



ANNUAL REPORT

2025



COUNTRY ACKNOWLEDGEMENT

*We acknowledge that we live, work & play on Aboriginal land
and pay our respects to Elders past, present & emerging.*



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OUR VISION

Raising voices. Advancing careers.

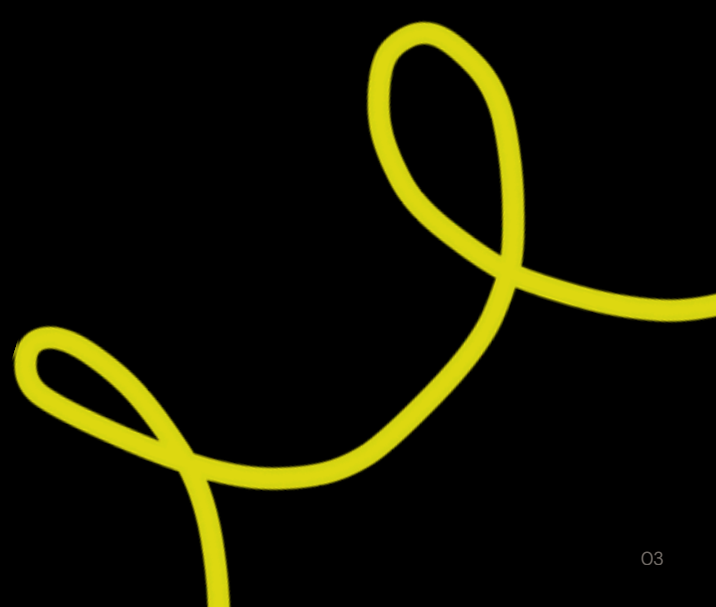
The House supports girls and women to find their voice — to be heard, to connect, and to share joy. We raise girls' voices and advance women's careers.

OUR MISSION

To harness the power of music to uplift girls and women, creating pathways for development, visibility, leadership and the creation of new work.

OUR VALUES

- 1 Work hard
- 2 Be strategic
- 3 Build Knowledge
- 4 Embrace risk
- 5 With joy, always



2025 was full. *Big, alive, a year to remember.*

We began at the Art Gallery of New South Wales with Toy Choir – mini singing tour guides creating songs inspired by artworks through the eyes of tween girls. It was a cracker. Audiences could join workshops after the tour, and over 300 young people jumped in – learning to sing, play, and uncover stories hidden in the gallery walls. It was joyful, immediate, and full of imagination.

From there, the older team travelled to Kingston with 100 Women. 100 Stories – a project that continues to deepen with time. Women arrive on a Friday, and over 48 hours we build something complex and ambitious, before performing back to their communities. There's always a moment where I explain we're about to split into six parts and I get the look – are you serious? But then they hear it. The sound lands. And everything shifts.

One of my favourite pieces of feedback this year:

"Before working with the company, we were not singers. Afterwards, we firmly believed that we could perform at the Sydney Opera House if they'd let us."

We came straight off tour into EMERGENC/Y – an ambitious operatic development exploring sexism and the erasure of women's voices. Led by composer Felicity Wilcox with a major creative team, the work brought together music, theatre and text to interrogate whose stories are remembered—and whose are lost. It was rigorous, urgent, and full of power.

Next stop: Wonthaggi. Another chapter of 100 Women, and a deeply embedded one. This project had been building for years – return visits, conversations, finding the right community champions. One of those champions was Clare Bowditch—a Bass Coast local – whose involvement meant we sold out before rehearsals even began. Thank you, Clare. It was a marvellous weekend. I feel incredibly lucky to do this work—singing with women across the country, again and again, and watching what unfolds.

We also finally gathered cast, crew and friends to experience SALT360 together—seeing and hearing the work in full. A long-awaited and special moment. And then... Portugal.

We found ourselves in an old pig shed outside Lisbon, creating Chasing the Wind with a group of young artists. Raw, fast, completely immersive. From there, we toured to the UK – Bradford and Derby – reshaping the work for each space and audience. It was a powerful reminder of how adaptable and capable young artists are when given space to lead.

The year kept moving. We travelled to Deniliquin and Broken Hill, and Whispers and Roars lit up Deniliquin, Sydney and Tamworth—a festival of emerging artists stepping forward with bold, original work and real clarity of voice. We returned to 100 Women again in Wagga Wagga –and it was somewhere around here that I realised just how big this year had been.

Back home, Toy Choir has also had a huge year – culminating in performances at the Sydney Opera House. With artist passes in hand, we took the opportunity to create something extra – performing on the forecourt steps. And then came the Halloween flash mobs. Toy Choir quietly circling members of the public and singing – unexpected, intimate, and a little bit magical. One man told us it was the best piece of art he had seen in Australia –and that we should bring it to Berlin. Honestly, I agree. Toy Choir in Berlin makes total sense.

This year also asked something different of me personally. After the loss of my father, I needed to step back in ways I hadn't before. What followed was one of the most important shifts we've had as an organisation.

Our Ensemble became the Collective.

They self-organised. They led sessions. They held the work. And, for a moment – I was redundant. I was stoked. Because this is exactly what we set out to do. To build leaders. To create something that does not rely on one voice, but many. It has changed how I think about leadership, ownership, and what The House can be.

There is so much to be proud of this year – not just in what we made, but in how we made it, and who stepped forward along the way.

And now, as we step into 2026, we turn 10.

We have two-year funding from Create NSW. For the first time – we can breathe and concentrate on the art!

Double digits. Older. Wiser. Ready.

Let's see what's next.



Danielle O'Keefe

Artistic Director, The House That Dan Built

Governance & Board

BOARD MEMBERS

2025 Board of Directors



CHAIR

Claire Harford

Solicitor with experience in disputes, litigation and criminal liability. Formerly held senior leadership roles in the non-profit sector with a focus on youth leadership and development.



BOARD MEMBER

Jo Dyer

Writer, literary curator and producer. Former Director of Adelaide Writers' Week, CEO of Sydney Writers' Festival, and Executive Producer of Sydney Theatre Company.



TREASURER

Leigh Brezler

Experienced business development professional across Australia's finest arts, cultural and sporting institutions. Most recently CEO of a not-for-profit.



BOARD MEMBER

Khushi Shekhar

12+ years in transformation, finance and audit advisory across Australian and European markets. Mentor and strong advocate for diversity and female leadership.



CEO & ARTISTIC DIRECTOR

Danielle O'Keefe

Interdisciplinary contemporary artist whose site-responsive work with young female singers is recognised internationally. 18 years in the arts; founder of The House That Dan Built.

2025 UPDATE

Welcome, Delyth.

We are thrilled to welcome Delyth Jones Porter to the board in 2025 as an Observer. A senior woman in tech with 30+ years' experience, Delyth is a passionate advocate for diversity and inclusion.

BOARD OBSERVERS



Rebecca Mangos

Associate, MinterEllison Funds & Financial Services. Passionate singer and artist; brings legal expertise to the board.



Delyth Jones Porter

Director, Technology Consulting at MinterEllison. 30+ years in global IT transformation; Global Lead of Women in Technology at Macquarie Group.



Danielle O'Brien

Business Analyst at Westpac and former Olympian. Passionate fundraiser and community organiser.

SUMMARY OF ACHIEVEMENTS

In 2015, respected youth arts facilitator, director, composer, and conductor Danielle O’Keefe assembled a network of the brightest women she knew to answer a crucial question: *Why are we seeing gender and diversity disparities in music, and what can we do now for girls and women to create a measurable difference in the future?*

Together, this team of women committed to building an organisation with a foundation and walls of support so strong that they could shatter the glass ceiling.

In the nine years since, we have been quietly carving an important place in the Australian arts ecology.

2015

The House’s first major performance work *The Mermaid Project* premieres at ATYP. Sell out season.



2017

The Aurobindo Project premieres at Merrigong Town Hall. *Carriageworks* presents the second season of *Tender Young Creatures*.



2019

SALT, a new choral work created by The House Ensemble, premieres at Bondi Pavilion House artists’ invited to be part of Angelica Mesiti’s Assembly, Australia’s entry to the 2019 Venice Biennale d’Arte. *The Howling Girls* presented at the Tokyo Festival World Competition. *The Long Table* project explores the stories of women on the land across generations begins.



2016

The House That Dan Built established as a not-for-profit incorporated association registered with the ACNC. *The Toy Choir* established in Sydney. Invited to perform with Paul Capsis at the Sydney Gay and Lesbian Mardi Gras Opening *Tender Young Creatures*’ first development and premiere

2018

Sydney Chamber Orchestra invites The House to collaborate on renowned contemporary opera *The Howling Girls*. *Tender Young Creatures* presented at Bondi Pavilion. AKIN song writing peer based workshop tours begin in Deniliquin, Gunnedah, Cooma, Broken Hill, Lake Cargelligo and Berrigan.

2021 100 women across metro, regional and remote Australia interviewed for 100 Capes. 100 Stories. Bagatelle, a new choral work created with composer Sally Whitwell premieres Whispers and Roars Festival in a Box launched in response to the pandemic 2nd Commission. Rose Riebel. Reverence. 1000 girls participate in songwriting workshops across NSW



2023 100 Women 100 Stories, a choral performance, premieres at the Sydney Town Hall. The House Music and Arts Extravaganza takes over regional NSW town Berrigan. Reverence. Development in Gunnedah. Begin work with Felicity Wilcox EMERGENC/Y Denilquin office opens



2025 INTERNATIONAL TOUR. Portugal and UK. National Tour of 100 Women. 100 Stories. Regional roll out of WHISPERS AND ROARS – Emerging Artists festival. TOY CHOIR at Art Gallery of NSW. Investment in National roll out of youth education program. SALT360 Screening.



2020 New work Echo premieres at East Sydney Community and Arts Centre. Development begins on Toy Choir TV. Online learning resources created. App mad and tested with 600 girls across NSW. First Commission – Sally Whitwell. Bagatelle. SALT 360 filming Whispers and Roars, the House's biennale emerging artist festival, launched.

2022 SALT presented in the Mitchell Library Reading Room at the State Library of NSW Ensemble showcased in Angelica Mesiti's work Assembly at the Venice Biennale and the National Gallery. Toy Choir starts in GUNNEDAH

2024 International production. Wind. APAX presentation. Whisper and Roars festival in Denilquin.

Why we do *what we do.*

"We want original music composed by a girl from Deniliquin to join the classical canon alongside Mozart."

WHAT WE DO

The House sits at a critical intersection of globally significant musical innovation and community engagement — uniquely positioned to amplify the voices of women and girls across NSW while inspiring future generations of artists and audiences.



Raise girls' voices

We help girls and women find their voice, to be heard, to connect, and to share joy. Our community engagement builds confidence and teaches young people to advocate for themselves through singing and songwriting.



Advance women's careers

We give female-identifying composers, conductors, directors and musicians at all career stages the time, support and space to create, take risks, push their practice, and be seen on local, national, and international stages.



Broaden the canon

By expanding the Australian choral and contemporary classical repertoire with new commissions and compositions unique to the female voice, we create a more equitable and diverse sector. This is not just beneficial, it is essential.



WHY IT MATTERS

The House is driven to confront gender and diversity disparities in music by providing opportunities for young female-identifying Australians. We know that real change is possible — our growing reputation is evidence of success.

We approach our role with the discipline and training expected from a leading vocal company, while fostering inclusive, supportive community engagement that uncovers talent and celebrates participation in metropolitan, regional and remote NSW.

OUR COMMITMENT

- Pathways from a girl's first music lesson to professional practice on global stages
- Stable income and space for composers and singers to conceive and develop original work
- Inclusive art that reflects and supports trans and non-binary artists alongside all women
- Artists 18+ compensated as professionals — every time, without exception

2025 *by the* numbers.

2,033

Participants internationally

623

Young people under 18

8,500

Audience members

15

Public performances
6 in regional areas

70

Original songs composed

100%

Scholarshipped in
regional areas

WHERE WE WENT IN 2025

AUSTRALIA

Sydney

Tamworth

Deniliquin

Kingston

Wonthaggi

Gladstone

Wagga Wagga

Darwin



INTERNATIONAL

Bradford, UK

Derby, UK

Lisbon, Portugal



Artistry



Chasing the Wind

Created in 3 weeks at Teatro O Bando outside Lisbon, this devised theatrical work with original music explores young people's experience of climate anxiety. Toured to Bradford and Derby, UK.

"After the devising process I felt fulfilled and reassured in my own artistic ability, the fact that we had done this huge thing, and that I truly loved what we had created."

— Chasing the Wind artist



100 Women, 100 Stories

Touring to Kingston, Wonthaggi, and Wagga Wagga, we sang with over 300 regional women for sold-out theatres. New songs, inspired poetry, and community connection.

"Such joy and camaraderie. The compositions were spectacular and the conductors were sensational. Still singing the songs for weeks after."

— Wagga Wagga participant



SALT360 Screening

We finally got to screen SALT360, our immersive video installation based on our live work SALT. Screening the work for a room of our supporters and friends allowed us to see and hear the work in its full glory, and featuring live performances



EMERGENC/Y

In February, 5 young artists worked with Felicity Wilcox on a new opera exploring sexism and the forgotten voices of women. Featuring a book by Alana Valentine, and with a creative team including Sally Blackwood, Joanna Drimatis, Jess Aszodi, Sonya Holowell, Nicole Smede, Quin Thomson, Hilary Geddes, Jean Bernard Marie, Kaylie Melville, Jason Noble, Lamorna Nightingale, Véronique Serret, and Jack Ward.

Next *Generation*



Toy Choir

We had an amazing year with Toy Choir, writing lots of new songs, recording in the studio, and performing at landmark venues across Sydney. We kicked off the year with performances and workshops at the Art Gallery of NSW, where we wrote all new songs and taught over 300 young people to write their own songs! Later in the year, we recorded an album's worth of Toy Choir songs in the Brand X recording studio, and performed on the iconic Opera House stage and steps for Bloodfest.



Whispers & Roars

15 young songwriters mentored across Tamworth, Deniliquin, and Sydney, writing originals, releasing first EPs, and performing live. Led by E.S. Malaika.

"Creating music gives me freedom to express myself both lyrically and instrumentally."

— Deniliquin participant



FIRE Development

FIRE is the next mainstage show for The House, exploring the concept of fire, the earth, and the living heat of the world. We had an electric first development in Wagga Wagga, working with 4 emerging artists to write lyrics, music, and choreograph movement for the work. We're committed to continual experimentation and play, and we can't wait to see what FIRE becomes in 2026.



The House Collective

We're so proud of The House Collective, a training collective set up by emerging artists that met every week to share skills, train, and develop ideas. Grown out of The House Ensemble, the House Collective is an independent group of artists dedicated to honing their craft and creating community. We're glad to support them with resources, infrastructure, and knowledge sharing!

Organisational Capacity

FUNDRAISING

First Ever EOFY Campaign

The House ran its first ever EOFY fundraising campaign, kicking off with the SALT360 screening. Thanks to our community, we raised over \$10,000 to send 4 emerging artists to Portugal and the UK to devise *Chasing the Wind*. We are so incredibly grateful for our community that supports our projects and programs.

\$40K

raised from
our community



INCLUSION

Creatability Internship

Create NSW Creatability funding allowed us to work with Leila Harris, an emerging disabled composer and performer, across 100 Women, FIRE, and Chasing the Wind. Leila sparked vital conversations on access and inclusion that will shape the future of The House.

STRATEGY

Toy Choir 5-Year Roadmap

2025 was a big year for consolidating our program of joy TOY CHOIR. We worked with M&K consultants to look at what we have created and find potential partners and pathways to spread this opportunity further.

3

Cities active

5yr

Strategic plan

National

Expansion goal



WELLBEING

Working Week Review

In 2025, we implemented a 4-day week for full time staff, to trial a better work-life balance and prevent burnout. We found that this limited our ability to work with patience, foresight, and a slower pace, and didn't align with the industry's needs and pace. In 2026, we'll transition back to a 5 day work week, with flexible working hours and a stronger support system for full-time staff.



Financial Statements

The House That Dan Built Incorporated

ABN 71 382 008 828

For the year ended 31 December 2025

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Income and Expenditure Statement

The House That Dan Built Incorporated
For the year ended 31 December 2025

	2025	2024
Income		
Association Revenue		
Donations Received	40,723	10,261
Grants	240,804	197,000
Interest Income	4,900	15
Merchandising	365	209
Other Revenue - Reimbursements	7,850	11,970
Paid work	72,057	41,686
Shows	5,466	3,771
Tuition	13,761	8,455
Total Association Revenue	385,926	273,368
	385,926	273,368
Total Income		
Gross		
	385,926	273,368
Surplus Other		
Other Income	390	25,000
Income		
Total Other Income	390	25,000
Expenditure		
Accounting	5,740	4,915
Administrative Fees	131	220
Advertising	489	492
Artist Fee	84,801	15,596
Bank Fees	274	-
Cleaning	402	1,301
Consulting	9,350	11,577
Cost of Sales	4,298	3,689
Costumes	98	98
Depreciation	612	582
Employment Costs		
Insurance - Workcover	1,636	1,252
Provision for Annual Leave	928	(2,301)
Provision for Long Service Leave	361	3,236
Superannuation	20,269	14,673
Superannuation - Artists	8,564	2,486
Wages and Salaries	174,278	131,632
Total Employment Costs	206,036	150,978

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

Income and Expenditure Statement

	2025	2024
Entertainment	696	726
Freight & Courier	75	5
General Expenses	1,427	1,022
Gifts	4	23
Insurance	376	375
Low Cost Asset	-	928
Meeting Expenses	393	506
Merchandise Expense	5	-
Office Expenses	255	3,865
Printing & Stationery	374	1,705
Registration	939	-
Rehearsal space	1,150	-
payment Repairs and	475	2,535
Maintenance Research	23	23
and writing Shows	796	2,985
supplies Subscriptions	1,135	1,454
Telephone & Internet	1,443	1,118
Training and	938	1,613
Conferences Travel and	47,923	28,121
Accommodation Venue	7,152	16,855
Hire	5,297	120
Website maintenance	383,105	253,429
Total Expenditure		
Current Year Surplus / (Deficit) Before Adjustments	3,211	44,939
Net Current Year Surplus / (Deficit) After Adjustments	3,211	44,939

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 HouseThatDan Built Incorporated
As at 31 December 2025

	NOTES	31 DEC 2025	31 DEC 2024
Assets			
Current Assets			
Cash & Cash Equivalents	1	189,427	395,443
Trade and Other Receivables	2	4,011	6,934
Total Current Assets		193,438	402,377
Non-Current Assets			
Plant and Equipment, Vehicles	3	336	948
Total Non-Current Assets		336	948
Total Assets		193,774	403,325
Liabilities			
Current Liabilities			
Trade and Other Payables	2	10,653	6,842
GST Payable		(4,641)	20,015
Deferred Income	5	19,795	213,000
Employee Entitlements	6	29,545	28,257
Total Current Liabilities		55,352	268,114
Total Liabilities		55,352	268,114
Net Assets		138,422	135,211
Member's Funds			
Current Year Earnings		3,211	44,939
Retained Earnings		135,211	90,272
Total Member's Funds		138,422	135,211

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 31 December 2025

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.

Employee Provisions

Provision is made for the association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee provisions have been measured at the amounts expected to be paid when the liability is settled.

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.

	2025	2024
1. Cash on Hand		
Bank accounts/(overdraft)		
Projects Account	205	558
The House that Dan Built	3,896	231,976
THTDB Donations/ Pay Pal	15	162,909
ANZ Term Deposit	185,311	-
Total Bank accounts/(overdraft)	189,427	395,443
Total Cash on Hand	189,427	395,443
	2025	2024
2. Trade and Other Receivables		
Trade Receivables		
Accounts Receivable	2,585	1,210
Total Trade Receivables	2,585	1,210
Other Receivables		

Music Equipment	1,426	5,724
Other Debtor	-	-
Total Other Receivables	1,426	5,724
Total Trade and Other Receivables	4,011	6,934
	2025	2024

3. Plant & Equipment, Vehicles

Plant & Equipment		
Plant and equipment at cost	6,433	6,433
Accumulated depreciation of plant and equipment	(6,097)	(5,485)
Total Plant & Equipment	336	948
Total Plant & Equipment, Vehicles	336	948
	2025	2024

4. Trade & Other Payables

Trade Payables		
Accounts Payable	479	(2,733)
Total Trade Payables	479	(2,733)
Other Payables		
Other Payables	(5,649)	-
PAYG Withholdings Payable	7,440	5,758
Superannuation Payable	8,383	3,817
Unpaid Expense Claims	-	-
Total Other Payables	10,174	9,575
Total Trade & Other Payables	10,653	6,842
	2025	2024

5. Deferred Income

Other Deferred Income		
Unexpended Grants	19,795	213,000
Total Other Deferred Income	19,795	213,000
Total Deferred Income	19,795	213,000
	2025	2024

6. Employee Entitlements

Employee entitlements (wages, annual leave, etc)		
Provision - Annual Leave	14,047	13,119
Provision - Long Service Leave	15,498	15,137
Total Employee entitlements (wages, annual leave, etc)	29,545	28,257
Total Employee Entitlements	29,545	28,257

Depreciation Schedule

The House That Dan Built Incorporated
For the year ended 31 December 2025

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	-	-	-	-	-
iPhone 15 Pro	40.00%	19 Jan 2024	1,530	948	-	-	612	336
Mac		27 May 2020	3,798	-	-	-	-	-
Total Office Equipment			7,723	-	-	-	612	336
Total			7,723	-	-	-	612	336

Compilation Report

The House That Dan Built Incorporated For the year ended 31 December 2025

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 2025, 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 Members

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 management 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.



Daniel Aponte Prypehan CPA
D'Aponte Pty Ltd - NextGenCFO

Unit 3, 100 Warners Avenue, BONDI BEACH NSW 2026

Director/CPA

Dated: 08/05/2026

Thank you to our *community.*

Your generosity makes everything possible.

DONORS

Theodora Allan

Nicole & Greg Angus

Ilona Brooks

Isabelle Clements

Jo Dyer

Lisa Grieve

Fiona Hill

Kittu Hoyne

Rae McNally

Louise Read

Augusta Supple

Thu Tran

Kathryn Wyer

Andreina Amato

Marjorie Scott (Anon.)

Beryl Brooks

Jacqueline de Boer

Laura Fitzsimmons

Jordan Hammond

Veronica Holloway

Suzann James

Lyndall McNally

Virginia Scully

Brook Tayla

Laura Turner

Sean Andrew

Monique Betty

Alice Cadwell

Katrina Douglas

Cassandra Gash

Matt Hansen

Rubinee Hoyne

Pauline Lindsay

Jacqueline O'Brien

Edward Spowart

Julie Thoms

Whimbrel Wilson

FOUNDATIONS

Murphy Family Foundation

The Pronk Foundation

PARTNER ORGANISATIONS

ESSEMOJONG
CONSULTANCY
Youth and Community Projects with Impact

connect^{up}

ELSINOR
CENTRO DI PRODUZIONE TEATRALE

BRADFORD 2025
UK City of Culture

SOUTH WEST
ARTS

THE END FM

OUTBACK
THEATRE
FOR YOUNG
PEOPLE

TEATRO BANDO

UTS

THE CON
TAMWORTH REGIONAL CONSERVATORIUM OF MUSIC

THE UNIVERSITY OF
SYDNEY
Sydney Conservatorium of Music

FUNDING BODIES

NSW
government
Create NSW
Arts, Screen & Culture

Australian Government

Creative
Australia

Music
Australia

2026 — A DECADE OF THE HOUSE



Older. Wiser. Two-year funding secured. As we turn 10, we're ready to keep raising voices and advancing careers, with joy, always.

www.thehousethatdanbuilt.com

The House that Dan Built is supported by the NSW Government through Create NSW.



Create NSW
Arts, Screen & Culture