



ANNUAL REPORT 2020/21

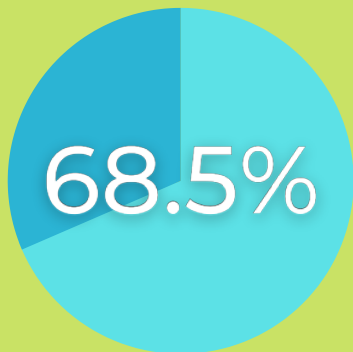


20/21 AT A GLANCE.



We worked with **268** girls across NSW.
131 girls in regional NSW across **1600km**.

Created the **1st** Performance Apprenticeship. Creating pathways for future emerging artists.



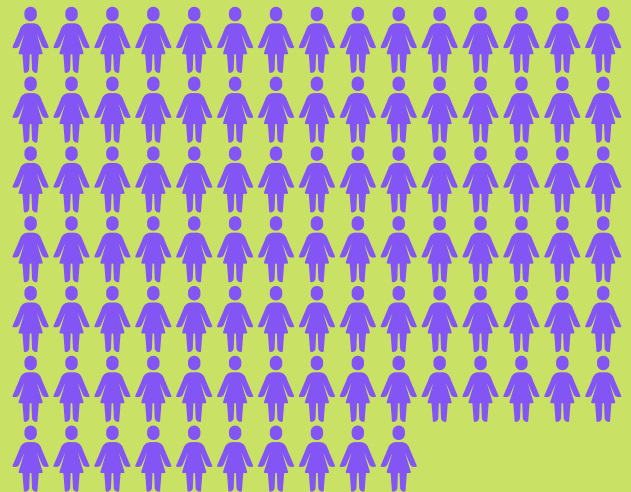
Of **131** AKIN participants surveyed, **68.5%** were exposed to music lessons for the first time in our regional workshops.

249 CREATIVE KIDS songwriting packs delivered across NSW



100% AKIN participants this year would attend again.

100 women interviewed across Australia.



16 original compositions premiered by

14 emerging female composers

93 artists employed.

187 songs written.

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Artistic Report AGM 2020-2021

Danielle O'Keefe - Artistic Director/CEO

Reflecting on this most unusual year of 20/21 has become a real pleasure now that I have 20/20 vision. While the year was of course challenging to navigate as both a small arts organisation and as a NFP charity, the collaborations and projects we created tell a story of music and connection that makes me proud and incredibly grateful for our team and for the community gathered around The House.

Like many arts organisations and not-for-profit companies, JobKeeper really did keep us creating and active in 2020. For the first time in my life as an artist we had the security of a baseline wage. This gave us time to plan and to think strategically about where the company is, the environment we're operating in, and what is needed. Non-scarcity thinking has been key in our ability to deliver and connect in an environment that is constantly changing and is deeply impacted by government restrictions. JobKeeper allowed us to deliver pivoted programs that now have the potential to grow in the future.

As people we have been changed in many ways by this pandemic. To meet the demand and opportunity of creating through 2020 we had to look at our organisations structure. By building a strategic and guiding team of Kath Melbourne, Katrina Douglas and Suzanne Hauser we have been able to create and build a new organizational structure and way of working as we rapidly grow. In 2021 we formalised our employment of young artists. We have created a performance-based apprenticeship with TAFE NSW, creating the first pathway in Australia towards a Certificate III in Music Industry (Performance) through an arts organisation. We have three young employees, Jayden Selvakumaraswamy, Grace Campbell and Sofia Goulding, who will work with us through 2021. Funding dependent, The House hopes to continue this program in 2022.



After years of creating video lessons to help our Toy Choir members learn and practice at home, lockdown gave us the opportunity to develop these resources into learning packs that, with the help of the Creative Kids initiative, we've put into the hands of children all over NSW. We've been able to create our own Toy Choir instrument with beautiful resonance that make our packs a work of art, giving girls across Australia chance to learn music and share in the joy.

I have been asked many times this year why we are still focusing on girls and women in 2021. Is it still important? I had a feeling that, yes, we are not there yet, so late last year I provided a provocation for a UTS Masters student research assignment: are female voices represented in Australia? We looked at three different areas: social, political, and cultural. With the help of software that could analyse over 4000 hours of input, women's voices are still under-represented and it was clear the objectives and goals of The House are still needed.

We have found our footing this year while jumping from one restriction to another. There is a clarity in finding our place in the arts ecology, ensuring female voices and stories have pride of place in our future cultural discourse. I believe the best way for that to happen is to work with the girls NOW. We do this so there will be a chorus ready when they say "there are no women working at this level". There is, and there will continue to be, an army of Australian women with bodies of work under their belts, networked and ready to create.



We must have female composers and female led artistic teams so that the incredible female voices on the Australian stages of the future are not victims, geishas, muses or merely objects in a hero's tale. The lens through which stories are told matters.

With the support of annual funding from Create NSW and project funding from the City of Sydney and the Australia Council we have been able to build over 20/21 into a small arts organisation that is punching well above our weight. We have moved into a new home where we have offices, storage and, most importantly, rehearsal space that allows and encourages us to sing out and dream big.

Thank you to all our donors and supporters of 2020/21. It has been a rollercoaster of a year, but what a ride! The House is in steady position and I am looking forward to what comes next!

A handwritten signature in black ink, appearing to read 'D O'Keefe'.

Danielle O'Keefe - Artistic Director/CEO

About The House



The House is a collaborative force that creates unique experiences to change the world.

The House aims to activate women across the world to feel empowered to speak, to feel like they belong, like they are part of a chorus.

We achieve this through music, through peer based learning and by creating unforgettably provocative performances that unapologetically dive headfirst into the issues that are important to young women and girls. The House creates platforms for female voices to be heard now, and ensures they will be heard in the future.

Pursuing mastery of skills is a given when the fire is lit; but true excellence can only be achieved when dedicated women have the opportunity to lead and share their knowledge with the world. It is only through experimentation that we will find something new.

The House is driven to confront the disconnection between women and girls in the cities and women and girls in rural areas. We seek to eliminate feelings of separateness through sharing skills and experiences and creating music together to tell an integrated story of Australian women and girls.

Our arts practice is forever evolving: each young artist we work with brings something new to the table and challenges us to question and prod the status quo. By offering a safe space that has the capacity for total chaos, The House has become a catalyst for the appearance of new patterns, complex systems, and the unpredictable.

The House is nationally and internationally recognised as a vocally innovative arts company because we are adventurous, we experiment, collaborate and listen.

N.A.S PARTNERSHIP AND RESIDENCY

The House was very excited to begin a partnership with the National Art School in Darlinghurst and begin a residency on their campus. This partnership offered us amazing rehearsal spaces on the campus to inhabit for the first 6 months of 2021, and it has been a joy exploring the history of this location. It has also allowed us to facilitate our weekly Toy Choir classes and rehearsals for our Performance Ensemble.

2021 PERFORMANCE ENSEMBLE

The 2021 House Performance Ensemble emerged from the desire to provide a space for young female identifying people to perform and create works of excellence.



Auditioning in late 2020, this ensemble meets weekly, which has seen them training vocally with Danielle O'Keefe, undergoing Suzuki Method of Actor Training with Shy Magsalin and working with Australian female composers and multiform artists to create works that express and speak to the female experience.

T.N.N 'STATE OF THE SECTOR' ADDRESS

Members of our Performance Ensemble were invited to speak at the annual Theatre Network NSW 'State of the Sector' address in January, speaking on the importance of a voice for young people in the arts and addressing The Honorable Don Harwin and other established guests and arts organisations. Grace, Sylvie, Tallulah, Sandra and Scarlett spoke of the importance of elevating female voices across a variety of contexts.

"For young people, finding and exploring one's identity is an inevitable part of growing up and arts programs are so vital to this process in order for young people to not only find their voice, but incline people to listen."

Tallulah Simpson

NATIONAL AND INTERNATIONAL SHOWCASES

Works of The House premiered at the online **ASSITEJ World Congress/MIRAI Festival** in March 2021, presenting Australia's theatre for young audiences and the youth arts sector to international delegates. It was screened again in May 2021 at **NEIGHBOURHOOD**, the first of five **Australian Theatre Forum 2021** events, held in partnership with **Australian Performing Arts Market (APAM)** and **DreamBIG Children's Festival**. We are grateful for the support of the Australia Council for the Arts for making the project a reality.

N.I.D.A LECTURES

From the reading and the lecture with Danielle O'Keefe, I was fascinated with the relationship between the audience and actor. ... I loved how Danielle explained that "The body is a vessel. The sound within your body can be manipulated to create textures" and also how "stillness is something to be trained." From seeing videos of her work, these things are very much prevalent... Which I think sums up just how impactful productions can be with the audience involved.

Hattie Clegg-Robinson

2020 MENTORSHIPS

In 2020, Danielle mentored 2 emerging artists Lucy Clements and Kate Walder, in establishing their own companies and NFP arts organisations. It is important that artists understand how to treat themselves as a business in today's climate. Having a board and network around you is integral to creating work in a stable environment. The House values this and is grateful for our own board; something that we feel impassioned to share with others. Lucy and Kate have since developed their own companies following this mentorship; **New Ghosts Theatre** and **Steps and Holes**.



ONLINE TOY CHOIR CONCERT

"It was so great to have something as inspiring for young girls as the Toy Choir move to an accessible platform during that very crucial time."

Olivia McKirdy

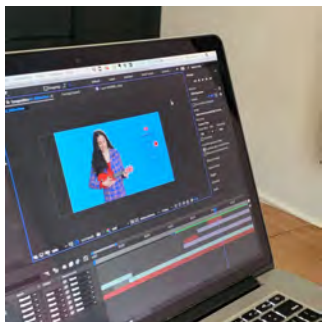


Pieces performed were a result of the songwriting mentorship program we began during lockdown for our TOY CHOIR members. This program paired girls with industry professionals, including Jane Sheldon and Jessica O'Donoghue, developing new musical skills, and meant that despite lockdown restricting traditional performance, TOY CHOIR girls were able to song-write from home.

468

Online audience members

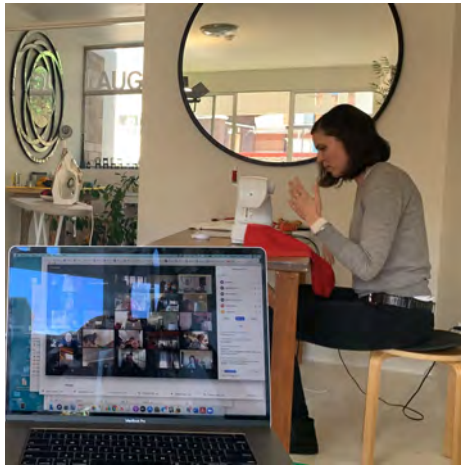
TOY CHOIR



2020 saw the development of the first stage of our TOY CHOIR packs. With the support of the NSW initiative Creative Kids we were able to consolidate our program into online resources. We created a series of downloadable ebooks which have tutorials and videos to teach and support learning in an interactive playful way.

CAPE MAKING PROJECT

In July of 2020 we created our first cross-generational, large-scale zoom arts project. One-hundred women from all over Australia came together to make one-hundred capes for our one-hundred girls singing our choral work, Tender Young Creatures. Each of the women was interviewed by a member of our creative team about her experiences of girlhood and her ability to make sense of the world we were all locked down in. Over the year these women and their stories have been a touch-point of delight for me as I slowly listen to them all and work on a composition weaving these voices together.



100 CAPES INSTALLATION

Across January, we inhabited the NAS Gallery for a week to showcase our installation. The Performance Ensemble sang live activations throughout the space, showcasing the larger work for the capes, in Tender Young Creatures.



INTERNATIONAL DAY OF THE GIRL

October 11th is International Day of the Girl. The day highlights the needs and challenges girls face, while aiming to promote girls' empowerment and the fulfilment of their human rights. To mark the day and start a discussion we held a discussion group and all learnt one of Audrey Ormella's compositions. After months of being apart, it was wonderful to sing together again.



JUXTA

Artists from The House participated in an online viewing platform called Juxta. A wonderful online project where each artist developed either a 2 minute audio or visual clip inspired by the theme of water. Throughout the 2020 lockdown, this was a great opportunity for artists to connect amidst such a bleak and disconnected time, and created a viewing site that displayed different interpretations of water.

SALT 360

The House Performance Ensemble spent the beginning of 2021 developing Salt 360, rehearsing repertoire and preparing for the filming and recording of the project. Whilst COVID restrictions resulted in the postponement of filming, the Ensemble was able to record the show and rehearse in costume.



AKIN

The House Team embarked on two AKIN tours travelling to Gunnedah, Tambar Springs, Curlewis, Boggabri, Narrabri and Tamworth as part of the North West NSW leg in April, and Broken Hill in March.

"My daughter... was so enthralled that she has now decided to take up ukulele and singing on a more permanent and hopefully professional level one day."

Sharyn Novello

"Broken Hill girls are learning how to raise their voices well and command a space at singer-songwriter workshops by The House That Dan Built."

Nardia Keenan

Danielle, Serena, Jayden, Sofia and Grace facilitated workshops in local schools and conservatoriums, teaching singing and song-writing skills to girls so that they too can use their voice to speak about what inspires them.



Girls raise their voices at the House That Dan Built

By Nardia Keenan

Broken Hill girls are learning how to raise their voices well and command a space at singer-songwriter workshops by The House That Dan Built.

Danielle O'Keefe was the Artistic Director at the Outback Theatre for Young People on the Murray River when she became aware that girls were putting up their hands for opportunities to perform but most were missing out, due to their numbers.

If there was an opportunity for one boy and an opportunity for one girl, many girls would put up their hands but few boys.

Danielle started to document what was happening and wondered about what happens in the room when boys mature and their voices drop.

"They become more commanding in the space."

Danielle addresses this imbalance by giving girls the opportunity to learn about breathing and vocal techniques and to experience the power of raising their voices.

"It's about the girls' right to speak and to take up space."

When Danielle was at school she was told that girls can do anything but she needed more than a

catchphrase. Now she ensures that girls can speak well enough and she uses ukuleles as props.

"I have no desire that ukuleles take over Australia but they are a disarming tool.

"It's a joyous process for learning skills that are useful."

The girls enjoy the music they are creating, with participants coming from Railwaytown Primary School, School of the Air, Broken Hill High School and Wilyama High School.

Workshops are also in Byron Bay, Cooma and Deniliquin and Danielle has had unexpected success.

She trained girls in Deniliquin and they taught the women.

One participant was an elderly woman who was able to express her childhood story in song with the help of a trained girl.

"Help flowed in the reverse direction when it was realised that the older people needed the help," said Danielle.

"The girls also benefit by seeing themselves as having real agency and as adding value to the community."

Danielle sees that storytelling through song fills a gap of connection.

"The cycle of learning contains cross-generational stories and women used to share sto-



Danielle O'Keefe (centre back) teaches budding singer-songwriting girls to raise their voices. PICTURE: Nardia Keenan

ries around food."

Danielle would like to do more cross-generational programs and was reluctant to let the workshops just end.

"I can light the spark but what do you do next?"

Next year Danielle aims to

open a year-long program so is doing a call-out for a local young woman who is an emerging singer-songwriter.

The musician would need to be able to commit to training in Sydney in January and teaching in Broken Hill for the year.

Danielle is also looking for a hosting venue in Broken Hill for two hours a week in 2022.

For more information, visit <https://www.the-housethatdanbuilt.com>

BAGATELLE



Inspired by experiences of the COVID-19 pandemic and the huge challenges that isolation brought to musicians, we present a series of micro-compositions that celebrate choral voice, filmed at the Pitt St Uniting Church.

Bagatelle is the latest work from The House That Dan Built's ensemble, in collaboration with celebrated composer Sally Whitwell.

The human connection of singing together – with voices blended in real space and time – was lost in the ether. We had become shadows, ghosts and phantoms. Bagatelle celebrates the return of live performance.



"This collaboration process was incredibly important to me in determining my own creative process and musical identity, allowing me to understand that in working with others, your own ideas can be articulated."
Grace Campbell

"I am grateful for this opportunity and feel as though my creative identity has grown through this development. This program is helping young musicians to build their own creative process, discover their musical identity, and is giving more opportunities to women in the arts."
Jayden Selvakumaraswamy

"At last we can sing together again, but as people we are not unchanged."

LISA GRIEVE JOINS THE BOARD

Lisa approached The House keen to support and dive straight into a female-focussed NFP organisation. Lisa is a vibrant energy for the board and The House is excited to work alongside Lisa and her 20 years of experience in senior marketing, strategy and stakeholder management roles. Her brand and consumer insights within the popular music and media is invaluable!



THE HOUSE MOVES TO JOYNTON AVE.

The House finally found a HOME! Joynton Avenue Creative Centre was an old nurse headquarter building, which is a beautifully inspiring venue that has welcomed The House well this year. Moving into this art residency at the start of June has been an exciting time.



TRAINEE AND FELLOWSHIP PROGRAM

In 2021, The House introduced three new positions for young emerging artists as part of our team. The House Traineeship and Fellowship programs seek to encourage experiential learning and exposure within the arts industry for emerging young artists. In 2021, Jayden Selvakumaraswamy, Grace Campbell and Sofia Goulding will work in these new roles for young artists at The House.

The Traineeship program will be undertaken by Sofia Goulding, and is in its inaugural year. Supported by TAFE, this program sees a formalised employment of young artists in a performance based apprenticeship. This is the first pathway in Australia which achieves a Certificate III in music Performance through an Arts Organisation.

The Fellowship position sees the House establish its own formalised pathways for young artists to work with The House Team in a learning role, with unique exposure to the Arts industry.



Financial Statements

The House That Dan Built Incorporated
ABN 71 382 008 828
For the year ended 30 June 2021

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Income and Expenditure Statement

The House That Dan Built Incorporated For the year ended 30 June 2021

	2021	2020
Income		
Association Revenue		
Co-pros	-	4,998
Creative Kids Vouchers	14,600	1,200
Donations Received	4,914	50,530
Grants	164,628	134,860
Interest Income	38	31
Merchandising	577	39
Other Revenue	(70)	8,012
Paid work	7,923	14,912
Project Income - Cape Making	-	3,000
Shows	5,001	3,252
Tuition	3,440	5,990
Total Association Revenue	201,052	226,824
Total Income	201,052	226,824
Gross Surplus	201,052	226,824
Other Income		
Other Income - Cash Boost Stimulus (Non Taxable)	15,852	10,000
Other Income - Jobkeeper	47,400	12,000
Philanthropy	20,000	500
Total Other Income	83,252	22,500
Expenditure		
Administrative Fees	57	330
Advertising	2,814	561
Artist Fee	60,775	13,810
Bank Fees	-	6
Consulting & Accounting	7,950	4,480
Contractor Expenses	3,670	-
Costumes	1,785	5,119
Entertainment	548	298
Freight & Courier	3,525	-
General Expenses	2,468	2,550
Hire Equipment	3,828	268
Insurance	648	2,585
Meeting Expenses	612	-
Merchandise Expense	3,178	-
Motor Vehicles	40	99
Office Expenses	1,195	588
Printing & Stationery	1,284	-

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

	2021	2020
Props	1	1,298
Registration	436	-
Rehearsal space payment	6,632	-
Rent	2,118	22
Repairs and Maintenance	-	140
Research and writing	-	6,265
Show Supplies	5,919	323
Subscriptions	986	1,545
Superannuation	12,466	8,547
Telephone & Internet	2,088	2,340
International travel and accomodation	-	7,271
National travel and accommodation	13,160	4,371
Video Works	500	1,040
Wages and Salaries	132,084	94,631
Website maintenance	1,554	353
Total Expenditure	272,322	158,839
Current Year Surplus / (Deficit) Before Adjustments	11,982	90,485
Net Current Year Surplus / (Deficit) After Adjustments	11,982	90,485

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

Assets and Liabilities Statement

The House That Dan Built Incorporated As at 30 June 2021

	NOTES	30 JUN 2021	30 JUN 2020
Assets			
Current Assets			
Cash & Cash Equivalents	1	220,103	157,618
Trade and Other Receivables	2	6,750	9,541
Total Current Assets		226,853	167,159
Non-Current Assets			
Plant and Equipment, Vehicles	3	7,099	7,099
Total Non-Current Assets		7,099	7,099
Total Assets		233,953	174,258
Liabilities			
Current Liabilities			
Trade and Other Payables	2	10,001	15,599
GST Payable		17,993	5,574
Deferred Income		40,892	-
Total Current Liabilities		68,885	21,173
Total Liabilities		68,885	21,173
Net Assets		165,067	153,085
Member's Funds			
Current Year Earnings		11,982	90,485
Retained Earnings		153,085	62,600
Total Member's Funds		165,067	153,085

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

Notes to the Financial Statements

The House That Dan Built Incorporated For the year ended 30 June 2021

Summary of Significant Accounting Policies

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act (Qld). 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.

These notes should be read in conjunction with the attached compilation report.

Revenue and Other Income

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.

	2021	2020
1. Cash on Hand		
Bank accounts/(overdraft)		
Citibank Credit Card	-	(228)
Credit Card	-	651
The House that Dan Built	125,554	87,925
THTDB Donations	94,550	69,271
Total Bank accounts/(overdraft)	220,103	157,618
Total Cash on Hand	220,103	157,618
	2021	2020

2. Trade and Other Receivables

Trade Receivables		
Accounts Receivable	550	9,255
Total Trade Receivables	550	9,255
Other Receivables		
Loan - Danielle	-	281
Loan - Laura	-	5
Total Other Receivables	-	286
Total Trade and Other Receivables	550	9,541

These notes should be read in conjunction with the attached compilation report.

	2021	2020
3. Plant & Equipment, Vehicles		
Plant & Equipment		
Plant and equipment at cost	8,211	8,211
Accumulated depreciation of plant and equipment	(1,112)	(1,112)
Total Plant & Equipment	7,099	7,099
Total Plant & Equipment, Vehicles	7,099	7,099
	2021	2020
4. Trade & Other Payables		
Trade Payables		
Accounts Payable	2,035	4,488
Total Trade Payables	2,035	4,488
Other Payables		
Superannuation Payable	1,230	3,505
Unpaid Expense Claims	-	(80)
PAYG Withholdings Payable	6,736	7,686
Total Other Payables	7,966	11,111
Total Trade & Other Payables	10,001	15,599

These notes should be read in conjunction with the attached compilation report.

Compilation Report

The House That Dan Built Incorporated For the year ended 30 June 2021

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 30 June 2021, 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 Accounting Partners

1/106A Sutton Street, Redcliffe Qld 4020

Wendy Currie (MIPA)

Director

Dated: 3/08/2021

BOARD

CHAIR

Megan Heywood

As an accomplished lawyer and graduate of the AICD, Megan has many years experience as a director of government and not-for-profit boards, with a particular interest in issues affecting women and children.

VICE CHAIR

Natalie Richards

Natalie Richards is a LeCoq graduate, teaching artist and director with fifteen years experience working with young people in the performing arts.

PUBLIC OFFICER

Alyce Fisher

Alyce is passionate about regional arts and cultural development and is no stranger to the regional arts network as she was the Regional Arts Development Officer for South West Arts, based in Deniliquin, from 2009 – 2013.

SECRETARY

Meagan Van Gent

Meagan's eighteen years of experience across multiple Queensland Government departments and political offices has shaped her strong and well-recognised skills in strategy and policy development.

TREASURER

Laura Fitzsimmons

Laura is an Executive Director of Macro Sales at J.P. Morgan, with eighteen years of financial markets experience.

Alyson Standen

Alyson has worked professionally as an actor, director, coach and voiceover artist in the film and television for the last twenty-five years. She has a Masters in Marketing and is a passionate advocate for female performers and stories.

Danielle O'Keefe

Danielle O'Keefe is an interdisciplinary contemporary artist whose site-responsive work with young female singers is being recognised internationally.

Lisa Grieve

Lisa has over 20 years of experience in senior marketing, strategy and stakeholder management roles, including event management, brand partnerships and consumer insights within the popular music space working at major record labels, music media, experiential events companies and artist management.

COMMITTEES

MARKETING/ PARTNERSHIPS

CHAIR: Lisa Grieve
Grace Campbell,
Alyson Standon

FUNDRAISING

CHAIR: Meagan Van Gent,
Jayden Selvkumarawamy
Sarah Wilson,
Justine Moyle

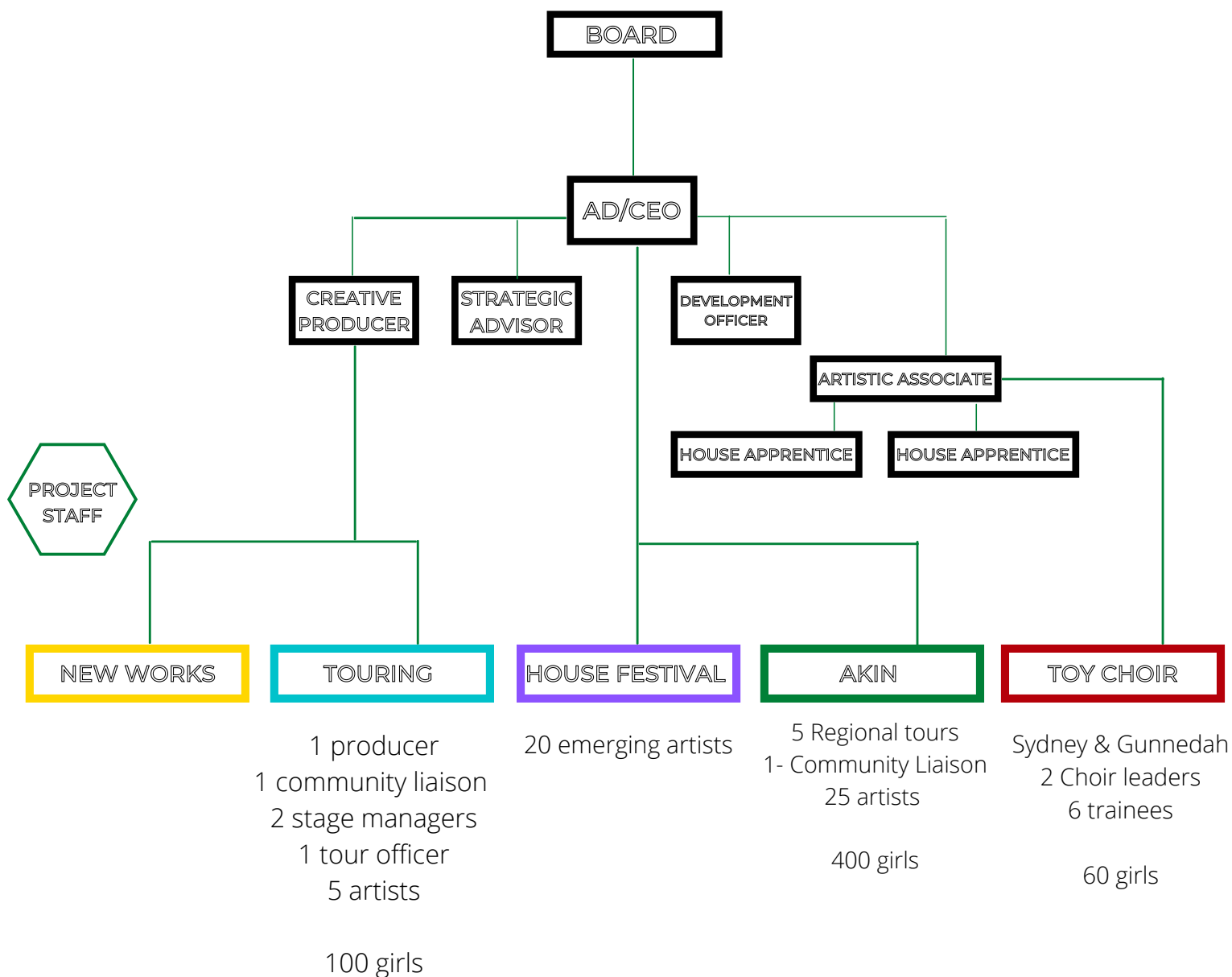
RISK/FINANCE

CHAIR: Laura Fitzsimmons
Megan Heywood,
Aimee Foster,
Westpac representative
(TBC October 2021)

ARTISTIC

CHAIR: Danielle O'Keefe,
Grace Campbell,
Serena Weatherall,
Jayden Selvkumarawamy
Iris Simpson

ORGANISATION



Thank You to our Donors

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