

2019

# annual report



Sydney Youth Orchestras  
is supported by the  
NSW Government  
through Create NSW

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**SYO is the pathway  
for young musicians to  
champion orchestral  
music**

## Values



### Collaborate

We are not soloists



### Celebrate

We recognise and reward  
all contributions



### Excellence

Is our attitude, not only  
an outcome



### Invest

We believe young people are the  
key to a progressive creative future



### Challenge

We drive innovation and  
embrace the new



**Who we are**



**We are the only music education program that caters for all young musicians regardless of education system.**

**We are the only music education provider who offers a complete PATHWAY from 6 to 25, from beginner to pre-professional.**

**Being around for 50 years does not make us excellent, it's the impact of our alumni on the music industry and the community that does.**



**We understand the important role SYO plays in sector sustainability and we support feeder programs and instrumental teachers to engage more young musicians.**

**We celebrate all contributions to SYO.**



## Chair's Message



I am delighted to present the Sydney Youth Orchestras' Annual Report for 2019. That said, it is strange to write a Chair's message

that relates to the period up to December 2019 when we all have lived through the months that followed; months that made obsolete any predictions and expectations that might have been held at the dawn of New Year.

In 2019, as Chief Conductor, Alexander Briger AO continued to drive the creative direction of the SYO for the first six months. However, as Alex is now permanently based in Paris, it was inevitable that distance would win out. We are very grateful for the brilliant commitment and creative stewardship that Alex gave our musicians and I'm pleased that he will continue to conduct the flagship orchestra from time to time, as his international commitments permit.

From August, Christopher Lawrence moved from his role as Chief Artistic Advisor to that of Artistic Director. This may seem a minor semantic distinction, but it is not. Christopher has taken on responsibility for not just the programming but the creative direction and leadership of the company: a new aesthetic and new pathway to performance excellence and enjoyment.

At that same time, Jan Bowen retired as Chair of the SYO. In her 14 years of leadership, Jan took a small, struggling organisation and sculpted it into the foremost youth orchestra company in Australia. On behalf of the thousands of young musicians that have benefited from your dedication and vision, thank you, Jan.

One of the legacies left by Jan Bowen was the skilful Board of the SYO. Any organisation would be delighted to have directors with such a range of skills and generosity of spirit. Their business experience, their care and stewardship, and their preparedness to use their networks to raise money for the organisation and promote its aims, is exemplary. Again, on behalf of the musicians who benefit so greatly from their commitment, I thank them.

I would like to congratulate our CEO, Mia Patoulios, on the financial result of 2019, a great result which reflects both the growth in activity and excellent budget control during the period. I would also like to thank our supporters, donors, corporate partners and friends in contributing to this achievement. We are grateful to have so many supporters who share our aims and values.

SYO helps shape our musical ecology by training tomorrow's professional musicians, and the audiences and philanthropists that support them. Our alumni take their place as professional artists in orchestras and ensembles throughout Australia and, indeed, the world. What they achieve beyond the practice room, is an important way we measure our success.

**SHANE SIMPSON AM**  
Chair

## Farewell Jan Bowen from August 2019

### After almost 14 years as Chair of the Sydney Youth Orchestras, Jan Bowen AM is stepping down.

From her first day of stepping into the Chair, Jan has worked tirelessly to ensure that SYO is an integral part of the cultural fabric of Sydney and Australia. "Without a youth orchestra, you don't have professional orchestras and chamber music groups." SYO has trained thousands of talented, young musicians to take their place in professional music organisations in Australia and the world.

Reflecting at the end of her tenure, Jan is proud of what has been achieved. The impact of her leadership is demonstrated by the illustrious list of alumni, glowing press reviews and stunning high calibre events attended by Sydney's arts elite. Today, SYO is standing proud amongst its fellow Sydney arts organisation cohorts.

However, it is not her style to sit back at home with the knitting,

"I fully intend to continue with my travels internationally and within Australia to seek out magical, musical moments, and also to continue with my professional activities," states Ms Bowen.

"I'm not retiring from life. And I will continue to support musicians – young and old - through my patronage of concerts and personal connections. But it's time for me to step aside from the SYO Board of Directors, and I'm confident of its continued growth under my successor Shane Simpson AM. With Shane's extensive experience, SYO's future is in excellent hands."

The Board, staff and young musicians of SYO – past and present - fondly thank Jan for her dedication and years of service to our organisation and wish her well for the future. Jan's legacy will always be felt within our concert halls, where she will always be forever present.



# CEO's Message



SYO has achieved significant growth in both turnover and participation in the last year. We have implemented a rigorous Child Safety

approach, connected with orchestras and musicians in the UK on our International Tour, expanded our regional offering to three regional hubs, created greater community connection with the return of The Big Busk and embraced commercial opportunities with performances at events such as the Edinburgh Military Tattoo, Sydney.

Importantly, SYO has "grown up" and we have spent time reflecting and asking the hard questions of an organisation that has survived for almost 50 years. We fully acknowledge our broader role as not just an elite orchestral training program for the most talented young musicians, but as a key driver in the development of the artform we all love. The SYO musicians of today are the leaders of the sector tomorrow.

SYO is not a destination but a pathway. Many of our musicians will not go on to become professional musicians, but will become the passionate music teachers, the engaged concert goers, the dedicated donors, and the supportive parents. I know this because so many of our alumni from the 70's, 80's, 90's and 00's support SYO in this way today.

Some of my proudest moments at SYO have been watching our young musicians share the opportunities they have been given with others. As outlined in our Community Engagement Framework, SYO has a far broader role to play in

not only giving our young people the tools they require to be engaged community contributors, but to drive an agenda of access, inclusivity and diversity from the front.

These ideals are imbedded in our new strategic pillars, Educational Leadership, Artistic Excellence, Community Outreach, Stakeholder Connection and Financial Stability. By creating a clear strategic structure, SYO is well placed to move confidently into the future with the support of our outstanding Board of Directors led by our new Chair, Shane Simpson. The contribution of this group of Directors to the organisation cannot be underestimated, and I would like to particularly acknowledge the tireless work of our outgoing Chair Jan Bowen.

The numbers in this report speak for themselves. This small and dedicated team of administrators and conductors are delivering exciting and challenging programs for not only young musicians across Sydney, but now our entire state. The group of exceptional individuals regularly go above and beyond their position descriptions, and the individual care for our musicians I witness regularly is overwhelming.

Our capacity to provide these opportunities is only through the support of a community of parents, donors and friends. Their collective belief in our vision and their unwavering support has underpinned our growth. On behalf of all SYO staff and the hundreds of musicians impacted by this support, I thank you.

**Mia Patoulios**  
Chief Executive Officer

# Governance and Leadership

**Sydney Youth Orchestras Inc.** is an incorporated association, registered in NSW and a not-for-profit registered with the Australian Charities and Not-for-profits Commission.

View Annual Reports on our [website](#).

### SYO maintains annually

- A Constitution
- A Risk Register
- Staff Handbook
- Student Handbook
- Child Safe Framework

### Fundraising Focuses

#### Opportunity

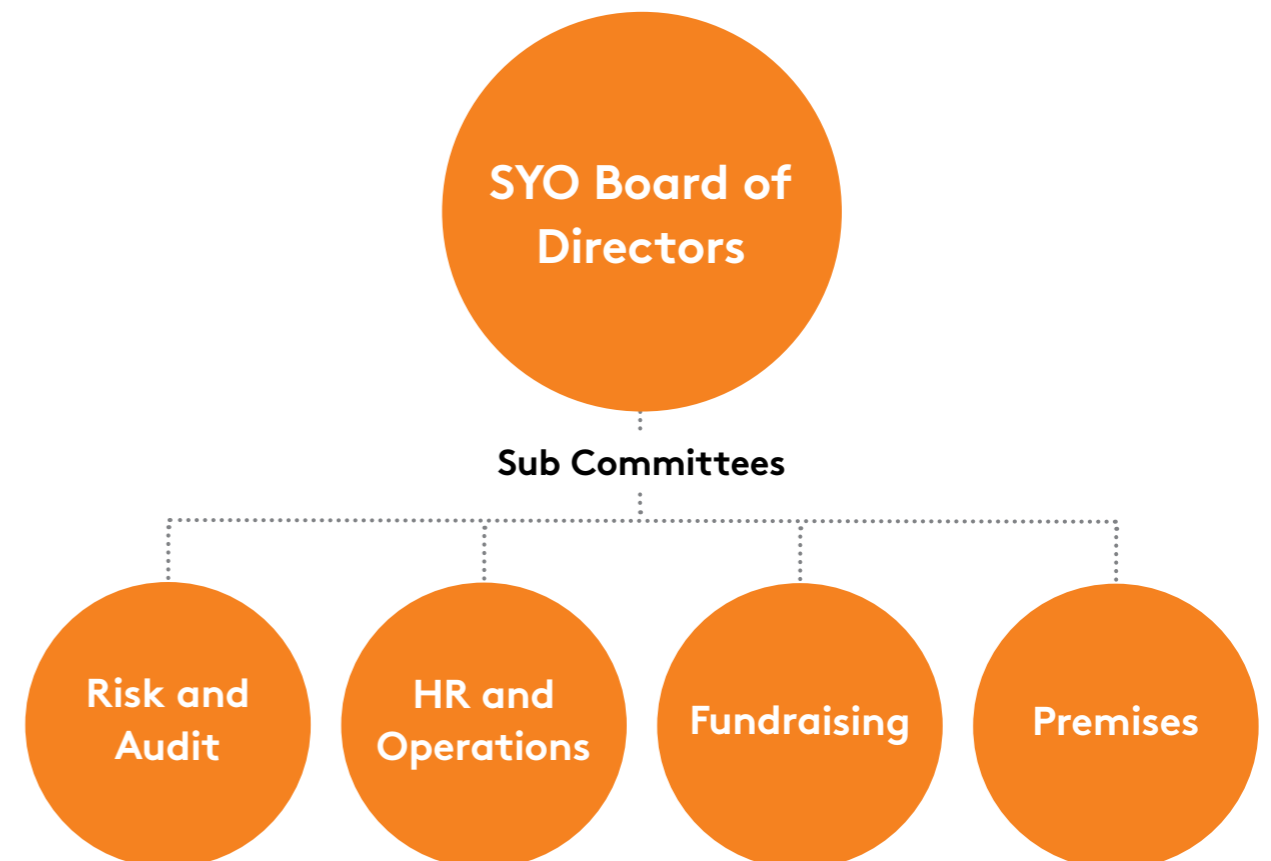
Supporting financial and geographical needs based scholarships, regional outreach and touring

#### Excellence

Supporting masterclasses, international touring, sectionals and tutorials with professional artists

#### Enterprise

Supporting the purchase of musical scores, instruments, insurance, and business infrastructure



# Our People

## Board of Directors

**Chair** (until August)  
Jan Bowen AM

**Chair** (from August)  
Shane Simpson AM

**Deputy Chair**  
Anthony Bell

Ursula Armstrong  
Geraldine Doogue AO  
Tim Downing  
Wallis Graham  
Greg Levy  
Malcolm Long AM  
Jon North  
Pieter Oomens

**Patron**  
Her Excellency the Honourable  
Margaret Beazley AC GC

## Administration & Management

**Chief Executive Officer**  
Mia Patoulios

**Finance Manager**  
Susan Hart

**Funding and Partnerships Manager**  
Daniel Placido

**Donor Relations Manager**  
Lily Calderbank (March to December)

**Marketing and Events Manager**  
Marita Cranwell

**Marketing and Digital Coordinator**  
Alex Siegers (until February)

**Marketing and Digital Coordinator**  
Natalie Fiorini (from May)

**Digital Content**  
Ruari Campbell (August to October)

**Orchestral Training Manager**  
Roslyn Perry (March to December)

**Artistic Program Manager**  
Katie Garman

**Orchestras Administrator**  
Laura Balthazar

**Productions and Rehearsal Coordinator**  
Sergio Insuasti (until September)

**Productions and Rehearsal Coordinator**  
Andrew Collins (from September)

## Artistic Planning & Conductors

**Artistic Director**  
Christopher Lawrence

**Chief Conductor, the Sydney Youth Orchestra**  
Alexander Briger AO

**Conductor, Sydney Youth Chamber Ensemble**  
Umberto Clerici

**Guest Conductor**  
Brett Weymark

**Conductor Fellowship**  
Sam Weller

**International Tour Conductor**  
Geoffrey Paterson

## Symphonic Orchestral Program

**SYO Philharmonic**  
Brian Buggy OAM

**Peter Seymour Orchestra**  
John Ockwell

**Orchestral Training Advisor and Symphonic  
Wind Orchestra, Western Sydney Youth  
Orchestra**  
James Pensini

## SYO Strings Program

Peter Corkill  
Kathryn Crossing  
Victoria Jacono-Gilmovich  
Rachel Pogson  
Joanne Waples  
Jonathan Whitting

**Conducting Fellow**  
Niamh Armstrong

## SYO Theory Tutors

John Ockwell  
Bella Sheridan  
Sarah Qiu

## Volunteers

Sue Ellyard  
Alan Hausermann  
Ian Hill

**Archivist**  
Gail Pryor



# Young People at SYO

**Sydney Youth Orchestras is proudly a child safe organisation and embraces the National Principles for Child Safe Organisations.**

This commitment can be viewed publicly on our [website](#).

SYO embeds Child Safety in the following ways:

1. Child Safety is at the top of the agenda for all meetings including Bi-monthly Board Meetings, Weekly Staff Meetings and Event Evaluations.
2. Child Safe processes are presented to all SYO musicians as part of the Orientation for weekly and open programs.
3. Child Safe is explicitly addressed in the SYO Musicians Handbook, including how to report issues.
4. In partnership with Northside Group, SYO provides free mental health training for families, musicians and staff focused on wellbeing and early intervention.

5. Child Safe refresher training is provided to SYO staff annually.
6. Complaint processes are clearly articulated and reports can be made at [safe@syo.com.au](mailto:safe@syo.com.au) and is accessible to all SYO musicians and parents.
7. Child Safe reports are submitted on all SYO activities and submitted including actions to the SYO Board of Directors monthly.
8. Detailed policies and procedures are publicly accessible and reviewed regularly both internally and by external advisors.
9. All staff and volunteers have NSW working with children checks and adhere to the SYO Staff, Contractor and Volunteer's Code of Conduct.
10. SYO is a mandatory reporting organisation and follows all required reporting requirements of the NSW Ombudsman and Department of Community Services.



SYO Child Safe Policy

SYO Child Safe Guidelines

SYO R.O.S.H. Guidelines

SYO Staff, Contractors & Volunteers Code of Conduct

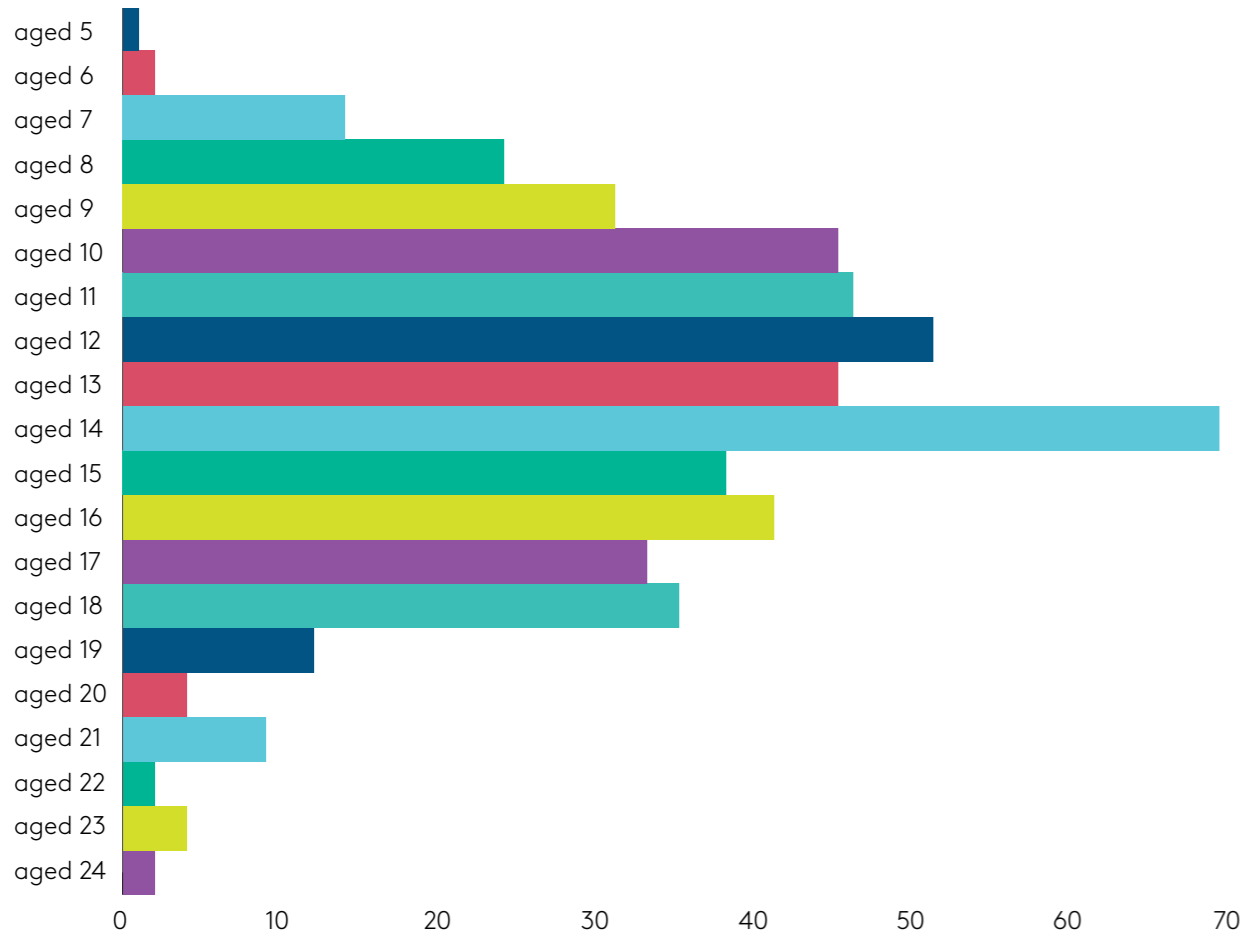
SYO Participant Code of Conduct

SYO Reportable Conduct Procedures



# Diversity

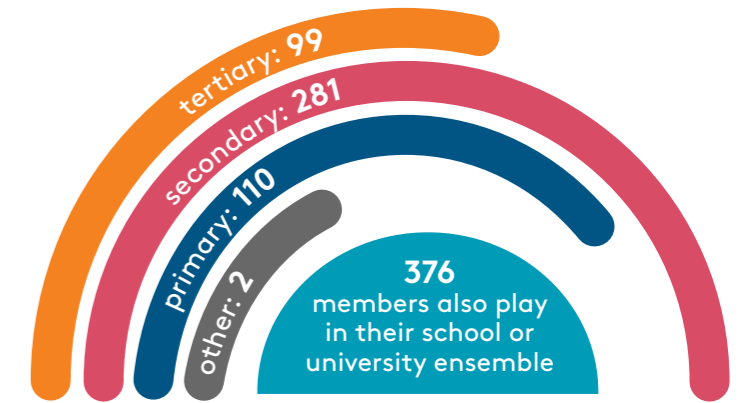
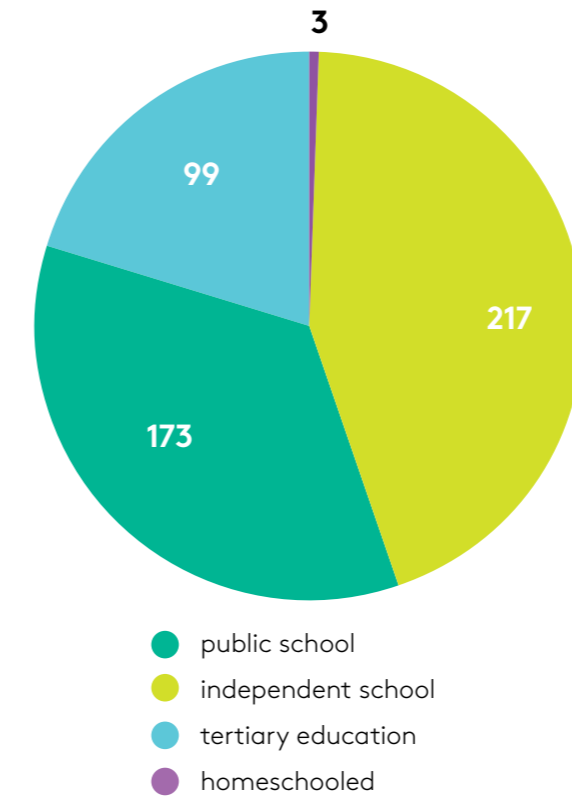
## Age range



## Region



## Education

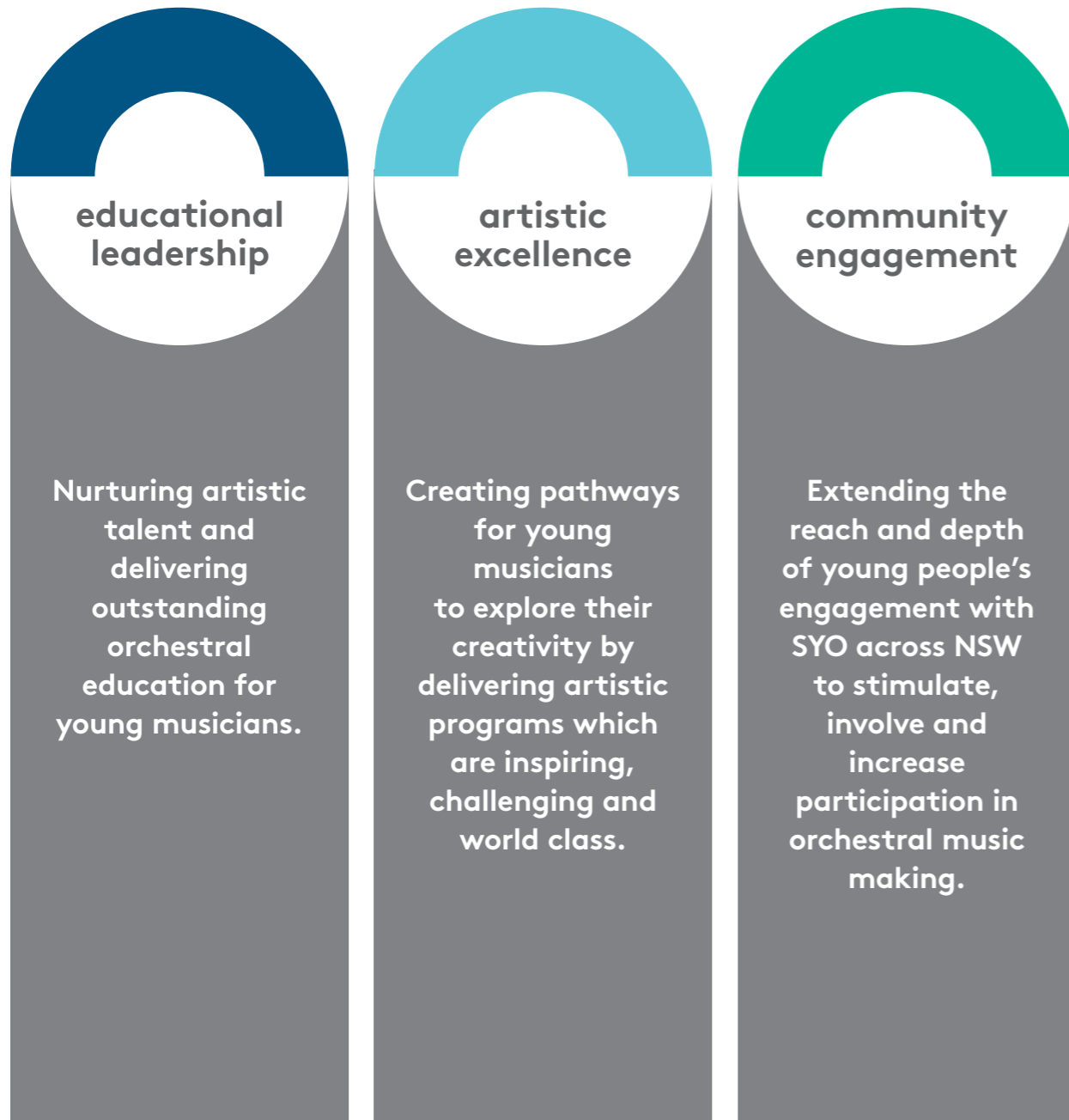


## 28 languages other than English are spoken in 167 households





# Strategic Pillars and Goals



**educational leadership**

Nurturing artistic talent and delivering outstanding orchestral education for young musicians.

**artistic excellence**

Creating pathways for young musicians to explore their creativity by delivering artistic programs which are inspiring, challenging and world class.

**community engagement**

Extending the reach and depth of young people's engagement with SYO across NSW to stimulate, involve and increase participation in orchestral music making.

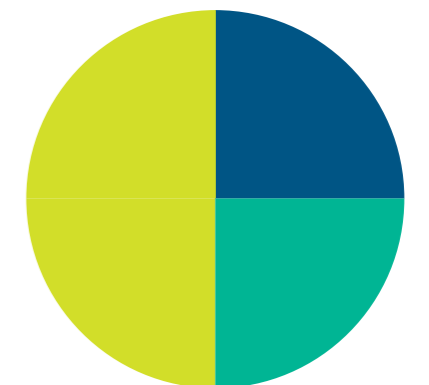
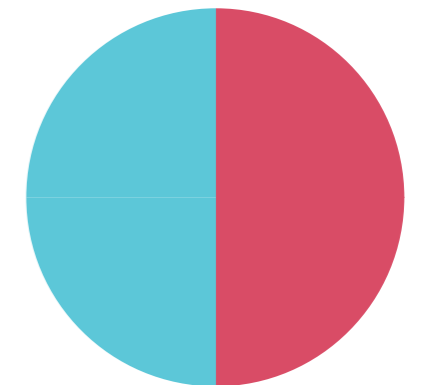


**stakeholder connection**

Enriching relationships between SYO and its stakeholders by sharing and celebrating our musician's stories and the impact of SYO programs.

**financial stability**

Increasing and diversifying earned income for greater business stability and growth.



STRATEGIC PILLAR:  
**Educational Leadership**

**Nurturing artistic talent and delivering outstanding orchestral education for young musicians.**

**Key Activities**

- Annual audition progress
- Placement in ensembles and orchestras led by experienced conductors and educators
- 40 weeks of orchestral training
- Orchestral camps
- Sectionals and tutorials with leading professional musicians
- Showcase concerts

**Key Measurements:**

- Application: # of auditions : 833
- Retention: 80% Year on Year
- Progression: 37% of musicians moved up within the pathway
- Participation: 90% of available places filled

**“SYO has allowed me to receive expert tutoring and mentoring from my conductor Victoria, and also helped me get closer to accomplishing my dream of becoming a great violinist!”**

- Amelia



**Advisory & Leadership**

- Orchestral Training Advisor – James Pensini
- SYO Conductors
- SYO Operations Team

**Supporting Structures**

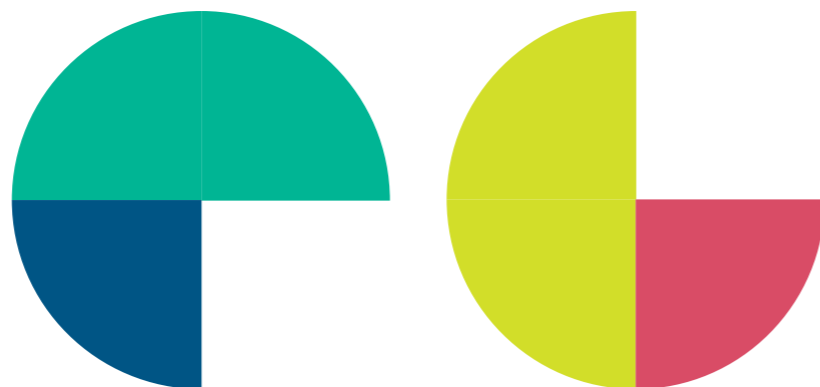
- Orchestral Training Framework
- Conductor Development
- Theory Training Framework
- Child Safe Framework

**Industry Partnerships**

- Sydney Conservatorium of Music, The University of Sydney
- Santa Sabina College
- Professional Musicians and Teachers

**2019 Key Achievements**

- An increased focus on conductor professional development
- Established a program to transition musicians onto endangered instruments
- Launch of wellbeing program in partnership with Northside Group
- Development of an SYO in Schools Delivery Strategy
- Improved attendance reporting of SYO programs using Salesforce
- Implemented a new framework for the SYO Theory program
- Employed a full time Orchestral Training Manager



# Orchestral Training and Education Advisor's Message



2019 saw SYO continue its role as the leading pathway for young orchestral musicians in New South Wales. At its heart our program is

very simple; provide a place where youthful energy meets experience, work hard together and then celebrate the infinite number of amazing ways that our young musicians find to contribute to our society.

From a musical angle, our alumni continue to distinguish themselves on the national and international stage. Owen Morris is but one example to our young musicians of exactly what is possible with dedication and the right help: being part of the Symphonic Wind Orchestra from 2010 – 2011, the Sydney Youth Orchestra flagship from 2012 – 2014, to the Adelaide Symphony Orchestra from 2015 – 2019, and Melbourne Symphony Orchestra from 2019 onwards (all as Principal Trumpet).

We know that not all students will pursue careers in music, though we also know now more than ever the benefits innate in learning a musical instrument. A ground-breaking study of more than 112,000 students led by Dr Peter Gouzouasis, Professor at the University of British Columbia released in 2019 found the following:

“Students who learned to play a musical instrument in primary school and who continued playing in high school not only score significantly higher, but were about one academic year ahead of their non-music peers with regard to their English, Mathematics and Science skills, as measured by their exam grades, regardless of their socioeconomic background, ethnicity, prior learning or gender.”

“Learning to play a musical instrument and playing in an ensemble is very demanding. A student has to learn to read music notation, develop eye-hand-mind coordination, develop

keen listening skills, develop team skills for playing in an ensemble and develop discipline to practice. All those learning experiences, and more, play a role in enhancing the learner’s cognitive capacities, executive functions, motivation to learn, and self-efficacy.”

This kind of firm data only serves to continue to solidify what we have anecdotally known about music education for centuries, though should never be twisted into “we do music because it helps other academic activities”. To quote our former Chief Conductor, the late Richard Gill AM:

“We teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child, stimulating thought and imagination in very special ways. These are the real reasons for teaching music.”

Some particular Orchestral Training highlights of 2019 include:

Encounter Bermagui: an original mixed-media work in partnership with Form Dance Projects, Fling Physical Theatre and the Western Sydney Youth Orchestra

Big Busk: an instrumental music takeover of the Sydney and Parramatta CBD

Regional Touring and engagement of the South Coast, Central West and North West NSW

Centennial Park Series: a continued partnership with Centennial Park to share our music

Mosman Concert Series: a continued partnership with Mosman Music Club to share our music

I look forward to everything that 2020 has in store for us as we continue our mission of shaping and changing young people’s lives through music, just like mine was some twenty years ago when I first joined SYO.

**James Pensini**  
Orchestral Training and Education Advisor

# Environment

The combination of a process-based practice in a structured learning environment and formal performance opportunities makes SYO a unique training provider.



# Orchestras



## STAGE 1 - CORELLI

Members: **29**  
 Age Range: **5-11**  
 Average Age: **8**  
 # of performances: **4**  
**Repertoire Highlights:**  
 Loreta Fin - South Brisbane Tango / Stephen Chin - Battle at the Great Wall / Soon Hee Newbold - Hiawatha

## STAGE 1 - VIVALDI

Members: **30**  
 Age Range: **5-11**  
 Average Age: **8**  
 # of performances: **4**  
**Repertoire Highlights:**  
 Richard Meyer - Ninja / Nicholas Tester - Arabian Overture / Don Brubaker - El Toro



## STAGE 3 - BRAHMS

Members: **31**  
 Age Range: **8-16**  
 Average Age: **12**  
 # of performances: **4**  
**Repertoire Highlights:**  
 Leonard Bernstein (arr. Moss) - West Side Story / Igor Stravinsky (arr. Lipton) - Themes from the Rite of Spring / Antonio Vivaldi - Concerto for Strings in D Major

## STAGE 3 - GRIEG

Members: **26**  
 Age Range: **8-16**  
 Average Age: **12**  
 # of performances: **4**  
**Repertoire Highlights:**  
 Joaquin Rodrigo - Dos Miniaturas Andaluzas / Gustav Holst - Brook Green Suite / Edward Elgar - Serenade for Strings Mvt I



## STAGE 2 - HAYDN

Members: **32**  
 Age Range: **7-14**  
 Average Age: **11**  
 # of performances: **4**  
**Repertoire Highlights:**  
 John Williams (arr. Clark) - Star Wars Theme / Robert Sheldon - As Twilight Falls / Percy Grainger (arr. Dackow) - Molly on the Shore

## STAGE 2 - MOZART

Members: **28**  
 Age Range: **7-14**  
 Average Age: **11**  
 # of performances: **4**  
**Repertoire Highlights:**  
 Soon Hee Newbold - Dragon Dances / Allison Harbottle - Rainstorm / Antonio Vivaldi - Concerto in Re minore



## STAGE 3 - SCULTHORPE

Members: **36**  
 Age Range: **8-16**  
 Average Age: **12**  
 # of performances: **4**  
**Repertoire Highlights:**  
 Leroy Anderson - Jazz Pizzicato / Paul Stanhope - Morning Star / Wolfgang Amadeus Mozart - Eine Kleine Nachtmusik

## STAGE 4 - SINFONIA

Members: **39**  
 Age Range: **9-16**  
 Average Age: **13**  
 # of performances: **5**  
**Repertoire Highlights:**  
 Edvard Grieg - Holberg Suite Op. 40 / George Frederic Handel - Concerto Grosso Opus 6 Nr.1 / Josef Suk - Serenade for Strings

# Orchestras



**PETER SEYMOUR ORCHESTRA**

Members: **39**  
 Age Range: **11-17**  
 Average Age: **14**  
 # of performances: **10**

**Repertoire Highlights:**  
 All Joseph Haydn London Symphonies (93 to 104) / Wolfgang Amadeus Mozart - Idomeneo Overture / Wolfgang Amadeus Mozart - Symphony 41 (Jupiter)



**SYMPHONIC WIND ORCHESTRA**

Members: **62**  
 Age Range: **10-21**  
 Average Age: **15**  
 # of performances: **9**

**Repertoire Highlights:**  
 Ottorino Respighi (arr. Duker) - Pines of Rome / Gustav Holst - First Suite in Eb / Franz von Suppé (arr. Fillmore) - Light Cavalry Overture



**THE SYDNEY YOUTH ORCHESTRA**

Members: **67**  
 Age Range: **13-24**  
 Average Age: **18**  
 # of performances: **4**

**Repertoire Highlights:**  
 Leoš Janáček - Taras Bulba / Antonín Dvořák - Requiem / Ludwig van Beethoven - Symphony No. 5



**SYDNEY YOUTH CHAMBER ENSEMBLE**

Members: **17**  
 Age Range: **13-21**  
 Average Age: **17**  
 # of performances: **3**

**Repertoire Highlights:**  
 Paul Stanhope - Dancing on Clouds / Béla Bartok - Romanian Folk Dances / Ezio Bosso - Sea Prayer



**WESTERN SYDNEY YOUTH ORCHESTRA**

Members: **30**  
 Age Range: **11-23**  
 Average Age: **15**  
 # of performances: **8**

**Repertoire Highlights:**  
 Ludwig van Beethoven - Symphony No. 1 / Jean Sibelius - Finlandia / Amanda Brown & Jodi Phillis - ENCOUNTER



**SYDNEY YOUTH ORCHESTRA PHILHARMONIC**

Members: **68**  
 Age Range: **13-21**  
 Average Age: **16**  
 # of performances: **5**

**Repertoire Highlights:**  
 Nikolai Rimsky-Korsakov - Scheherazade / Benjamin Britten - Young Person's Guide to the Orchestra / Giuseppe Verdi - La Forza del Destino



**UK INTERNATIONAL TOUR ORCHESTRA**

Members: **68**  
 Age Range: **14-25**  
 Average Age: **18**  
 # of performances: **5**

**Repertoire Highlights:**  
 Sergei Rachmaninoff - Symphony No. 2 / Richard Strauss - Horn Concerto No. 2 (Soloist; Katy Woolley) / Richard Wagner - Tannhauser Overture

# Musicians

## STAGE 1 CORELLI

**CONDUCTOR:**  
**VICTORIA JACONO-**  
**GILMOVICH**

### VIOLIN

Alicia Randall  
Amalyn Bonduriansky  
Amelia Hartog  
Audrey Choi  
Austen Zhou  
Avery Sun  
Brayden Lee  
Brooke Venhuizen  
Charlee Potter  
Cherry Liu  
Ila Bains  
Imogen Akhurst  
Jayden Kang  
Jiachen (Jayson) Wu  
Juliette Pfeil  
Lily Halim  
Minh-Anh Le  
Nancy Zhang  
Oliver Feldman  
Oliver Gao  
Olivia He  
Oscar Law  
Roger William He  
Ronni Hu

### CELLO

Aleifr Tinkler-Smith  
Alysha (Bella) Bruce  
Darcy Redican  
Emma Gao  
Hyo Lyn Bae  
Ivy Wu  
Yuli Cornall

**STAGE 1 VIVALDI**  
**CONDUCTOR:**  
**RACHEL POGSON**

### VIOLIN

Alejandro Perez  
Martinez  
Alexander Doyle  
Amy Dou  
Anna Dunlop  
Brandon Braun

Chenxi (Ben) Cao  
Chiara Pelosi  
Estelle Gilmovich  
Grace Ly  
Henry Lei  
Janica Adinanto  
Jasmine Cohen  
Karmichael Candra  
Lauren Woo  
Lenis Wu  
Maureen Li  
Nicole Hong  
Sora Syrett-Lay  
Tomas Jurcic  
Wyn Yen Chong  
Zoe O'Neil

### CELLO

Chatwin Suen  
Helena Zhang  
James Vu  
Jorjie Jones  
Leanne Huang  
Samuel Kong  
William Oeser

**DOUBLE BASS**  
William Vass

**STAGE 2 MOZART**  
**CONDUCTOR:**  
**IRINA ANDREEVA**  
**(TERMS 1, 2)**  
**PETER CORKILL**  
**(TERMS 3, 4)**

### VIOLIN

Anna Glinatsis  
Breah Gunaratnam  
Chloe Gu  
Christiana Vella  
Clara Leong  
Dara Minogue  
Eugenia He  
Isadora Tang  
Jayden Tran  
Jeslyn Khoupraseuth  
Kate Yau  
Koki Takamura  
Lily Still  
Lucia Arango

Macayla Wu  
Minori Yoshimura  
Paige Chan  
Pei Qing Ling  
Saman Akcakanat  
Sophie Christianson  
Zara Clarke

### VIOLA

Casey Shea  
Serena Dusan

### CELLO

Felicia Wu  
Imogen Duns  
Mia Balmer  
Mike Hyun Woo Jeon

### DOUBLE BASS

Amelia Kim

**STAGE 2 HAYDN**  
**CONDUCTOR:**  
**JONATHAN**  
**WHITTING**

### VIOLIN

Aaron Hinton  
Abigail Bush  
Adrian Lo  
Alexander Tarasov  
Angelina J Filipovski  
Annabella Wright  
Anthony Mackun  
Ariel Barraket  
Divyan Gnanasivam  
Elliot Bastian  
Eloise Seeto  
Elsha Lim  
Harrison Stein  
Illona Jajoo  
Jenny Ryu  
Jessica Arango  
Lewis Bi  
Marie Park  
Max Dai  
Nelum Purohit  
Olivia Kim  
Priya Bains  
Steven Liu

### VIOLA

Charles McCabe  
Scarlett Kraft

### CELLO

Alicia Felix  
Bryan Huang  
Erik Wild  
James Mackun  
Lucy Moon  
Petar Simkovic

### DOUBLE BASS

Sophie Gallagher

**STAGE 3 GRIEG**  
**CONDUCTOR:**  
**PETER CORKILL**

### VIOLIN

Alson Zhou  
Amelia Reichel  
Andrea Leach  
Andrew Dharma  
Annabelle Cho  
Ashley Kim  
Celine Choi  
David Milic  
Elisha Bae  
Hsuan Chieh (Jackson)  
Chen  
Je-Min McFadden  
Lorena Kocharians  
Macauley Woo  
Mila Bockaroska  
Sahara Ali  
Shirley Feng  
Sophie Wharton-Jones  
Tali Kuba

### VIOLA

Charlotte Kang  
Ethan Chan

### CELLO

Cedric Lin  
Celeste Ryan  
Isabella (Ha Eun) Son  
Kai Hall  
Kiara Nguy  
Lillian Scotland  
Meredith Xu  
Tennyson Wong

## STAGE 3 BRAHMS

**CONDUCTOR:**  
**KATHRYN CROSSING**

### VIOLIN

Amy Simmonds  
Antonia Touma  
Ashley Chan  
Baldric Chen  
Catherine Makmur  
Chloe Weng  
Christian Saade  
Ella Xu  
Esther Koh  
Hinata Morishita-Lee  
Jake Earls  
Jared Arnold  
Kate Chan  
Kayla Low  
Kevin Lee  
Kristine Liu  
Lara Hoang  
Lucas Yang  
Melanie Kang  
Meri Tinkler-Smith  
Nicole Choi  
Samantha Wong  
Samuel de Kroon  
Sophia Wong  
Yuting Jin

### CELLO

Harriet Gohil  
Rebecca Winton  
Samantha Lee  
Zena Abdo

**DOUBLE BASS**  
Leon Spikmans

**STAGE 3 SCULTHORPE**  
**CONDUCTOR:**  
**RACHEL POGSON**

### VIOLIN

Aaron Bonduriansky  
Anastasia Ibrahim  
Bohua Hu  
Bora Kim  
Chloe Zhang  
Danya Wong  
Ella Jiang

Eloise Dahm  
Etta Buggy Axton  
Fabiano Daniels  
Isaac Blasco  
Jessie J Filipovski  
Julian Wu  
Kelly Li  
Khang Mai  
Klara Jurcic  
Lydia Koulaouzos  
Mark Ureta  
Michaela Terrey  
Michayla  
Wereszczynski  
Phillip Muloski  
Rose Gladstone  
Sarah-Faith Chang  
Si-Yun Tan  
Sophie Jin  
Violet Krockenberger

### CELLO

Chloe Kim  
Claire Pepperell  
Emily Khachaturian  
Emily Wan  
Genevieve Holt  
Jocelyn Tang  
Olivia McCormick

**DOUBLE BASS**  
Rochelle Wang

**STAGE 4 SINFONIA**  
**CONDUCTOR:**  
**JOANNE WAPLES**

### VIOLIN 1

Zoe Ty  
Elaine Huang  
Alexander Martinek  
Natalie Russell  
Sylvia Zhang  
Amy Diaz  
Ben Wang  
Alexandra Arkapaw  
Aleksei Prakhiy  
Violeta Shopova  
Sarah Yee Truong  
Caitriona Fox

### VIOLIN 2

Misato Mizuno  
About Kablo  
Caitlin Murphy  
Josephine Doan  
Yuzuka Dekura  
Sebastien Condon  
Henry Martin  
Elena Khachaturian  
Evalyne Duong  
Annabel Krockenberger  
Crystal Jin  
Ruby Huang  
Edward Lee

### VIOLA

Alice Moon  
Amayah Ryan  
Jiwoo (Julia) Kim  
Sabrina Blasco  
Zeynep Unal

### CELLO

Alexander Benz  
Emmet Warchol  
Finn Gladstone  
Isabella Zhuoyan Yang  
Jamie Wallace  
Jeremy Spikmans  
Stephanie Tran  
Virginia Cole

**DOUBLE BASS**  
Annalise Lygdas  
Sabine Tapia

### HARP

Sakura Murakami

**PETER SEYMOUR**  
**ORCHESTRA**  
**CONDUCTOR: JOHN**  
**OCKWELL**

### VIOLIN 1

Irene Jung (CM)  
Beatrix Blasco  
Chanhee Park  
Hannah Kim  
Klara Decker-Stewart  
Sophia Juarez  
Sora Wakaki  
Yzabelle Terese  
Celedonio

### VIOLIN 2

Jamie Krockenberger  
Curtis Dive  
Felix Sharpe  
Jasmine Loh  
Maximus Cai  
Olivia Grace Tardjono  
Sienna Kang  
Zhiru (Stella) Lin  
Nicholas Walker

### VIOLA

Billie Rose Clow  
Elizabeth Bergan  
Jennifer Leong  
Jia Xun (Jessica) Teoh  
Sophie Moir

### CELLO

Elizabeth Ring  
Charlotte He  
Darcy Martin  
Eui Jin Hwang  
Imogen Stanford  
Kei Yomoda  
Madeline Panos  
Nathaniel Spielman

### DOUBLE BASS

Isabelle Teo

### FLUTE

Isabella Pinter  
Tanisha Kolodochka

### OBOE

Madison Au  
Natalie Kim

### BASSOON

Bonna Yoon

### FRENCH HORN

Ben Munro  
Titan Sclavenitis



**SYMPHONIC WIND  
ORCHESTRA  
CONDUCTOR:  
JAMES PENSINI**

**CLARINET**

Sascha Graham (CM)  
Aidan Eccleshall  
Amelia Dillon  
Andy Cho  
Casey Shea  
Emily Batten  
Fred Sarson  
Gordon Richter  
Katherine Wen  
Lucia Yoo  
Miya Chesterman  
Nicole Hsueh  
Oliver O'Connor  
Peter Chen  
Raymond Wang  
Ruby Skillicorn  
Sarah Phae  
Xinghan Feng

**FLUTE**

Amelia Stephens  
Horatia Ma  
Jasmine Hewer  
Julia Chen  
Ruth McKay  
Sabine Seeto  
Sophie Greenfield  
Yichen Zheng

**OBOE**

Angela Baek  
Anna Kremer  
Antonia Jones  
Gahyun Lee  
Katya Amadita  
Phoebe Xu

**BASSOON**

Calin Hall

**ALTO SAXOPHONE**

Alexander Valacos  
Yiren Guo  
Yu Liang Oliver Lee

**TENOR SAXOPHONE**

Ruby Bron

**BARITONE  
SAXOPHONE**

Sean Walsh

**TRUMPET**

Archie Tulk  
Benjamin Crowe  
Benjamin Lawford  
Joshua Townsend  
Jude Austen Kaupe  
Kieran Williams  
Lucy Smith  
Madeleine Olney  
Toby Rands

**FRENCH HORN**

Laura Duque  
Lauren Patterson  
Ryan Kennedy  
Sara Liu  
Sophia Stephens

**TROMBONE**

Edmond Sim  
Kai Syrett-Lay  
Koh Kimura  
Edward Bacon

**TUBA**

Thomas Coates  
Aylah Time

**PERCUSSION**

Alexandra (Rosie)  
Bennett  
George Annas  
James Heynes  
Nicholas Gummerson

**WESTERN SYDNEY  
YOUTH ORCHESTRA  
CONDUCTOR: JAMES  
PENSINI**

**VIOLIN 1**

James Parbery (CM)  
Ethan Powell  
Aboud Kablo  
Ashleigh Ko  
Hanzhang Teresa Liu  
Hyein Lee

**VIOLIN 2**

Nicholas Gummerson  
Nicholas Walker  
Flynn Yim  
Gabrielle Felipe  
Kian Tajziehchi  
Rashel Sulaiman  
Arabella Logan

**VIOLA**

Elin Wei  
Michaela Vavladellis

**CELLO**

Felicity Lin  
Jedd Kosman  
Keira Van  
Charlotte He

**DOUBLE BASS**

George Machado

**OBOE**

Gahyun Lee

**FLUTE**

Matilda Seppelt  
Samantha O'Brien

**CLARINET**

Cherie Ghadiali  
Maxwell Zhu

**BASSOON**

Audrey-Rose Darby

**FRENCH HORN**

Joseph Darby  
Abbey Dean

**TRUMPET**

Chloe Cosis  
Timothy Faithfull

**PERCUSSION**

Dominic Hart

**SYO PHILHARMONIC  
ORCHESTRA  
CONDUCTOR: BRIAN  
BUGGY**

**VIOLIN 1**

Olivia Kowalik (CM)  
Cassandra Widjaja  
Mia Retallack

Andre Chen  
Sierra Sharman  
Corina Behrens  
Ethan Powell  
Keith Lizardo  
Trish Tran  
Loki Fu

**VIOLIN 2**

Christina Nguyen  
Sam Silva  
Elise Chytra  
Erin Jee  
Felicity Yau  
Anna Naritsuka-Hayler  
Matthew Lee  
Molly Noble-Booth  
Nurhan Solbudak

**VIOLA**

Marlena Stanhope  
Olivia Ellis  
Isabel Dean  
Joseph Newton  
Liaam Rao

**CELLO**

Ashleigh Chung  
Lucy Blomfield  
Lianah Jaensch  
Brendan Chew  
Dominique D'Silva  
Alanna Manfredini  
Chelsea Wong  
Emilie Choi  
Madeleine Grisard  
Rory McClelland  
Cadence Ing

**DOUBLE BASS**

George Machado  
Lara Albany  
Wynter Smith

**OBOE**

Michael Chang  
Hebe Williams  
Charlotte Korell  
Karina Williams

**FLUTE**

Yiting Wang  
Georgina Gwatkin-  
Higson  
Isabeau Hansen  
Isabelle Egan

**CLARINET**

Andrew Jung  
Hugo Giles  
Zachary Donoghoe  
Anna Chung

**BASSOON**

Alan Choi  
Hayden Burge  
Lucy Devine

**TRUMPET**

Annie Tan  
Alexander Epps  
Harry James  
Kieran Williams

**FRENCH HORN**

Elena McEwan  
Tom Gu  
Dan Bardsley-Divina  
Finn McGrath  
Emma Waters

**TROMBONE**

James McNaughton  
Ethan Redman  
Molly James

**TUBA**

Elizabeth Kilham

**PERCUSSION**

Jack Peggie  
Hunter Clarke  
Brandon Ha

**THE SYDNEY YOUTH  
ORCHESTRA**

**Violin 1**

Marcus Michelsen  
Alex Paterson  
Elizabeth Chun  
William Carraro  
Ken Noonan  
Celina Tukimin

Rhianna Frahill  
Edmund Ing  
Elizabeth Kalotay  
Joanne Silva  
Rhordan Stephens  
Talia Quartullo  
Jason Yip  
Min Marian Kwon

**VIOLIN 2**

James Armstrong  
Daisy Wong  
Sungho Kim  
Julia Lim  
Lilian Le  
Nathan Trinh  
Newton Cheang  
James Parbery  
Stephanie Ryan  
Paityne Eminovski  
Bao Tram Pham  
Helena Huang

**VIOLA**

Aisha Goodman  
Alison Eom  
Elisheva Biernoff-Giles  
Po-Shen Wang  
Julian Kwok  
Alison Liu

**CELLO**

Angela Shin  
Alisdair Guiney  
Samuel Milch  
Jessica Ellis  
Elden Loomes  
Bahar Hakimjavadi  
John Wu  
Javier Mobellan

**DOUBLE BASS**

Lillian Bennett  
Terry Huynh  
Zoe Morris

**FLUTE**

Michelle Wang  
Jessica Scott

**PICCOLO**

Elissa Koppen  
Suzy Milton

**OBOE**

Miriam Cooney  
Florence Chou

**COR ANGLAIS**

Benjamin Porteous

**CLARINET**

Claudia Jelic  
Katherine Howarth

**BASS CLARINET**

Rachel Thompson

**BASSOON**

Miriam Alperovich  
Joshua Reynolds

**CONTRABASSOON**

Hayden Burge

**HORN**

Simon Jones  
Madeleine Aarons  
John Morabito  
Stefan Grant  
Lilly Cremer

**TRUMPET**

Matthew Carter  
Jude Macarthur  
Raphael Harvey

**TENOR TROMBONE**

Cooper Rands  
Jordan Mattison

**BASS TROMBONE**

Jacob Dooley

**TUBA**

Lewis Pastars

**PERCUSSION**

Buddy Lovett  
Yonatan Babicz  
Carl Hemsworth

**HARP**

Kate Moloney

**SYCE**

**VIOLIN 1**

Marcus Michelsen  
Alex Paterson  
William Carraro  
Elizabeth Kalotay

**VIOLIN 2**

James Armstrong  
Olivia Kowalik

Ken Noonan

James Parbery

**VIOLA**

Aisha Goodman  
Alison Eom  
Elisheva Biernoff-Giles  
Isabel Dean

**CELLO**

Angela Shin  
Alisdair Guiney  
Bahar Hakimjavadi

**BASS**

Lillian Bennett  
Wynter Smith

STRATEGIC PILLAR:  
**Artistic Excellence**

artistic excellence



Creating pathways for young musicians to explore their creativity by delivering artistic programs which are inspiring, challenging and world class.

### Key Activities

Annual program of concerts in premium venues

Biennial international focus collaborations

### Key Measurements

Attendance and Participation: 3027256, including 2802 International (UK)

Critical feedback: 3 reviews

**“Wow, I didnt think that SYO would change my life and perception of music, but it did. I have evolved so much through this experience from playing my heart out and enjoying being in a community that understands me. I am so glad I had this life-changing experience which has shown me amazing music, opportunities, tutors, conductors, friends and support that is unimaginable. Thank you for allowing me to be involved with SYO. I cannot wait for next year”**

- Sophie

### Advisory & Leadership

Artistic Director and Chief Conductor

### Supporting Structures

Artistic Plan

Artistic Planning Principles

### Industry Partnerships

Sydney Philharmonia Choirs

Sydney Opera House

Riverside Theatres

Casula Powerhouse

ARCO

FORM Dance Projects

Sydney Symphony Orchestra

Omega Ensemble

Hayllar Music Tours

### 2019 Key Achievements

Delivered the International Tour to the UK

Launched the Austria Scholarship Program

Finalised the 5-year Artistic plan

Developed a commercial hire on events like the Big Busk to deliver an increase in hire revenue of 10% on 2018

Increased commercial hire of musicians and developed an offsystem (musicians can work off participation fees)

Piloted the SYCE program



## Artistic Director's Message



The mission of SYO is so wide – training, exploration, life-shaping – that 'artistry' can seem either a small accessory

benefit, or something too nebulous to be discussed, or the icing on the cake. It depends on how one regards the arts; a vexed question in the Australia of 2020.

So, when I suggest with confidence that among with the organisation's other achievements in 2019 the sense of emerging artists was paramount, my bias is pretty obvious. In contrast to those categories mentioned above, 'artistry' to me is less about the effect on the individual, more about that effect on us; our estimate of humanity's potential, future possibilities, the return of excellence. SYO is a forward-vision mirror.

The artists of the Sydney Youth Orchestras showed us a beautiful future with performances whose imperfections made the music new, raw, urgent, and filled with a genuine delight in discovery that is lost to the seasoned professional. Beethoven's Fifth charged off the page with adolescent brusqueness, Janáček's Taras Bulba captured the violence of its subject, and the suites from Prokofiev's Romeo and Juliet ballet touched us deeply, as teenagers of today serenaded teenagers of the past with hormonal intuition.

Much of this is due to our flagship Chief Conductor, Alexander Briger, who continues to draw such committed playing from challenging circumstances, including a rehearsal venue with an unsympathetic acoustic – grateful as we are to Santa Sabina College for its availability! The intensity of musical purpose Alex conjures up is characteristic of our astonishing array of conductors throughout SYO.

2019 also saw the formulation of a new set of Artistic Principles, the implementation of which has been accelerated by the (as I write) current pandemic. More about this in the 2020 Annual Report, of course – but the overriding clarion call in the Principles for creativity and a responsiveness to the times will, we think, stand our players in good stead as they move into the future solving the problems we have created for them.

On a personal note, I would like to thank our outgoing Chair in 2019, Jan Bowen, for offering me a role with SYO in the first place. Her counsel has been invaluable, her instincts spot-on, and her advocacy unflagging, including the creation of SYO's Austria Scholarship (in partnership with the Austrian National Tourist Office) announced last August. The Scholarship adds another extraordinary layer to the SYO journey – the journey of the artist.

**Christopher Lawrence**  
Artistic Director

## Artistic Plan

### Highlights

#### The Sydney Youth Orchestra



[BRAHMS Symphony No.3](#)

#### Western Sydney Youth Orchestra



[BROWN & PHILLIS Encounter](#)

#### UK International Touring Orchestra



Sheldonian Theatre, Oxford  
[RACHMANINOV Symphony No. 2](#)

# 2019 Tour Overview

## Masterclasses

- Philharmonia Orchestra
- London Symphony Orchestra
- Hallé Orchestra
- BBC National Orchestra of Wales
- Oxford Philharmonic Orchestra

## Highlights



[UK Tour 2019 Media](#)

## Repertoire

- WAGNER** Tannhäuser Overture & Ballet Music
- STRAUSS** Horn Concerto No. 2
- WAGNER** Tannhäuser Overture & Ballet Music
- STRAUSS** Horn Concerto No. 2
- RACHMANINOV** Symphony No. 2
- GRAINGER** Walking Tune
- SCULTHORPE** Little Suite for Strings
- HAYDN** Symphony No 6
- FINZI** Bagatelles for Clarinet and Strings

## Performances

- BBC Hoddinott Hall**, Cardiff  
Joint concert with Cardiff County and Vale of Glamorgan Youth Orchestra
- LSO St Luke's**  
London Concert with members of Philharmonia Orchestra
- West Road Concert Hall**, Cambridge
- Blenheim Palace Chapel**, Oxfordshire  
SYO Chamber Ensemble concert
- Sheldonian Theatre**, Oxford  
Joint concert with Oxfordshire County Youth Orchestra

**"I was able to play with different orchestras and develop different techniques. Having the opportunity to perform the same program a few different times allowed us to perfect the program in more detail than would usually occur. Being able to work with such high calibre musicians was an incredible opportunity."**

- International Tour Participant

**"The harp and pizzicato strings created moments of great lucence before the full ensemble gathered momentum to a breathtaking climax."**

**"The orchestra played with an appealing freshness and reverence."**

**"This was an appealing programme that entertained the audience, engaged and extended the players who performed with verve, technical skill and an understanding of what they were playing. Bravi!"**

Sounds Like Sydney

**"The orchestral playing was difficult to fault."**

**"We didn't need to be reminded that the SYO represents the mature orchestras of the future. It was excellent in its own right and gave enjoyment in spades."**

classikON

**"To begin the afternoon, Aaron Copland's Appalachian Spring Suite was explored in turn with impressive restraint and exuberance by SYO. With nice shaping of Copland's simple, sparse language here, very accessible and detailed vistas welcomed us into a very evocative world."**

**"SYO's playing of 'The Gift To Be Simple' hymn in this work was a true highlight."**

**"The unified orchestral power spoke with a contrasting strident poetic beauty throughout the less-hectic second movement of this famous symphony."**

**"This symphony was taken at such a keen pace its rendering would have greatly challenged a group of musicians of even much more collective experience than SYO."**

Sydney Arts Guide



Extending the reach and depth of young people's engagement with SYO across NSW to stimulate, involve and increase participation in orchestral music making.

## Key Activities

Regional Hubs in the Central West, South Coast and North West

SYO Summer and Winter School

Concerts for children with disabilities

## Key Measurements

Attendance and Participation: 28973 in Western Sydney and 3187 in Regional NSW

Open Program Participation: 2064

Scholarships: 13 Regional Summer School and 29 Opportunity (Financial Hardship)

**"I can definitely tell you SYO is the best place to learn about music and make friends while playing together. My conductor Peter has not only taught my orchestra group to learn about different ways to play but he has encouraged us to know about the history of the composers - which makes the sessions a whole lot more exciting. SYO has taught me to love my talent and to not be shy through performances. I look forward to continuing my musical journey with SYO."**

- Isadora

## Advisory & Leadership

Bi-monthly consultation with leaders in identified communities (Representatives from Regional NSW and Western Sydney)

## Supporting Structures

Community Engagement and Outreach Framework

Western Sydney Initiative

## Industry Partnerships

Centennial Parklands

The NSW Regional Conservatoriums of Music

Four Winds Festival

## 2019 Key Achievements

Increased funding to support outreach activities to \$50,000

Continued to look for programming opportunities to increase Summer School participation by 50 students

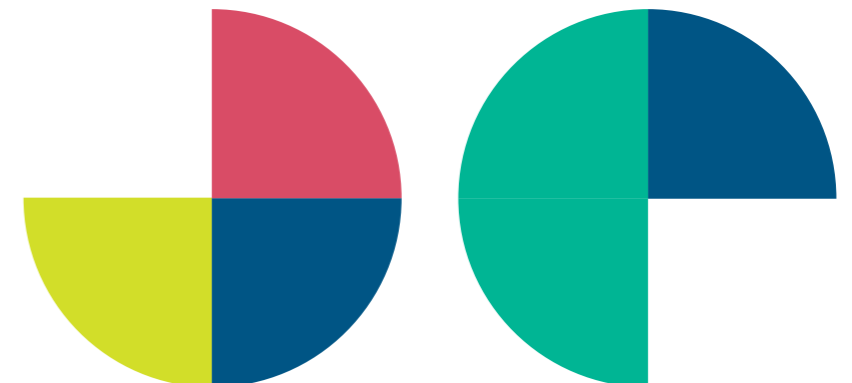
Developed a Winter Open Program

Improved the online engagement with SYO Outreach activities

Launched a pre-concert talks program

Piloted a new Regional Hub - North West in Tamworth

Partnered with Sydney Opera House to deliver 1 program for children with disabilities



# Community Engagement Framework

The Community Engagement Framework is a guiding set of principles as to how and why SYO will work with individuals and communities across NSW.



# Overview of Activity

"I am continually searching for opportunities to play with an orchestra, as there is not one remotely close to where I live. I was incredibly fortunate to receive a scholarship to attend Summer School. I feel extremely honoured and privileged to have been given this amazing opportunity. It was inspirational and uplifting in every way. I was able to meet challenges

and strive to extend my capabilities by playing with other musicians of such a standard. It is these kinds of experiences that help me develop my playing and love of music. I also met some great friends during the camp that I will keep in touch with."

- Regional Summer School Scholarship Recipient



Enriching relationships between SYO and its stakeholders by sharing and celebrating our musician's stories and the impact of SYO programs.

## Key Activities

Annual program of fundraising, including Live at Level 28 and The Big Busk

Pre-concert talks, scholarships, digital playlist and mental health programs delivered through partnerships

Digital and online content

## Key Measurements

Broadcast & digital reach: 2696000 of people reached via broadcast and digital activities

338 Donors in 2019

Average donation value: \$976

60 Volunteers

**"SYO has meant a lot to me this year. I have made amazing friendships that will continue for years to come. My friends have made SYO not only great, but amazing. There are many great memories of my time in SYO."**

- Jake

## Advisory & Leadership

Fundraising Committee

Brand, Marketing and Communications Advisors

## Supporting Structures

Development and Partnerships Strategy

Brand, Digital Marketing and Communications Strategy

## Industry Partnerships

Northside Group

Limelight

IDAGIO

Austrian National Tourist Office

Grosvenor Place

Dendy

## 2019 Key Achievements

Developed and implemented a Brand, Digital, Marketing and Communications Strategy

Improved Digital Content on the International Tour and increased engagement

Maintained the reach of The Big Busk

Implemented a VOIP phone system

Improved off site connectivity and access

Rolled out of the 2019 Development Strategy

Established Donor Retention and Annual Giving Programs

Built a peer to peer fundraising platform and support materials for 3rd party fundraisers to extend reach of The Big Busk

Delivered two donor appeals - EOFY and Annual Giving



# Key Activity



## Live at Level 28



Partners: Allens, BackVintage Wines Australia, Craig Walsh & Associates  
Attendees: 150  
Donations: \$140000+

## The Big Busk



Partners: Create NSW, The Rocks, City of Sydney, Grosvenor Place, AON  
Attendees: 75000+  
Sites: 41  
Duration: over 40 hours of music  
Donations: \$45000+

## The Chair's Gala Salon Dinner



Partners: Austrian National Tourist Office  
Attendees: 70  
Donations: \$19000+



# Partners and Donors

**Sydney Youth Orchestras would like to thank our generous Partners and Donors in 2019. Your contribution has helped SYO forge the pathway for young musicians to champion orchestral music.**

## Partners

### COMMUNITY ENGAGEMENT PARTNERS

Allens Linklaters  
Craig Walsh & Associates  
Dixon Advisory  
Four Winds  
Greatorex Foundation  
Macquarie Group  
Riverside Theatres

### ORCHESTRAL TRAINING PARTNERS

Austrian National Tourist Office  
Dendy Cinemas  
Grosvenor Place  
Hayllar Music Tours  
IDAGIO  
Northside Group, Part of Ramsay Health Care  
Santa Sabina College

### ENTERPRISE PARTNERS

Alphasys  
AON  
BackVintage Wines Australia  
City of Sydney  
Create NSW  
Creative Partnerships Australia  
Crowe Horwath  
QBT Consulting

### ARTISTIC PROGRAM PARTNERS

Bijl Architecture  
Casula Powerhouse  
FORM Dance Projects  
Limelight Magazine  
Sydney Opera House  
Sydney Philharmonia Choirs

## Donors

### \$20,000+

Martin Dixon AM and Susie Dixon  
Macquarie Group Foundation  
The Howarth Foundation

### \$10,000-\$20,000

Stephen Bell  
Daryl and Kate Dixon  
Renaissance Tours

### \$5,000-\$9,999

John and Irene Garran  
Rajov Gohil  
Wallis Graham  
Kathie Grinberg  
Jennifer Hershon  
The Key Foundation  
Jon North  
The Hon. Jane Matthews AO  
Sarah Sherwood  
Richard Willis

### \$2,000-\$4,999

Yarmila Alfonzetti  
Anthony Bell  
Bennett Family Foundation  
Christine Bishop  
Jan Bowen AM  
Geraldine Doogue AO  
Tim Downing  
Bunny Gardiner-Hill  
Peter and Des Hunter  
Ian Hutchinson  
Greg Levy  
Malcolm Long AM and Helen Long  
Carlo Manfredini  
Suzanne Maple-Brown  
Kevin McCann AM and Dierdre McCann  
Pieter Oomens  
Julie Pincus  
Marc Polese  
Eva-Marie Prineas  
Julia Pucci  
Shane Simpson AM and Danielle Michel-Simpson  
Tom Story  
Mike Thompson

Peter and Frances Warne

### \$500-\$1,999

Antoinette Albert  
Nicholas Alepidis  
Craig Andrew-Kabilafkas  
Lauren Arnold  
John Armstrong  
Melonie Bayl-Smith  
Francis Beens  
Antony Bennett  
Chris Brown  
Michael Chesterman  
Max Connery OAM and Joan Connery OAM  
Belinda Cooney  
Rolf Duels  
Alicia and Sam Elliott  
Suellen Enestrom  
Nancy Fox  
Leigh Garvan  
Anthony Gregg  
Grosvenor Place Management  
Andrew Gummerson  
Teresa Haddock  
Dimity Hall  
Hugh Hallard  
The Hon. Don Harwin  
Josh Heller  
Geoffrey Hogbin  
Penny Hunter  
Mira Joksovic  
Andrew and Renata Kaldor Family Foundation  
Dawn Kidd  
Rachael Kohn  
John Koulaouzos  
Gerald Krynen  
Terence Kwan  
John Lamble AO and Suzanne Kelly  
Alex Leopold  
Kerrie Ma  
Jeffrey Mellefont  
Robert Mitchell  
Melinda Muth  
Janet Nash and Alan Hauserman  
Wendy Nash  
Mathew and Mia Patoulios  
Reingard Porges  
Greeba Pritchard

Patricia H Reid Endowment

Jonathan Randall  
Karl Siegling  
Robyn Smiles  
Kirri Stone  
Suncorp Group  
John Sutton  
Gim Liang Teo  
Helen Trinca  
Kay Vernon  
Gabriel Van Aalst  
Moritz von Hauenschild  
Andrew Wiseman

### \$100-\$499

Les Anderson  
Carmen Armour  
Mary Ashton  
Rosalind Baker  
Jennifer Beh  
David Bennett  
Paulina Bergan  
Kelly Bookmyer  
Jenny Burgess  
Kathryn Burgess  
Guo Cai  
Jo Cai  
Theresa Calovini  
The Campisi Family  
David Carraro  
Elaine Chim  
Hoe Seung Chung  
Christine Colasito  
L & A Cole  
Virginia Comerford  
Peter Corkill  
Phillip Cornwell  
Rhonda Davison  
Sonia Darbey  
Narelle Dean  
Philip Dean  
Clara Dharma  
Ha Do  
Roger Faulkner  
Natalie Felix  
Roxana Felix  
Fiona Gallagher  
Michael Galland  
Joan Geary  
Casey Green  
Miriam Greenbaum  
Peter Haleswa

Natalie Hazel  
Roger He  
Alister Henskens  
Barbara Higgs  
John Hughes  
Kate Jackson  
Victoria Jacono-Gilmovich  
Gorm Kirsch  
Nina Le  
Ken Lee  
Dan Lei  
Kate Lidbetter  
Wendy Lindsay  
Victor Loh  
Norman Long  
Maree Macphail  
Nicholas Margerrison  
Jennifer Nevin  
Lizzi Nicoll  
Vianna Pan  
Steve Polydorou  
Maxwell Press OAM  
Victoria Rands  
Alex Roche  
Heather Roland  
Tamara Seeto  
Sandesh Sidhu  
Malcolm Stephens  
Terry Stapleton  
Almira Sabulao  
Gieta Seymour  
Claudia Stephens  
Malcolm Stephens  
Josh Sukkar  
Jimmy Teo  
Norah Teo  
Joanne Trinh  
Tammy Trinh  
Selina Wang  
Ying Wang  
Leela Wesiak  
Alex Whiteside  
Elizabeth Whittle  
Conrad Williams  
Georgia Wilson  
Ben Wu  
Jimmy Wu  
Ting Yan  
Katie Yu  
Nancy Zhang  
Gang Zheng  
Lei Zhu

Anonymous (2)

### Up to \$99

Rachel Ang  
Atlassian Pty Ltd  
Christine Atwill  
Sukhdeep Bains  
Elizabeth Bergan  
Robyn Bernstein  
Katie Betts  
Kunal Bhusare  
Rosemary Bloom  
Suzie Bockaroska  
Jack Boulton  
Antonetta Brex  
Vena Bucholtz  
Julie Byrne  
Lily Calderbank  
Steve Cantor  
Jillian Carter  
ZB Celedonio  
Susen Chatterton  
James Chen  
Amelia Chen  
Wyn Yen Chong  
Phoebe Chow  
Thomas Coates  
Eloise Dahm  
Suzanne Dang  
Aaryn Darer  
Lilly Davis  
Mary De Bellis  
Gejiz De La Pena  
Abbey Dean  
Liz Dinh  
Teresita Dy  
Anthony Mark Dy  
Harlene Dy  
Rubia Dy  
Aimee Lynn Dy-Segovia  
York Gao  
Emma Gao  
Myrian Gapps  
Katie Garman  
Melinda Gummerson  
Alan Guo  
Gloria Guo  
Lily Halim  
Cheryl Halim  
Ratna Harijono  
Mayling He  
Liming He

Clara He  
Olivia He  
Trissy Herlina  
Warren Hinton  
Vivien Hoang  
Vanessa Hoang  
Qianmin Huang  
Margaret Iddison  
Joachim Isaiah Ilao  
Sergio Insuasti  
H J  
Sandy Jajoo  
Jorjie Jones  
Michael Kang  
Chirag Karnik  
Sora Kim  
Minyoung Kim  
Wei En Benjamin Koh  
Lipola Kusnadi  
Diana Kwan  
Cathy Lane  
Oscar Law  
David Le  
Vina Lee  
Sandy Leung  
Rena Li  
Bin Li  
Stefana & Ereeka Lodero  
Gilga Lodero  
Dylan Low  
Vienna Ma  
Erica Marshall-McClelland  
Eugenia Munro  
Martina Dwi Mustika  
Alicia Nash  
Narelle Nelson  
Margaret O'Hara  
T'sung Lian Ong  
Gina Ong  
Stephen Ong  
Elinda Ong  
Michael Ong  
Louise Flitcroft Paisley  
Sharanya Palanivelu  
Patrizia Pelosi  
Liz Pensini  
Juliette Pfeil  
Dinh Phung Pham  
Margaret Phillips  
Penelope Poole  
Matt Potiris  
Paul Regan

S Retnammal  
Rolando Riel  
Anthony Rossiter  
Donna Roycroft  
Jenny Sandstad  
Imelda Sariaatmadja  
Sasha Sekuloski  
Durre Shahwar  
Nan Sheng  
Ivana Simkovic  
Mark Squires  
Shreya Srinivas  
Gail Stewart  
Avery Sun  
Michelle Sutherland  
Koki Takamura  
Reiner Teo  
Nicholas Thompson  
Jo Tran  
Laura Tran  
Dinh Truong  
Yvonne Ujvary  
Louise Upton  
Arnold Venhuizen  
Virginie Vernin  
Birgit von der Hocht  
Katrina Wall  
Rosalyn Walsh  
Ying Wang  
Tad Warchol  
Margaret Wei  
Roman Wereszczynski  
Amanda Wright  
James Wu  
Ben Wu  
Kevin WU  
Lei Wu  
Xinguang Wu  
William Xi  
Isabel Xie  
Zhu Xuelai  
Tiara Yap  
Chris Ye  
Kwan Yeoh  
Rebecca Yu  
Yifan Zhang  
Joy Zhang  
Juliana Zhou  
Fenglin Zhu

STRATEGIC PILLAR:  
**Stability**



Increasing and diversifying earned income for greater business stability and growth.

### Key Activities

Financial and IT systems

HR, recruitment and professional development

Revenue and expense management

### Key Measurements

Achieved budget targets

Growth: 9.3% increase in donations from 2018

All corporate partnerships retained, with 2 new partnerships achieved

**“SYO helped me to realize that nothing is impossible when you are around the people that have the same interest as you.”**

- Jessie

### Advisory & Leadership

Risk Management Framework

4-year Financial Plan

### Supporting Structures

SYO Board Meeting Schedule

Audit and Risk Committee

HR and Operations Committee

Premises Committee

### Industry Partnerships

AlphaSys

QBT

Allens

AON

Crowe

### 2019 Key Achievements

Built a peer to peer fundraising platform and support materials for 3rd party fundraisers to extend reach of The Big Busk - 50% of participants using fundraising platform

Achieved the 2019 budget target

Completed the Risk Audit and developed a management framework

Analysed data from the past 4 years to establish guidelines of the Artistic Program

Completed Finance Systems Review

Finalised the Finance Strategy and continue to refine the finance and budgeting systems

Met the Development targets outlined in the Development Strategy





## Director's Report Sydney Youth Orchestras Inc | ABN 63 886 284 698

Your Board of directors submit the financial statements of the Sydney Youth Orchestras Inc ("Association" or "SYO") for the financial year ended 31 December 2019.

### Board Directors

The names of board directors at any time during or since the end of the financial year are:

#### Shane Simpson AM, Chair (appointed 20 August 2019)

All committees [ex officio]

Shane was the founder of the Arts Law Centre of Australia and the Prelude Project (a national network of composer houses). He is Special Counsel at Simpsons Solicitors, a firm specialising in the arts, entertainment, cultural property and copyright.

He is chairman of Studio A (NSW's only supported studio for artists with intellectual disability), a director of the UNSW Foundation and the Peggy Glanville-Hicks Composers' House Trust. He is also on the Council of the National Library of Australia and is the independent director on several private foundations.

He was formerly chair of the Bundanon Trust; the Advisory Council of the Faculty of Art + Design, UNSW; the Aboriginal Benefits Foundation; the Peggy Glanville-Hicks Composers' House Trust; the NSW Film and Television Office and Museums and Galleries NSW. He has also been a non-executive director on numerous boards in the cultural industries including: the Australian Maritime Museum; the New Zealand Film Commission; the Australian National Academy of Music; the National Association for the Visual Arts; the Crafts Council of Australia; the Music Council of Australia and the Copyright Agency.

#### Jan Bowen AM, Chair | Director (appointed 2 November 2005, resigned 20 August 2019)

All committees [ex officio]

Jan Bowen joined the Board and became Chair of Sydney Youth Orchestras in November 2005. Jan brings to the role a lifelong passion for music and the arts. She has published over 30 books on a variety of topics including popular law and travel. She spent several years working in the School of Education at the Universities of Sydney and Macquarie, followed by some 15 years at the Law Foundation of NSW and the Law Society of NSW. She now manages her own business, Plain English Communications, which specialises in producing clear, reader-friendly corporate documents. She is the immediate past Chair of Wenona School, a former director of Cure Cancer Australia and a former Vice President of the Union, University and Schools Club.

## Director's Report Sydney Youth Orchestras Inc | ABN 63 886 284 698

#### Anthony Bell, Deputy Chair | Director (appointed 15 May 2004)

Finance Committee

Anthony Bell has been a director of Sydney Youth Orchestras since May 2004. He is CEO of Harrison Manufacturing Company Pty Ltd, and previously served on the Board of Ashland Pacific Pty Ltd, including four years as Managing Director with responsibility for operations in Australia and ASEAN regions. He currently sits on the Sydney North Regional Advisory Council of the NSW Business Chamber. Anthony holds degrees in Applied Chemistry, Management, and an Advanced Diploma in Company Direction. He is a Fellow of the Australian Institute of Company Directors and the Surface Coatings Association of Australia, and a member of the Royal Australian Chemical Institute.

#### Geraldine Doogue AO / Director (appointed 5 February 2013)

Geraldine began her television career with the ABC in Perth and later Sydney, as the compere of the then new program Nationwide. She then worked for a time on commercial radio with 2UE and on commercial television, co-presenting Channel 10's main news bulletin, before returning to the ABC in 1990. She played a major role in ABC TV's coverage of the Gulf War. During this period Geraldine was awarded two Penguin Awards and a United Nations Media Peace Prize. Following that, Geraldine worked on programs including Life Matters and in 2000 was awarded a Churchill Fellowship for social and cultural reporting. In 2003, she was recognised with an Officer in the Order of Australia for services to the community and media. In March 2011, she was awarded an Honorary Doctorate of Letters by her alma mater, the University of Western Australia. Geraldine currently comperes Saturday Extra and Compass.

#### Malcolm Long AM | Director (appointed 20 May 2014)

Malcolm Long is Principal of the broadcasting, communications and digital media consultancy Malcolm Long Associates. He is a former director of the communications infrastructure and services provider BAI Group. He is immediate past Chair of the National Institute of Dramatic Art (NIDA) and is a former President of the Australian Museum. Malcolm was Managing Director of Australia's national multicultural and multilingual broadcaster SBS from 1993-1997 and, prior to that, Deputy Managing Director of the ABC. From 2003-2007 he was Executive Director of the Australian Film Television and Radio School. For 10 years until 2010 he was a Member of the Australian Communications and Media Authority and its predecessor the Australian Broadcasting Authority. He regularly speaks and writes about media, communications and the creative industries and their importance in the life of every Australian.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

**Jon North | Director (appointed 24 February 2009)**

Chair, The Staff Committee

Jon North is the Managing Director of JB North & Co a specialist advisory business. From 2006 -2012, Jon was a senior executive of Gresham Advisory Partners Limited which provides financial advisory services. Prior to joining Gresham, Jon was a senior partner of Allens Arthur Robinson where he acted on a wide range of mergers and acquisitions, and capital markets transactions. He has a keen interest in the arts and education. He is a member of the Cranbrook School Council and a director of Delta Electricity. Jon has been a director of the Sydney Youth Orchestras since February 2009.

**Pieter Oomens | Director (appointed 19 July 2011)**

Chair, SYO Foundation

Pieter Oomens has practised as a solicitor since 1979. He is an accredited specialist in the area of commercial litigation. He is a consultant for the specialist law firm, TurksLegal, and formerly headed its Commercial Disputes & Transactions Group. He has served on the NSW Law Society's Litigation Law & Practice Committee and has been an examiner for the Law Society's specialist accreditation program. Pieter holds a Bachelor of Laws degree from Sydney University, is a Fellow of the Australian Institute of Company Directors, and has been involved with a number of not-for-profit organisations, including serving as Chairman of the Wenona Foundation and President of the Conservatorium of Music High School P&C.

**Greg Levy | Director (appointed 19 July 2016)**

Greg Levy is a Division Director and Head of Debt Capital Markets, Macquarie Capital. Greg has over 20 years experience in financial markets and corporate finance advising Government and corporate clients. Prior to joining Macquarie Capital in 2002, Greg held various positions at Bankers Trust Australia and Dresdner Kleinwort Wasserstein.

**Tim Downing | Director (appointed 16 August 2016)**

Tim is currently the Managing Director of Consolo Limited, a public unlisted Investment Company. Tim's career has focused on the finance sector including investment banking and private equity. During this time, he has been a director of a number of public and private companies and Not for Profit organisations. Tim has a Bachelor of Commerce and is a Fellow of the Australian Institute of Company Directors and a Fellow of Finsia.

**Ursula Armstrong | Director (appointed 16 August 2016)**

Ursula is a registered psychologist and is the Company Director of Armstrong Health Care. In the area of the arts, particularly music, she is interested in fostering excellence in music performance by offering creative support to young people. She believes that music can be life-changing for young people not only contributing to their development as musicians but as 'whole' persons.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

**Wallis Graham | Director (appointed 19 September 2017)**

Wallis has had 20 years of experience in finance, including funds management, corporate finance, investment banking and private equity. She is currently a Director of Servcorp Limited, a member of the Board of Governors of the Wenona School, a Director of the Wenona Foundation, a Director of the Garvan Research Foundation and a Director of the John Brown Cook Foundation. Wallis holds a BA in Economics Modified with Mathematics from Dartmouth College in the United States.

**Secretary**

**Mia Patoulios, General Manager | Secretary (appointed 14 February 2018)**

Mia led the Development team at SYO for two years, improving business and IT systems, dramatically increasing the fundraising activities of the company, and driving the development of the SYO State outreach programs. In 2018, Mia was appointed General Manager, and brings with her not only an in-depth knowledge of SYO but over 15 years' experience in arts education and providing leadership opportunities for young people.

**Remuneration report**

All members of the board act in an honorary capacity and no director has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2019.

Director	Board Meetings	
	A	B
S Simpson	2	2
J Bowen	6	6
A Bell	6	8
J North	3	8
P Oomens	5	8
M Long	7	8
G Doogue	5	8
G Levy	6	8
U Armstrong	5	8
T Downing	7	8
W Graham	6	8

A – Number of meetings attended

B – Number of meetings held during the time the director held office during the financial period.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

**Principal activities**

The principal activities of the Association during the financial year were the promotion and encouragement of young people in musical activities.

**Significant changes**

There has been no significant change in the nature of the principal activities during the year.

**Operating result**

The operating result for the year ended 31 December 2019 is a surplus of \$11,040. This compares to an operating surplus of \$55,060 recorded in the previous financial year.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

**Our Vision:**

SYO is the pathway for young people to champion orchestral music.

**Our Strategic Pillars and Goals:**

***Educational Leadership***

Nurturing artistic talent and delivering outstanding orchestral education for young musicians.

Artistic Excellence.

Creating pathways for young musicians to explore their creativity by delivering artistic programs which are inspiring, challenging and world-class.

***Community Engagement***

Extending the reach and depth of young people's engagement with SYO across NSW to stimulate, involve and increase participation in orchestral music making.

***Stakeholder Connection***

Extending the reach and depth between SYO and its stakeholders by sharing and celebrating our musician's stories and the impact of SYO programs.

***Financial Stability***

Increase and diversify earned income for greater business stability and growth.

**Our Values:**

Challenge - We drive innovation and embrace the new

Excellence - Is our attitude not only an outcome

Collaborate - We are not soloists

Celebrate - We recognise and reward all contributions made to SYO

Invest - We believe young people are the key to a progressive

**Artistic Principles**

***We empower young people as creatives and expose them to new creative practice, composition and space***

SYO wants to instil a forward-looking mindset on the new generation of 21st-century orchestral players; not just as concert hall-based custodians of 'heritage' culture, but as purveyors of new thoughts in music and the business of music-making, and of the orchestral culture as a unique demonstrator of social cohesion. We want the SYO experience to be one of proactive consideration of the challenges posed by new media and consequent changing audience behaviours upon 'classical' music – challenges that the players themselves are demographically equipped to solve. We want to foster a dedication to contemporary music, an awareness of different orchestral styles and aesthetics, relationships with living composers, a curiosity about the creative process. We want our players to explore options in matching music to its 'living' space – different venues and presentation formats. We want our players to feel the tradition is theirs for the taking and re-making.

***We preserve and acknowledge the importance of the classical canon and young people having the opportunity to present works with an informed sense of style***

SYO embraces performance excellence: a high technical standard of execution, plus a flexibility of response developed through exposure to a succession of conductors and soloists during the players' progression through the organisation. We believe that the 21st-century player must be equally adept at playing Baroque, Classical-era, Romantic and contemporary music with correct requisite technique (there is no 'one style fits all' approach that is any longer credible in instrumental practice as was the case in the previous century).

We seek to develop this expertise through masterclasses and performance situations with noted specialist practitioners, and by providing 'breakout' situations with smaller chamber and ensemble music workshops, plus the opportunity to graduate to the newly formed SYCE (Sydney Youth Chamber Ensemble).

***Embrace partnerships as the facilitator of a dynamic dialogue between art forms, artists and young people***

SYO sees the example of the orchestral situation as the cauldron for the future development of the artform, and that responsiveness to others can be extended into any number of creative, cross-genre and pedagogical situations. We believe that exposure to a youth orchestra can have a cathartic effect on young audiences in particular; that the power of collaboration as demonstrated can influence listeners on both an individual and societal level. We want our players to work in any number of collaborative ventures: stage (ballet and opera), in tandem with contemporary music ensembles, and in emerging multi-media projects – as well as the hugely productive experience of learning from each other.

***We expose young people to differing perspectives through repertory, touring and cross-cultural collaboration***

Having achieved a consistent high level of performance (maximised at every stage of the young player's development through the SYO ensemble 'chain'), we believe that players are entitled to test their abilities and mindset through exposure to others in other places, other disciplines, other genres, and other audiences, and to reflect on their SYO experience as the beginning of a lifelong process of learning. We seek to teach that there is no base that can be 'home' for long, and that proselytising music in new, different situations is one of the most important missions of the performing artist, that an effective musician is primarily an effective communicator, and that the benefits of this approach will have significant consequences on every aspect of the player's personal and professional life in whichever direction he/she chooses. We want our players to engage with the broadest canon of music possible, and to take it to other neighbourhoods, regions, cultures and countries through touring and collaboration.

**Matters subsequent to the end of the financial year**

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Association operates. This pandemic will likely have a financial impact for the Association in the 2020 financial year and beyond. The scale, timing and duration of the potential impacts on the Association is unknown, however it is expected that there will be significantly reduced income for the year ending 31 December 2020.

The Directors and Management of the Association have formulated plans to address the COVID 19 threat through the implementation of the following initiatives.

**Financial:**

Review and assess the 2020 annual budget and year-end forecast  
Ongoing assessment of the adequacy of the provision for doubtful debts  
Identification of government subsidies and industry relief packages  
Staff retention plans

**Operational:**

All administration and artistic staff to work from home where possible  
Formulate online learning program to replace weekly face to face rehearsals and performances for as long as required  
Tightened health and cleaning protocols when required  
Cancellation of certain activity

**Likely developments and results**

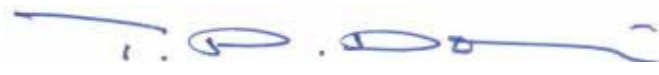
Information on likely developments in the operations of the Association and the expected results of operations have not been included in this report because the directors believe it would be likely to result in unreasonable prejudice to the Association.

**Indemnifying officers or auditor**

The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2019 was \$3,558 (2018: \$3,558).

Signed in accordance with a resolution of the members of the Board:

  
**Shane Simpson AM**  
Chair

  
**Tim Downing**  
Director

Dated at Sydney on 5 May 2020

Dated at Sydney on 5 May 2020

5 May 2020

The Board of Directors  
Sydney Youth Orchestras Inc  
182 Cumberland Street  
The Rocks NSW 2000

Dear Board Members

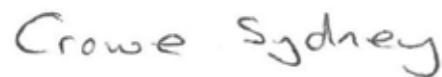
## Sydney Youth Orchestras Inc

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, I am pleased to provide the following declaration of independence to the Directors of Sydney Youth Orchestras Inc.

As lead audit partner for the audit of the financial report of Sydney Youth Orchestras Inc for the financial year ended 31 December 2019, I declare that to the best of my knowledge and belief, that there have been no contraventions of:

- (i) the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Yours sincerely



**Crowe Sydney**



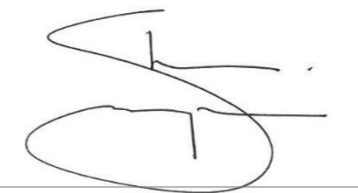
**Alison Swansborough**  
Associate Partner

In the opinion of the Board of Sydney Youth Orchestras Inc ("Association"):

1. the attached financial statements and notes comply with the Australian Accounting Standards - Reduced Disclosure Requirements, the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act NSW 2009 and associated regulations;
2. the attached financial statements and notes give a true and fair view of the Association's financial position as at 31 December 2019 and of its performance for the financial year ended on that date; and
3. there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

As per Note 1 b) and 12, as a consequence of the initiatives re COVID-19, the Directors have prepared the financial report on the basis that the entity is a going concern i.e. that there are reasonable grounds to believe that the Association will be able to pay its debts and meet its financial obligations as and when they become due and payable.

Signed in accordance with a resolution of the Board:



**Shane Simpson AM**  
Chair

Dated at Sydney on 5 May 2020



**Tim Downing**  
Director

Dated at Sydney on 5 May 2020

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss Verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe Sydney, an affiliate of Findex (Aust) Pty Ltd. Liability limited by a scheme approved under Professional Standards Legislation.

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**Statement of Profit or Loss and Other Comprehensive Income**  
**For the year ended 31 December 2019**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2019 \$	2018 \$
Grant revenue	3	195,000	115,000
Other revenue	3	1,677,491	1,610,989
<b>Total revenue</b>	3	<b>1,872,491</b>	<b>1,725,989</b>
Employee benefits expense		(1,238,430)	(1,084,366)
Marketing		(103,565)	(78,558)
Venue hire		(163,328)	(133,196)
Office rent		(85,218)	(86,483)
Cost of tours		(71,742)	(71,403)
Sponsor servicing and fundraising expense		(44,990)	(67,059)
Other production		(20,391)	(21,932)
Depreciation and amortisation expense		(34,067)	(28,860)
Other expenses		(93,099)	(88,034)
<b>Surplus/(deficit) before financing income</b>		<b>17,661</b>	<b>66,098</b>
Financial income		10,473	4,978
Financial expenses		(17,094)	(16,016)
<b>Net financing income</b>		<b>(6,621)</b>	<b>(11,038)</b>
<b>Surplus/(Loss) before tax</b>		<b>11,040</b>	<b>55,060</b>
Income tax expense		-	-
<b>Surplus/(Loss) for the year</b>		<b>11,040</b>	<b>55,060</b>
Other comprehensive income/(loss), net of tax		-	-
<b>Total comprehensive surplus/(loss) for the year</b>		<b>11,040</b>	<b>55,060</b>

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to the financial statements.

**Statement of Financial Position**  
**As at 31 December 2019**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2019 \$	2018 \$
<b>Assets</b>			
Cash and cash equivalents		963,561	932,368
Trade and other receivables		53,761	43,600
Other current assets		30,765	34,136
<b>Total current assets</b>		<b>1,048,087</b>	<b>1,010,104</b>
Property, plant and equipment	4	102,918	71,849
Intangible assets		260	8,111
<b>Total non-current assets</b>		<b>103,178</b>	<b>79,961</b>
<b>Total assets</b>		<b>1,151,265</b>	<b>1,090,065</b>
<b>Liabilities</b>			
Trade payables and accruals	5	88,589	102,441
Contract liabilities	6	472,469	456,135
Employee benefits provision	7	58,174	39,784
Lease liability	8	6,277	-
<b>Total current liabilities</b>		<b>625,509</b>	<b>598,360</b>
Employee benefits provision	7	13,271	11,386
Lease liability	8	21,126	-
<b>Total non-current liabilities</b>		<b>34,397</b>	<b>11,386</b>
<b>Total liabilities</b>		<b>659,906</b>	<b>609,746</b>
<b>Net assets</b>		<b>491,359</b>	<b>480,319</b>
<b>Equity</b>			
Accumulated funds		491,359	480,319
<b>Total equity</b>		<b>491,359</b>	<b>480,319</b>

The statement of financial position is to be read in conjunction with the notes to the financial statements.

**Statement of Changes in Equity**  
**For the year ended 31 December 2019**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Accumulated Funds
Balance at 1 January 2018	425,259
Total comprehensive surplus for the year	55,060
<b>Balance at 31 December 2018</b>	<b>480,319</b>
	Accumulated Funds
Balance at 1 January 2019	480,319
Total comprehensive surplus for the year	11,040
<b>Balance at 31 December 2019</b>	<b>491,359</b>

**Statement of Cash Flows**  
**For the year ended 31 December 2019**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2019 \$	2018 \$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		1,026,148	1,145,119
Cash paid to suppliers and employees		(1,760,064)	(1,461,687)
Grants received		195,000	110,000
Camp and tour fees received		165,221	152,635
Sponsorship received		82,300	35,000
Donations received		351,456	321,378
Interest charges paid		(15,516)	(16,016)
<b>Net cash provided from operating activities</b>		<b>44,545</b>	<b>286,429</b>
<b>Cash flows from investing activities</b>			
Cash flows from investing activities			
Interest received		10,473	4,978
Acquisition of property, plant and equipment	4	(23,825)	(23,273)
<b>Net cash (used in) / provided from investing activities</b>		<b>(13,352)</b>	<b>(18,295)</b>
Net increase in cash & cash equivalents		31,193	268,134
<b>Cash and cash equivalents at 1 January</b>		<b>932,368</b>	<b>664,234</b>
<b>Cash and cash equivalents at 31 December</b>		<b>963,561</b>	<b>932,368</b>
Non-cash transactions:			
- Barter transaction of the service		52,697	64,742

The statement of changes in equity is to be read in conjunction with the notes to the financial statements.

The statement of cash flows is to be read in conjunction with the notes to the financial statements.

**Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2019**

**1 Association information**

The financial report of Sydney Youth Orchestras Inc (the association) for the year ended 31 December 2019 was authorised for issue in accordance with a resolution of the directors.

The Sydney Youth Orchestras Inc is a not-for-profit association domiciled in Australia. The financial report was authorised for issue by the Board on 5 May 2020.

**2 Summary of accounting policies**

**a) Statement of compliance**

The financial report is a general purpose financial report which has been prepared in accordance with the Australian Accounting Standards (“AASBs”) – Reduced Disclosure Requirements of the Australian Accounting Standards Board (“AASB”) and the requirements of the Associations Incorporation Act NSW 2009, and the Australian Charities and Not-for-profits Commission regulation 2013 (ACNC Regulation).

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of this financial report are presented below and have been consistently applied unless otherwise stated.

**New, revised or amending Accounting Standards and Interpretations adopted**

The Association has adopted all the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the Association.

The following Accounting Standards and Interpretations are most relevant to the Association:

**AASB 15 Revenue from Contracts with Customers**

The Association has adopted AASB 15 from 1 January 2019. The standard provides a single comprehensive model for revenue recognition. The core principle of the standard is that an entity shall recognise revenue to depict the transfer of promised goods or services to customers at an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. The standard introduced a new contract-based revenue recognition model with a measurement approach that is based on an allocation of the transaction price. This is described further in the accounting policies below. Credit risk is presented separately as an expense rather than adjusted against revenue.

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Contracts with customers are presented in an entity's statement of financial position as a contract liability, a contract asset, or a receivable, depending on the relationship between the entity's performance and the customer's payment. Customer acquisition costs and costs to fulfil a contract can, subject to certain criteria, be capitalised as an asset and amortised over the contract period.

**AASB 16 Leases**

The Association has adopted AASB 16 from 1 January 2019. The standard replaces AASB 117 'Leases' and for lessees eliminates the classifications of operating leases and finance leases. Except for short-term leases and leases of low-value assets, right-of-use assets and corresponding lease liabilities are recognised in the statement of financial position. Straight-line operating lease expense recognition is replaced with a depreciation charge for the right-of-use assets (included in operating costs) and an interest expense on the recognised lease liabilities (included in finance costs). In the earlier periods of the lease, the expenses associated with the lease under AASB 16 will be higher when compared to lease expenses under AASB 117. However, EBITDA (Earnings Before Interest, Tax, Depreciation and Amortisation) results improve as the operating expense is now replaced by interest expense and depreciation in profit or loss. For classification within the statement of cash flows, the interest portion is disclosed in operating activities and the principal portion of the lease payments are separately disclosed in financing activities. For lessor accounting, the standard does not substantially change how a lessor accounts for leases.

**AASB 1058 Income of Not-for-Profit Entities**

The Association has adopted AASB 1058 from 1 January 2019. The standard replaces AASB 1004 'Contributions' in respect to income recognition requirements for not-for-profit entities. The timing of income recognition under AASB 1058 is dependent upon whether the transaction gives rise to a liability or other performance obligation at the time of receipt. Income under the standard is recognised where: an asset is received in a transaction, such as by way of grant, bequest or donation; there has either been no consideration transferred, or the consideration paid is significantly less than the asset's fair value; and where the intention is to principally enable the entity to further its objectives. For transfers of financial assets to the entity which enable it to acquire or construct a recognisable non-financial asset, the entity must recognise a liability amounting to the excess of the fair value of the transfer received over any related amounts recognised. Related amounts recognised may relate to contributions by owners, AASB 15 revenue or contract liability recognised, lease liabilities in accordance with AASB 16, financial instruments in accordance with AASB 9, or provisions in accordance with AASB 137. The liability is brought to account as income over the period in which the entity satisfies its performance obligation. If the transaction does not enable the entity to acquire or construct a recognisable non-financial asset to be controlled by the entity, then any excess of the initial carrying amount of the recognised asset over the related amounts is recognised as income immediately. Where the fair value of volunteer services received can be measured, a private sector not-for-profit entity can elect to recognise the value of those services as an asset where asset recognition criteria are met or otherwise recognise the value as an expense.

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**New, revised or amending Accounting Standards and Interpretations adopted continued**

Impact of adoption

AASB 15, AASB 16 and AASB 1058 were adopted using the modified retrospective approach and as such comparatives have not been restated. There was no impact on opening retained profits as at 1 January 2019.

Comparatives were updated to disclose income in advance as contract liabilities.

**b) Basis of preparation**

The financial report is prepared on the historical cost basis except assets and liabilities at their fair value, where stated. The financial report is presented in Australian dollars.

The preparation of a financial report requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets and liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other various factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods if affected.

The accounting policies set out below have been applied consistently to all periods presented in the financial report.

**Coronavirus (COVID-19) and Going Concern**

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Association operates. This pandemic will likely have a financial impact for the Association in the 2020 financial year and beyond. The scale, timing and duration of the potential impacts on the Association is unknown, however it is expected that there will be significantly reduced income for the year ending 31 December 2020. The Directors and Management of the Association have formulated plans to address the COVID 19 threat through the implementation of the following initiatives.

Financial:

- Review and assess the 2020 annual budget and year-end forecast
- Ongoing assessment of the adequacy of the provision for doubtful debts
- Identification of government subsidies and industry relief packages
- Staff retention plans

Operational:

- All administration and artistic staff to work from home where possible
- Formulate online learning program to replace weekly face to face rehearsals and performances
- Tightened health and cleaning protocols
- Cancellation of certain activity

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**c) Significant accounting estimates and judgements**

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

The key estimates and assumptions that have a significant risk of causing material adjustment are:

The Association recognised some commercial activities which involved volunteer services at fair value, with changes in the fair values recognised in the Statement of Profit or Loss and Other Comprehensive Income. The fair values require the use of assumptions and some judgement, among other factors, operational utilisation of the respective transactions and the financial benefits of the services provided. At the end of each reporting period, the directors update their assessment of the fair value of each transaction.

Provisions for employee benefits payable after 12 months from the reporting date are based on future wage and salary levels, experience of employee departures, and periods of service. The amount of these provisions would change should any of the employees change in the next 12 months.

Lease term

The lease term is a significant component in the measurement of both the right-of-use asset and lease liability. Judgement is exercised in determining whether there is reasonable certainty that an option to extend the lease or purchase the underlying asset will be exercised, or an option to terminate the lease will not be exercised, when ascertaining the periods to be included in the lease term. In determining the lease term, all facts and circumstances that create an economical incentive to exercise an extension option, or not to exercise a termination option, are considered at the lease commencement date. Factors considered may include the importance of the asset to the Association's operations; comparison of terms and conditions to prevailing market rates; incurrence of significant penalties; existence of significant leasehold improvements; and the costs and disruption to replace the asset. The Association reassesses whether it is reasonably certain to exercise an extension option, or not exercise a termination option, if there is a significant event or significant change in circumstances.

Incremental borrowing rate

Where the interest rate implicit in a lease cannot be readily determined, an incremental borrowing rate is estimated to discount future lease payments to measure the present value of the lease liability at the lease commencement date. Such a rate is based on what the Association estimates it would have to pay a third party to borrow the funds necessary to obtain an asset of a similar value to the right-of-use asset, with similar terms, security and economic environment.

**d) Intangibles**

Software and website are recorded at cost. Software and website have a finite life and are carried at cost less any accumulated amortisation and impairment losses. They have an estimated useful life of between two and three years. They are assessed annually for impairment.

**Sydney Youth Orchestras**  
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*e) Taxation*

**Income tax**

The association is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The association holds deductible gift recipient status.

**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, in which case it is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST.

The net amount of GST recoverable from or payable to the Australian Taxation Office is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from or payable to the Australian Taxation Office is classified as operating cash flows.

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**3 Revenue**

	2019	2018
	\$	\$
Grants from:		
Arts NSW	135,000	105,000
Other	60,000	10,000
Total Grant Revenue	<u>195,000</u>	<u>115,000</u>
Membership and audition fees	750,001	751,620
Ticket sales, performance fees and merchandise	237,253	254,439
Donations and fundraising events	351,456	321,378
Sponsorship fees (including volunteer services)	134,997	99,742
Revenue from music camps and tours	165,221	152,635
Business related income	38,563	31,175
Total Earned Revenue	<u>1,677,491</u>	<u>1,610,989</u>
Total revenue	<u>1,872,491</u>	<u>1,725,989</u>

**Accounting Policy**

The Association recognises revenue as follows:

*Revenue from contracts with customers*

Revenue is recognised at an amount that reflects the consideration to which the Association is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the Association: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

Variable consideration within the transaction price, if any, reflects concessions provided to the customer such as discounts, rebates and refunds, any potential bonuses receivable from the customer and any other contingent events. Such estimates are determined using either the 'expected value' or 'most likely amount' method. The measurement of variable consideration is subject to a constraining principle whereby revenue will only be recognised to the extent that it is highly probable that a significant reversal in the amount of cumulative revenue recognised will not occur. The measurement constraint continues until the uncertainty associated with the variable consideration is subsequently resolved. Amounts received that are subject to the constraining principle are recognised as a refund liability.

**Sydney Youth Orchestras**  
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**Grants and sponsorships**

Revenue is recognised in profit or loss when the Association satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant or sponsorship which must be satisfied before the Association is eligible to retain the contribution, the grant or sponsorship will be recognised in the statement of financial position as a liability until those conditions are satisfied.

**Donations**

Donations are recognised at the time the donation is made.

**Interest income**

Interest income is recognised as it accrues, using the effective interest rate method.

**Volunteer services**

With the exception of office lease, IT services and insurance expenses, the Association has elected not to recognise volunteer services as either revenue or other form of contribution received. As such, any related consumption or capitalisation of such resources received is also not recognised. These services include venue hire and catering expenses.

**Revenue from fundraising**

Membership, audition fees and other programs

- (i) Membership fees received in advance are recorded as contract liabilities in the statement of financial position. The revenue is recognised in the applicable membership year.
- (ii) Audition fee and other programs (camp and music tours) are recognised on the completion of the activity.

**Commercial activities**

Revenue from commercial activities such as ticket sales, performance fees and advertising services are recognised in the statement of profit or loss and other comprehensive income at the completion of the activity. Some commercial activities which involve volunteer services are recognised by reference to the fair value of the volunteer services.

**Sydney Youth Orchestras**  
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**4 Property, plant and equipment**

	<b>Musical Instrument</b>	<b>Music Library</b>	<b>Office Furniture and Equipment</b>	<b>Motor Vehicle</b>	<b>Right- of-use</b>	<b>Total</b>
	\$	\$	\$	\$	\$	\$
<b>Cost</b>						
Balance at 1 January 2019	105,606	73,373	113,037	42,281	-	334,297
Acquisitions	10,213	12,162	1,450	-	-	23,825
Addition	-	-	-	-	33,458	33,458
Balance at 31 December 2019	115,819	85,535	114,487	42,281	33,458	391,580
<b>Depreciation and impairment losses</b>						
Balance at 1 January 2019	91,302	60,611	103,440	7,095	-	262,448
Depreciation charge for the year	2,739	5,665	5,833	5,285	6,692	26,214
Impairment losses	-	-	-	-	-	-
Balance at 31 December 2019	94,041	66,276	109,273	12,380	6,692	288,662
<b>Carrying amounts</b>						
At 31 December 2018	14,304	12,762	9,597	35,186	-	71,849
At 31 December 2019	21,778	19,259	5,214	29,901	26,766	102,918

#### 4 Property, plant and equipment continued

##### Accounting Policy

Plant and equipment are stated at cost less accumulated depreciation and any accumulated impairment losses.

Any plant and equipment donated to the association or acquired for nominal cost is recognised at fair value at the date the association obtains control of the assets.

##### Depreciation

Items of plant and equipment are depreciated over their useful lives to the association commencing from the time the asset is held ready for use. Depreciation is calculated on a straight-line basis over the expected useful economic lives of the assets as follows:

Musical instruments	10%-25%
Office equipment	10%-33%
Music library	20%
Motor vehicles	12.5%
Software	33%
Right-of-use	Lease term

##### Impairment

The carrying values of plant and equipment are reviewed for impairment at each reporting date, with the recoverable amount being estimated when events or changes in circumstances indicate that the carrying value may be impaired.

The recoverable amount of plant and equipment is the higher of fair value less costs to sell and value in use. Depreciated replacement cost is used to determine value in use. Depreciated replacement cost is the current replacement cost of an item of plant and equipment less, where applicable, accumulated depreciation to date, calculated on the basis of such cost. Impairment exists when the carrying value of an asset exceeds its estimated recoverable amount. The asset is then written down to its recoverable amount.

For plant and equipment, impairment losses are recognised in the statement of profit or loss and other comprehensive income.

##### Derecognition and disposal

An item of property, plant and equipment is derecognised upon disposal, when the item is no longer used in the operations of the association or when it has no sale value. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in surplus or deficit in the year the asset is derecognised.

#### Property, plant and equipment continued

##### Right-of-use assets

A right-of-use asset is recognised at the commencement date of a lease. The right-of-use asset is measured at cost, which comprises the initial amount of the lease liability, adjusted for, as applicable, any lease payments made at or before the commencement date net of any lease incentives received, any initial direct costs incurred, and, except where included in the cost of inventories, an estimate of costs expected to be incurred for dismantling and removing the underlying asset, and restoring the site or asset.

Right-of-use assets are depreciated on a straight-line basis over the unexpired period of the lease or the estimated useful life of the asset, whichever is the shorter. Where the Association expects to obtain ownership of the leased asset at the end of the lease term, the depreciation is over its estimated useful life. Right-of-use assets are subject to impairment or adjusted for any remeasurement of lease liabilities.

The association has elected not to recognise a right-of-use asset and corresponding lease liability for short-term leases with terms of 12 months or less and leases of low-value assets. Lease payments on these assets are expensed to profit or loss as incurred.

The Association has two leases at 31 December 2019 which include:

- Equipment rental lease in relation to two office photocopiers. This five-year lease ends 29 January 2024.
- Office lease in relation to the rental of its current premises at 182 Cumberland St, The Rocks. This five-year lease ends 31 August 2020. The lease payments of \$85,218 for the year have been expensed as the lease ends on 31 August 2020 and the impact to the financial statements is not considered to be significant.

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<b>5 Trade and other payables</b>	2019	2018
	\$	\$
PAYG and superannuation contributions	11,841	11,613
Other payables and accruals	76,748	90,828
	<u>88,589</u>	<u>102,441</u>

**Accounting Policy**

These amounts represent liabilities for goods and services provided to the association prior to the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition. The notional amount of the payables is deemed to reflect fair value.

<b>6 Contract Liabilities</b>	2019	2018
	\$	\$
Memberships, camp and tour fees received in advance	352,571	337,879
Sponsorship income received in advance	19,898	18,256
Arts NSW grant received in advance	-	100,000
Other grants received in advance	100,000	-
	<u>472,469</u>	<u>456,135</u>

**Accounting Policy**

Contract liabilities represent the Association's obligation to transfer goods or services to a customer and are recognised when a customer pays consideration, or when the Association recognises a receivable to reflect its unconditional right to consideration (whichever is earlier) before the Association has transferred the goods or services to the customer.

<b>7 Employee benefits</b>	2019	2018
	\$	\$
Current		
Provision for annual leave	58,174	39,784
Non-current		
Provision for long service leave	13,271	11,386
	<u>71,445</u>	<u>51,170</u>

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**Accounting Policy**

The Association does not make contributions to a defined contribution plan

**Short-term employee benefits**

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

**Other long-term employee benefits**

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national corporate bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

**8 Lease liabilities**

	2019	2018
	\$	\$
Current		
Lease liabilities	6,277	-
Non-current		
Lease liabilities	21,126	-
	<u>27,403</u>	<u>-</u>

A lease liability is recognised at the commencement date of a lease. The lease liability is initially recognised at the present value of the lease payments to be made over the term of the lease, discounted using the interest rate implicit in the lease or, if that rate cannot be readily determined, the Association's incremental borrowing rate. Lease payments comprise of fixed payments less any lease incentives receivable, variable lease payments that depend on an index or a rate, amounts expected to be paid under residual value guarantees, exercise price of a purchase option when the exercise of the option is reasonably certain to occur, and any anticipated termination penalties. The variable lease payments that do not depend on an index or a rate are expensed in the period in which they are incurred.



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**Lease Liabilities continued**

Lease liabilities are measured at amortised cost using the effective interest method. The carrying amounts are remeasured if there is a change in the following: future lease payments arising from a change in an index or a rate used; residual guarantee; lease term; certainty of a purchase option and termination penalties. When a lease liability is remeasured, an adjustment is made to the corresponding right-of use asset, or to profit or loss if the carrying amount of the right-of-use asset is fully written down.

**9 Key management personnel compensation**

The aggregate compensation made to members of key personnel of the association is set out below:

	2019	2018
	\$	\$
Compensation to members of key personnel	<u>189,623</u>	<u>209,773</u>

**Sydney Youth Orchestras**  
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**10 Related parties**

The following were related parties of the Association at any time during the reporting period, unless otherwise indicated were members for the entire year:

<b>Shane Simpson AM, Chair</b>	<b>Director from 20 August 2019</b> All committees [ex officio]
<b>Jan Bowen AM, Chair</b>	<b>Director from 2 November 2005 to 20 August 2019</b> All committees [ex officio]
<b>Anthony Bell, Deputy Chair</b>	<b>Director from 15 May 2004</b> All committees [ex officio]
<b>Jon North</b>	<b>Director from 24 February 2009</b>
<b>Pieter Oomens</b>	<b>Director from 19 July 2011</b>
<b>Geraldine Doogue AO</b>	<b>Director from 5 February 2013</b> Chair, Community Engagement and Media
<b>Malcolm Long</b>	<b>Director from 20 May 2014</b> Chair, Human Resources and Operations committee
<b>Greg Levy</b>	<b>Director from 19 July 2016</b>
<b>Tim Downing</b>	<b>Director from 16 August 2016</b> Chair, Finance Committee
<b>Ursula Armstrong</b>	<b>Director from 16 August 2016</b> Chair, Community Engagement and Philanthropy
<b>Wallis Graham</b>	<b>Director from 19 September 2017</b>

**Transactions with related parties**

All members of the Board act in an honorary capacity and no board member has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2019.

The Association's constitution states that no member shall profit from transactions with related parties.

**11 Financial risk management**

The association's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts receivable and payable, and leases.

The totals for each category of financial instruments, measured in accordance with AASB 9 as detailed in the accounting policies to these financial statements, are as follows:

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11 Financial risk management (continued)

	Note	2019	2018
		\$	\$
<b>Financial assets</b>			
Cash and cash equivalents		963,561	932,368
Loans and receivables		53,761	43,600
Deposits and other		10,950	15,382
<b>Total financial assets</b>		<b>1,028,272</b>	<b>991,350</b>
<b>Financial liabilities</b>			
Financial liabilities at amortised cost:			
- trade and other payables	5	88,589	102,441
- lease liabilities	8	27,403	-
<b>Total financial liabilities</b>		<b>115,992</b>	<b>102,441</b>

12 Subsequent events

Subsequent to balance date, the Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Association operates. This is considered a non-adjusting subsequent event as at 31 December 2019, however, this pandemic will likely have a financial impact for the Association in the 2020 financial year and potentially financial years beyond this date. The scale, timing and duration of the potential impacts on the Association is unknown, however it is expected that there will be significantly reduced income for the year ending 31 December 2020. The Association continues to make cost savings where possible. Please refer also to Note 1 b) Coronavirus (COVID-19) and Going Concern.

There has not arisen in the interval between the end of the financial year and the date of this report any other item, transaction or event of a material and unusual nature likely, to affect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

13 Contingent Liabilities

The Association had no contingent liabilities as at 31 December 2019 and 31 December 2018.

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14 Commitments

*Leases as lessee*

Non-cancellable lease rentals are payable as follows:

	2019	2018
	\$	\$
Less than one year	57,615	86,483
Between one and five years	-	56,431
	<b>57,615</b>	<b>142,914</b>

The lease commitment relates to the rental of the premises at 182 Cumberland St, The Rocks.

The Association has no other commitments for expenditure as at 31 December 2019 and 31 December 2018.

### *Responsibilities of the directors for the Financial Report*

The directors are responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the applicable legislation and for such internal control as the directors determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Association's financial reporting process.

### *Auditor's Responsibilities for the Audit of the Financial Report*

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, the auditor exercises professional judgement and maintains professional scepticism throughout the audit. The auditor also:

- Identifies and assesses the risks of material misstatement of the financial report, whether due to fraud or error, designs and performs audit procedures responsive to those risks, and obtains audit evidence that is sufficient and appropriate to provide a basis for the auditor's opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtains an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluates the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by those charged with governance.
- Concludes on the appropriateness of those charged with governance's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If the auditor concludes that a material uncertainty exists, the auditor is required to draw attention in the auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify the auditor's opinion. The auditor's conclusions are based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluates the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

## Independent Auditor's Report to the Members of Sydney Youth Orchestras Inc

### Report on the Audit of the Financial Report

#### *Opinion*

We have audited the financial report of Sydney Youth Orchestras Inc (the Association), which comprises the statement of financial position as at 31 December 2019, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement of members of the Board.

In our opinion, the accompanying financial report of the Association has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* and the *Associations Incorporation Act NSW 2009*, including:

- giving a true and fair view of the Association's financial position as at 31 December 2019 and of its financial performance and cash flows for the year then ended; and
- complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporation Regulation 2016*.

#### *Basis for Opinion*

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is the Crowe Australasia external audit division. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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The auditor communicates with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that the auditor identifies during the audit.

**Report on Other Legal and Regulatory Requirements**

In addition, and with reference to the *Charitable Fundraising Act 1991*:

- a) the financial report gives a true and fair view of the financial results of fundraising appeal activities for the financial year the ended 31 December 2019;
- b) the financial report has been properly drawn up and the associated records have been properly kept for the year ended 31 December 2019, in accordance with the *Charitable Fundraising Act 1991 and Regulations*;
- c) money received by the Association as a result of fundraising appeal activities conducted during the year ended 31 December 2019 has been properly accounted for and applied in accordance with the *Charitable Fundraising Act 1991 and Regulations*;
- d) money received by the Association for a specific purpose has been applied for the purpose that it has been raised;
- e) money received and sent overseas have been properly accounted for and those funds were used in meeting the Association's charitable objective; and
- f) there are reasonable grounds to believe that the Association will be able to pay its debts as and when due.

Crowe Sydney

Crowe Sydney



**Alison Swansborough**  
Associate Partner

12 May 2020  
Sydney



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