

2022 : A YEAR OF GROWTH





Financial Statements

The House That Dan Built Incorporated
ABN 71 382 008 828
For the year ended 31 December 2022



Contents

- 3 Income and Expenditure Statement
- 5 Assets and Liabilities Statement
- 6 Notes to the Financial Statements
- 9 Depreciation Schedule
- 10 Compilation Report



Income and Expenditure Statement

The House That Dan Built Incorporated For the year ended 31 December 2022

	2022	2021
Income		
Association Revenue		
Artist	7,226	-
Australian Apprenticeships Incentives Programme	1,772	-
BOD Membership & Annual Fee	-	6
Creative Kids Vouchers	5,410	10,700
Donations Received	60,248	15,523
Grants	216,150	159,444
Interest Income	13	36
Merchandising	1,699	1,500
Other Revenue - Reimbursements	346	-
Paid work	45,176	18,450
Shows	20,172	16,909
Tuition	11,032	4,510
Total Association Revenue	369,244	227,078
Total Income	369,244	227,078
Gross Surplus	369,244	227,078
Other Income		
Other Income - Covid 19 Apprentice Wage Subsidy	6,652	4,574
Other Income - Covid 19 Business Grant	-	7,500
Other Income - Jobkeeper	-	10,800
Other Income - Job Saver Payment	-	23,304
Other Income - Job Maker Payment	5,229	-
Philanthropy	-	20,000
Total Other Income	11,881	66,178
Expenditure		
Administrative Fees	452	332
Advertising	777	2,432
Artist Fee	94,312	67,006
Bad Debt	500	-
Bank Fees	-	33
Consulting & Accounting	10,875	10,525
Contract Admin	-	600
Contractor	-	3,132
Cost of Sales	1,178	2,480
Costumes	329	2,210
Depreciation	1,290	-
Entertainment	373	552
Freight & Courier	507	2,377

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached auditor's report.



	2022	2021
Fundraiser	5,620	-
General Expenses	-	88
Hire Equipment	732	3,828
Insurance	1,703	1,636
Meeting Expenses	682	583
Merchandise Expense	182	218
Office Expenses	686	920
Printing & Stationery	746	1,000
Rehearsal space payment	8,928	9,803
Research and writing	-	13
Shows supplies	6,723	12,464
Subscriptions	992	693
Superannuation	18,834	15,169
Telephone & Internet	1,691	1,638
Travel and Accommodation	6,642	12,813
Ukulele packs	-	23
Venue Hire	2,210	1,782
Video Works	7,550	500
Wages and Salaries	183,944	157,478
Website maintenance	1,415	2,194
Total Expenditure	359,870	314,523
Current Year Surplus / (Deficit) Before Adjustments	21,254	(21,268)
Net Current Year Surplus / (Deficit) After Adjustments	21,254	(21,268)

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached auditor's report.



Assets and Liabilities Statement

The House That Dan Built Incorporated As at 31 December 2022

	NOTES	31 DEC 2022	31 DEC 2021
Assets			
Current Assets			
Cash & Cash Equivalents	1	159,937	172,419
Trade and Other Receivables	2	34,587	109,870
Total Current Assets		194,524	282,289
Total Assets		194,524	282,289
Liabilities			
Current Liabilities			
Trade and Other Payables	4	10,241	8,901
GST Payable		5,981	18,174
Deferred Income	5	45,500	142,350
Employee Entitlements	6	-	1,317
Total Current Liabilities		61,723	170,742
Total Liabilities		61,723	170,742
Net Assets		132,801	111,547
Member's Funds			
Current Year Earnings		21,254	(21,268)
Retained Earnings		111,547	132,814
Total Member's Funds		132,801	111,547

The accompanying notes form part of these financial statements. These statements should be read in conjunction with the attached auditor's report.



Notes to the Financial Statements

The House That Dan Built Incorporated For the year ended 31 December 2022

Summary of Significant Accounting Policies

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Association. The committee has determined that the association is not a reporting entity.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where stated specifically, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these financial statements.

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*.

Cash on Hand

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

Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. 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.

Property, Plant and Equipment (PPE)

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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 association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

Revenue and Other Income

These notes should be read in conjunction with the attached auditor's report.



Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

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.

Grant and donation income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

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

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

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 assets and liabilities statement.

	2022	2021
1. Cash on Hand		
Bank accounts/(overdraft)		
The House that Dan Built	38,599	63,444
THTDB Donations	100,002	108,975
THTDB - AI OPERA	21,336	-
Total Bank accounts/(overdraft)	159,937	172,419
Total Cash on Hand	159,937	172,419
	2022	2021
2. Trade and Other Receivables		
Trade Receivables		
Accounts Receivable	28,045	106,150
Total Trade Receivables	28,045	106,150
Other Receivables		
Music Equipment	6,542	3,720
Total Other Receivables	6,542	3,720
Total Trade and Other Receivables	34,587	109,870
	2022	2021
3. Plant & Equipment, Vehicles		
Plant & Equipment		

These notes should be read in conjunction with the attached auditor's report.



Plant and equipment at cost	6,193	4,903
Accumulated depreciation of plant and equipment	(6,193)	(4,903)
Total Plant & Equipment	-	-
Total Plant & Equipment, Vehicles	-	-
	2022	2021

4. Trade & Other Payables

Trade Payables		
Accounts Payable	197	50
Total Trade Payables	197	50
Other Payables		
PAYG Withholdings Payable	6,996	7,286
Superannuation Payable	2,954	1,404
Unpaid Expense Claims	94	160
Total Other Payables	10,044	8,851
Total Trade & Other Payables	10,241	8,901
	2022	2021

5. Deferred Income

Other Deferred Income		
Unexpended Grants	45,500	142,350
Total Other Deferred Income	45,500	142,350
Total Deferred Income	45,500	142,350
	2022	2021

6. Employee Entitlements

Employee entitlements		
Wages Payable - Payroll	-	1,317
Total Employee entitlements	-	1,317
Total Employee Entitlements	-	1,317

These notes should be read in conjunction with the attached auditor's report.



Depreciation Schedule

The House That Dan Built Incorporated For the year ended 31 December 2022

NAME	RATE	PURCHASED	COST	OPENING VALUE	PURCHASES	DISPOSALS	DEPRECIATION	CLOSING VALUE
Office Equipment								
Documentation camera		1 Jan 2019	1,105	-	-	-	-	-
iPhone		4 Apr 2022	1,290	-	1,290	-	1,290	-
Mac		27 May 2020	3,798	-	-	-	-	-
Total Office Equipment			6,193	-	1,290	-	1,290	-
Total			6,193	-	1,290	-	1,290	-



Compilation Report

The House That Dan Built Incorporated For the year ended 31 December 2022

Compilation report to The House That Dan Built Incorporated

We have compiled the accompanying special purpose financial statements of The House That Dan Built Incorporated, which comprise the asset and liabilities statement as at 31 December 2022, income and expenditure statement, a summary of significant accounting policies and other explanatory notes. The specific purpose for which the special purpose financial statements have been prepared is set out in Note 1.

The Responsibility of the Committee Member's

The Committee of The House That Dan Built Incorporated are solely responsible for the information contained in the special purpose financial statements, the reliability, accuracy and completeness of the information and for the determination that the basis of accounting used is appropriate to meet their needs and for the purpose that financial statements were prepared.

Our Responsibility

On the basis of information provided by the committee we have compiled the accompanying special purpose financial statements in accordance with the basis of accounting as described in Note 1 to the financial statements and APES 315 *Compilation of Financial Information*.

We have applied our expertise in accounting and financial reporting to compile these financial statements in accordance with the basis of accounting described in Note 1 to the financial statements. We have complied with the relevant ethical requirements of APES 110 *Code of Ethics for Professional Accountants*.

Assurance Disclaimer

Since a compilation engagement is not an assurance engagement, we are not required to verify the reliability, accuracy or completeness of the information provided to us by management to compile these financial statements. Accordingly, we do not express an audit opinion or a review conclusion on these financial statements.

The special purpose financial statements were compiled exclusively for the benefit of the committee who are responsible for the reliability, accuracy and completeness of the information used to compile them. We do not accept responsibility for the contents of the special purpose financial statements.

Total Business Partners

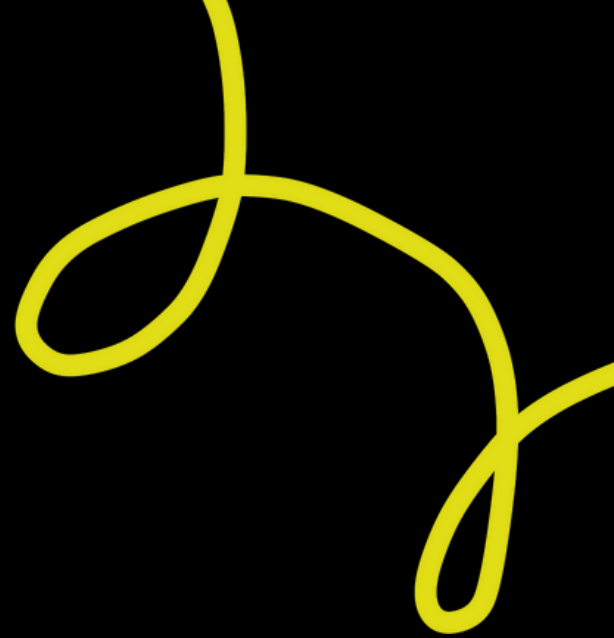
Unit 4C, 10 The Corso, NORTH LAKES QLD 4509

Wendy Currie (MIPA)

Director

Dated: 20 February 2023

CONTENTS



CAPACITY GROWTH · 4

RIGOROUS, SUPPORTIVE AND INCLUSIVE PROCESSES
AND WORK OF HIGH QUALITY GO TOGETHER · 5

A CREATIVE ENVIRONMENT THAT ENCOURAGES
EXPERIMENTATION AND RISK TAKING · 9

THE DEVELOPMENT AND AMPLIFICATION OF YOUNG
WOMEN'S VOICES · 11

INCLUSION, ACCESS AND OPPORTUNITY · 15

JOY · 19



CAPACITY GROWTH

THE HOUSE AT THE RGB



In March The House took up residence in the Registrar General's Building, where we have had dedicated office and rehearsal space. This has allowed us to bring our creative and administrative teams under the same roof for the first time, dramatically reduce the energy we spend wrestling with logistics, and focus that energy on creation and expansion.

The NSW Premier, Dominic Perrottet, Minister for the Arts, Ben Franklin and Member for Sydney, Alex Greenwich opened the RGB as a first stage in establishing a diverse arts precinct in the Sydney CBD. Our support for this initiative has secured The House an ongoing place in the Haymarket Creative facility in 2023.

"RGB Creative provides much needed spaces for the state's arts and cultural sector to create exciting new works, plan, and rehearse."

The Honourable Ben Franklin

THE HOUSE BOARD OBSERVERS

The House welcomed Claire Harford from MinterEllison, and Olivia Thomas and Kate Young from Westpac to the organisation in 2022 as Board Observers, working with us across strategic development, marketing and partnerships, and governance and fundraising.

THE HOUSE TRAINEESHIP PROGRAM

The House is continuing to provide training and industry experience through our unique performance-based apprenticeships. As 2022 trainee, Tallulah Simpson has completed a Certificate III in Music Performance while working as a part of our project delivery team.

RIGOROUS, SUPPORTIVE AND INCLUSIVE PROCESSES AND WORK OF HIGH QUALITY GO TOGETHER

With experience we have evolved methods of work creation that rigorously pursue excellence while embodying our values.

We prioritise:

- Multiple stages of creative development to produce complex, nuanced, fully realised work
- The inclusion of many voices across age, culture and experience
- Mentorship of artists and practices that are emerging
- Space and time to lead for accomplished artists.

In 2022 we:

Commissioned: REVERENCE

Composed: 100 WOMEN. 100 STORIES.

Showcased: ASSEMBLY by Angelica Mesiti

Performed at landmark events and venues: SALT



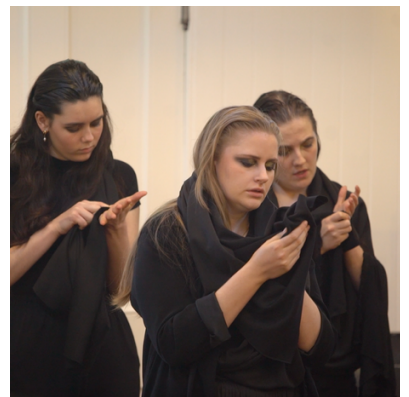
REVERENCE

Building on significant experience and expertise in producing site-responsive choral performance works, The House has committed to providing an annual commission, supporting female composers to create significant new full-length classical/contemporary vocal performance works for female voices. These works will ensure meaningful and authentic roles for female performers and speak back to canonical representations of women with little or no agency, who are acted upon rather than allowed to act.

These works will be career and developmental milestones for the composers, raising their professional profiles and connecting them with new opportunities. Through this process we will increase our understanding of the environments and processes women composers will thrive in.

The House 2022 Commission was awarded to composer and classical pianist Rose Riebl to develop her contemporary opera, REVERENCE: A Requiem for Piano and Voice. REVERENCE is a story of grief told through song, and presents an opportunity to return to art as catharsis, communion and an expression of shared loss. Rose has an international profile as a composer and performer, this is her first long-form work for voice.

Rose worked with Danielle and The House Performance Ensemble to take the work through two early stages of creative development in 2022. It was showcased to an invited audience in July at the Joan Sutherland Performing Arts Centre and the Phoenix Church Space in Alexandria.



This work is an exploration of a woman's refusal to be silenced; her power, confusion, rage, grief and defiance in the face of a rigid patriarchal system of dominance and control.

In Q&A sessions following the showings, audience members expressed the powerful impact the work had on their own intimate relationship with grief. Many voiced the need for more female-centric works that speak to the extrinsic link between life and death.

100 CAPES. 100 STORIES.



100 STORIES, 100 WOMEN is the realisation of a creative sharing and development process which began during the 2020 lockdown. The House reached out to 100 women in communities large and small in every Australian state, interviewing them about their lives and experience. In conjunction with a 2022 residency at the 107 On the Rocks Festival in Atherden St, three established composers, Jessica O'Donoghue, Pru Montin, and Yunyu Ong, mentored three emerging composers, Audrey Ormella, Leahannah Crimmins and Aija Draguns, and worked with Artistic Director Danielle O'Keefe to create original choral compositions inspired by the interviews.

In 2023 The House will bring together a choir of 100 women to sing this work in a large-scale celebration of women's experience.

This project was installed and featured as part of 107 Project's creative takeover in March/April 2022. The general public enjoyed this immersive art activation inside the historic building 47 George St, The Rocks, Sydney.

ASSEMBLY by Angelica Mesiti

In 2018 The House Performance Ensemble were invited to contribute their unique sound of young, strong, female voices to Angelica Mesiti's work ASSEMBLY, commissioned by the Australia Council for the 58th International Art Exhibition, La Biennale di Venezia.

In December, those girls, who have become young women, travelled to Canberra for the work's first preview at The National Gallery of Australia. ASSEMBLY is a three-channel video installation which considers how communities are formed through shared movement and communication and speaks to the importance of individuals coming together to foster democratic participation.



SALT



Composed by the young artists of The House Performance Ensemble, SALT is The House's first purely acapella choral work. From its conception in 2016, the work has undergone five creative developments to refine this ethereal performance that explores female coming-of-age and our connection to the sea.

In March 2022, The House showcased SALT in The Mitchell Library Reading Room at The State Library of NSW in a celebration of the return to live performance and as part of The House 2022 Fundraising Campaign. We were joined by many members of our House community as well as the Hon. Ben Franklin, who spoke with passion about the importance of The House's work, and Yvonne Weldon, who gave us an inspiring and generous Welcome to Country. Audiences were moved by this bare and powerful performance in this Sydney landmark.

SALT was then showcased as part of the Biennale of Sydney in a live performance that captivated the audience within an exhibition of digital artworks.



"The House does a really amazing thing in creating community, especially between younger women and older women, they create a connection that often gets lost. [The House] understands that everyone in the room has something artistically valuable to say."

Iris Simpson, in reflection of 'Reverence'

"Valuable insight into this sector and opportunity to witness the relentless drive and passion of a group of inspiring women. I have a lot of admiration for what they are doing!"

Kate Young, Board Observer - Westpac

The top 10 composers (those with the most pieces scheduled) were all historical white European men. Together they account for 27.5% of all scheduled works, nearly four times more than ALL works by women combined.

Excerpt from study conducted by The Donne

A CREATIVE ENVIRONMENT THAT ENCOURAGES EXPERIMENTATION AND RISKTAKING

We believe it's only through experimentation that we find something new. Arts practice is forever evolving. Each artist who works with The House brings something new to our table. By offering a safe space that contains the capacity for total chaos we see the appearance of new patterns, complex systems, and the unpredictable.

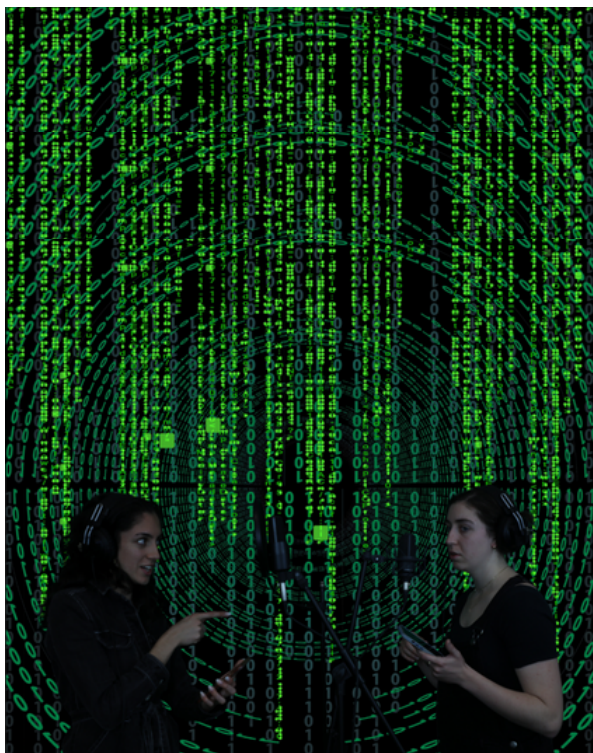
In 2022 we:

Initiated: FEMINA
CONTROLLATA
MACHINA

Reimagined: SALT 360



FEMINA CONTROLLATA MACHINA



Composer and digital music innovator Donna Hewitt is working with The House to create an electronic opera using sound production and artificial intelligence technologies, exploring a new form of choral work and new processes of making that work. Donna has developed her own wearable technology that puts female artists in control of sound engineering and AI; both spaces where women have traditionally been largely absent.

Partnerships with the University of New England and Canadian-based arts-and-technology research group, Reflective Iterative Scenario Enactments (RISE) at Concordia University are supporting the capacity of this project to experiment with leading-edge technology as it emerges.

Six emerging composer/performers from The House Performance Ensemble worked with Donna and Danielle on an initial creative exploration of these ideas in September 2022. The results of this first experimental stage were presented in Canada at Concordia University to an international audience.

The next creative development stage of FEMINA CONTROLLATA MACHINA will take place in February 2023 as part of a residency at Bundanon.

SALT 360

The House is exploring how our choral work, SALT, can be realised as an installation of sound, image and video. In February 2022 we filmed our performers in a custom-made reflecting pool built in the Joan Sutherland Performing Arts Centre's Studio Space, and underwater in a specially arranged swimming pool.

Our aim is to produce a work that will be shown on multiple screens surrounding and immersing the audience, that functions both as a stand-alone experience and as an environment for live performance.



THE DEVELOPMENT AND AMPLIFICATION OF YOUNG WOMEN'S VOICES

Excellence in music requires rigorous training, repetition of skills and consistent exercise to build connections between brain, body, self and expression. It is through this work that an artist's practice develops. Emerging artists who work with The House learn our adherence to discipline and grow through our embedded structure and system for ongoing improvement.

In 2022 we:

Facilitated: THE HOUSE
PERFORMANCE ENSEMBLE

Celebrated: WHISPERS AND
ROARS FESTIVAL.

Delivered: FESTIVAL IN A BOX

Contributed: PSYCHIATRY,
PHILOSOPHY AND THE ARTS

THE HOUSE PERFORMANCE ENSEMBLE

Selected through audition, The House Performance Ensemble is made up of young women who have learnt their craft through years of engagement with our programs and young women who have demonstrated their talent and commitment. The 2022 Ensemble trained extensively with Danielle and Suzuki Method expert, Tasha O'Brien.

In 2022 the Ensemble worked with composers Rose Reibl, Donna Hewitt, Jessica O'Donoghue, Pru Montin, Yunyu Ong, Audrey Ormella, Leahannah Crimmins and Aija Draguns, having a voice in the development of large-scale performance works as well as developing original work of their own.



WHISPERS AND ROARS FESTIVAL

The House created this festival to elevate the voices and creative ideas of female-identifying artists across a diverse collective of mediums. In this two-day celebratory event at Pier 2/3 in November 2022 more than 45 emerging artists showcased new works of music, poetry, electronic funk, live looping, hyper-realistic painting, choral work, vocals and puppetry.

The House employed two emerging Creative Producers and mentored them through the process of bringing this event to fruition.



FESTIVAL IN A BOX

This original House initiative is an accessible way for audiences to engage with the work of emerging artists without leaving home. The 2022 FESTIVAL IN A BOX contained the work of seven female-identifying artists and provided tactile and sensory experiences designed to be packaged and delivered through the mail.

FESTIVAL IN A BOX increases the reach of young artists and established pathways for audiences to follow and support these artists as their careers develop.



PSYCHIATRY, PHILOSOPHY & ARTS PUBLICATION X THE HOUSE THAT DAN BUILT

The House was featured in the 2022 publication *Modern Anxiety, Modern Woman: Australia*, by Lida Prypchan, which includes works written by members of our Ensemble.

PP+A is a not-for-profit organisation and network of people who are interested in the interrelatedness of psychiatry, philosophy and the arts. This publication explores the link between psychiatric conditions and creativity.

"More than anything, I want to live and work as a fulltime artist - something that seemed like an impossible dream before the Festival, now feels within reach. For the first time, I've set a goal to get gallery representation by the end of 2023. The reception my piece got at the Whispers & Roars Festival made it clear that it really is possible to make a living off my art."

Ysabel Darling, artist of Whispers and Roars Festival

In this recent season more than three quarters (76.4%) of all pieces scheduled were written by dead white men.

Excerpt from study conducted by The Donne

"The artist fee fully covered my time and energy as a creative preparing and participating in the festival. I have made some fabulous creative friends who are continuing to engage with me and my work (and I with there's) which may turn into interesting collaborations in the future. Working with such an organised driven team brought a new level of confidence to my work and organisation to my promotion and composing schedule."

Jennifer Hankin, artist of Whispers and Roars Festival

Beethoven and Brahms together accounted for roughly as many performances in 2022 as all women composers combined (7.5% vs 7.7%).

Excerpt from study conducted by The Donne

INCLUSION, ACCESS AND OPPORTUNITY

We believe access to the arts should be there for any girl who puts her hand up, it is an ambitious goal, but possible when we create pathways for young and emerging artists in communities we visit. We have research that shows long-term participation is fostered by ongoing support mechanisms and the establishment of peer networks. We have found that by creating digital platforms that encourage regular engagement the desire for excellence is ignited and on-going participation continues.

In 2022 we:

Developed: TOY CHOIR

Piloted: TOY CHOIR

GUNNEDAH

Reached out: AKIN

TOY CHOIR

In 2022 our long established music access program TOY CHOIR moved into our new city facility at the RGB, with girls learning, playing, singing and writing their own songs every Saturday morning. Our all-girl choir performed at TedX Sydney In The Square, flash-mobbed at the Opera House, sang carols with the City of Sydney and were featured on Channel 10's morning show, Studio 10.

In July we filmed the first pilot of TOY CHOIR TV with an ensemble of girls aged 10 to 14. Our ambition is to create singing and song writing tutorials that will be accessible to children Australia-wide.



TOY CHOIR GUNNEDAH


In what we plan as the first step of a roll-out of regional TOY CHOIRS, in 2022 we established TOY CHOIR GUNNEDAH. In partnership with the Gunnedah Conservatorium The House employed and mentored a local emerging artist to deliver our tried-and-tested TOY CHOIR curriculum to the delight of local girls.



AKIN

Our program of regional outreach continued in 2022 with workshops in Gunnedah and Deniliquin, engaging girls at local schools and regional conservatoriums, teaching singing and song writing and fostering a much-needed sense of value and agency. These outreach workshops enable us to reach girls in communities where there are limited opportunities to engage with the arts and quality music education.





"Toy Choir is a wonderful program that you should continue to expand and develop school relationships - across Australia and into more regional and remote regions. You have built a great suite of assets to support and deliver the program. You continue to develop the model to make access simple for schools and as a fee-based offers a sustainable source of income. Thank you to Danielle for the opportunity to get involved and I wish The House every success in 2023 and beyond. Your work is incredible, inspiring and important to raise the voices of young girls."

Olivia Thomas, Board Observer - Banksia

Music education is one of the richest activities a human could learn, with young musicians tending to develop exceedingly stronger reading and language skills than non-musical children.

"What is important is that engaging with sound changes and strengthens how the brain responds to sound."

Nina Kraus, Author of 'Of Sound Mind' via 'How Music Primes the Brain for Learning' by Holly Korbey

JOY

Always with joy.

"Following the Festival, I received several purchase enquiries from Festival attendees and my social media following increased by 12%. A video of my work (taken during W&R) has been viewed on Instagram over 43,000 times - something that has never happened before."

Ysabel Darling, artist of Whispers and Roars Festival

"Having a variety of experiences within performances, arts and culture is really important. It expands how we make work and tell stories."

Audience member, 'Reverence'



THANK YOU TO OUR DONORS

The House would like to thank the generosity of the following donors, who have supported us and made our achievements possible this year.

With thanks to:

Amanda & Jo Kelly · The Murphy Foundation · Australian Philanthropic Association · The Pronk Foundation · The Swass foundation · ADFAS foundation · Kate Butler · Simon Pollard · Andrea Wilson · Bradley Castellano · The Hon. Benjamin Franklin

Rachael McNally	Karen & David O'Keefe	Rosey Golds	Margaret Doran
Gina Bernard Tambasco	Justine Moyle	Deborah Hall	Andrew Maughn
Maria Byrne	Claire Harford	Ann Jeffriess	Colleen Ginty
Diane Volk	Julie Cassar	Sandra Ryan	Cassey Dawson
Kate O'Grady	Katrina Douglas	Helen Hutchings	Charles Ovidia
Helen and Malcom Dickie	Angela Bowne	Gabriella Rooney	Jeremy Glew
Brenda Elizabeth Lee	Julie Thoms	Jacqueline O'Brien	Laura Fitzsimmons
Fiona Press	Adam Blond	Susan McMahan	Suzann James
Anne Harris	Beryl Brooks	Anna Dudek	Mia & Matthew Patoulios
Belinda & Brian O'Toole	Mary Leuchars	Nicky Williamson	Matthew Clements
Rachael Coopes	Greg & Nicole Angus	Gavin Partridge	S. Fong
Rick Shaw.	Rebecca Johnston	Lyn O'Niell	Rimmelle Freedman
Tim Kemp	Kathryn Eriksson	Catherine Black	Lyn & Henri Ridal
Marie O'Brien	Matt Townsley	Cathy Smillie	Amy Hardingham
Iiona Brooks	Laura Connarty-Duncan	Louise Read	Damien Ricketson
Jo Boag	Shauna Anderson	Alex Stuart	Scott Rickard
Matt Gardiner	Valerie Williams	Romy Watson	Michelle Wood
Isabella Molinari	Janet Neustein	Shaun Parker	Tom McKinnon
Steven Alderton	David Campbell	Paula Leibowitz	Alice Peel
Amanda Berridge	Dana Bledsoe	Rubinee & Paul Hoyne	Turnbull Foundation
Renee de Rossi	Chris Barter	Prue Liger	Tessa Lines
Lori Frank	Sara Haddad	Catherine & Sophie Elliot	Rowan Bate
Paulina & Julian Selvakumaraswamy	Daniel Lloyd	Andreina Amato	Rachel Power
Alya Meyer	Megan Heywood	Jenny Griffiths	Kristen Clark
Angela Edgar	Leah Thomas	Kathryn Wyer	Todd Fuller
		Edward Spowart	Danielle O'Keefe

