

DRILL
Performance
Company Inc.

Annual Report
2022





DRILL would like to thank the following organisations for their invaluable support and partnership



ACKNOWLEDGEMENT OF COUNTRY

DRILL respectfully acknowledges the palawa/pakana people who are the traditional custodians of the land on which we make art, conversations and connections - lutruwita/ Tasmania. We pay our respect to their Elders, both past, present and emerging. We acknowledge and uphold their continuing relationship to this land and contribution to contemporary Australian artistic practice, and extend that respect to other Indigenous Australians who join us at DRILL.

DONORS

Thank you to all of our amazing donors throughout 2022. Without your support we wouldn't be able to deliver the same level of programs to young people in our state.

Snapshot of 2022

PERFORMANCES

- + *dissolving labels*
- + *Dance Nexus – Glenorchy*
- + *Collective Writing - Collective Dancing*
- + Premiere of *A CALL TO ARMS*

STATISTICS

- + 214 Rehearsals/workshops across all projects
- + over 500 individual participants
- + over 800 attendances at performances
- + 28 artists and technical staff engaged

KEY ARTISTS ENGAGED

- + Isabella Stone - Artistic Director
- + H.K. Vermeulen – Choreographer, Dance Nexus Glenorchy & Still Drompin
- + Keia McGrady – Choreographer, Dance Nexus Glenorchy
- + Izaak Bishop – Filmmaker, *dissolving labels*, Dance Nexus Glenorchy, *Collective Writing - Collective Dancing*
- + Pippa Samaya - Filmmaker and photographer *A CALL TO ARMS*
- + Tara Samaya – Choreographer and director *A CALL TO ARMS*
- + Billie Rankin - Director, *dissolving labels*
- + Davina Wright – Director, *dissolving labels*
- + Richie Cyngler - Sound design and music, *dissolving labels*
- + Chris Jackson – Lighting designer and production manager, *dissolving labels*
- + Steph Francis – lighting operator, *dissolving labels*
- + Caitlin Comerford – workshop, Still Drompin
- + Nathan Pitchford - workshop, Still Drompin
- + Adam Wheeler- workshop, Still Drompin
- + Bec Dundas (Nee Jones) - workshop, Still Drompin
- + Rikki Mace - workshop, Still Drompin
- + Gabriel Comerford - workshop, Still Drompin
- + Angela Barnard - workshop, Still Drompin
- + Bonnie Que – Story leader, *Collective Writing – Collective Dancing*
- + Gabrielle Martin – Choreographer, *Collective Writing – Collective Dancing*



dissolving labels Photo by Kelly Nefer

PROFESSIONAL DEVELOPMENT

- + Supported early career artist Keia McGrady as choreographer for *Dance Nexus*
- + Supported early career artist Gabrielle Martin as choreographer for Junior Company
- + Support for senior company member Curtis Thorpe for AYDF
- + Support for senior company member Evelyn Bryan in a volunteer position for Junior Company
- + DRILL Senior Company and artists attended a palawa/pakana cultural awareness session with the Tasmanian Aboriginal Centre as part of *dissolving labels*

DRILL WITHIN THE COMMUNITY

DRILL delivered a number of other activities throughout the year, many in partnership with other organisations including;

- + A free dance workshop with Tasdance artist Jenni Large
- + DRILL's 2020 film *Leviathan* was screened as part of the City of Hobart's "Our Window on Wellington" program, on their outdoor screen "The Loop;"
- + Isabella Stone undertook professional development with Dancenorth in Townsville, and delivered a workshop within their Deeper than Dancing Program
- + Delivery of workshops to young people as part of the Nayri Niara Festival;
- + Delivery of a workshop as part of Moonah Arts Centre's school holiday program.

From the Chair

Lesley Graham

While every year seems big, this one certainly stood out. Firstly I would like to acknowledge that this was the year we emerged from COVID to find the world somewhat changed.

2022 began with the wonderful Samaya Wives film project in the Tarkine. This was the last of the much-delayed pre COVID initiatives of our previous Artistic Director, Joshua Lowe. This project required a high level of complex arrangements, risk assessments, close interactions with several external partners and intrastate travel. Our AD Isabella Stone and GM Cathryn Williams met these challenges very capably allowing creatives and participants with varying levels of experience in this type of environment, a smooth and fulfilling experience.

In February our Secretary Erica Campbell Graham and I had to step aside for a few weeks and want to thank the Vice Chairs Sally Mollison and Carin Mistry for covering the workload in support of our staff. It is always a delight to see how the members of this voluntary board share their skills and are able to support the staff in the smooth functioning of the company.

With that in mind, we farewelled Vice Chair Carin Mistry, with her shift into working with MADE. We also welcomed new board members Steve Kyne, Sandi Doherty and Angela Barnard bringing new voices and wonderful levels of experience of the Company, dance, youth and arts funding.

As the year settled more into a 'post COVID' level of activity, Isabella carefully supported the young members of the company and guided projects which addressed issues of direct concern to them. The connection between the young peoples' world view, their contributions and the final works was palpable and acknowledged by both participants and audiences.

From dissolving labels to Dance Nexus and the launch of A Call to Arms at the State Cinema, we were reminded of the strong voice of our young people and of the importance of community partnerships. TasPorts, Montrose Bay High, the Bob Brown Foundation and the Tasmanian Aboriginal Centre, amongst others, were crucial to the success of our program.

Finally, it is with sadness that in April 2023 we will farewell Isabella, who has worked tirelessly for DRILL over the past three years. Replacing a founding Artistic Director and moving interstate would be enough for most; however, we will never forget the determination she showed when taking on the reins one week prior to COVID lock down. This was certainly not what she signed up for.

Isabella's care for the young people of DRILL has been exceptional, consciously modelling very strong principles of support, mutual respect and care. During this period DRILL has demonstrated the strength and importance of a solid structure which can weather a pandemic storm and come out the other side with positive strategic directions for the future. We wish Isabella all the very best for her future endeavours in dance and life and hope that she feels Tasmania and DRILL will always be her second home.

As I close this report, we are about to welcome our new Artistic Director, Bec Dundas, after an exciting national recruitment process. We look forward to the opportunities this new appointment will bring.





dissolving labels Photo by Kelly Nefer

Vision

More young Tasmanians being active and engaged members of the community, empowered through dance and creative thinking.

Guiding Principals

1. To give young people, through dance, the opportunity to grow their capacity as resilient, compassionate, creative and collaborative community members.
2. Consistency in the experience provided for participants and equity of geographical reach in the south.
3. Transparency, honesty and truth within our collegiate relationships with participants and all partners across the State.
4. Sustainability and wellness of employees, participants and audiences.
5. We aim to expand diversity across our participants including age, experience, body types, sexuality and culture.

Mission

To create meaningful contemporary dance experiences that unite and strengthen young Tasmanians in our community.

Goals

1. To deliver ambitious creative programs grounded in collaboration, tailored for youth participants.
2. To provide youth programs that are accessible and inclusive, financially and geographically (within the South).
3. To embed DRILL into the ecology of Tasmanian performance through strong arts and community partnerships..
4. To consolidate DRILL's organisational foundation for a sustainable future.

MAJOR SEASON

A CALL TO ARMS - Samaya Wives Film

180 Audience **20** Workshop/Filming **10** Participants **1** Performances

6.30pm Wednesday 15 December 2023
State Cinema, North Hobart

In January 2022, DRILL delivered the first and in person stage of a long awaited project led by award winning dance film artists Tara and Pippa Samaya.

The ambitious project involved eight performers, including members of the community, adult DRILL Senior Company members and alumni, partnered with the Bob Brown Foundation and worked closely with Tasmanian Aboriginal Heritage Officer Sharnie Read. The team came together to create content for a new dance film that explores topics of protest, conflict and hope and tells stories through bodies in a landscape of significance and history - the takayna/Tarkine in north west Tasmania. The film is an expression of the embodiment of protest, the importance of connection to place and, the power and importance of the land itself. It is about profiling and raising awareness of takayna/Tarkine through the collective voice framed and led by Tara and Pippa's creative practice.

The initial week of the project took Artistic Director Isabella Stone, Tara and Pippa Samaya and Sharnie Read to many areas of takayna/Tarkine. They scouted locations for filming, that could be approached sensitively and with cultural awareness of where and how to be as visitors (always) on Country. They crossed huge distances, from the coast to the depths of the old forest and were in awe of and informed by, the wildness, diversity, age and scale of takayna/Tarkine.

The following 2 weeks were conducted with participants in studio and then 6 days in takayna/Tarkine. It was an intensely focussed and immersive journey through the development of movement in studio to transferring and filming it on locations. The project achieved growth and development that was considered unparalleled by the artists, team members and participants. For some participants it was the first time they had visited that wild place of lutruwita/Tasmania. Everyone returned charged and changed by the landscape and many conversations over the week revealed the groups' belief in small creative acts that can have huge impacts.



Pippa and Tara undertook the the process of editing and adding a soundtrack, and entitled the film *A CALL TO ARMS*.

It was premiered in nipaluna/Hobart at a sold out session in the State Cinema, held in partnership with the Bob Brown Foundation. Participants spoke about their experiences at the event, and there was a Q and A session after the screening.



SENIOR COMPANY

dissolving labels

477 Audience **42** Workshops **14** Participants **5** Performances

MAC 02, Hobart
School Matinee 11am Thursday 18 August
School Matinee 11am Friday 19 August
7pm Thursday 18 August 2022
7pm Friday 19 August 2022
2pm & 7pm Saturday 20 August 2022 (Auslan Interpretation and Audio Described)

dissolving labels was a huge time for the cast of 14 young people (aged 13-25) who presented six performances across three days in a performance space of roughly 20 x 20 meters housed in the very gorgeous MAC02. They were incredible at working consistently across the performances, adapting and adjusting across a really tight production week and truly admirable in their support and care for each other both on and off 'stage'.

Members of DRILL's Senior Company created the work collaboratively with four key creatives: Isabella Stone (dance), Billie Rankin (visual arts and performance), Davina Wright (theatre), and Richie Cyngler (experimental sound). It evolved into a rich, honest, playful, and



dissolving labels Photo by Kelly Nefer



yet sensitive piece of performance. The young people danced, spoke and sang, through choreography and improvisation, in a performance that expresses some of their lived experiences both literally and reimagined.

The season started with a poignant and magically personal but also embracing *Welcome to Country* by Nathan Pitchford. We thank him hugely for being with us that night and in spirit across the season. Inviting Billie Rankin and Davina Wright into the creative team leading the young people felt like a right decision from the moment an invitation was given, and their expertise and care was demonstrated in the work. It was our delight to have folded them into the creative seams of the company. The performers were accompanied by sound and music created and structured by Richie Cyngler. This was Richie's first commission into making sound and music for a full length live performance, we are grateful for him agreeing to take this creative risk and adventure and producing something truly original for the performers and work.

Support from the TasPorts allowed DRILL to perform the work at the waterfront warehouse MAC02, which created an enormous performance space, surrounded by audience on three sides. Two of the performances were Auslan interpreted with a local interpreter and Audio Described in a collaboration with access2arts (based in South Australia). The show had positive feedback from audiences, a positive review in ArtsHub and 175 students attending at two schools matinees.

From the Directors:

'dissolving labels' explored young people's slippery experiences of labels, titles, and names and how they impact their lives - from social categories to the way nouns can shape our understanding of ourselves and the world around us. 'dissolving labels' unravels our complicated and often contradictory relationships to labels.

How do we grow in the communities we are born into? How do the communities grow to contain us too? Beyond all the words you hear are hundreds more conversations, private acceptances and movements that are not held within this show.

This show asks you to come with this group of people on a journey through identity, movement and dreams. It's not a straight line, just like we're not. It's an old song sung anew, a story about going to buy a coffee, explorations of grief and growing up. It's measuring bodies and growing. It asks our audience, what labels would you discard if you could? Which would you hold onto? And how far can any label stretch until it fails its own definition?

The real dissolving labels happens within the community this ensemble has built together. Within DRILL the young people demand no answers of each other and take each other as they are asked to be called. The dissolving therefore becomes a type of radical acceptance of each other. 'dissolving labels' holds the grief and difficulty of youth with the joy and humour that young people bring.

Directors/Choreographers: Isabella Stone, Billie Rankin, Davina Wright & all the performers

Sound design and music: Richie Cyngler

Lighting designer: Chris Jackson

Lighting operator: Steph Francis

Production: Io Performance

Producer: Cathryn Williams

SENIOR COMPANY

Still Drompin

Videography: Next Creative

20 Audience **10** Workshops **21** Participants **1** Performance

Assembly 197, Launceston
5-8 October 2022

It is unique that this island is home to two of Australia's youth dance companies, both with extensive and long histories of working with young people in creative contexts. While DRILL and Launceston's Stompin have collaborated before, STILL DROMPIN is the longest exchange the two companies have had - and what a ride it was!

In the October holidays seven Senior DRILL members were accompanied by AD Isabella Stone and GM Cathryn Williams, travelling to Launceston for this 4 day dance camp. There, they collaborated and sang karaoke with, danced alongside, connected to and shared space and time with fourteen members of Stompin.

We began with a grounding and moving ceremony that was shared and led by palawa man Nathan Pitchford, a friend and 'family' member of both the organisations, for which we are extremely grateful. Over the course of the four days the young people experienced workshops with creative leaders from within each of the companies 'families'; Adam Wheeler, Gabriel Comerford, Bec Jones, Riki Mace, Angela Barnard and the two AD's Isabella Stone + Caitlin Comerford. The workshops covered techniques and practices in contemporary technique, choreography, improvisation, contact work, repertoire and site



Still Drompin Photo by Gabriel Comerford



Still Drompin Photo by Gabriel Comerford

specific performance practices. On top of all this input, the young people had time to work with peers across the companies to create their own new offerings as an output - a way to channel all the musings and learnings over the short and intense time, and a shared moment of joy for the practices they embody and believe in within youth dance.

All this culminated in a public sharing and conversation with community members within Launceston that at times was hilarious, honest, intricate and theatrical. This sharing was hosted by the one and only Trey L'Trash the drag persona of H.K Vermeulen, one of DRILL's 'family' members and creative teachers.

It was a MASSIVE four days of exchange, conversation and reflections of the similarities but important creative differences amongst them all - but that they as a collective of young people can facilitate and host space for all of their differences to be united in their collective

SENIOR COMPANY

AGE Development

4 Workshops **9** Participants

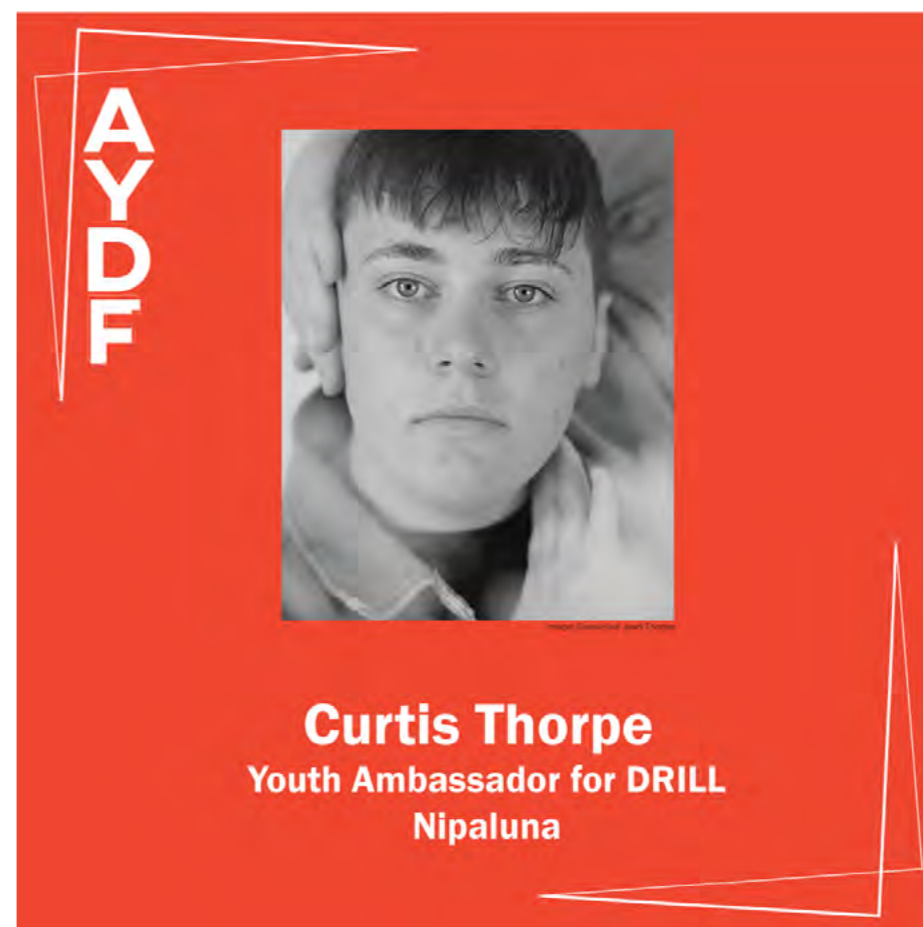
Thursday 10 November - Sunday 13 November 2022

Everyone at DRILL was very excited to work with Elle Evangelista, a Filipino and Burmese female dance artist currently living and working in Gadigal land/Sydney. Elle will be one of the lead creatives for our 2023 major show AGE – an investigation what it means to be defined, measured and respected by the length of time you've spent on this planet.

DRILL delivered workshops over four days towards seeding ideas for AGE in 2023 and building familiarity for the company with each other and Elle.



AGE development Photo by Cathryn Williams



AYDF

DRILL Artistic Director Isabella Stone and Senior Company Member Curtis Thorpe attended the Australian Youth Dance Festival in Melbourne in July 2022. Curtis attended as a youth ambassador alongside representatives from companies from all over Australia, and secured Arts Tasmania Artsbridge funding to attend. They both took part in workshops, forums and other events over the week.

CONTEMPORARY CLASSES

10 Classes **15** Participants

Weekly classes are delivered for our Senior Company members, and some members of the public in throughout the year at the Dance Studio at the Kickstart Creative Living Centre. Classes are an essential part of being in Senior Company, and develop the skills of the participants, maintain their fitness, and provide a social connectedness between projects. Classes held during the production period of dissolving labels are included in the statistics for that program. Classes below are those not associated with a particular project.

JUNIOR COMPANY

Collective Writing - Collective Dancing

100 Audience **17** Workshops **15** Participants **3** Performances

10:30am, 11:30am and 12:30pm Saturday 3 December 2022. Book Launch 1pm.
Hobart Library, Libraries Tasmania, 91 Murray Street Hobart

Through a swift and focussed creative process, the fourteen young people of Junior Company 2022 have simultaneously produced a book and a performance of individual stories - written, illustrated and embodied. Over a period of seven weeks, meeting for 6.5 hours each week, together with Isabella Stone and Gabrielle Martin, we ambitiously produced creative offerings in both an ephemeral and permanent form.

The stories are wild and varying, occupied with darkness, honesty, friendship, thoughts of the future and many animals. The process was kickstarted with an intensive of three days of both dancing and writing led by DRILL creative team, and story writing workshops and character development with 'Story Leader' Bonnie Que, and Adrianna Bunda a volunteer from our partner organisation - The Story Island Project.



Collective Writing - Collective Dancing Photo by Evelyn Bryan



Collective Writing - Collective Dancing Photo by Evelyn Bryan

It was awesome to introduce another local creative, Choreographer Gabby Martin, to Junior Company, connecting them to people and emerging leaders in their community. In a hugely generous gesture, one of our Senior Company members, Evelyn Bryan, volunteered to work with the Junior Company. The care and laughter they brought to the studio, while always demonstrating a commitment to hard work and honest creativity, has been gorgeous to watch. Working with Evelyn is an excellent bridge for Junior members considering continuing their journey with DRILL. So, the process was rich in many ways.

Each week we practiced 'the dance of today' an improvisation practice of writing and dancing that is rigorous and has been a wonderful experience to facilitate and observe with our youngest movers. Entries from the company members are included in the book, unfiltered, handwritten and an honest story expressed and captured from dancing, without judgement. They are beautiful pages between the more constructed stories.

Junior Company members were incredible and their hard work really shone through, in performance and on the page. Libraries Tasmania were an important partner in the work, hosting a workshop for young people from the public, three performances and a book launch at the Hobart Library.

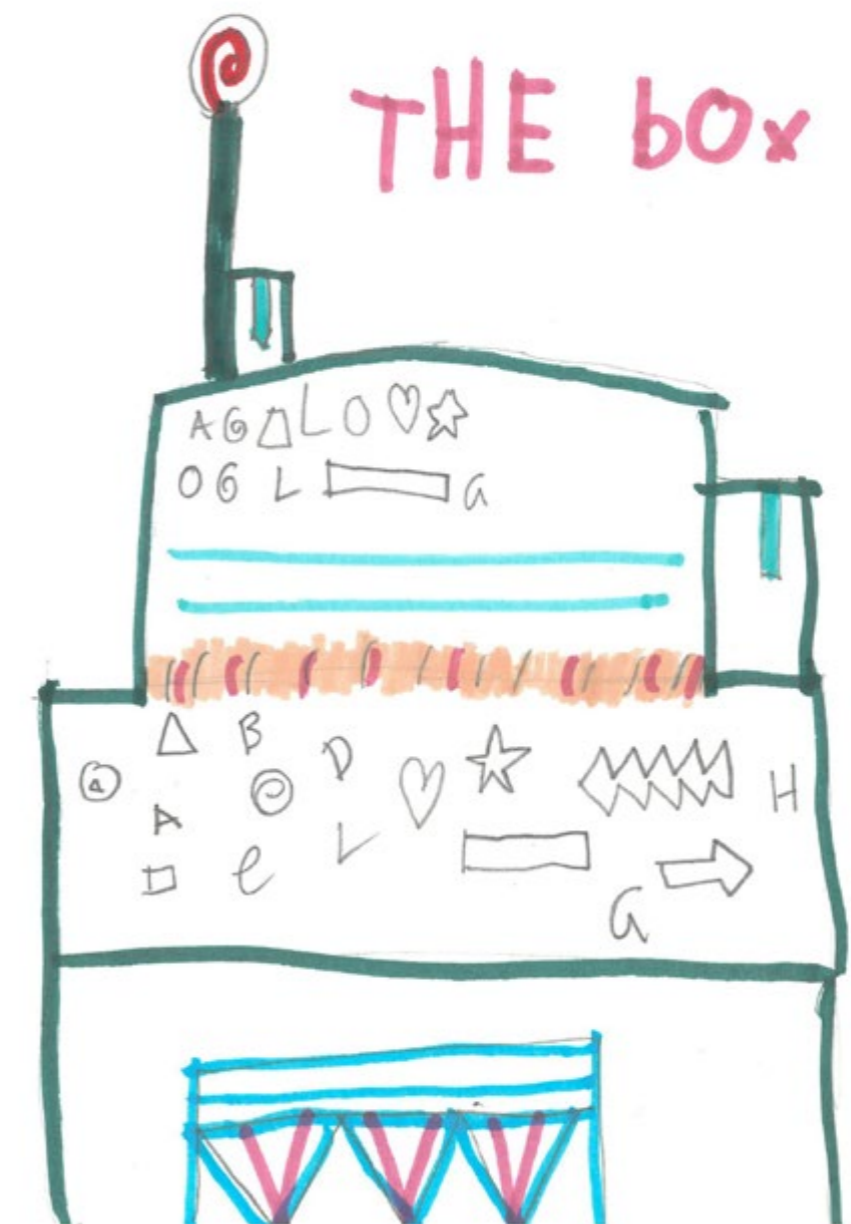
Dance of today is ...
Ocean playing in the garden
Smile Happy Hope. storm
Waves crash purple waves
Pink clouds green rain
bout tips. 100 fish run
away on there bikes.
rain stops.



It was a normal day in Sunnyside. It was magical and amazing. But this day snake saw something weird. It had two arms and two legs, it was carrying something in its hands, a box. The box had buttons and letters. No animals knew what it was except for the thing that was holding it. It left, but more and more came over the year and more and more animals were disappearing, and someone had to stop them! Lion was trying to get rid of them, but nothing worked.

The next year everything was gone except for snake who was secretly human! ... There were new animals, monkeys, hippos, and fish that would crash through the waves. They all came from a box that went wrong.

By Dottie





Dance Nexus Glenorchy Photo by Katie Palmer



Dance Nexus Glenorchy Photo by Katie Palmer

IN-SCHOOLS PROGRAMS YOUTH ACCESS

Dance Nexus - Glenorchy

strength as a community.

235

Audience

49

Workshops

109

Participants

1

Performance

1:30pm Friday 12 August 2022

Montrose Bay High School Performing Arts Centre

Dance Nexus Glenorchy was led by DRILL teaching artist H.K Vermeulen supported by Isabella Stone and Keia McGrady and engaged 109 students from grades 4 - 7 across the five schools. Over 10 weeks, they collaboratively created new dance performances with young people at Montrose Bay High School, Windemere Primary School, Glenorchy Primary School, Goodwood Primary School and Austin's Ferry Primary School.

We celebrated their new creations in a public performance for participating students school communities and members of their families at the Montrose Bay High School Performing Arts Centre.

For the first time ever we were able to achieve two days of combined school activities, rehearsals and performance thanks to the incredible support of Montrose Bay High school. It was a massive achievement for the students to adapt - immersed in new environments, working with new people and embracing the expansion of their team growing from their own school unit, to include all their peers from other schools. They did this with great commitment and care.

Choreographers: H.K. Vermeulen, Keia McGrady and Isabella Stone

Participating Schools: Montrose Bay High School, Windemere Primary School, Glenorchy Primary School, Goodwood Primary School and Austin's Ferry Primary School.

IN-SCHOOLS PROGRAMS

Secondary Schools Workshops

10
Workshops

183
Participants

Artistic Director Isabella Stone delivered workshops in Secondary Schools in March 2022. Workshops included warm up, and a contemporary phrase and choreographic task from the DRILL 2022 major season, dissolving labels, as well as a brief discussion about the work. Additional workshops were delivered later in 2022.

Primary Schools Workshops

37
Workshops

197
Participants

In November 2021, Isabella Stone delivered workshops in primary schools. Workshops included a warm up, and some creative tasks, incorporating play and collaboration. This was the first time DRILL had offered a primary school workshop series not attached to Dance Nexus. It was a great experience to deliver with the participants very engaged, curious and willing. The schools were impressed with students engagement and as always kept DRILL active and present in the school landscape.



Management + Staffing

ARTISTIC DIRECTOR

Isabella Stone became Artistic Director of DRILL in 2020, and is responsible for the direction, implementation and delivery of the artistic program. This includes the creation of new work, generating and maintaining partnerships, mentoring artists and young people, and all artistic leadership and sector development activities. Isabella works in consultation and partnership with the General Manager on all aspects of the operations at DRILL.

Isabella is a dance artist from Perth, Western Australia, which is Whadjuk Noongar Country. She is a performer, choreographer and teaching artist with over a decade of experience in Western Australia and Tasmania. A STEPS Youth Dance Company alumni (2005-2007) Isabella has continued her involvement and advocacy for youth dance as a choreographer and teaching artist.

As choreographer, she has collaborated on two Australian Dance Award winning choreographies Fights and Flights (2014) by STEPS Youth Dance Company and ProjectNEXT (2017) by Co:3; facilitated workshops and forums at the 2019 Australian Youth Dance Festival – International in Melbourne and has worked in secondary and primary schools throughout Perth and regional WA.

Isabella's debut full length work mouseprint premiered at the State Theatre Centre of Western Australia in 2015. Since then, she has created work for LINK Dance Company and WAAPA. Isabella was invited to be one of five artist/makers for Tasdance 2017-2019. Isabella is a graduate of the Western Australian Academy of Performing Arts and LINK Dance Company.

Isabella is also active outside the role, including work for Dark Mofo and performed in Tasdance's 2022 work Collision.

GENERAL MANAGER

Cathryn Williams is the General Manager, and is responsible for the management and operations of DRILL, including financial management and operations. The General Manager works in consultation and partnership with the Artistic Director and ensures the company has the resources required for program delivery and stable growth. Cathryn was appointed to this position in July 2019.

Cathryn was previously a long-time program officer at Arts Tasmania where she worked with a wide range of artists and organisations. She was a board member of Musica Viva Tasmania for seven years, where she managed the operations of their annual subscription season, as well as being treasurer. She also had a stint as Operations Coordinator for Ten Days on the Island. Before that, Cathryn managed over 100 concerts a year at the Tasmanian Conservatorium of Music. Cathryn holds a Bachelor of Music from the University of Queensland and a Certificate IV in Entertainment. She completed the orchestral management school held by Youth Music Australia (now the Australian Youth Orchestra) and played in three of their national performing programs as a horn player.

The Board

The DRILL Board continues to meet six times each year to review and monitor the program, budget and strategic development activities. Carin Mistry resigned from her position as Vice Chair, and we welcomed Sandi Doherty as her replacement. Erica Campbell-Graham started as Secretary from 1 January 2022.

Lesley Graham | Chair

40 years of professional experience in Dance and Education, former UTAS and QUT lecturer. Board tenure began 20 March 2017 | Attendance 6 Meetings

Carin Mistry | Vice Chair until March 2022

Former Executive Director of Australian Plays and former Director of Dance for the Australia Council for the Arts
Board tenure began 20 March 2018 | Attendance 2 of 2 Meetings

Sally Mollison | Vice Chair

Creative practitioner working in the education and community sector, including work with QVMAG, TSO and Ten Days on the Island.
Board tenure began 20 March 2017 | Attendance 4 Meetings

Sandi Doherty | Vice Chair from May 2022

A background in dance, visual arts, media and philanthropy. In 2022 was State Manager of Canteen. Board tenure began 28 March 2018 | Attendance 5 of 5 Meetings

Winnie Fang | Treasurer

Accountant at Macquarie Accounting.
Board tenure began 26 July 2021 | Attendance 4 Meetings

Erica Campbell Graham | Secretary

DRILL Senior Company member with experience in disability support and theatre management.
Board tenure began 22 March 2020 | Attendance 6 Meetings

Evelyn Bryan | Dancer's Representative

DRILL Senior Company member with experience in film, theatre and fine art.
Board tenure began 02 May 2022 | 5 of 5 meetings

Angela Barnard

DRILL choreographer, secondary dance teacher, independent choreographer and performer.
Board tenure began 28 March 2022 | Attendance 3 of 5 Meetings

Steve Kyne

Former Deputy Director of Arts Tasmania and General Manager of Ten Days on the Island. Expert in financial management, governance, human resource management and statistics.
Board tenure began 28 March 2022 | 2 of 5 Meetings



Still Drompin Photo by Gabriel Comerford

Financial Report

Max Peck and Associates ABN 40 322 767 816

Principal: Rendell W Ridge B.Ec Registered Company Auditor #161503

Independent auditor's report To members of DRILL Performance Company Inc.

I have audited the special purpose financial report of DRILL Performance Company Inc. for the year ended 31 December 2022.

Audit Opinion

In my opinion, the special purpose financial report of DRILL Performance Company Inc. presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia the financial position of the Association as at 31 December 2022 and the results of its operations and its cash flows for the year then ended.

In my opinion, the financial report has been prepared in accordance with the requirements set down in Division 60-45 of the *Australian Charities and Not-for-profits Commission Act 2012 (as amended)*.

Management Committee's Responsibility for the Financial Report

The Management Committee is responsible for preparation and fair presentation of the special purpose financial report and information contained therein. This responsibility includes establishing and maintaining internal controls relevant to preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the accounts are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting amounts and other disclosures in the accounts, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Concepts and Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) (where applicable), and statutory requirements so as to present a view which is consistent with my understanding of the Association's financial position and the results of its operations and cash flows.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

To the best of my knowledge and belief, there has been no contravention of auditor independence and any applicable code of professional conduct in relation to the audit.

Limitation of Scope

As is common for organisations of this type, it is not practicable to establish complete accounting control over cash received from all of its activities. Verification therefore has been limited to the receipt of funds recorded in the Association's financial records.

MAX PECK & ASSOCIATES



Rendell W. RIDGE
16 March 2023

Annual Report

DRILL Performance Company Inc.
ABN 94 310 526 372
For the year ended 31 December 2022

Prepared by Winnie Fang

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Income and Expenditure Statement

DRILL Performance Company Inc.
For the year ended 31 December 2022

	2022	2021
Income		
Fees Received		
Box Office	6,740	11,741
Fees Received - Classes	3,416	2,569
Fees Received - Education Programs	16,284	11,557
Fees Received - Organisation Membership	55	50
Fees Received - Other	1,897	11,733
Fees Received - Participant Fees	5,144	5,614
Merchandise Sales	296	89
Total Fees Received	33,832	43,351
Grant Operating		
ATO Jobkeeper Subsidy	-	12,000
Government Grants - Arts Tasmania	146,357	102,827
Government Grants - Local Councils	7,850	9,000
Government Grants - RAF	14,083	5,000
Grants - Other	44,509	18,282
Total Grant Operating	212,799	147,109
Fundraising, Donations & Philanthropy	4,245	11,596
Total Income	250,875	202,056
Gross Surplus	250,875	202,056
Expenditure		
Depreciation	247	903
Travel and Accommodation	22,685	9,637
Accountancy Fees	751	735
Advertising and Marketing	2,170	802
Audit Fee	250	200
Bad Debt Expense	-	536
Bank Charges	15	23
Catering	2,299	1,437
Consumables	2,374	1,694
Documentation	4,964	2,359
Equipment	873	12,752
Equipment repair	167	-
Insurances	3,470	3,676
Laundry & Cleaning	-	75
Legal Costs	91	-
Merchant Fee	435	1,921
Motor Vehicle Expenses	1,406	-
Online Expenses	1,373	2,195

	2022	2021
Permits, Licences & Fees	1,279	941
Postage	131	132
Printing & Stationery	718	-
Production - Auslan, Audio Description	3,519	-
Production - Costumes & Uniforms	5,491	5,006
Production - Equipment & Materials	8,982	96
Production - Set & Materials	-	327
Professional Fees	54,337	31,358
Sponsorship and Bursaries	1,613	973
Staff Training & Welfare	952	747
Subscriptions	200	48
Superannuation Expenses	14,420	11,580
Telephone & Internet	250	105
Venue Hire - Office	2,718	2,475
Venue Hire - Performances	2,700	3,306
Venue Hire - Rehearsals	6,793	10,851
Wages Expenses	99,677	99,396
Total Expenditure	247,394	206,281
Current Year Surplus/ (Deficit)	3,481	(4,225)

Assets and Liabilities Statement

DRILL Performance Company Inc.

As at 31 December 2022

	NOTES	31 DEC 2022	31 DEC 2021
Assets			
Current Assets			
Cash and Cash Equivalents		201,172	171,806
Trade and Other Receivables	3	12,520	88,246
Total Current Assets		213,692	260,052
Non-Current Assets			
Plant and Equipment and Vehicles	4	-	247
Other Non-Current Assets		-	7,290
Total Non-Current Assets		-	7,537
Total Assets		213,692	267,589
Liabilities			
Current Liabilities			
Trade and Other Payables	5	16,538	8,999
GST Payable		13,230	15,035
Employee Entitlements	6	2,621	2,670
Total Current Liabilities		32,389	26,705
Other Current Liabilities			
Auspiced funds		-	201
Grants In Advance		133,009	195,866
Rounding		-	-
Total Other Current Liabilities		133,009	196,066
Non-Current Liabilities			
Other Non-Current Liabilities			
Payment in Advance		14	18
Total Other Non-Current Liabilities		14	18
Total Non-Current Liabilities		14	18
Total Liabilities		165,412	222,789
Net Assets		48,281	44,800
Member's Funds			
Capital Reserve		48,281	44,800
Total Member's Funds		48,281	44,800

Statement of Cash Flows - Direct Method

DRILL Performance Company Inc.
For the year ended 31 December 2022

	2022	2021
Operating Activities		
Receipts from grants	214,793	149,388
Payments to suppliers and employees	(99,677)	(99,396)
GST	7,095	6,992
Cash receipts from other operating activities	28,530	63,909
Cash payments from other operating activities	(145,461)	(112,701)
Net Cash Flows from Operating Activities	5,279	8,191
Investing Activities		
Other cash items from investing activities	7,290	(6,290)
Net Cash Flows from Investing Activities	7,290	(6,290)
Financing Activities		
Other cash items from financing activities	16,797	(7,548)
Net Cash Flows from Financing Activities	16,797	(7,548)
Net Cash Flows	29,366	(5,647)
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	171,806	177,452
Net change in cash for period	29,366	(5,647)
Cash and cash equivalents at end of period	201,172	171,806

Movements in Equity

DRILL Performance Company Inc.
For the year ended 31 December 2022

	2022	2021
Equity		
Opening Balance	44,800	49,025
Increases		
Profit for the Period	3,481	(4,225)
Total Increases	3,481	(4,225)
Total Equity	48,281	44,800

Notes to the Financial Statements

DRILL Performance Company Inc. For the year ended 31 December 2022

1. 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 Tasmania. 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.

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.

Impairment of Assets

At the end of each reporting period, the committee reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in the income and expenditure statement.

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.

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.

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.

Financial Assets

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

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.

	2022	2021
2. Cash on Hand		
CBA Society Cheque Acct	184,291	158,900
DRILL Development Fund	16,881	12,906
Total Cash on Hand	201,172	171,806

	2022	2021
3. Trade and Other Receivables		
Trade Receivables		
Accounts Receivable	12,520	88,246
Total Trade Receivables	12,520	88,246
Total Trade and Other Receivables	12,520	88,246
	2022	2021
4. Plant and Equipment, Motor Vehicles		
Plant and Equipment		
Plant and Equipment at Cost	1,806	1,806
Accumulated Depreciation of Plant and Equipment	(1,806)	(1,560)
Total Plant and Equipment	-	247
Total Plant and Equipment, Motor Vehicles	-	247
	2022	2021
5. Trade and Other Payables		
Trade Payables		
Accounts Payable	12,314	4,683
Total Trade Payables	12,314	4,683
Other Payables		
PAYG Withholding	4,224	4,316
Total Other Payables	4,224	4,316
Total Trade and Other Payables	16,538	8,999
	2022	2021
6. Employee Entitlements		
Super Payable	2,621	2,670
Total Employee Entitlements	2,621	2,670

7. Grants in Advance**Grant amounts spent in 2022**

Grant Source	Purpose	Initial Grant Amount	Initially Paid Year	Amount Spent in 2022	Notes
Arts Tasmania Organisations grant	2022 Program	\$ 24,222.00	2021	\$ 24,222.00	Received in 2021 for 2022
Arts Tasmania Youth Arts	2022 Program	\$ 80,000.00	2021	\$ 80,000.00	Received in 2021 for 2022
Arts Tasmania New Works New Markets	2022 Samaya Wives Film	\$ 39,135.00	2021	\$ 39,135.00	Received in 2021 for 2022
Arts Tasmania Artsbridge (\$3,000)	2022 Samaya Wives Film	\$ 3,000.00	2020	\$ 3,000.00	Received in 2020 and project deferred to 2022
Restart Investment to Sustain and Expand (RISE)/Office of the arts	2022 dissolving labels	\$ 40,000.00	2021	\$ 40,000.00	Received in 2021 for 2022
Tasmanian Community Fund	2021 - 2022 Studio Equipment	\$ 13,742.00	2021	\$ 978.79	Took place over 2021 - 2022
Allport Request	2021 Dance Nexus Workshops and 2022 Dance Nexus Glenorchy	\$ 5,000.00	2021	\$ 3,530.00	Dance Nexus Glenorchy was postponed to 2022 due to COVID-19 impacts.
Regional Arts Fund	2022 Dance Nexus Glenorchy and 2020 Dance Nexus West Coast	\$ 10,000.00	2020	\$ 5,000.00	Dance Nexus Glenorchy was postponed to 2022 due to COVID-19 impacts.
Regional Arts Fund	2022 Still Drompin	\$ 9,835.00	2022	\$ 9,083.15	\$751.85 is being carried over into 2023
City of Hobart	2022 Junior Company and Elle Evangelista	\$ 10,107.00	2022	\$ 7,849.70	\$2,257.30 is being carried over into 2023
Total				\$ 212,798.64	

Grants in Advance as at 31 December 2022

Grant Source	Purpose	Initial Grant Amount	Initially Paid Year	Amount Accrued into 2023	Notes
Arts Tasmania Organisations	2023 program	\$ 50,000.00	2022	\$ 50,000.00	Grant Received in 2022 for program in 2023
Arts Tasmania Youth Arts	2023 program	\$ 80,000.00	2022	\$ 80,000.00	Grant Received in 2022 for program in 2023
Regional Arts Fund	2022 Still Drompin	\$ 9,835.00	2022	\$ 751.85	\$751.85 is being carried over into 2023

Notes to the Financial Statements

City of Hobart	2022 Junior Company, Elle Evangelista and 2023 Be Here	\$ 10,107.00	2022	\$ 2,257.30	\$2,257.30 is being carried over into 2023 for Be Here.
Total				\$ 133,009.15	

8. Leave Provision

Annual leave is taken in the year it is accrued and therefore no accrual has been brought to account.

9. Prior Year Adjustments

To comply with AASB 108, comparative data has been amended where appropriate to correct pre-2022 information.

In 2021, DRILL attributed costs for maintenance materials for the dance studio refurbishment of \$411.48 to the Tasmanian Community Fund grant of \$13,742. In 2022, when the project was acquitted, the maintenance materials were excluded from the grant, and so the amount of the grant carried over from 2021 into 2022 has been increased by \$411.48 to \$978.79. This has resulted to a reduction in Grants - Other for 2021, and a corresponding increase in the overall loss, as well a corresponding increase in Grants in Advance, and reduction in Members' Funds.

True and Fair Position

DRILL Performance Company Inc.
For the year ended 31 December 2022

Annual Statements Give True and Fair View of Financial Position and Performance of the Association

We, Lesley Graham and Winnie Fang, being members of the committee of DRILL Performance Company Inc., certify that –

The statements attached to this certificate give a true and fair view of the financial position and performance of DRILL Performance Company Inc. during and at the end of the financial year of the association ending on 31 December 2022.

Signed: *Winnie Fang*
Dated: 16/03/2023

Signed: *Lesley Graham*
Dated: 16/03/2023



A CALL TO ARMS Photo by Pippa Samaya

Acknowledgements

A CALL TO ARMS was assisted through Arts Tasmania, and developed in partnership with the Bob Brown Foundation.

dissolving labels was assisted through Arts Tasmania, TasPorts and the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.

Dance Nexus was assisted through Arts Tasmania, The Allport Bequest, and Rant Arts. This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia.

STILL DROMPIN was assisted through Arts Tasmania and RANT Arts. This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia.

AGE development was assisted through Arts Tasmania and the City of Hobart.

Collective Writing - Collective Dancing was assisted through Arts Tasmania, the City of Hobart, and is delivered in partnership with The Story Island Project and Libraries Tasmania.

DRILL PERFORMANCE COMPANY INC.

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Still Drompin Photo by Gabriel Comerford