510
Professional Development	7,821	45
Rent	5,091	-
Staff Amenities	6,325	-
Stamp Duty	-	255

# PROFIT AND LOSS cont.

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2015

EXPENSES cont.	2015	2014
Storage	4,271	-
Superannuation	44,082	1,334
Telephone/Internet	5,030	525
Travel and accommodation	54,141	2,330
Wages and salaries	469,428	14,046
Website Costs	16,458	3,115
Workers compensation	11,983	8,890
<b>Total Expenses</b>	<b>978,833</b>	<b>148,648</b>
<b>OPERATIONAL PROFIT (LOSS)</b>	<b>(49,372)</b>	<b>9,440</b>
<b>EXTRAORDINARY INCOME</b>		
Buzz Dance Theatre & STEPS Youth Dance Co. - Tf contribution	206,028	-
<b>Total Extraordinary Income</b>	<b>206,028</b>	<b>-</b>
<b>NET PROFIT (LOSS)</b>	<b>156,656</b>	<b>9,440</b>

# BALANCE SHEET

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2015

ASSETS	31 Dec 2015	31 Dec 2014
<b>Current Assets</b>		
<b>Cash and Bank</b>		
Donation Account	188	-
Petty Cash	351	-
Reserve Account	263,799	-
Working Account	1,218	456,497
<b>Total Cash and Bank</b>	<b>265,555</b>	<b>456,497</b>
Trade and Other Receivables	4,950	22,000
<b>Total Current Assets</b>	<b>270,505</b>	<b>478,497</b>
<b>Non-Current Assets</b>		
Property, Plant and Equipment	16,124	-
<b>Total Non-Current Assets</b>	<b>16,124</b>	-
Debit Card	202	-
<b>Total Assets</b>	<b>286,831</b>	<b>478,497</b>
<b>LIABILITIES</b>		
<b>Current Liabilities</b>		
Trade and other payables	26,970	25,626
GST Payable	278	21,468
Employee Entitlements	17,894	1,341
Other Current Liabilities	-	-
<b>Total Current Liabilities</b>	<b>45,141</b>	<b>48,435</b>
<b>Non-Current Liabilities</b>		
Other Non-Current Liabilities	75,594	20,000
<b>Total Non-Current Liabilities</b>	<b>75,594</b>	<b>20,000</b>
Buzz Dance Reserves	-	150,623
DCA Grant cfwd	-	250,000
<b>Total Liabilities</b>	<b>120,735</b>	<b>469,057</b>
<b>Net Assets</b>	<b>166,095</b>	<b>9,440</b>
<b>EQUITY</b>		
Retained Earnings	166,095	9,440
<b>Total Equity</b>	<b>166,095</b>	<b>9,440</b>



# Notes to the Financial Statements

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2015

### 1. Statement of Significant Accounting Policies

The directors have determined that the company is not a reporting entity and accordingly, this financial report is a special purpose report prepared for the sole purpose of distributing a financial report to members and must not be used for any other purpose. The directors have determined that the accounting policies adopted are appropriate to meet the needs of the members.

The financial report has been prepared on an accrual basis and under the historical cost convention, except for certain assets, which, as noted, have been written down to fair value as a result of impairment. Unless otherwise stated, the accounting policies adopted are consistent with those of the prior year.

The accounting policies that have been adopted in the preparation of the statements are as follows:

#### INCOME TAX

The company is a Public Benevolent Institution and is endorsed as an Income Exempt Entity. As such, no income tax expense or liability is brought to account.

#### PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment is initially recorded at the cost of acquisition or fair value less, if applicable, any accumulated depreciation and impairment losses. Plant and equipment that has been contributed at no cost, or for nominal cost, is valued and recognised at the fair value of the asset at the date it is acquired. The plant and equipment is reviewed annually by directors to ensure that the carrying amount is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the utilisation of the assets and the subsequent disposal. The expected net cash flows have been discounted to their present values in estimating recoverable amounts.

Freehold land and buildings are measured at their fair value, based on periodic, but at least triennial, valuations by independent external valuers, less subsequent depreciation for buildings.

Increases in the carrying amount of land and buildings arising on revaluation are credited in equity to a revaluation surplus. Decreases against previous increases of the same asset are charged against fair value reserves in equity. All other decreases are charged to profit or loss.

Any accumulated depreciation at the date of revaluation is offset against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset.

#### INTANGIBLES

Goodwill is recognised as the excess of the purchase price for a business acquired over the fair value of the net assets at the date of acquisition. Goodwill is assessed for impairment annually and is carried at cost less accumulated impairment losses.

## Notes to the Financial Statements

### TRADE AND OTHER RECEIVABLES

Trade receivables and other receivables, including distributions receivable, are recognised at the nominal transaction value without taking into account the time value of money. If required a provision for doubtful debt has been created.

### FINANCIAL ASSETS

Investments held are originally recognised at cost, which includes transaction costs. They are subsequently measured at fair value which is equivalent to their market bid price at the end of the reporting period. Movements in fair value are recognised through an equity reserve.

### TRADE AND OTHER PAYABLES

Trade and other payables represent the liabilities for goods and services received by the company that remain unpaid at 31 December 2015. Trade payables are recognised at their transaction price. They are subject to normal credit terms and do not bear interest.

### EMPLOYEE BENEFITS

Provision is made for the liability for employee entitlements arising from services rendered by employees to 31 December 2015. Employee benefits have been measured at the amounts expected to be paid when the liability is settled, plus related costs.

### PROVISIONS

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

### CASH AND CASH EQUIVALENTS

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

### REVENUE RECOGNITION

Revenue from the sale of goods is recognised upon the delivery of goods to customers.

Revenue from the rendering of services is recognised upon the delivery of the services to customers.

Revenue from commissions is recognised upon delivery of services to customers.

Revenue from interest is recognised using the effective interest rate method.

Revenue from dividends is recognised when the entity has a right to receive the dividend.

All revenue is stated net of the amount of goods and services tax (GST).

### GOODS AND SERVICES TAX

Transactions are recognised net 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 balance sheet.

## Notes to the Financial Statements

### LEASES

Finance leases are leases of fixed assets where substantially all of the risks and benefits incidental to the ownership of the asset are transferred to the entity, but the legal ownership is not transferred to the entity.

Finance leases are capitalised by recording an asset and a corresponding liability at the lower of the amounts equal to the fair value of the leased asset, or the minimum lease payments measured at present value including any residual values.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Operating lease payments are charged to the income statement on a straight-line basis over the term of the lease.

Lease incentives are deferred and amortised over the period of the lease.

Profits and losses on sale and leaseback transactions are recognised in the reporting period in which they occur.

### GRANTS

Grant revenue is recognised in the income statement when the entity receives the grant, when it is probable that the entity will receive the economic benefits of the grant and the amount can be reliably measured.

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

Where the entity incurs an obligation to deliver economic value back to the grant contributor, the transaction is considered a reciprocal transaction and the revenue is recognised as a liability in the balance sheet until the required service has been completed, otherwise the income is recognised on receipt.

The Contemporary Dance Company of Western Australia Limited receives non-reciprocal contributions of assets from the government and other parties for a nominal or zero value. These assets are recognised at their fair value on the date of acquisition in the balance sheet, with an equivalent amount of income recognised in the income statement.

Donations and bequests are recognised as revenue when received.

### GOVERNMENT GRANTS

Government grants received are recognised as revenue on a basis to match the recognition of revenue with costs incurred in the project.

## Notes to the Financial Statements

2. Receivables	2015	2014
<b>Current</b>		
Accounts Receivable	4,950	22,000
<b>Total Current</b>	4,950	22,000
<b>Total Receivables</b>	<b>4,950</b>	<b>22,000</b>
3. Property and Plant Equipment		
<b>Plant and Equipment</b>		
Plant and Equipment at cost	16,973	-
Accumulated depreciation of plant and equipment	(849)	-
<b>Total Plant and Equipment</b>	<b>16,124</b>	-
<b>Total Property Plant and Equipment</b>	<b>16,124</b>	-
4. Cash and cash equivalents		
<b>Bank Accounts</b>		
Donation Account	188	-
Reserve Account	263,799	-
Temp Account	140	140
Working Account	1,078	456,357
<b>Total Bank Accounts</b>	<b>265,205</b>	<b>456,497</b>
<b>Other Cash Items</b>		
Debit card	202	-
Petty Cash	351	-
<b>Total Other Cash Items</b>	<b>553</b>	-
<b>Total Cash and Cash</b>	<b>265,757</b>	<b>456,497</b>
5. Payables		
<b>Current</b>		
Accounts Payable	8,326	2,111
Accruals	-	21,000
PAYG Withholdings Payable	18,644	2,415
Superannuation Payable	15,993	1,334
Wages Payable - Payroll	1,902	7
<b>Total Current</b>	<b>44,864</b>	<b>26,967</b>
<b>Total Payables</b>	<b>44,864</b>	<b>26,967</b>

# Depreciation Schedule

The Contemporary Dance Company of Western Australia Limited  
For the year ended 31 December 2015

NAME	COST	OPENING VALUE	PURCHASES	DISPOSALS	DEPRECIATION	CLOSING VALUE
<b>Plant and Equipment</b>						
Hard Legs (10 units)	9,240	-	9,240	-	410	8,830
Rigging Equipment	1,500	-	1,50	-	48	1,452
Stage Flooring (4 rolls)	3,960	-	3,960	-	247	3,713
Stage Flooring (4 rolls)	2,273	-	2,273	-	143	2,130
<b>Total Plant and Equipment</b>	<b>16,973</b>	<b>-</b>	<b>16,973</b>	<b>-</b>	<b>849</b>	<b>16,124</b>
<b>TOTAL</b>	<b>16,973</b>	<b>-</b>	<b>16,973</b>	<b>-</b>	<b>849</b>	<b>16,124</b>

# Independent Auditor's Review Report

## The Contemporary Dance Company of Western Australia Limited For the year ended 31 December 2015

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

### REPORT ON THE FINANCIAL REPORT

We have reviewed the accompanying financial report of The Contemporary Dance Company of Western Australia Limited, which comprises the statements of financial position as at 31 December 2015 and the statement of comprehensive income for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

### THE RESPONSIBILITY OF THE DIRECTORS

The directors/board of management of the company/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 Corporations Act 2001/ACNC Act and for such internal control as the directors/board of management 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.

### OUR RESPONSIBILITY

Our responsibility is to express a conclusion on the on the financial report based on our review. We concluded our review in accordance with Auditing Standard on Review Engagements ASRE2415 Review of a Financial Report: Company Limited by Guarantee or an Entity Reporting under the ACNC Act or Other Applicable Legislation or Regulation, in order to state whether, on the basis of the procedures described, we have become aware of any matter that makes us believe that the financial report is not in accordance with the Corporations Act 2001/ACNC Act including: giving a true and fair view of the company's/entity's financial position as at 31 December 2015 and its performance for the year ended on that date; and complying with the Australian Accounting Standards [and Corporations Regulations 2001]. ASRE 2415 requires that we comply with the ethical requirements relevant to the review of the financial report.

A review of a financial report consists of making enquiries, primarily of persons responsible for financial and accounting matters, and applying analytical and other review procedures. Our view is substantially less in scope than an audit conducted in accordance with Australian Auditing Standards and consequently does not enable us to obtain assurance that we would become aware of all significant matters that might be identified in an audit. Accordingly, we do not express an audit opinion.

### INDEPENDENCE

In conducting our review, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, which has been given to the directors of The Contemporary Dance Company of Western Australia Limited, would be in the same terms if given to the directors as at the time of this auditor's report.

## CONCLUSION

Based on our review, which is not an audit, we have not become aware of any matter that makes us believe that the financial report of The Contemporary Dance Company of Western Australia Limited is not in accordance with the *Corporations Act 2001* or *ACNC Act* including:

- (a) giving a true and fair view of the company's financial position as at 31 December 2015 and of its performance for the year on that date; and
- (b) complying with Australian Accounting Standards and *Corporations Regulations 2001*.



---

**Matt Tognini CA**

Director

**KHT Chartered Accountants**

356 Oxford Street

Leederville

Dated: 16 February 2016

