

PERTH FESTIVAL

11 February – 6 March

THE FARM

THE NINTH WAVE

Presented in association with
Co3 Contemporary Dance

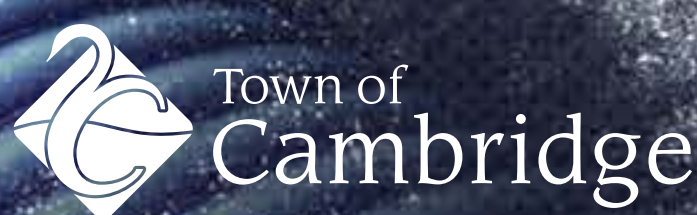


Image: Scott Belzner

Founder



Principal Partner



2022

Perth Festival acknowledges the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar.

They remain the spiritual and cultural birdiyangara of this place and we honour and respect their caretakers and custodians and the vital role Noongar people play for our community and our Festival to flourish.

STAYING COVID SAFE AT PERTH FESTIVAL

Perth Festival will be following all government requirements relating to the management of COVID-19.

Here's what you need to do at the show:



STAY HOME IF YOU ARE SICK

Stay home if you are unwell or have a cough, fever, sore throat, fatigue or shortness of breath.



REGISTER YOUR ATTENDANCE

Check in using the SafeWA or ServiceWA app.



WEAR A MASK

Masks are required at outdoor events from Thursday 3 March unless you have a medical exemption.



SHOW YOUR VACCINATION CERTIFICATE

People aged 16 years and over are required to show proof of their double vaccination status.



MAINTAIN PHYSICAL DISTANCING

We encourage all patrons to maintain physical distancing wherever possible.

These requirements may change with very little notice. Visit perthfestival.com.au/covidsafe/ for the latest COVID-19 information.

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Image: Jess Wyld

As we near the end of our Festival about the ocean here on the ocean, it is a joy to have the opportunity to welcome The Farm to these sands. The essence of our Festival is embodied in this collaboration with our own Co3, as we celebrate local artists of international calibre working cheek-by-jowl with touring artists of national and international standing. This beautiful work is deeply entwined with the natural environment, with the performers being both buffeted by, and working alongside natural forces. I thank them for their extraordinary energy and endurance.

IAIN GRANDAGE

PERTH FESTIVAL ARTISTIC DIRECTOR



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THE NINTH WAVE

CITY BEACH PARK

**CITY BEACH PARK
(ENTRY OPPOSITE JUBILEE PARK)**

Tue 1 – Sat 5 Mar 8pm

Duration 60mins

Post Show Q&A Thu 3 Mar



Please note, audience seating is on the sand. BYO small beach chair or blanket to sit on if you require it. Don't forget to bring a jacket and wear shoes that you can easily kick off or that are comfortable for walking along sand.

The Farm would like to acknowledge the people of the Yugambah language groups who are the traditional custodians of the land and waterways on which this work was created.

Originally produced and commissioned by Bleach* Festival. Presented by Festival 2018, part of the Gold Coast 2018 Commonwealth Games, with the support of Gold Coast 2018 Commonwealth Games Corporation, City of Gold Coast and Queensland Government and Commonwealth Games Federation.



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Directors Grayson Millwood & Gavin Webber

Performers Kate Harman, Grayson Millwood, Mitchell Aldridge, Sam Coren, Scott Galbraith, May Greenberg, Mitchell Harvey, Alex Kay, Georgia Van Gils

Co3 Youth Ensemble Ella Amato, Kayley Amato, Skye Amato, Chance Culverhouse, Sienna Dilazzaro, Monty Hoddinott, Darcy Gifford, Imogen Thompson, Sayaka Vincent

Co3 Artistic Director Raewyn Hill

Co3 Artistic Associate Alice Kell

Original Music Ben Ely

Sound Designer Luke Smiles

Lighting Designer Mark Howett

Production Manager & Lighting Associate
Chloe Ogilvie

Costume Designer Tyler Hill

Originally Created & Performed by Charles Ball, Essie Horn, Michael Smith, Gabriel Comeford, Hsin Ju Ely, Kate Harman, Gabrielle Nankivel, Craig Barry, Grayson Millwood and The Farm's Greenhouse youth ensemble

Original Costume Designer Vilma Mattila

At The Farm work is made in a collaborative process where everyone brings their expertise without being confined to it. All animals are equal.



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Image: Scott Belzner

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Image: Scott Belzner

Q&A WITH KATE HARMAN FROM THE FARM

Could you explain a bit about your collaborative creative process?

I could but then I'd have to kill you or induct you into our cult ... um company.

The Farm's collaborative processes have evolved over a lot of years of making shows. Early on we decided that we should try and stay friends when we created work together, which gave us a set of rules to work by. Like don't be a dick ...

Collaboration is a word that's easy to use but in real life is more like a fractal diagram that keeps expanding endlessly. Just when you think you've cracked it a new facet appears and you have to start all over again. Over the years we've evolved how we work together because of the changes in us as individuals and in the needs of the shows we're making. That last bit is important because it's probably the only rule we always stick to – the show is the boss. Everything else comes from that.

How does this work for *The Ninth Wave* where you are taking an existing show and remounting with a new company?

We have to bring the new performers into our thinking behind the making of the work to make them complicit in its creation.



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Because the show is its own beast, like an animal we keep in the room and feed and hope it doesn't bite us. We introduce this animal to our new set of friends and hope they get along. We ask them to care for it as much as we do because we know that then they'll act in the right way.

In a way that's not dissimilar to how we feel about caring for our planet. Just make it more important than yourself.

What inspired the creation of *The Ninth Wave*?

Our planet. Our lives. The impact we are having on the world and what we're leaving our kids.

One of the biggest shifts we've had in our work over the last decade has been having our own kids and witnessing the world we're leaving them. That's where *The Ninth Wave* sits, in our feelings of loss and regret and the hope that somehow the next generation will do better than we did. In the same breath as that hope is our deep shame, to be part of a generation which took charge of a planet with so much beauty and promise and now delivering it, broken and bleeding, to the next generation.

We realise that's a bit depressing to make



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a show about so we also looked at what we hope for, which is the resilience and response of the coming generation. They will inherit our mistakes but have the ability to create their own values to live by. Which is why we put kids in the show, because we wanted to show a way forward, not just harp on about how we screwed up over and over again.

Even though it's true and still true and still true and so on ...

Why the beach setting?

We're using the sand as a stand-in for a flooded world. As though the sea has risen and swamped the shore. But also there's the backdrop of the ocean, framing the show and eating at the land we're performing on. When you place a human body against that magnitude, we look so small and insignificant. Our actions look different, out of context, stupid. We wanted to reframe human behaviours against the power of nature, almost like a threat. Because nature will survive us.

City Beach is not the same as a Gold Coast beach – does that change the show at all?

It will create a new set of parameters. The beach is narrower and drops off into the



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ocean like a rickety shelf, so we'll have to watch we don't lose any performers. Plus we hear you have a shark problem, which means we'll have to keep a safe distance from them at all times and keep counting our limbs. The sand is a different texture and has a different colour. That will affect things. Like jumping. And cleaning out your ears after a rehearsal. Sand gets into everything so the quality and feel of it is important to us. We know a lot about sand. On the east coast we're regarded as connoisseurs of sand amongst the small to medium arts sector ...

But no, it won't change much.

How do you prepare for and deal with the hard work of dancing on the sand, including the risk of sand flying into each other's eyes?

Sand in the eyes is a real and present risk. We tried performing with our eyes shut but that made spacing difficult, so now we keep saline solutions on hand to flush out the eyes if needed. It can happen. We do throw the sand around a lot in the show. We've learnt a lot about when it's most dangerous and how to avoid it but yes, dealing with sand is a thing. Like we said before, we know a lot about sand.



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To be honest dancing on the sand does suck. You can't jump or run properly, but we did discover you can hit the ground hard and land with a kind of silent thump, where all movement suddenly stops in an instant. That's kind of cool. We put objects into the sand to give us platforms and height, even stable surfaces, and they are all part of the world we are creating. A sunken world. There's a buried car, streetlights and (spoiler alert!) ladders that rise up out of the sand like one of those big worms in the movie *Dune*.

What different experience can the audience expect from this show?

The Ninth Wave is a physical experience that uses strong images to convey our feelings about the state of our planet. It's moving and powerful and places you on the edge of the ocean as the world turns. The Farm's work uses contemporary dance to tell meaningful stories about the fragility of the human condition, but the dance is not the end result. It's the feelings and emotions the show leaves you with that are important. A call to arms to think about what we are doing and who we leave with our mistakes when the party is over.



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Image: Scott Belzner

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A NOTE FROM CO3

Co3 Contemporary Dance has had a collaborative relationship with The Farm since its foundation that continues to advance, creatively and in the exploration of ideas that resonate in society. As two of the newest dance companies in Australia we share a rich history of bringing contemporary dance and physical theatre to audiences across the country.

Prior to my role as Artistic Director of Co3, I was at the helm of North Queensland-based company Dancenorth. A position I stepped into after the departure of previous Artistic Director, Gavin Webber, now Co-Director of The Farm. Together, Gavin and I hold a combined ten-year directorship at Dancenorth, a significant legacy that paved the future success of the company.

In 2015 I invited The Farm to create a new work for Co3's first triple bill season *Re:Loaded* at the State Theatre Centre of WA. This was a resounding success and spurred an encore season in 2016. The Farm returned to Perth in 2017 – 18 and with Co3 created the tremendously popular show *Frank Einstein* which toured WA and had a presentation at HOTA on the Gold Coast, the home of The Farm.



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In 2022, our partnership year, Co3 is once again thrilled to be associated with The Farm on *The Ninth Wave*. This Perth Festival presentation is testimony to the deep respect I have for The Farm's artistry, process and is a celebration of what we can achieve collaboratively.

RAEWYN HILL,

Artistic Director Co3 Contemporary Dance

Image: Scott Belzner



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Chloe Ogilvie
Ben Ely
Luke Smiles
Mark Howett
Tyler Hill

CO3 CONTEMPORARY DANCE

Raewyn Hill
Alice Kell

PERFORMERS

Mitchell Aldridge
Sam Coren
Scott Galbraith
May Greenberg
Mitch Harvey
Alex Kay
Georgia Van Gils
Matthew Morris
Jennifer Bagg
The Ninth Wave Youth Ensemble Performers



Image: Scott Belzner

BIOGRAPHIES **CREATIVE TEAM**



Image: Art WorkAgency

THE FARM

With four decades between them, The Farm range from past artistic directors of state and federally funded organisations (Dancenorth 2005 – 09) to independent practitioners who have forged their own choreographic or design careers. These six passionate artists are diverse across age, gender, race and sexuality. Their roles within the company are flexible, challenging and thoroughly collaborative, giving older artists an opportunity to utilise their experience in an impactful way and empowering younger artists to become the new artistic leaders of their generation. Core to the organisation is an ‘artistic brains trust’, sharing the artistic



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vision between four key creatives – Chloe Ogilvie, Grayson Millwood, Kate Harman and Gavin Webber. Two other associated artists act as an artistic advisory panel – Michael Smith and Mindy Davies.

The Farm's artists come from Pilbara, Rockhampton, Gladstone and Northern Rivers and have substantial careers based in regional Queensland. Many of them have also worked extensively between Europe and Australia, bringing the rigour of German thinking, the emotion of Australian storytelling and the visceral passion of Belgian dance into their work. This gives the company the knowledge and ability to connect to a wide audience demographic, allowing them to create work that succeeds in cultural landscapes as diverse as Berlin and the Gold Coast. The mix of The Farm's experience is key to their operations, and their diversity is key to their art.



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GAVIN WEBBER

Director

Gavin started dancing late after many lost years spent hitch-hiking, skiing, writing, camping and studying. Eventually he decided to start making art instead and joined Meryl Tankard's Australian Dance Theatre and following that, Belgian company Ultima Vez. Throughout his career Gavin has worked between Australia and Europe and was Artistic Director of Dancenorth from 2005 to 2009. He took the company from regional Australia to national and international touring and then left for Europe once again to join PVCtanz in Germany. In 2017 he was awarded the Sidney Myer Individual Performing Arts Award, in 2018 The Farm won a Helpmann for



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TIDE, in 2019 a Drover's Award for *Cockfight* and in 2020 an Ausdance award for *TIDE*. Gavin still writes, camps and studies but the hitch-hiking and skiing are over, for the time being at least.



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GRAYSON MILLWOOD

Director & Performer

Grayson has worked in over 50 countries creating and performing in theatre, dance, opera, installation and film, and worked with choreographers such as Meryl Tankard, Ame Henderson, Nasser Martin-Gousset, Benoit La chambre, Joachim Schloermer, Constanza Macras, Sasha Waltz, and video artists Julian Rosefeldt, Janet Cardiff and Eve Sussman.

Grayson is a co-founder of Splintergroup and The Farm, and with these collectives has created many works including international co-productions that have toured extensively and received several awards, including a Green Room Award for Best Male Dancer for two works.



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KATE HARMAN

Performer & The Farm Artistic Associate

As a maker and performer Kate works within the realms of dance, theatre, circus, performative installation and in projects created with amateurs and young people. She is a frequent collaborator with Gold Coast company The Farm and with them has created the works *Cockfight*, *The Ninth Wave*, *Throttle* and Helpmann Award-winning *TIDE*. Her practice focuses on the notions of authenticity and connection in the context of performance and she teaches and coaches dancers and actors, young people and amateurs, making work that is simultaneously autobiographical and universal.



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CHLOE OGILVIE

Production Manager & Lighting Associate

Chloe is a Yamatji Nanda woman from Western Australia, where she graduated from WAAPA specialising in Lighting Design. Chloe works mostly as a designer but has crossed over into other areas such as production management and producing. She has been a resident artist with Black Swan for three years and was co-curator of the inaugural Maali Festival. She is also a member of The Farm where she has designed and production managed a range of shows including *Throttle*, *Cockfight* and *The Ninth Wave*.



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BEN ELY

Composer

Ben is a musician and artist, best known for his work with multi-ARIA Award-winning rock band Regurgitator. He has been playing in bands for the past 25 plus years, from the earlier Huxley Family through Pangaea to the short lived The Stalkers, but in recent years has been composing for live performances in dance and circus, most notably for Casus, The Farm, Dancenorth and Co3. Ben also co-wrote the AFI Award-winning score for the film *Somersault*. His visual art has also been commissioned and exhibited around the country.



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LUKE SMILES

Sound Designer

The introduction of a Commodore 64 computer into the family home in the 1980s began Luke's fascination with computers and sound. Yielding to a keen interest in how things work, Luke has developed a unique rapport among choreographers and directors in the development of soundtracks for dance, theatre and film. Working under his business motion laboratories Luke has composed and produced soundtracks for many Australian and international artists and companies including All The Queens Men, ADT, Chunky Move, Dancenorth, Nederlands Dans Theatre, Rambert Dance Company and The Farm.



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MARK HOWETT

Lighting Designer

Originally from Busselton, Mark is proud to stand on Noongar Boodjar. He studied Theatre Design, specialising in Lighting Design, under the tutelage of Jennifer Tipton at the School of Drama, Yale University. Mark is a multi-Green Room and Helpmann Award winner who has worked as a lighting designer and a video and set designer for international productions in theatre, film, dance and opera. He now focusses his energy on directing film and theatre. In 2016 he was appointed as Artistic Director of Perth's Ochre Contemporary Dance Company.



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TYLER HILL

Costume Designer

Tyler is a Designer for live performance, exhibition and film, who recently designed *The Bleeding Tree* for Ian Michael and The Blue Room Theatre and *Whistleblower*, a co-commission by Last Great Hunt and Perth Festival. He graduated from WAAPA (Set & Costume Design, 2016) and is an alumnus of the Black Swan Resident Artist Program (2018). In only five years Tyler has designed for most of Perth's arts companies winning many awards. He is concurrently pursuing a Master of Architecture at the University of Western Australia.



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Image: Scott Belzner

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Image: Art WorkAgency

CO3 CONTEMPORARY DANCE

Co3 Contemporary Dance is an artistic house, proudly based in Perth, Boorloo, on the lands of the Whadjuk Noongar people. The company produces contemporary dance, delivered by national and international leaders, at the forefront of Australasian art. Since 2016 Co3 has been the creative home for dance pioneer Raewyn Hill, a working artist, maker, educator, performer and director. The annual artistic program centres on the development, creation and touring of major and minor scale works that are uniquely physical, multidisciplinary in nature and technological in focus. As a core priority for the company, Raewyn developed the Pathways Program, partnerships with WAAPA and the independent dance sector, demonstrating a commitment to empowering and inspiring the next generation of artists.



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RAEWYN HILL

Co3 Artistic Director

Raewyn is one of Australasia's foremost dance practitioners and pioneers, her work as a dancer, educator, choreographer and director has won critical acclaim in a career spanning 28 years. She was instrumental in the formation of Co3 Contemporary Dance and is its founding Artistic Director. It is the creative home and centre for her exploration of the intelligence and performance of the body through dance. Raewyn's creative portfolio includes world-wide commissions across genres including dance, visual arts, film, technology and opera.



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ALICE KELL

Co3 Artistic Associate

Alice's background in the creative industries spans 17 years working in Australia and Europe as a dance theatre performer and choreographer. After graduating from QUT in 2005, Alice joined Dancenorth under the Artistic Direction of Gavin Webber. In 2009 she became freelance and worked with notable companies including Dancenorth, Force Majeure, Physical Virus Collective (Germany), Animal Farm Collective, Co3 Contemporary Dance and West Australian Opera. Alice is currently undertaking a Master of Teaching (Primary) combining her passion for education and her extensive creative arts background to foster creativity in today's youth.



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Image: Scott Belzner

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MITCHELL ALDRIDGE

Performer

Mitchell is a Darwin-born dancer, photographer, videographer and musician who trained at WAAPA. He has performed in Perth Festival with Co3's *Archives of Humanity*, *Hofesh in the Yard* and *Structural Dependency*. He works independently, featuring in Brooke Leeder & Dancer's *In Good Company* and STRUT Dance's *In-situ/Situ-8* and *Short Cuts* seasons. Mitchell has also appeared on film and has a great interest in combining his three artistic practices of dance, film, and music, with his first self-produced dance film selected for Australian Dance Theatre's *Flow: Dance on Screen* series.



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SAM COREN

Performer

A dancer, choreographer and movement director based between London and Perth, Sam trained at London Contemporary Dance School (BA, MA) and has worked between stage and screen. He has performed with the likes of Jasmin Vardimon Company, Clod ensemble and spent five years as a senior member of Hofesh Shechter Company amongst others. He has also completed his own choreographic commissions. He has worked both in-front and behind camera, including on feature *The Beast in The Jungle* and music videos for Chemical Brothers and FKA Twigs.



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SCOTT GALBRAITH

Performer

Scott is an emerging artist with a BA in Dance from WAAPA. He has performed in Co3's *The Zone* choreographed by Raewyn Hill, STRUT's *Sunset* by Maxine Doyle (Perth Festival 2019) and numerous Fringe shows. Scott has an interest in improvisation and has been co-mentoring the Mandurah Hidden Movements. From the help of his dancers and colleagues he has created works for Co3 Youth Ensemble, Riptide Youth Theatre Company, Short Cuts, Winter Shorts, INSITU and a piece in the student work season Unleashed at WAAPA.



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MAY GREENBERG

Performer

After graduating WAAPA, Jerusalem-born, Perth-based independent dancer May performed *Decadance* choreographed by Ohad Naharin at the 2016 MoveMe festival. May performed with Brooke Leeder & Dancers in *RADAR* (2019 Fremantle Biennale) and *Structural Dependency* (Perth Festival 2021) and has worked with various artists and companies including Mitch Harvey Company, Robert Tinning, Co3, Natalie Allen, STRUT Dance and Broad Encounters. Choreographically May has been commissioned to create for three iterations of SITU8 and most recently choreographed *Uncountable* alongside Zunnur Zhafrah for the 2021 Fremantle Biennale.



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MITCH HARVEY

Performer

Mitch is an award-winning performer and choreographer. Since graduating from WAAPA he has worked with companies around Australia including Chunky Move, Leigh Warren and Dancers, Force Majeure and STRUT Dance. In 2015 he became a founding member of Co3 and has performed and toured with the company collaborating with The Farm, Sydney Dance Company and the Western Australian Ballet. In 2021 Mitch was the inaugural Co3 IN.RESIDENCE Artist, premiering his first full length work *MindCon* while also establishing his own company Mitch Harvey Company.



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ALEX KAY

Performer

Alex completed her tertiary dance training at WAAPA in 2018, before completing an Honours year with LINK Dance Company. During her studies she performed in works by renowned choreographers, touring to Melbourne, France, Taiwan and China. As a Developing Artist for Co3 she performed in Perth Festival 2020 and then Raewyn Hill's *Archives of Humanity* (Perth Festival 2021). Growing up as part of STEPS Youth Dance Company and Co3 Youth Ensemble Alex has a passion for dance education and works for Co3 and the West Australian Ballet as a Teaching Artist.



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GEORGIA VAN GILS

Performer

Georgia began her contemporary training at New Zealand School of Dance and since graduating in 2017 she has worked with Legs on the Wall, Sita Ostheimer, Iratxe Ansa, Stephanie Lake, Catapult Dance Company and STRUT Dance. Most recently she was a part of *In Good Company* choreographed by Brooke Leeder, Mitch Harvey and Robert Tinning. Georgia co-created and performed her first choreographic piece as part of STRUT Dance's 2021 season of *Situ8* and was part of Fremantle Biennale's INCOMING program 2021, which left her with an intense desire for collaboration and site-specific performances.



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MATTHEW MORRIS

Ninth Wave Youth Ensemble Carer

Matthew has been involved in an eclectic mishmash of international artistic endeavours including physical theatre, dance, film, puppetry, modelling and lots of curious otherness. He's currently figuring out what he wants to be when he grows up.



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JENNIFER BAGG

The Ninth Wave Youth Ensemble Carer

Jennifer is a multidisciplinary artist whose passion for creating highly visceral, physical work was deepened through a Bachelor of Performing Arts, majoring in Performance Making at WAAPA. Her recent credits include premiering a collaborative work under the mentorship of Dead Puppet Society in *DPS Lab* (Brisbane Powerhouse), supporting The Farm in *Throttle* (Brisbane Festival) and performing in *Highway to Hell* (Perth Festival 2020). Her most recent work has been anchored in youth development assisting Barking Gecko Theatre and directing and producing an original work about climate change for children.



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THE NINTH WAVE YOUTH ENSEMBLE PERFORMERS

Ella Amato, Kayley Amato, Skye Amato,
Chance Culverhouse, Sienna Dilazzaro,
Monty Hoddinott, Darcy Gifford, Imogen
Thompson & Sayaka Vincent



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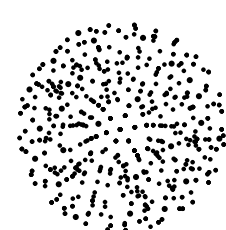


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