

DRILL
Performance
Company Inc.

Annual Report
2021





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



ACKNOWLEDGEMENT OF COUNTRY

DRILL respectfully acknowledges the palawa 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, 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 2021. Without your support we wouldn't be able to deliver the same level of programs to young people in our state. Our donors are listed on the final page of this report.

Snapshot of 2021

PERFORMANCES

- + *Leviathan*
- + *Illuminate*
- + *Dance Nexus – Clarence*
- + Premiere of *Leviathan* (2020 Film)

REHEARSALS, WORKSHOPS & CLASSES

- + 25 Rehearsals/workshops with Junior Company
- + 32 Rehearsals/workshops with Senior Company
- + 36 Regular contemporary classes for 9-14 year-olds
- + 30 Regular technique classes for 14+
- + 64 Primary and secondary school workshops
- + 21 Rehearsals in schools as part of *Dance Nexus*

KEY ARTISTS ENGAGED

- + Isabella Stone – Artistic Director
- + H.K. Vermeulen – Choreographer for *Dance Nexus Clarence*
- + Angela Barnard – Choreographer for *Leviathan*
- + Bethany Reece – Choreographer for *Leviathan* and Assistant Choreographer for *Dance Nexus Clarence*
- + Jonathan Dieckfoss – Composer for *Leviathan*
- + Chris Jackson – Lighting Designer for *Leviathan*
- + Ellen Roe – Stage Manager for *Leviathan*
- + Izaak Bishop – Filmmaker for *Leviathan*
- + Bella Young – Director for *Illuminate*
- + Sabio Evans – Designer for *Illuminate*

PROFESSIONAL DEVELOPMENT

- + Support for emerging artist Bethany Reece as choreographer for *Leviathan*
- + Support for early career artist Bella Young as director for *Illuminate*
- + DRILL Senior and Junior Companies attended a cultural awareness session as part of *Illuminate*
- + H.K. Vermeulen and Coby Rolf collaborated with Tasdance in workshops as part of our partnership with Tasdance on *TROLLS*
- + DRILL's Junior and Senior Companies completed a Shadow Puppetry workshop with Terrapin artists
- + Isabella Stone worked with artists living with a disability as part of *Ability to Create*



Shadow Puppetry Workshop
Photo by Cathryn Williams



Illuminate Promotion Photo by Isabella Stone

DRILL WITHIN THE COMMUNITY

- + *TROLLS* presented in partnership with Tasdance – performance and workshop days at Montrose Bay High and The Friends' School. An experience facilitated by DRILL connecting Tasdance to schools in the southern region of lutruwita/Tasmania.
- + Isabella took part as a lead artist in the City of Hobart's *Ability To Create* program working with artists with different abilities through organisations Life Without Barriers, The Parkside Foundation, Mosaic Support Services and independent artist Freddy Lee Mount. Outcomes of this time were presented at HCC annual *Ability To Create* exhibition in the City Hall, nipaluna/Hobart.
- + Isabella and Senior Company member Kyle Lamb presented a talk at the City of Hobart's evening of *Art for Social Change* alongside guest speakers and leaders of the Arts community of lutruwita/Tasmania.
- + DRILL hosted Coby Rolf, a third-year undergraduate from Adelaide College of the Arts, as part of their secondment study for a week of activities. This experience immersed Coby in the experience of daily activities of our company and provided them an opportunity to be mentored while teaching senior company class and assisting in workshops alongside Tasdance artists as part of our *TROLLS* partnership and presentation.

From the Chair

Lesley Graham

This has been an important year for DRILL. During these 12 months we have seen many of the projects, originally planned for 2020, come to fruition. More importantly, this process has demonstrated a basic principle of youth dance practice: that each work is developed with the young people actually in the studio. That has meant that concepts dreamt up back in 2019, or earlier, have developed their own identity in the reality of 2021.

Many things have changed due to COVID; many participants have reassessed their relationship with their body, other's bodies, technology and their future. Life is different now. It has been a pleasure to witness the mature way in which the DRILL staff and creatives have adapted and been openly responsive to individual and group needs.

At the end of 2021, the intensity of the year was palpable; but the energy levels remained high as the DRILL team prepared for the complex Samaya Wives project. So, with great excitement, the end of the year became a preparation for the last of the pre COVID projects. Again, it was fascinating to observe the creative shifts, evolving concepts and new relationships, that occurred through this time.

DRILL continues to shine in youth and dance practice. The level of commitment to provide a genuine platform for youth voice and care for the individuals involved is exemplary.

2022 will be special. With new visions, team members and partnerships, and settled in the beautiful studio at Kickstart, there is much to be excited about.

I would like to thank all of the current Board members for giving their time and expertise to supporting the smooth running and governance of DRILL. Time and again you have shown that you are there to be called upon with real skills, experience and knowledge in industry, relationships and community expectations. I particularly acknowledge the contribution of Frank Hsueh and Ayame Ochi who stepped down from the Board in 2021 after many years of dedicated voluntary work.



From the Artistic Director

Isabella Stone

I started the working year of 2021 from the desk in my sister's old room, in my family home in Perth, WA. It was a strange sensation to be writing, planning, and dreaming at a distance for events that would take place within lutruwita, the place that within a huge year (2020) quickly became the other home. I was excited to be at the beginning of my second year as AD, parts of my role more familiar, some parts feeling brand new. As an organisation there were still effects of COVID playing out and altering our activities, but as I write this, it feels that is just the ongoing environment. Responding to this - we accomplished a lot with great care and laughter and our skills of flexibility are growing all the time.

Leviathan – our major production for 2021 was an incredibly moving, powerful and, for me, regenerative creative process and it is hard not to start my reflection of the year at this major event. I had no idea of the enormous impact, challenge but ultimate gift I had programmed when I made the decision to combine the Junior + Senior company experiences for 2021. Witnessing the cast of 22 performers, ages 9 – 24, develop and bond over the course of the creative process and then fuse as a cast during performance week, will be unforgettable. It also confirmed in me why youth companies persist in asking young people to make the longer commitment to creative performance projects. It takes time for information to settle and develop within their bodies – they're doing and learning a lot ALL OF THE TIME. The power that develops in embodied knowledge and the impact of watching young people be comfortable within themselves and masters of what they've made, once performing, is deeply moving. *Leviathan* revealed the space of the studio theatre at Theatre Royal, no wings, nowhere to hide, all performers present for the full 50 minutes. It was a huge joy to see the energy of young people take over that space, that stage and enjoyed by audiences. The conversations, reflections and learnings shared across the generations within the cast were special to witness and their unified contribution to performance was admirable. They were just gorgeous.

The year was full of other great learning curves. I was a regular assistant creative at Kingston High School working alongside Davina Wright the dance/drama teacher, to assist in creating an original performance with her Grade 9 Theatre Performance class. They were not dancers, and in the beginning, they didn't want to dance. Over the course of three terms this small group of Grade 9's wrote their own script for a 40-minute play, devised movement, learnt choreography, learnt to work together and listen to each other and embrace the 'sometimes weird' side of self-expression and contemporary performance. I discovered and gained a new collaborative relationship with Davina – who excitingly, has accepted my invitation to be a lead collaborator for DRILL's major 2022 production. I didn't know it at the time, but this experience further refined my ability to slow down, follow the lead of the young people, scaffold skills development and practice new approaches in developing trust with young people. It also reminded me of the privilege of play and safety and how closely they are connected.

Illuminate was our final public performance journey for 2021 – the epic collaboration with the other dance companies of Tasmania as part of Tasdance's 40th Birthday Celebration. Our small but mighty crew of Senior Company members bravely developed an improvised score

performed on loop, nuances shifting every time, challenging their stamina in performance, attention, and ability to reinvent a performance offering. We went 'on tour!' with the site-specific performances happening in the Cataract Gorge. By November it was amazing to see how much they had grown through the year's projects and classes, taking care of themselves and each other while on the road.

The year was dotted with amazing opportunities for me to connect with community and further embed my place within nipaluna/Hobart, in person, in a way that hadn't been possible in 2020. Alongside mentoring local artists and leading workshops in secondary and primary schools, I was fortunate to be a mentor for artists with different abilities for the City of Hobart's *Ability To Create* program and annual exhibition as well as present a talk alongside Senior Company member Kyle Lamb and other outstanding Arts Leaders at the evening - *Art For Social Change*.

It was a gift to deliver a year with smooth outcomes, to work alongside incredible teams, and to deeply connect with our company of young people. I relished the opportunities to be challenged and to find my voice in youth advocacy plus discern the power of creative programs as spaces for great learning, transformation and growth, not only as an artist, but as a member of community.



Leviathan rehearsal Photo by Gracie-Lee Jean



Leviathan Photo by Jesse Hunniford

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

Leviathan

717

Audience

45

Workshops

23

Participants

Leviathan was performed by a united DRILL company, assembling both junior and senior company members, ages 9 - 24, to create a relentless, reflective and powerful work. The work focussed on bringing to the front the voices, bodies, concerns and curiosities of today's youth. It united their collective passion for change and fierce determination, to create a work rich in power and subtlety told through abstract story and energetic movement. Led by Artistic Director Isabella Stone, alongside emerging choreographer Bethany Reece and long-time DRILL choreographer Angela Barnard, the work was developed over five months, with intensives in the Easter and July School holidays.

Leviathan was not something to understand or 'get'. Instead, we invited audiences to let their imaginations wander into sensations, spaces and worlds that reflected this cast's embodied emotions of how they feel about the world now, what they envision in their near future and the wildest versions of what the world might feel and look like well after we've all left. The work harnessed the sentiment of darkness and light sitting side by side, that we can't experience one without having known the other – it's a dance.

The performance engaged five local artists and production staff and two internationally based young emerging artists (Sarah Sim and Phoebe Zoe Ho) who produced original animation as part of the performance in response to the company's theme and reflections.

Due to wide interest in the show's original sound composition, sound designer Jonathan Dieckfoss (Electrolyte Orchestra) has since released the album 'Leviathan' on Bandcamp.

Support from the Theatre Royal allowed DRILL to perform the work at their new Studio Theatre, and support from Tasdance gave us access to specialist dance flooring. The show had excellent attendances with many sessions close to being sold out, and positive reviews from attendees and in the media. Two schools matinees brought the work to nearly 200 young people in schools.





Leviathan Continued

Performances:

Theatre Royal Studio Theatre, nipaluna/Hobart
11:00am & 7:00pm Thursday 26 August 2021
11:00am & 7:00pm Friday 27 August 2021
2:00pm & 7:00pm Saturday 28 August 2021

Choreographers: Isabella Stone, Angela Barnard, Bethany Reece and all the performers.

Composer: Jonathan Dieckfoss

Animation: Sarah Sim and Phoebe Zoe Ho

Lighting Designer: Chris Jackson

Stage Manager: Ellen Roe

Producer: Cathryn Williams

Videography: Izaak Bishop - Next Creative

Producer: Cathryn Williams

Performers: Ayla-Sadè Seaman, Coco Whelan, Curtis Thorpe, Dorothea Charlton, Erica Campbell-Graham, Evelyn Bryan, Frieda Cupit Sumner, Hannah Davari, Isaac Driessen, Josie Bradshaw, Katie Palmer, Katie Stefankowski, Kieran Mulvany, Kyle Lamb, Leah McCarthy, Mika Cupit Sumner, Molly Taplin, Olivia Sharples, Pearl Smithies, Peppa Baldwin, Stella Nibbs, Woolf Wakelam & Zoe Chilcott.

Leviathan (2020 Film)

75

Audience

In 2020, the planned live performance work *Leviathan*, was postponed due to the COVID-19 pandemic, and DRILL pivoted to deliver a short film outcome of the development work that the Senior Company generated in 2020. Filming took place in September 2020, and editor Rose Schramm and composer Jonathan Dieckfoss pulling the diverse threads together in post-production.

The film was premiered in May 2021 at the Moonah Arts Centre as part of a film fundraising night, which also featured films by the Samaya Wives, and Sammi Lester and Sage Price of Stompin.

Performance:

Moonah Arts Centre
6:30pm Friday 28 May 2021

MINOR SEASON

Illuminate

250

Audience

17

Workshops

8

Participants

DRILL was invited by Tasdance to perform in *Illuminate* as part of their 40th Anniversary celebrations, alongside Tasdance, pakana kanaplila, Stompin, Second Echo Ensemble and MADE. The invitation presented the company an opportunity to go 'on tour' to perform in the north of Iutruwita, creating this new site-specific work for the Cataract Gorge. *Illuminate* concluded in all the companies moving together – an opportunity to connect our senior members to fellow dance performers of all ages and abilities and for the creative team of DRILL to work alongside the other directors of the dance community.

This project introduced a new artist to the DRILL family – Bella Young. A local artist with great experience in theatre and puppetry, Bella worked with AD Isabella Stone and the cast to develop the performance over eight weeks. Bella brought new creative skills based in theatre practices and other physical and vocal disciplines to the company. The cast responded enthusiastically, taking both new and existing performance information, to then construct their own improvisation score, with support from Isabella and Bella, performed and reinvented on loop for the roaming audience. The project engaged unconventional designer Sabio Evans, creating fantastic costumes for the work, developed through conversations with the cast, responding to their imaginative vision for the overall effect within the site at the Cataract Gorge.

DRILL cast and crew travelled to Launceston for the production period from Thursday 18th November - Sunday 21st November, but unfortunately the second performance was cancelled due to rain.



It was a rewarding bonding experience for the cast and made us recognise the exceptional work DRILL is doing in facilitating safe and empowering spaces for young people.

Performances:

Cataract Gorge, Launceston

7:00pm Friday 20 November 2021

7:00pm Saturday 21 November 2021 (Cancelled due to rain)

Artistic Director: Isabella Stone

Director: Bella Young

Costume Designer: Sabio Evans

Choreographers: DRILL company members

Performers: Ayla-sadè Seaman, Evelyn Bryan, Katie Palmer, Kieran Mulvany, Leah McCarthy, Molly Taplin, Kyle Lamb, Zoe Chilcott

CLASSES

Contemporary Classes – ages 9-14

Artistic Director Isabella Stone delivered classes for young people aged 9-14 throughout the year at the Dance Studio at the Kickstart Creative Living Centre. At the end of the year, there was a short performance of work created in class.

For participants in Junior Company for *Leviathan*, their participation for Terms 2 and 3 were included as part of their membership of Junior Company and are shown in brackets below. Participant numbers reflect those who came for classes only.

Classes delivered over four terms: T1: 8, T2: 11, T3: 8, T4: 9.

Participants over four terms : T1: 14, T2: 6 (+9), T3: 0 (+9), T4: 11

Performances:

Kickstart Arts Creative Living Centre, New Town

5:00 pm & 5:30 pm Wednesday 8 December 2021

Audience: 36



IN-SCHOOLS PROGRAMS

Secondary Schools Workshops

14 Workshops **186** Participants

Artistic Director Isabella Stone delivered workshops in Secondary Schools in March 2021. Workshops included warm up, and a contemporary phrase and choreographic task from the DRILL 2021 major season, *Leviathan*, as well as a brief discussion about the work. These workshops are a crucial part of the beginning of DRILL's annual activities, often an experience that further informs the future production, creates awareness of our activities and our place within the community for young people.



Secondary Workshop Photo courtesy Hobart College

Primary Schools Workshops

8 Workshops **198** 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.

TROLLS

2 Workshops **80** Participants

In April 2021, in a collaboration with Tasdance, DRILL delivered workshops at Montrose Bay High School, with DRILL artists Isabella Stone and H.K. Vermeulen and secondment student Coby Rolf, working alongside Tasdance's artists and performers Gabriel Comerford and Keia Mcgrady plus AD Adam Wheeler. Tasdance presented a performance of their schools touring work *TROLLS*, a playful, energetic and also sensitive show which investigates cyberbullying.

Performances were followed by Q&A sessions with the performers and AD Adam Wheeler leading into participatory dance workshops. Students were able to learn some choreography, reinvent scenes, and imagine and create their own responses to the theme of cyberbullying, every stage supported and facilitated by the DRILL and Tasdance team.

Kingston High School

40 (50 hours) Workshops **15** Participants

Artistic Director Isabella Stone was a resident guest teacher at Kingston High School for 17 weeks across Terms 1, 2 and 3 working alongside the dance/drama teacher Davina Wright. She and Davina collaborated with the grade 9 performance class to create their own original physical performance *BRITNEY*. The show was an original script and performance, that looked at the groups and young people's relationship to social media, told through metaphor and popular references of online culture. This project was financially supported by Kingston High School.



IN-SCHOOLS PROGRAMS

Dance Nexus - Clarence

21

Workshops

63

Participants

Choreographers H.K. Vermeulen and Bethany Reece worked together with students at Baview College, Warrane Primary and Rokeby Primary Schools.

The 2021 theme was *Change for the Future!* Students were supported through a creative process to unpack ideas and responses to climate change, sensations and reactions to changing situations, change during COVID pandemic, change in seasons, age and time. It was a timely subject matter as the schools were still navigating shifting attendances due to covid, meaning at each school the cast was always changing. Students reflected on the combined performance day how wonderful it was to see the varying degree of responses to one theme and, how good it felt to support each other in being brave to perform in front of peers, often our hardest audiences.

With the HUGE support of Bayview College, the schools came together for an entire day of interschool games, dance and rehearsal to then perform their dance works at to an audience of Bayview College students.

Choreographers H.K. Vermeulen & Bethany Reece

Participating Schools: Bayview Secondary College, Rokeby Primary and Warrane Primary

Performance:

Bayview Secondary College

Friday 26 March 2021





VENUE

Dance Studio

Over a number of years, Kickstart Arts has been progressively re-developing a number of buildings to be arts spaces in St Johns Park in New Town, nipaluna/Hobart. Kickstart invited DRILL to be resident company in a space they were renovating to be a dance studio, in the former Queens Orphan School for Boys. With a shared vision for a community dance space, we were excited to begin our projects and rehearsals in the studio and it is now warmly a home for our activities.

DRILL secured funding from the Tasmanian Community Fund to outfit the space with a specialist dance floor and heating. DRILL also secured funding for cushions and a hand sanitising station from the COVID 19 – Sports and Recreation grants program.

DRILL held an official opening event for the studio on Saturday 24 July, hosting an open rehearsal of *Leviathan* for funding body guests and board members.



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.

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.



The Board

The DRILL Board continues to meet six times each year to review and monitor the program, budget and strategic development activities. Frank Hseuh resigned from his position as Treasurer, and we welcomed Winnie Fang as his replacement.

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

Executive Producer of MADE, 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 5 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 5 Meetings

Ayame Ochi | Secretary

Doctor at the Royal Hobart Hospital and former DRILL Senior Company member.
Board tenure began 20 March 2017 | Attendance 5 Meetings

Frank Hsueh | Treasurer to 26 July 2021

Chartered accountant and Director at Macquarie Accounting.
Board tenure began 4 March 2018 | Attendance 3 of 4 Meetings

Winnie Fang | Treasurer from 26 July 2021

Accountant at Macquarie Accounting.
Board tenure began 26 July 2021 | Attendance 3 of 4 Meetings

Erica Campbell Graham | Dancer's Representative

DRILL Senior Company member and worker in disability support.
Board tenure began 22 March 2020 | Attendance 6 Meetings



Leviathan rehearsal Photo by Gracie-Lee Jean

Financial Report

In 2021, the effect of the coronavirus pandemic is still being felt by DRILL, shown in reduced participation from schools and projects that did not go ahead. We still feel very fortunate to not have been affected by lockdowns in the same way as companies interstate.

Income from grants (not including ATO support) was greater in 2021, primarily due to the transfer of grant funds from 2020 to 2021, with the coronavirus pandemic affecting the outcomes of those grants in 2020.

DRILL's projects in 2021 were delivered on close to breakeven budgets, but activities that were postponed or cancelled impacted on our earned income, leading to a small loss.



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 2021.

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 2021 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
25 March 2022

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Income and Expenditure Statement

DRILL Performance Company Inc.

For the year ended 31 December 2021

	2021	2020
Income		
Fees Received		
Box Office	11,741	1,098
Fees Received - Classes	2,569	3,401
Fees Received - Education Programs	11,557	30,781
Fees Received - Organisation Membership	50	41
Fees Received - Other	11,733	5,586
Fees Received - Participant Fees	5,614	4,956
Merchandise Sales	89	-
Total Fees Received	43,351	45,864
Grant Operating		
ATO Cash Flow Boost	-	20,000
ATO Jobkeeper Subsidy	12,000	54,000
Government Grants - Arts Tasmania	102,827	72,173
Government Grants - Local Councils	9,000	8,705
Government Grants - RAF	5,000	6,778
Grants - Other	18,693	8,944
Total Grant Operating	147,520	170,600
Fundraising & Donations	11,596	10,822
Total Income	202,468	227,286
Gross Surplus	202,468	227,286
Expenditure		
Accountancy Fees	735	668
Advertising	802	231
Audit Fee	200	200
Bad Debt Expense	536	-
Bank Charges	23	30
Catering	1,437	-
Consumables	1,694	1,763
Depreciation	903	656
Documentation	2,359	1,100
Equipment	12,752	1,459
Equipment & Materials Hire	96	684
Insurances	3,676	3,112
Laundry & Cleaning	75	44
Legal Costs	-	1,073
Merchant Fee	1,921	127
Online Expenses	2,195	1,080
Permits, Licences & Fees	941	2,837

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

	2021	2020
Postage	132	138
Production - Costumes & Uniforms	5,006	4,049
Production - Set & Materials	322	368
Professional Fees		
Professional Fees (GST Not Registered)	23,755	34,868
Professional Fees (GST)	121	-
Professional Fees - Organisations	7,482	-
Total Professional Fees	31,358	34,868
Staff Training & Welfare	747	331
Subscriptions	48	900
Superannuation Expenses	11,580	11,434
Telephone & Internet	105	168
Travel and Accommodation	9,637	9,960
Venue Hire	16,632	6,166
Wages Expenses		
Wages Expenses	99,396	113,650
Total Wages Expenses	99,396	113,650
Sponsorship and Bursaries	973	-
Total Expenditure	206,281	197,096
Current Year Surplus/ (Deficit)	(3,813)	30,190

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

DRILL Performance Company Inc.
As at 31 December 2021

	NOTES	31 DEC 2021	31 DEC 2020
Assets			
Current Assets			
Cash and Cash Equivalents	2	171,806	177,452
Trade and Other Receivables	3	88,246	5,615
Other Current Assets			
Deposits		7,290	1,000
Total Other Current Assets		7,290	1,000
Total Current Assets		267,342	184,067
Non-Current Assets			
Plant and Equipment and Vehicles	4	247	1,150
Total Non-Current Assets		247	1,150
Total Assets		267,589	185,217
Liabilities			
Current Liabilities			
Trade and Other Payables	5	8,999	9,274
GST Payable		15,035	18
Employee Entitlements	6	2,670	6,875
Total Current Liabilities		26,705	16,166
Other Current Liabilities			
Auspiced funds		201	200
Grants in Advance		195,454	119,827
Rounding		-	-
Total Other Current Liabilities		195,655	120,027
Non-Current Liabilities			
Other Non-Current Liabilities			
Payment in Advance		18	-
Total Other Non-Current Liabilities		18	-
Total Non-Current Liabilities		18	-
Total Liabilities		222,378	136,193
Net Assets		45,211	49,025
Members' Funds			
Capital Reserve		45,211	49,025
Total Members' Funds		45,211	49,025

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

Statement of Cash Flows - Direct Method

DRILL Performance Company Inc.
For the year ended 31 December 2021

	2021	2020
Operating Activities		
Receipts from grants	149,799	189,592
Payments to suppliers and employees	(99,396)	(113,650)
GST	7,036	(15,080)
Cash receipts from other operating activities	63,909	60,224
Cash payments from other operating activities	(112,745)	(83,154)
Net Cash Flows from Operating Activities	8,602	37,932
Investing Activities		
Payment for property, plant and equipment	-	(1,806)
Other cash items from investing activities	(6,290)	-
Net Cash Flows from Investing Activities	(6,290)	(1,806)
Financing Activities		
Other cash items from financing activities	(7,959)	106,553
Net Cash Flows from Financing Activities	(7,959)	106,553
Net Cash Flows	(5,647)	142,679
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	177,452	34,774
Net change in cash for period	(5,647)	142,679
Cash and cash equivalents at end of period	171,806	177,452

Notes to the Financial Statements

DRILL Performance Company Inc. For the year ended 31 December 2021

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.

AASB 101 Presentation of Financial Statements
AASB 107 Statement of Cash Flows
AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors
AASB 1031 Materiality
AASB 1048 Interpretation of Standards
AASB 1054 Australian Additional Disclosures.

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.

	2021	2020
2. Cash on Hand		
CBA Society Cheque Acct	158,900	171,883
DRILL Development Fund	12,906	5,570
Total Cash on Hand	171,806	177,452

	2021	2020
3. Trade and Other Receivables		
Trade Receivables		
Accounts Receivable	88,246	5,615
Total Trade Receivables	88,246	5,615
Total Trade and Other Receivables	88,246	5,615

	2021	2020
4. Plant and Equipment, Motor Vehicles		
Plant and Equipment		
Plant and Equipment at Cost	1,806	1,806
Accumulated Depreciation of Plant and Equipment	(1,560)	(656)
Total Plant and Equipment	247	1,150
Total Plant and Equipment, Motor Vehicles	247	1,150

	2021	2020
5. Trade and Other Payables		
Trade Payables		
Accounts Payable	4,683	5,674
Total Trade Payables	4,683	5,674
Other Payables		
PAYG Withholding	4,316	3,600
Total Other Payables	4,316	3,600
Total Trade and Other Payables	8,999	9,274

Prior Year Adjustments

To comply with AASB 108, comparative data has been amended where appropriate to correct pre-2021 information.

In 2020, DRILL recorded two bills as accounts payable that related to activities that DRILL undertook in 2020, that were expected to be due for payment in early 2021. Those bills were not realised, and so expenditure for 2020 has been reduced accordingly: Travel and Accommodation by \$341.73 and Venue Hire by \$2492.04. The Accounts Payable figure for 2020 has been reduced by a corresponding amount.

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

	2021	2020
6. Employee Entitlements		
Super Payable	2,670	4,910
Wages Payable	-	1,965
Total Employee Entitlements	2,670	6,875

7. Grants in Advance

Grants Received for 2021 and 2022

A number of grants were carried over in part or in full from 2020 to 2021 and 2022, due to the impact of the COVID-19 pandemic. In addition several grants for 2022 were paid in advance.

Grants amounts expended in 2021

Grant Source	Purpose	Initial Grant Amount	Initially Paid Year	Amount Expended in 2021	Notes
Arts Tasmania Youth Arts	2020 program	\$80,000.00	2020	\$22,827.00	Funds were reallocated from the 2020 program to deliver the 2021 program.
Arts Tasmania Youth Arts	2021 program	\$80,000.00	2020	\$80,000.00	The grant received in 2020 for 2021 program, and the full amount was carried forward into 2021.
City of Hobart, Creative Hobart	2020 program	\$12,250.00	2020	\$9,000.00	\$9,000 was carried forward for the 2021 program
Regional Arts Fund	Illuminate project	\$5,000.00	2021	\$5,000.00	Spent in 2021
Rotary Club of Hobart	Illuminate project	\$1,448.00	2021	\$2,600.00	Spent in 2021
Allport Bequest	Dance Nexus	\$5,000.00	2021	\$1,470.00	Part of the project occurred in 2021 and \$3,530 is being carried over into 2022.
Department of Communities, Sport and Recreation	COVID supplies	\$1,448.00	2021	\$1,448.00	Spent in 2021
Tasmanian Community Fund	Studio Equipment	\$13,742.72	2021	\$13,175.41	\$567.31 is being carried over into 2022.
Total				\$135,520.41	

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

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Total				\$135,520.41	

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

Movements in Equity

DRILL Performance Company Inc. For the year ended 31 December 2021

	2021	2020
Equity		
Opening Balance	49,025	18,835
Increases		
Profit for the Period	(3,813)	30,190
Total Increases	(3,813)	30,190
Total Equity	45,211	49,025


True and Fair Position

DRILL Performance Company Inc.
For the year ended 31 December 2021

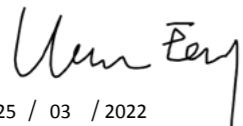
Annual Statements Give True and Fair View of Financial Position and Performance of the Association

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 2021.

Signed: 

Dated: 25 / 03 / 2022

Signed: 

Dated: 25 / 03 / 2022



Dance Nexus Clarence Photo by Katie Palmer



Acknowledgements

TROLLS was supported by the Allport Bequest

Leviathan was assisted through Arts Tasmania, City of Hobart and the Theatre Royal. We also received support from Kickstart Arts, Tasdance and the Children's University at the Peter Underwood Centre.

Illuminate was assisted through Arts Tasmania and was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia. We would also like to thank the Rotary Club of Hobart for their financial support.

Leviathan Photo by Jesse Hunniford

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Leviathan rehearsal Photo by Gracie-Lee Jean