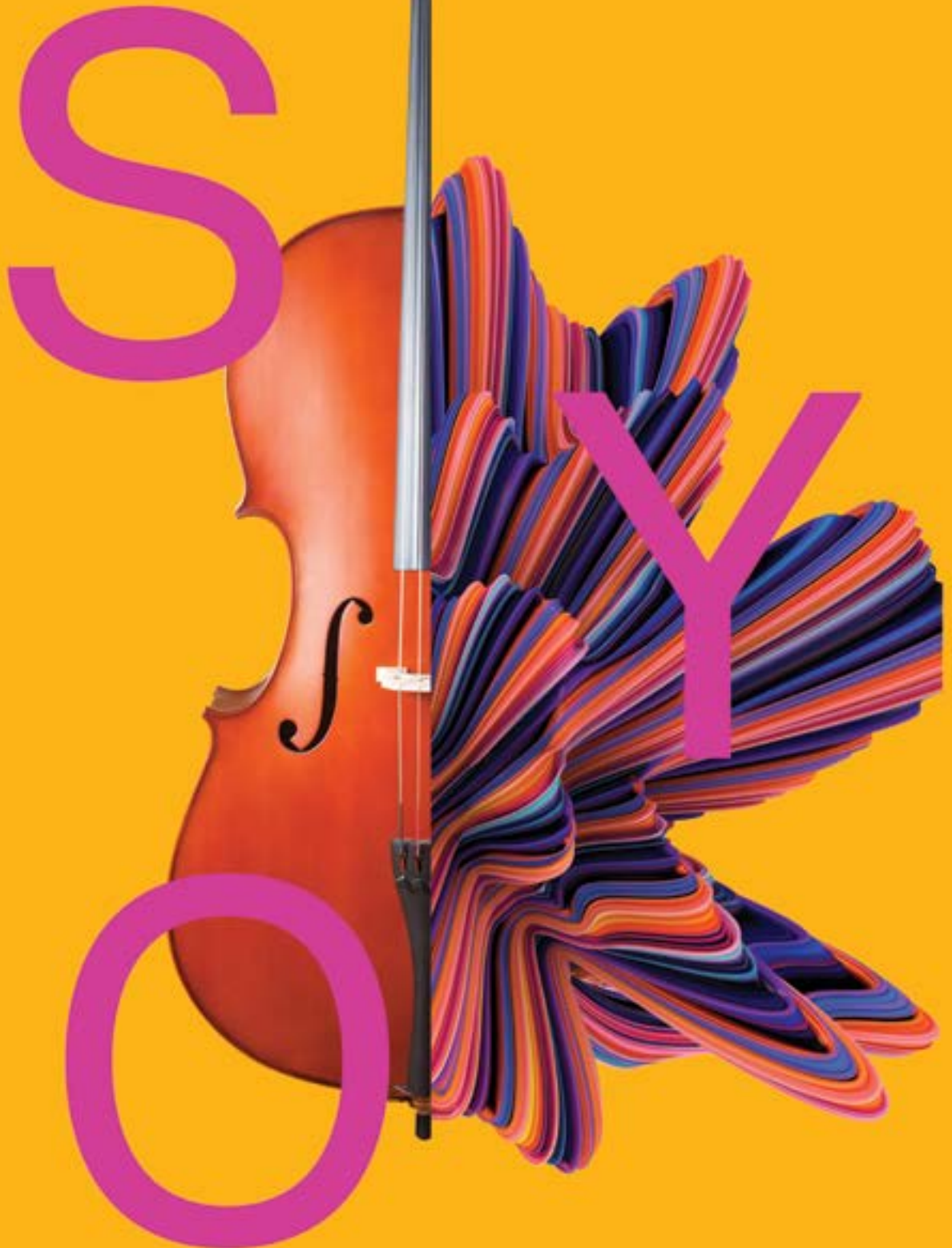


2020

annual report



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**SYO is the pathway  
for young musicians to  
connect, create and  
champion classical music.**

## 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



### **Invest**

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



## Who we are

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

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

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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.

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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.

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## Chair's Message



On behalf of the SYO Board of Directors, I present this annual report.

During 2020, the challenges to SYO's operations were significant. I would like to thank the SYO Staff, Conductors,

Tutors and Board for their endless commitment and hard work during this time. Through the development of the SYOnline platform, digital and streamed concerts, online masterclasses, and creative projects, SYO has been able to deliver programs and plot a strong pathway forward, confident in our ability to operate at even the highest level of restrictions.

I would like to like to highlight the work of our CEO, Mia Patoulios who led the organisation with care and compassion.

The impact of the Federal Government's JobKeeper Program, grants from Create NSW and the City of Sydney, and the generosity of our donors and supporters cannot be underestimated. The combination of successfully pivoting our delivery methods with this financial support allowed SYO to maintain programs and continue to employ staff, conductors, and musicians from across our sector.

These grants and programs contributed to the posting of a surplus and have been invaluable to our financial and operational stability as the company transitions through the current environment and adapts to the long term impacts of the pandemic.

I am also proud to report that SYO has successfully achieved continued Multi-Year funding from Create NSW. To be recognised as one of three key classical music organisations in NSW is a testament to the belief the NSW Government has in our young musicians and the company that supports them. These funds over the next 4 years will be used to further build our artistic and outreach programs which enrich and expand the opportunities for young musicians to connect with Orchestral music.

**Greg Levy**

Acting Chair



## CEO's Message



The test of any community's strength is its ability to not just come together during the good times, but the bad. I am proud

to present an Annual Report which reflects the many ways the SYO community came together to support our young musicians and keep the music going through the COVID-19 pandemic.

It is easy to forget that there were 3 months before the full impact of the COVID-19 restrictions hit. During this time SYO performed in Sydney Festival with Fling Physical Theatre and FORM Dance Projects, hosted the SYO Summer School for 277 musicians from across the state, launched the Contemporary Music Retreat for The Sydney Youth Orchestra in partnership with the OMEGA Ensemble, inducted 516 musicians into the Orchestral Training Program and ran the SYO String Camp and the residential Symphonic Camp.

With the quickly changing environment, we were forced to make the difficult decision in mid-March to place on hold our activities. As the challenges continued to present themselves, we created a management framework that focused on 4 key elements:

1. Safety for our young musicians and staff would be our number one priority.
2. Our young musicians needed a way to connect weekly.
3. SYO would embrace new creative opportunities.
4. Staff, musicians, and conductors would remain employed.

At times, the restrictions would change hourly. The difficulty of being a training organisation but with young people from over 200 different educational institutions meant we were not classified as a school or university, yet we were also not able to be guided by the rules for professional orchestras. Through this complicated process, the Roundtable of Instrumental, Vocal and Music Education Organisations (RIVMEO) came together to advocate for clear guidance for the sector. I am extremely grateful for the hard work by Stephen O'Doherty who led this group, and for James Pensini for representing SYO.

Pleasingly in the term 3 survey, 97% of our musicians reported they felt safe at SYO.

To create a way to connect was one of our largest challenges. The incredible team in the SYO Office went to work building an online platform in just 5 weeks. And while our little team worked around the clock from our homes to build the digital infrastructure, we were overwhelmed by the response from our musicians when we asked for help in testing it, with 120 applications in the first 24 hours. While SYOnline might not have been as seamless as we would have liked, seeing our musicians and their families embrace this new way of working and learning filled us with hope.

Our Conductors and Tutors also embraced this new way of working, becoming masters of Zoom, learning to be 'online' conductors becoming the essential connecting point for our musicians. If this was not big enough of an ask, they worked with us formulate a plan to get back to face to face rehearsing, seeing 14 orchestras quickly multiply to 48 ensembles of less than 20 players. This group of very special

people led by James Pensini and Christopher Lawrence became experts in online music education overnight, and the impact that their commitment had on our young musicians will be felt for years to come.

As the pandemic continued, the impact and loss of employment it was having on the music industry became clearer. With many of the artists who work with SYO ineligible for JobKeeper support, SYO focused on redirecting our JobKeeper towards creating employment opportunities for these musicians who are such a critical part of the SYO Community. The support from government, musicians, families, corporate partners, and donors meant that SYO did not lose a single staff member and was able to support over 185 people throughout 2020.

In my professional life I have never been more challenged yet felt more supported. I would like to extend my heartfelt thanks to the SYO Board who were with me every step of the way, in particular Shane Simpson who was an ever-present voice of calm and reason. To the very special supporters who not only gave to SYO financially but called, emailed and attended our events online and in person, thank you.

To the SYO office team, I am so honoured to have stood with you, and to be able to have achieved so much. As a small team that operates on very little, it was the energy, enthusiasm, and drive that came together over the daily Zoom calls that made me believe we could do anything - a unique and treasured collaboration - I thank you.

Our musicians and our families, on even the hardest days, the passion, commitment, and determination you showered us with is our inspiration to move forward. To hear you play

on Zoom recordings and then back in chamber groups was a reminder that there is joy in times of uncertainty. You are the very reason SYO exists and indeed still does.

2020 has shown me what a special community SYO is. This Annual Report is a testament and tribute to this community, a community which we celebrate.

**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

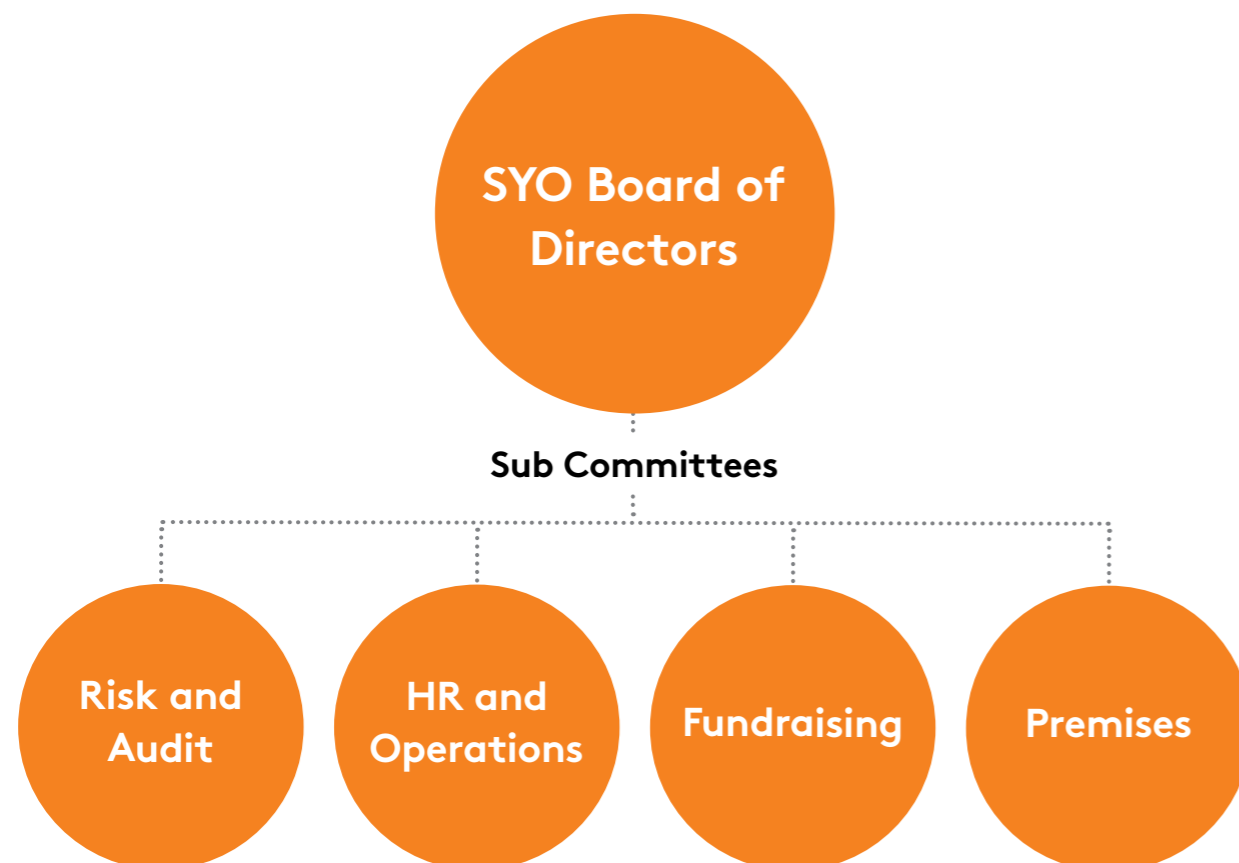
Supporting financial and geographical needs based scholarships, regional outreach and touring

### 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

Shane Simpson AM (August 2019 to March 2021)

Greg Levy (Acting Chair from March 2021)

### Deputy Chair

Anthony Bell (until March 2021)

Tim Downing (Acting Deputy Chair from March 2021)

### Board

Ursula Armstrong

Geraldine Doogue AO

Wallis Graham

Malcolm Long AM

Jon North

Pieter Oomens

### Patron

Her Excellency the Honourable

Margaret Beazley AC QC

## Administration & Management

### Chief Executive Officer

Mia Patoulios

### Finance Manager

Susan Hart

### Executive Officer

Daniel Placido

### Marketing and Events Manager

Marita Cranwell

### Marketing and Digital Coordinator

Natalie Fiorini

### Donor and Partnerships Coordinator

Bethany Bulcock (January - March)

### Artistic Program and Orchestral Training Manager

Katie Garman

### Orchestras Administrator

Laura Balthazar

### Production and Rehearsal Coordinator

Andrew Collins

### Orchestral Training Coordinator

Vanessa Agius

## 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

Max McBride

### Associate Conductor

Sam Weller

## Symphonic Orchestral Program

### SYO Philharmonic

Brian Buggy OAM

### Peter Seymour Orchestra

John Ockwell

### Head of Orchestral Training and Symphonic Wind Orchestra, Western Sydney Youth Orchestra

James Pensini

## SYO Strings Program

Niamh Armstrong

Peter Corkill

Kathryn Crossing

Victoria Jacono-Gilmovich

Kate Morgan

Sada Muramatsu

Sandi Oh

Rachel Pogson

Joanne Waples

Jonathan Whitting

## SYO Theory Tutors

John Ockwell

Angus Davison

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

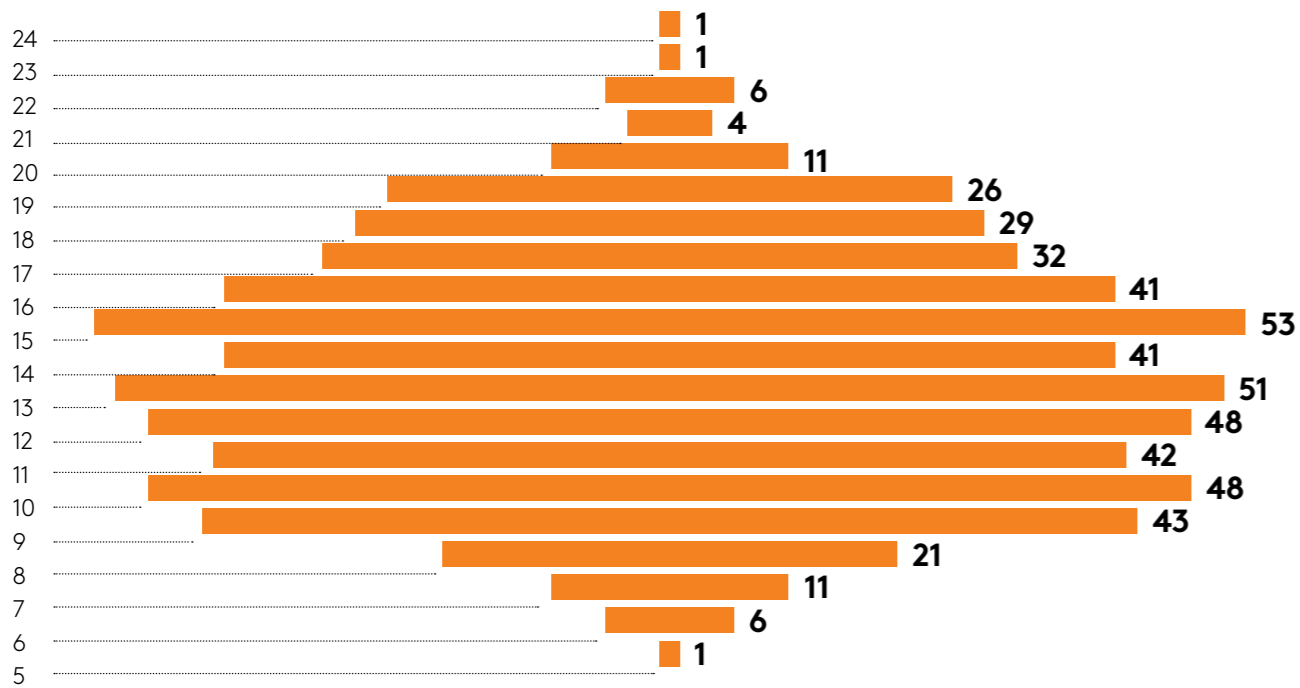
SYO Participant Code of Conduct

SYO Reportable Conduct Procedures

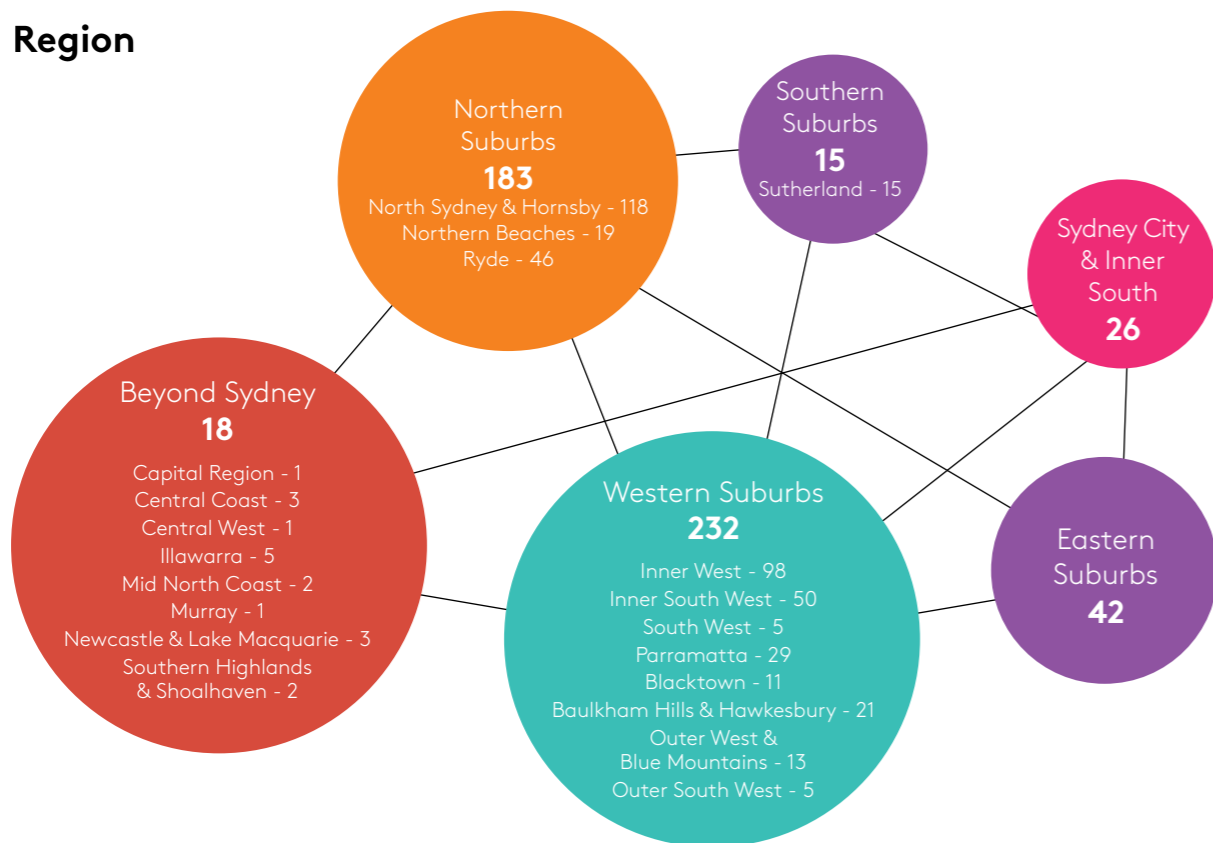


# Diversity

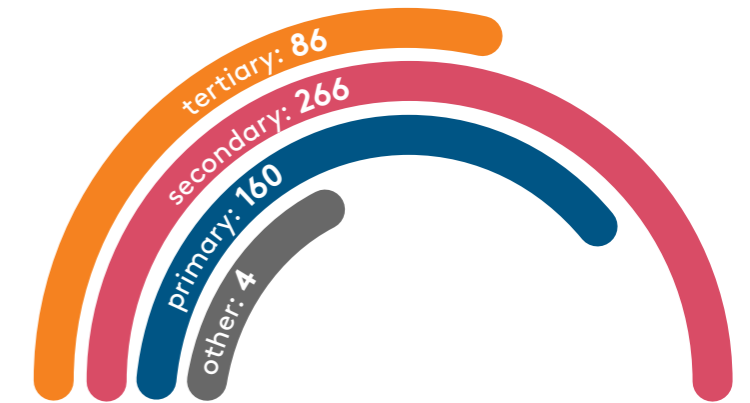
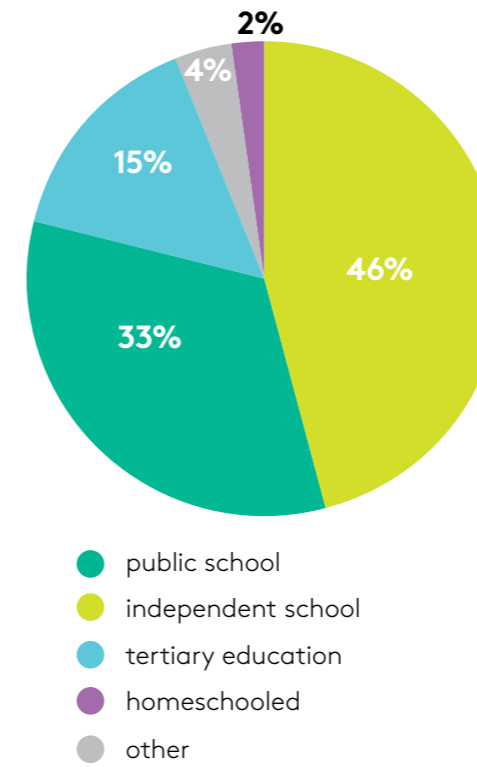
## Age range



## Region



## Education



## 32 languages other than English are spoken in 215 households



**250+**  
Live Rehearsals

**2**  
Regional Tours

**3**  
Camps and  
Intensives

**90**  
Concerts and  
Events

**2020**  
Activity  
Overview

**832**  
Auditions

Connect with  
**840+** Young  
Musicians

**74**  
Scholarships

**83+**  
digital, online  
or broadcast  
events



# 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.





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
- 34 weeks of orchestral training
- Orchestral camps
- Sectionals and tutorials with leading professional musicians
- Showcase concerts

**Key Measurements:**

- Application: # of auditions: 832
- Retention: 80% at audition
- Progression: 45% of musicians moved up within the pathway
- Participation: 80% of available places filled

**Advisory & Leadership**

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

**Supporting Structures**

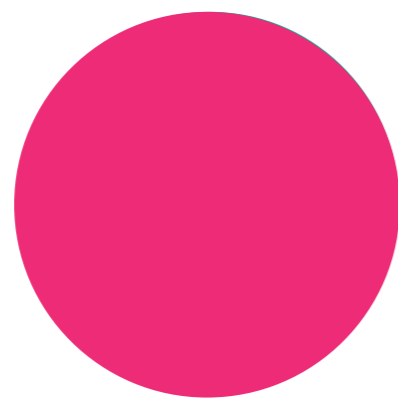
- Orchestral Training Framework
- Conductor Development
- Theory Training Framework
- Child Safe Framework
- Digital Delivery (SYOnline)

**Industry Partnerships**

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

**“SYO has not only provided enhancement to my children’s private music lessons but added more depth as well. We are very grateful to staff both on the front lines and behind the scenes. We will continue to encourage our children to further develop their music with SYO as the arts plays such an important part in our lives. Even if they choose not to pursue a musical career, they have an appreciation of music later that will be with them in their adult lives. Thank you SYO!”**

- SYO parent



**Key Achievements**

- Maintain positive feedback rating at 90% of survey respondents
- Commenced the pilot for the Endangered Instruments program

**COVID-19 Management Achievements**

Developed and implemented the SYOnline platform

- 90% weekly attendance
- 15 weeks delivered online
- 487 musicians engaged
- 165 sessions delivered
- 24 online Theory classes

**Implementation of COVID-19 Safety Plan and Processes**

- Positive responses from Term 3 survey

**Sector Response to COVID-19**

- SYO represented as member of RIVMEO (Roundtable of Instrumental, Vocal and Music Education Organisations)

**Employment**

- 178 Artists, Educators, Tutors and Professional Musicians hired to deliver the program

**Performance outcomes**

- 17 live performances
- 44 digital projects

# Head of Orchestral Training's Message



From the relative comfort and calm of 2021 it feels incredibly strange to delve back into the year that was 2020, though one theme certainly seems

to continue to reverberate around in my head - if we can survive that, we can survive anything! However, to say that SYO merely survived in 2020 would be a gross understatement, we not only survived, we thrived and reinvented ourselves as a musical community steered by the steely resolve of our CEO Mia Patoulios.

Almost overnight our entire Orchestral Training Program was moved online (SYOnline) thanks to the diligent work of the conductors and the operations staff, allowing some sense of normality for our young (and not so young!) musicians as we continued to meet weekly. For anyone who has ever needed to run a Zoom meeting, you would understand the challenges of keeping roughly forty six and seven year olds or sixty teenagers and young adults musically engaged in a one hour zoom call each week. However, through our learnings with this process and due to the incredible demand from our musicians and parents we were able to launch a fully-tailored, weekly, online Orchestral Musicianship program in 2021 to supplement and enhance our weekly face-to-face orchestral rehearsals. As we all gradually moved out of lock-down we could again return to face-to-face rehearsals, albeit with significant restrictions and here again the conductors and operations staff adapted and re-invented SYO, this time by moving from 16 orchestras to 48 musical ensembles! We had ensembles ranging from string octets to big bands all rehearsing under strict protocols and enjoying the opportunity to play chamber music with their colleagues, conductors and mentors which was a) a wonderful training experience for young musicians working in smaller ensembles where their individual contribution was even more obvious and exposed b) a chance to play new and very different repertoire and c) a novelty given SYO's regular large ensemble focus. However, just

to keep us on our toes we then had to move all of these 48 musical ensembles back online due to Sydney's second wave!

Another significant COVID silver lining was the formation of RIVMEO (Roundtable of Instrumental, Vocal and Music Education Organisations) the first ever coming together of all of the major players in the Instrumental, Vocal and Music Education sectors to work directly with government on how to get and keep music making happening safely throughout the pandemic and also other issues related to the sector. I was honoured to lead SYO's founding contribution to this significant representative body and RIVMEO will continue to be a voice for our sector in the years to come. Some of the key members of RIVMEO include Association of NSW Regional Conservatoriums (ANSWRC), Australian Band and Orchestra Directors Association (ABODA NSW), Australian School of Performing Arts / Australian Girls Choir (ASPA), Australian Music Examinations Board (AMEB NSW), Australian National Choral Association (ANCA NSW), Australian National Association of Teachers of Singing (ANATS NSW/ACT), Australian Romantic and Classical Orchestra (ARCO), Australian School Band and Orchestra Festival (ASBOF), Australian Society for Music Education NSW Chapter (ASME NSW), Band Association of NSW (BANSW), Gondwana Choirs, Kodaly NSW, Moorambilla Voices, Orff NSW, Sydney Symphony Orchestra and The Sydney Conservatorium of Music.

Through all the challenges that 2020 threw at us we managed to make some wonderful, wonderful music - sometimes in the isolation of our own homes, sometimes in chamber music ensembles and sometimes through the wonders of modern technology - proving now more than ever that nothing can stop the music.

**James Pensini**

Head of Orchestral Training  
Conductor, Symphonic Wind Orchestra and Western Sydney Youth Orchestra

# Environment

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



## ORCHESTRAS

# Strings Program

### STAGE 1 - CORELLI

**Conductor:** Victoria Jacono-Gilmovich

**Repertoire Highlights:**

Mykola Leontovich arr. Sandra Dackow - Ukrainian Bell Carol; Samuel Scheidt arr. Vernon Leidig - Renaissance Suite; Loreta Fin - Spanish Fiesta; Soon Hee Newbold - Storm

Members: **36** Live concerts: **1**  
Age Range: **5-13** Digital Projects: **3**  
Average Age: **9**

### STAGE 2 - HAYDN

**Conductor:** Jonathan Whitting

**Repertoire Highlights:**

Wolfgang Amadeus Mozart arr. Sandra Dackow - Finale from Divertimento No.12, K.252; George Frideric Handel arr. Robert Frost - Passacaglia; Scottish Traditional arr. Robert Sheldon - A Scottish Ballade; Richard Meyer - Dreams of a Midsummer Night

Members: **36** Live concerts: **1**  
Age Range: **8-14** Digital Projects: **3**  
Average Age: **10**

### STAGE 3 - BRAHMS

**Conductor:** Kathryn Crossing/Sandi Oh

**Repertoire Highlights:**

Sergei Prokofiev - Finale from Classical Symphony; Edward Elgar arr. Todd Parrish - Enigma Variations; Antonín Dvořák - Symphony No.7 in D minor, Op. 70; Gustav Holst - Finale from St. Paul's Suite

Members: **37** Live concerts: **1**  
Age Range: **9-15** Digital Projects: **3**  
Average Age: **12**

### STAGE 4 - SINFONIA

**Conductor:** Joanne Waples/Kate Morgan

**Repertoire Highlights:**

Edvard Grieg - 2 Elegiac Melodies, Op.34, Movement 1; Leoš Janáček - Suite for Strings; Felix Mendelssohn - Sinfonia II in D Major, Movement 1; Benjamin Britten - Simple Symphony, Op.4

Members: **34** Live concerts: **1**  
Age Range: **10-17** Digital Projects: **2**  
Average Age: **13**

### STAGE 1 - VIVALDI

**Conductor:** Niamh Armstrong

**Repertoire Highlights:**

Astor Piazzolla arr. James Kazik - Libertango; Franz Joseph Haydn - St Anthony's Chorale; Alan Menken arr. Robert Longfield - Kingdom Dance; Andrew H. Dabczynski - Bottomless Pizz.

Members: **34** Live concerts: **1**  
Age Range: **5-13** Digital Projects: **3**  
Average Age: **9**

### STAGE 2 - MOZART

**Conductor:** Peter Corkill/Sada Muramatsu

**Repertoire Highlights:**

Beethoven arr. Meyer/Corkill - Finale from Symphony No.5; Igor Stravinsky arr. Peter Corkill - Pulcinella Overture; J.S. Bach arr. R. Meyer - Brandenburg concerto No.3 Mvt.1; Brahms arr. Burndrett - Hungarian Dance No.5

Members: **34** Live concerts: **1**  
Age Range: **8-14** Digital Projects: **3**  
Average Age: **10**

### STAGE 3 - GRIEG

**Conductor:** Rachel Pogson

**Repertoire Highlights:**

Nikolai Rimsky-Korsakov arr. Carrie Lane Gruselle - Scheherazade; Camille Saint-Saëns arr. James Red McLeod - Danse Macabre; Joe Hisaishi arr. Y. Matsubara - Bathhouse Theme from Spirited Away (Studio Ghibli); J.S.Bach arr. Robert D. McCashin - Overture from Suite No.3 in D Maj

Members: **37** Live concerts: **1**  
Age Range: **9-15** Digital Projects: **2**  
Average Age: **12**





## ORCHESTRAS

# Symphonic Orchestral Program

### WESTERN SYDNEY YOUTH ORCHESTRA

**Conductor:** James Pensini

**Repertoire Highlights:**

Gabriel Fauré - Pavane in F# Minor, Op. 50  
Ludwig van Beethoven - Symphony No.5  
in C Minor, Op. 67; W.A. Mozart arr. D.  
Goforth - Divertimento No.12 in Eb Major,  
K. 252: Movement 1; Béla Bartók arr. A.  
Willer - Rumanian Dances

Members: **42** Live concerts: **1**  
Age Range: **10-19** Digital Projects: **5**  
Average Age: **14**

### SYMPHONIC WIND ORCHESTRA

**Conductor:** James Pensini (Associate  
Conductor: Sam Weller)

**Repertoire Highlights:**

Johann De Meij - Symphony No.1 "The  
Lord of the Rings"; George Gershwin  
arr. Warren Barker - The Symphonic  
Gershwin; Louis Prima arr. Mike Lewis - Sing,  
Sing, Sing; Alfred Reed - Joyeaux Noel

Members: **65** Live concerts: **1**  
Age Range: **10-21** Digital Projects: **8**  
Average Age: **15**

### SYDNEY YOUTH ORCHESTRA

**Repertoire Highlights:**

Malcolm Arnold - Concerto for 2 Violins,  
op.77 (Soloists - Andrew Haveron &  
Marcus Michelsen); John Cage - Living  
Room Music; Antonín Dvořák - Serenade  
for Wind Instruments; Brenda Gifford -  
Gambambara; Osvaldo Golijov - Last  
Round; Jacques Ibert - Divertissement  
Sergei Prokofiev - Peter and the Wolf  
(Narrator - Jonathan Biggins)  
Joaquín Rodrigo - Adagio para Orquesta  
de Instrumentos de Viento  
Ralph Vaughan Williams - Fantasia on a  
Theme by Thomas Tallis

Members: **65** Live concerts: **6**  
Age Range: **16-24**  
Average Age: **19**

### PETER SEYMOUR ORCHESTRA

**Conductor:** John Ockwell

**Repertoire Highlights:**

Wolfgang Amadeus Mozart - Overture  
to Cosi fan Tutte; Franz Joseph Haydn -  
Symphony No. 103 in Eb Major; Ludwig  
van Beethoven - Piano Concerto  
No.1 in C Major, Op. 15; Franz Joseph  
Haydn - Symphony No. 84 in Eb Major,  
Movement 4

Members: **42** Live concerts: **1**  
Age Range: **10-19** Digital Projects: **4**  
Average Age: **14**

### SYDNEY YOUTH ORCHESTRA PHILHARMONIC

**Conductor:** Brian Buggy

**Repertoire Highlights:**

Pyotr Ilyich Tchaikovsky - Capriccio  
Italien, Op.45; Antonín Dvořák - Carnival  
Overture Gioachino Rossini - Overture to  
The Barber of Seville; Gaetano Donizetti  
- Overture to La Fille Du Régiment

Members: **70** Live concerts: **1**  
Age Range: **13-22** Digital Projects: **6**  
Average Age: **17**

# Our Musicians - Strings Program

## STAGE 1 CORELLI CONDUCTOR: VICTORIA JACONO- GILMOVICH

### VIOLIN

Amanda Xu  
Anna Prokhorov  
Annie Liang  
Anthony Patrick O'Brien  
Chenxi (Ben) Cao  
Chiara Pelosi  
Deaana Tulsiani  
Elizabeth Luiskandl  
Faye Lim  
Ji Beom (Jude) Kim  
Junlan Yang  
Karmichael Candra  
Katarina Nad  
Kevin Chen  
Kevin Luo  
Lauren Woo  
Lucia Vu  
Madeleine Hsu  
Oliver Alexander  
Feldman  
Olivia Kim  
Walter Zhang  
William Shui  
Yi Long Cho  
Yulong (Peggy) Shang

### VIOLA

Anna Maley  
Tiare Ceran-Jerusalem

### CELLO

Claire Zheng  
Dylan Yuen  
Eden Elski  
Emily Gasper  
Franco Fan  
Leon Kocharians  
Sienna Kong  
William Yu

### DOUBLE BASS

Hugo Gilmovich  
Miwa Muramatsu

## STAGE 1 VIVALDI CONDUCTOR: NIAMH ARMSTRONG

### VIOLIN

Alicia Randall  
Amalyn Bonduriansky  
Amanda Liu  
Chantelle Dou  
Chloe Yang  
ChunSun Kung  
Emmanuel Gryllis  
Estelle Gilmovich  
Eva Still  
Haylee Hsu  
Ila Bains  
Jayden Kang  
Joshua Hasanoff  
Joyce Lee  
Lara Petrozzi  
Lucy Hallam  
Minh-Anh Le  
Natasha Harris  
Reyna Yeo  
Richard Lin  
Roger He  
Sofia von der Hocht  
Zachary Cheng-Chi Yuan

### VIOLA

Davey Austin  
Isla McNally

### CELLO

Caitlyn Kang  
Christopher Yau  
Emma Yin  
Jiayu (Mia) Ding  
Nicola Han  
Oscar Stemple  
Ryan Suen

### DOUBLE BASS

Christopher Gittani  
Noah Taylor

## STAGE 2 MOZART CONDUCTOR: JONATHAN WHITTING

### VIOLIN

Alexander Doyle  
Anna Glinatsis  
Anna Dunlop  
Brayden Lee  
Brian Liang  
Charles Liu  
Charlie Wilson  
Christiana Vella  
Christian Teo  
Dana Kwon  
David dela Rama  
Ethan Duhs  
Eugenia He  
Grace Hu  
Hannah Koh  
Jasmine Cohen  
Joy Lin  
Leila Rammal  
Lenis Wu  
Lok Tin Samuel Shen  
Mishan Esmaeili  
Nancy Zhang  
Oscar Law  
Peter Skagias  
Raymond Luo  
Ronni Hu

### VIOLA

Casey Shea  
Serena Dusan

### CELLO

Cleo Koch  
Helena Zhang  
Hyo Lyn Bae  
James Vu  
Jorjie Jones  
Leanne Huang  
William Oeser

### DOUBLE BASS

Yolanda Dolenac

## STAGE 2 MOZART CONDUCTOR: PETER CORKILL (TERMS 1&2) SADA MURAMATSU (TERMS 3 & 4)

### VIOLIN

Adrian Lo  
Alejandro Perez  
Martinez  
Alexander Liu  
Alexander Tarasov  
Amelia Hartog  
Amelia Zhang  
Brandon Braun  
Caitlin Sawatari  
Catalina Huang  
Charlee Potter  
Chloe Chai  
Davide Mazzini  
Elisa Chun  
Elliot Bastian  
Elsha Lim  
Henry Lei  
Illona Jajoo  
Isaac Ren Wei Yeow  
Jaden Kiang  
Janica Adinanto  
Juliette Pfeil  
Olivia He  
Priya Bains  
Sophie Kiang  
Sora Syrett-Lay  
Tomas Jurcic

### CELLO

Áleifr Tinkler-Smith  
Chatwin Suen  
Darcy Redican  
Emma Gao  
James Mackun  
Natasha Tiet  
Olivier Dobson

### DOUBLE BASS

Estelle Lee

## STAGE 3 GRIEG CONDUCTOR: RACHEL POGSON

### VIOLIN

Andrew Dharma  
Angelina J Filipovski  
Audrey Savage  
Catherine Makmur  
Gavin Wang  
Dara Minogue  
Edward Lau  
Ella Xu  
Eloise Seeto  
Esther Koh  
Grace Lin  
Henry Han  
Jared Arnold  
Julian Mah  
Kevin Lee  
Koki Takamura  
Marie Park  
Max Dai  
Minoru Yoshimura  
Nerissa Du  
Olivia Kim  
Ryan Nguyen  
Sophia Wong  
Sophie Gan  
Steven Liu  
Yuta Matsuura  
Yuting Jin

### VIOLA

Lola McKenzie  
Lola Tesoriero

### CELLO

Alicia Felix  
Andrea Cheng  
Cedric Lin  
Christina Tentomas  
Harriet Gohil  
Imogen Duns

### DOUBLE BASS

Amelia Kim  
Sophie Gallagher-  
Horne

## STAGE 3 BRAHMS CONDUCTOR: KATHRYN CROSSING (TERMS 1&2) SANDI OH (TERMS 3 & 4)

### VIOLIN

Aaron Bonduriansky  
Anastasia Ibrahim  
Annabelle Cho  
Anthony Mackun  
Bohua Hu  
Bora Kim  
Breah Gunaratnam  
Celine Choi  
Chloe Gu  
Chloe Zhang  
Danya Wong  
Ella Jiang  
Fabiano De Araujo  
Daniels  
Harrison Stein  
Hsuan Chieh Chen  
Jessica Arango  
Jessie J Filipovski  
Kate Yau  
Lewis Bi  
Lorena Kocharians  
Lucia Annabelle  
Arango  
Lydia Koulaouzos  
Macayla Wu  
Naomi Nogawa Lewy  
Sarah-Faith Chang  
Shirley Feng

### VIOLA

Charlotte Kang  
Haruki Muramatsu  
Olivia Zhu

### CELLO

Bryan Huang  
Chloe Kim  
Erik Wild  
Genevieve Holt  
Lucy Moon  
Petar Simkovic

### DOUBLE BASS

Claudia Fernandes  
Emma Faulkes

## STAGE 4 SINFONIA CONDUCTOR: JOANNE WAPLES (TERMS 1&2) KATE MORGAN (TERMS 3 & 4)

### VIOLIN

Eloise Dahm  
Ashley Kim  
Mila Bockaroska  
Khang Mai  
Isaac Blasco  
Lucas Yang  
Michayla  
Wereszczynski  
Lisa Bongpipat  
Baldrick Chen  
Alson Zhou  
Samuel de Kroon  
Klara Jurcic  
Henry Martin  
Ivgeniia Semenovska  
Kayla Low  
Mark Ureta  
Tali Kuba  
Alex Hummelshoj

### VIOLA

Je-Min McFadden  
Juah Hyun

### CELLO

Olivia McCormick  
James Grennan  
Jocelyn Tang  
Lillian Scotland  
Angela Hao Tong Li  
Emily Khachaturian  
Zena Abdo  
Celeste Ryan  
Alexander Davidson

### DOUBLE BASS

Rochelle Wang



# Our Musicians - Symphonic Orchestral Program

## WESTERN SYDNEY YOUTH ORCHESTRA CONDUCTOR: JAMES PENSINI

### VIOLIN

About Kaplo (CM)  
Lara Hoang  
Flynn Yim  
Teresa Liu  
Odelia Aghmesheh  
Arabella Logan  
Antonia Touma  
Ashleigh Ko  
David Ahn  
Kimberley Santos  
Caitlin Murphy  
Khang Mai  
Kate Yau  
Sarah Yee Truong  
Anastasia Ibrahim  
Sophia Wong  
Eloise Dahm  
Aaron Hinton  
Audrey Savage  
Aaron Bonduriansky

### VIOLA

Nicole Ghi

### CELLO

Jedd Kosman  
Claire Pepperell  
Karina Zhang  
Luke Shiell  
Harriet Gohil  
Alicia Felix  
Jocelyn Tang  
Petar Simkovic

### DOUBLE BASS

Bryton Johnson  
Rochelle Wang  
Claudia Fernandes

### FLUTE

Matilda Seppelt  
Isabelle Saliba

### OBOE

Lily McGeary

### CLARINET

Chelsea Fu  
Maxwell Zhu

### BASSOON

Audrey-Rose Darby

### TRUMPET

Cordelia Highfield  
Chloe Cosis

### FRENCH HORN

Georgia Hammond  
Joseph Darby

### PERCUSSION

Dominic Hart

## PETER SEYMOUR ORCHESTRA CONDUCTOR: JOHN OCKWELL

### VIOLIN

Sophia Juarez (CM)  
Alexander Martinek  
Alexandra Arkapaw  
Amy Diaz  
Annabel Krockenberger  
Caitlin Murphy  
Caitriona Fox  
Elaine Huang  
Elena Khachaturian  
Hannah Kim  
Jake Earls  
Jasmine Loh  
Maximus Cai  
Misato Mizuno  
Natalie Russell  
Olivia Tardjono  
Sarah Yee Truong  
Sensuke Seki  
Violeta Shopova  
Yichen Zheng  
Zhiru (Stella) Lin

### VIOLA

Aleksei Prakhiv  
Alice Moon  
Amayah Ryan  
Jiwoo (Julia) Kim  
Sabrina Blasco  
Si-Yun Tan  
Zeynep Unal

### CELLO

Alexander Benz  
Emily Broomhead  
Isabella Zhuoyan Yang  
Nathaniel Spielman  
Stephanie Tran  
Vincent Zhu

### DOUBLE BASS

Sabine Tapia

### FLUTE

Julia Chen  
Ruth McKay

### OBOE

Katia Geha  
Natalie Kim

### BASSOON

Emily Wan  
Yzahbelle Terese  
Celedonio

### FRENCH HORN

Benjamin Munro  
Lachlan Burges

## SYMPHONIC WIND ORCHESTRA CONDUCTOR: JAMES PENSINI ASSOCIATE CONDUCTOR: SAM WELLER

### FLUTE

Alexander Maltas  
Amelia Stephens  
Emma Simpson  
Enya Wu  
Horatia Ma  
Sophie Greenfield  
Tanisha Kolodochka  
Tina Gu

### OBOE

Anna Kremer  
Antonia Jones  
Gahyun Lee

### CLARINET

Sascha Graham (CM)  
Aidan Eccleshall  
Aiden Love  
Amelia Dillon  
Andy Cho  
Andy Liang  
Casey Shea  
Cathy Zhang  
Grace Mitchell  
Iaria Ramirez  
Jennifer Su  
Katherine Wen  
Miri Conlan  
Ruby Skillicorn  
Ryan McPhail  
Thomas Merzliakov

### BASSOON

Calin Hall  
Sean Walsh

### ALTO SAXOPHONE

Alexander Valacos  
Amelie Parker  
Yiren Guo

### TENOR SAXOPHONE

Felix Coster  
Ruby Bron

### TRUMPET

Freya McGrath  
James Stitz  
Joshua Townsend  
Madeleine Olney  
Oliver Osborne  
Rachael Pearson  
Ruby McGillicuddy  
Tilly Dearden  
Toby Rands

### FRENCH HORN

Carlo Furlan  
Kian Shanahan  
Maya Bongarzoni  
Meira Jackson  
Ryan Kennedy  
Sara Liu  
Sophia Stephens

### TENOR TROMBONE

Edmond Sim  
John-Paul Macks  
Kai Syrett-Lay  
Molly James

### BASS TROMBONE

Emmanuel  
Djayasukmana

### EUPHONIUM

Daniel Jack Reynolds  
Lucas Choi  
Sylvia Nanziri

### TUBA

Sid Malhotra

### PERCUSSION

Alexander Irby  
Cameron Chu  
Dominic Hart  
George Annas  
James Heynes  
Nicholas Gummerson

## SYO PHILHARMONIC YOUTH ORCHESTRA CONDUCTOR: BRIAN BUGGY OAM

### VIOLIN

Suraj Nagaraj (CM)  
Beatrice Blasco  
Charlotte Fouracre  
Elise Chytra  
Elizabeth Mary Bergan  
Erin Jee  
Ethan Powell  
Felicity Yau  
Felix Sharpe  
Jamie Krockenberger  
Jared Atherton  
Jie Yi Choong  
Kieran Knapman  
Klara Decker-Stewart  
Lydia Zhou  
Michelle Tran  
Nara Lee  
Natasha Rego  
Nicholas Walker  
Nurhan Solbudak  
Sam Silva  
Yian Li

### VIOLA

Billie Rose Clow  
Jia Xun (Jessica) Teoh  
Joanna Kim  
Joseph Newton  
Liaam Rao  
Lucy Dube

### CELLO

Ashleigh Chung  
Benjamin Crosby  
Brendan Chew  
Cadence Ing  
Charlotte He  
Darcy Martin  
Elizabeth Ring  
Erin Du  
Imogen Stanford  
Madeleine Grisard  
Rena Tang

### DOUBLE BASS

Bryton Johnson  
George Machado  
Paignthor Avevedo-Martin

### FLUTE

Isabella Pinter  
Isabelle Egan  
Louie Gu  
Matthew Bottaro

### OBOE

Alex Tsang  
Madison Au  
Phoebe Xu

### CLARINET

Anna Chung  
Gordon Richter  
Karen Chen  
Robert Mackay

### BASSOON

Bonna Yoon  
Mun Joon Teo

**TRUMPET**

Annie Tan  
Elizabeth Dawson  
Harry James  
Lucy Smith

**FRENCH HORN**

Finn McGrath  
Jude Austen Kaupe  
Laura Duque Cash  
Lauren Patterson

**TENOR TROMBONE**

Harry Macpherson  
Zachary Bonham

**BASS TROMBONE**

Molly James

**TUBA**

Oliver Jackson

**PERCUSSION**

Alexandra (Rosie)  
Bennett  
Grace Lee

**HARP**

Ava Pudney

**THE SYDNEY YOUTH  
ORCHESTRA****VIOLIN**

Marcus Michelsen (CM)  
James Armstrong  
(ACM)  
Alex Paterson  
Andre Chen  
Bridgitte Holden  
Edmund Ing  
Elizabeth Chun  
Elizabeth Kalotay  
James Parbery  
Jonah Spriggs  
Julia Lim  
Lilian Le  
Newton Cheang  
Nicholas Drozdowski  
Olivia Bonanno  
Olivia Kowalik  
Rhianna Frahill  
Stephanie Ryan  
Talia Quartullo  
William Carraro

**VIOLA**

Alison Eom  
Elisheva Biernoff Giles  
George Hond  
Julian Kwok  
Po Shen Wang  
Sophie Nickel

**CELLO**

Alisdair Guiney  
Bahar Hakimjavadi  
Danielle Ryan  
Dominique D'Silva  
Elden Loomes  
Emilie Choi  
Javier Mobellan  
Jessica Ellis  
Lucy Blomfield  
Rory McClelland

**DOUBLE BASS**

Adrian Whitehall  
Lilly Bennett  
Zoe Morris

**FLUTE**

Isabeau Hansen  
Suzy Milton  
Yiting Wang

**OBOE**

Gudrun Drake  
Karina Williams  
Miriam Cooney

**CLARINET**

Katherine Howarth  
Lavender Kim  
Victoria Coomber

**BASSOON**

Hayden Burge

**FRENCH HORN**

Bryn Arnold  
John Morabito  
Jude Austen-Kaupe  
Simon Jones

**TRUMPET**

Jude Macarthur  
Matt Carter  
Matthew Carter  
Thomas Bootes

**TROMBONE**

Jordan Mattinson  
Paolo Franks  
William Kinmont

**TUBA**

Lewis Pastars  
Samuel Hannan

**PERCUSSION**

Buddy Lovett  
Carl Hemsworth  
Jack Peggie  
Yonatan Babicz





## STRATEGIC PILLAR: 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, Participation and Broadcast reach: 1,334,585

### 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

**“I really enjoy being a member of the SYOP. The atmosphere is a really nurturing environment where we are given the opportunity to be extended as musicians and not just players of music notes. We learn all about the ingredients of the music, the history, the story and the background. The SYOP atmosphere also provides the perfect platform to develop as young adults. Everyone made me feel really welcome and I quickly settled in and felt reassured that this is a place where you are supported to expand your musical techniques and develop really strong friendships with the other musicians whilst also building upon each-other’s creativity.**

- Charlotte

### Key Achievements

Delivered the Austria Scholarship Program

Finalised the Artistic Planning Principles

Rolled out the fee offset program for senior musicians

Won support from Create NSW for the SYO Conducting Fellowship

Launched the Contemporary Music and Professional Practice weekend for SYO flagship

### COVID-19 Management Achievements

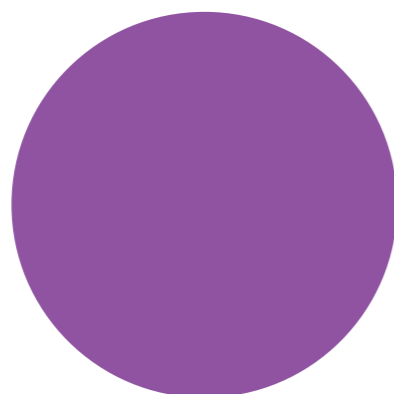
Delivered the socially distanced SYO Chamber Music Festival

Split 14 orchestras into 48 socially distanced small ensembles

Launched an online masterclass program, which included auditions, conducting, and instrument specific content

Live-Streamed 5 concerts

Developed and launched SYO’s first digital collaboration across all orchestras, ‘Fractured Orchestra.’



## Artistic Director's Message



Mia Patoulios has outlined the impact of the 2020 pandemic on SYO and the nature of our response. Clearly, last year was not business as

usual. This doesn't mean that artistic outcomes for our players were compromised. Changed, yes – but in ways that accelerated our ambition to realistically equip SYO's musicians for the challenges facing their profession in the early 21st century. SYO players in 2020 showed themselves to be flexible, patient, collaborative, highly creative and inquisitive. They honed online skills, engaged with repertoire and ensemble configurations new to their knowledge and experience, and played beautifully for a succession of superb mentors and conductors. Despite the grim social context, this was a true banner year for SYO.

In January the Western Sydney Youth Orchestra, in partnership with FORM Dance Projects and Fling Physical Theatre in Bega, presented the world premiere of ENCOUNTER at the Sydney Festival. Composed by SYO alumnae Amanda Brown and Jodi Phillis and directed by Emma Saunders and Rob McCredie, this contemporary orchestral/dance work was a multidisciplinary site-responsive production about everyday moments for young people from Western Sydney and the NSW South Coast. The dynamic project provided an opportunity for our young musicians to be part of a twelve-month creative development process and to connect with musicians and dancers from the South Coast. These relationships took on an even bigger meaning when our South Coast collaborators fled the bushfires in their region to be part of the Festival week.

In February, a weekend retreat 'Back to Now' in the Blue Mountains featured three days of immersion in contemporary music – an essential repertoire zone that I felt was passing flagship by. Sixty of our flagship members undertook

preparatory rehearsals for the orchestral work Land's End by Australian Lisa Illean that was to have featured in SYO1, and for which the composer herself in London prepared a special 'horse's mouth' podcast explaining her intentions behind the work. The other highlight of the weekend was the preparation of contemporary chamber works under the mentorship of the Omega Ensemble and pianist/composer Sally Whitwell. Feedback was overwhelmingly positive from players and our guest creatives, and all felt it was an important intellectual, musical, and social experience.

In addition to moving our educational work online once the pandemic hit, SYO undertook a vast creative and collaborative project: The Fractured Orchestra. Mentored by composer Damian Barbeler and documentary film-maker Sophie Raymond, players from both ends of the SYO chain made over 800 submissions of sound and video material documenting their observations of life in the time of COVID, from which a narrative and piece of music were derived and developed into a remarkable short film by the duo and editor Lindi Harrison. Composer Alice Chance was also commissioned to develop her own music video project with our players; the material she garnered from our players will instead be developed into a live concert piece The Colour of Music, due for its premiere in our Flagship SYO1 concert in 2022. Two new works therefore, both originating online, turning many of our players into composers, an outcome determined by the exigencies of lockdown – a negative becoming a creative opportunity. I would personally like to thank the Board for effectively placing its trust in the imaginations of our players and giving immediate support for what must have looked a strange proposal!

The return of some face-to-face exposure in the second half of the year was mitigated by ongoing physical-distancing restrictions that prohibited the larger orchestras from populating stages with their entire personnel.

As a consequence, program planning became a sudoku-like exercise of rotating every player onstage in smaller ensembles; a repertoire-picker's challenge.

Flagship SYO3 in September turned from one concert into a chamber music festival of five concerts spanning an entire day, for which individual ensembles of up to 20 were coached by some of the country's foremost instrumentalists (Claire Edwardes, Umberto Clerici, Andrew Haveron, Scott Kinmont, Bridget Bolliger) and conducted in two of the short programs by Alexander Briger. We explored music that would not otherwise be encountered in our standard symphony orchestra format, from the percussion works of John Cage, Steve Reich and Australian First Nation's composer Brenda Gifford to the string tango sizzle of Golijov and the uproarious bistro sounds of Ibert. Messrs Clerici and Haveron also performed onstage with their ensembles – an experience that's about as good as it gets for aspiring instrumentalists. NSW Arts Minister Don Harwin attended three of the five shows, and the sheer density and range of the achievement clearly resonated with him, bringing SYO considerable reputational benefit in government circles. Even SYO's Artistic Director, a victim of State border closures, was able to enjoy the experience in his Hobart bolthole courtesy of another pandemic-inspired 2020 initiative for SYO: live streaming, bringing our players to distant family members and youth orchestra aficionados outside the State.

Border closures also obviated conductor Ben Northey's planned end-of-year appearance in SYO4, while trailing onstage number caps necessitated further program changes. Again, the solutions were highly advantageous: we were able to welcome back Max McBride as conductor in a mutually joyous reunion, and also play to our sectional strengths with music in which distance and stage placement play a part, including the

Vaughan Williams Tallis Fantasia and Prokofiev's Peter and the Wolf. This was the farewell appearance by Flagship's Concertmaster Marcus Michelsen, who will be succeeded in 2021 by James Armstrong – serendipitously, the recipient of SYO's inaugural Austria Scholarship presented in partnership with the Austria National Tourist Office.

James' three-week visit to Vienna and environs in January of 2020 was described by him as a personally transformative event. It's a result we're confident was experienced by all of the SYO players in 2020 as we used an unprecedented situation to leverage unforeseen artistic opportunities. The world certainly changed in ways we've yet to comprehend, but our musicians changed even more, and the results were astounding.

**Christopher Lawrence**  
Artistic Director

# Artistic Highlights



## The Fractured Orchestra

Curated and mentored by composers Damian Barbeler, Alice Chance, and film-maker Sophie Raymond (creator of the wonderful documentary Mrs Carey's Concert), SYO musicians responded to a series of themes to describe their current experience and future imaginings for themselves and the orchestra using music, words and images.



## Encounter

The Western Sydney Youth Orchestra, with FORM Dance Projects, and FLING Physical Theatre Australia teamed up to create a new site-specific work for Sydney Festival 2020.



## The SYO Chamber Music Festival

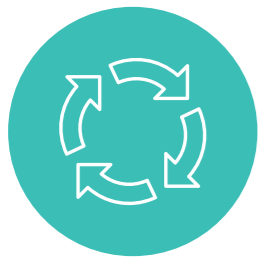
The SYO Chamber Music Festival was the first time the Sydney Youth Orchestra were able to perform live due to COVID-19. Featuring five chamber performances performed to a socially distanced audience, the event was live-streamed throughout the course of the day.



## Austria Scholarship

In partnership with the Austrian National Tourist Office, SYO musician James Armstrong traveled to musical capitals Vienna and Salzburg in January, experiencing performances, masterclasses and other musical activities.





## STRATEGIC PILLAR: 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.

### 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: 3518 in Western Sydney and 624 in Regional NSW

Open Program Musicians: 297

Scholarships: 21 Regional Summer School and 32 Opportunity (Financial Hardship)

### 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

**"The SYO experience in 2020 was an unforgettable one.**

**Due to COVID-19, we had to have rehearsals online via Zoom, but that made me realise we can produce music anywhere. I learnt how to record a video and upload onto the computer.**

**I also enjoyed Tutorials and Musicianship. This made me understand more about the music and pieces.**

**SYO is the best place to learn music as well as build up friendship with a liked-minded group. I love SYO! "**

- Zachary

### Key Achievements

Delivered a large scale free public event, ENCOUNTER as part of Sydney Festival

Improved administration and finance systems to accommodate Creative Kids vouchers

### COVID-19 Management Achievements

Delivered an online only HSC Winter School program

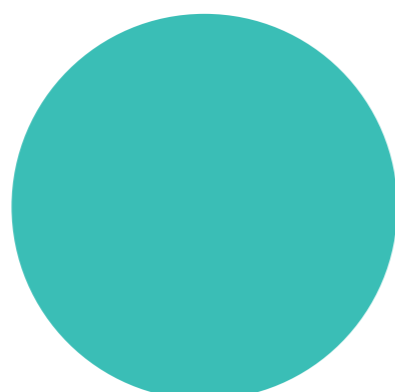
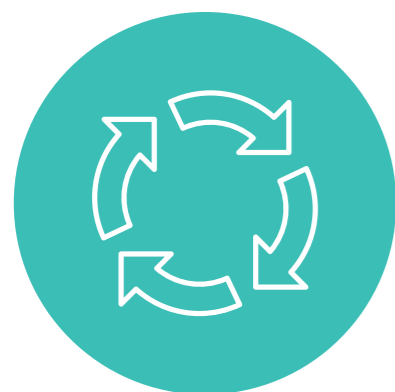
Provided opportunities for regional musicians to engage digitally with the core program through live rehearsal dial in and SYOnline.

2 Chamber Music Tours to the Central West and South Coast Hubs ensuring regional musicians still had contact with SYO

1 Western Sydney Schools Concerts

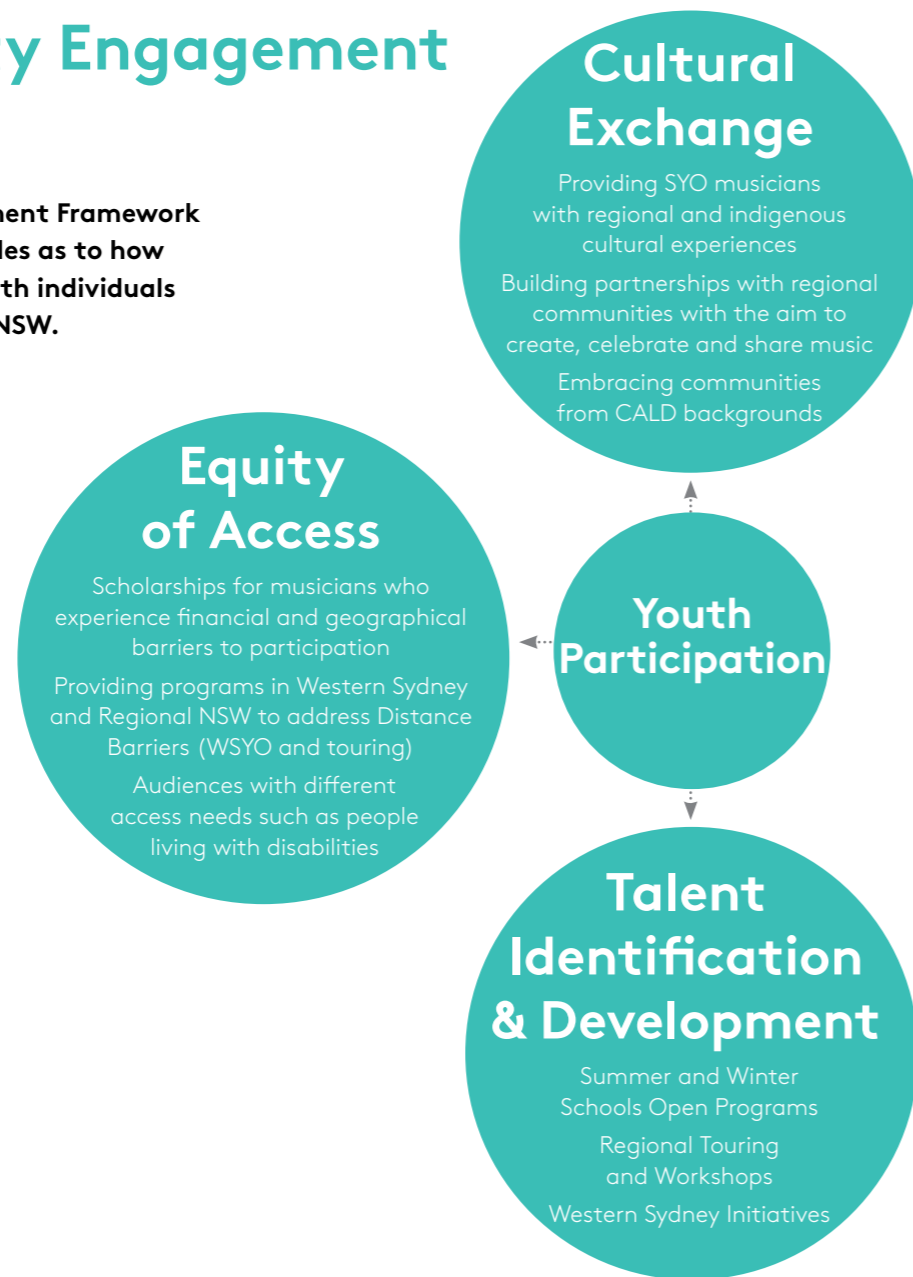
Stage 1: Development of the Western Sydney School Initiative, completion of Year 1 Instrumental Music Frameworks for all Orchestral Instruments

Delivery of 2 Digital Kids Music Cafés in partnership with Sydney Opera House.



# Community Engagement

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



## 2020 Regional Tours

**Central West**  
 String Quintet Tour  
 16-17 October 2020

1 workshop with local musicians  
 2 performances

**South Coast**  
 String Quartet Tour  
 12-15 November 2020

4 schools concerts  
 2 workshops with local musicians  
 2 performances



## STRATEGIC PILLAR: Stakeholder Connection

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: 1,327,772 of people reached via broadcast and digital activities

142 Donors in 2020

Average donation value: \$2905

4 Volunteers

### 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

**"SYO is a wonderful way to connect with peers and learn about new aspects of music performance. I have had many opportunities for things I simply would never have had the chance to do without the time and effort of the SYO staff and administrators - I am so unbelievably grateful."**

- Sophie

### Key Achievements

Increased number of staff laptops and plan for IT equipment replacement

Developed an SYO customer persona matrix

Implemented changes into the SYO Website UX

Standardised online giving platform for more flexible integration with the CRM system

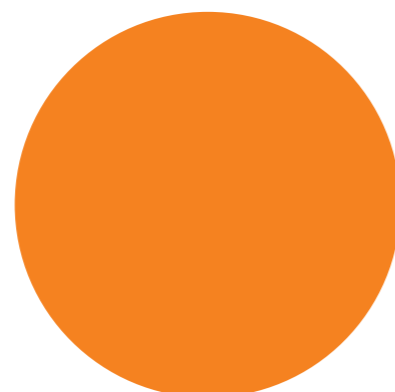
In partnership with Northside Group, extended the Mental Health Wellness program for young musicians to include staff training

Commenced work on SYO Impact measurements

### COVID-19 Management Achievements

Presented SYO's first ever digital-only fundraiser, Live at Level 28 Online

Developed and delivered a Community online music making project (Classical Karaoke)





## Key Activity



### 2020 Season Launch

SYO started the year with a launch of its 2020 Season, hosted by partners Grosvenor Place. Little did we know of how much SYO would eventually have to change its best laid plans in order to accommodate the pending COVID-19 pandemic.



### ANZAC Day

The young musicians of SYO commemorated this special day by standing in their driveways at home and performing 'The Last Post.'



### End of Financial Year

SYO's End of Financial Year Campaign outlined the incredible impact that our supporters have had on musicians experiencing financial hardship, Regional musicians and young musicians in Western Sydney.



### SYOnline

Built in 5 weeks, SYOnline was key to keeping our musicians connected with their conductors and to each other in Terms 2 and 3. Intended to be a short-term solution for a COVID-19 environment, it became a potent educational and artistic instrument, eventually featuring masterclasses, SYO Theory, and facilitated the creation of artistic and performance work.



### 2020 Wrap Up

In partnership with the Macquarie Group Choir, a video that marked the end of a challenging year was created to thank our wide community of supporters.



### Advent Carols in Coogee

A choral and orchestral celebration of Christmas took place at St Brigid's Church, Coogee, featuring musicians of The Sydney Youth Orchestra and singers of Australian opera.

# Partners and Donors

Sydney Youth Orchestras would like to thank our generous Partners and Donors in 2020. Your contribution has helped SYO forge the pathway for young musicians to champion orchestral music.

## Partners

### ARTISTIC PROGRAM PARTNERS

Bijl Architecture  
Casula Powerhouse  
FORM Dance Projects  
Limelight Magazine  
Omega Ensemble  
Sydney City Youth Ballet  
Sydney Opera House  
Sydney Philharmonia Choirs

### COMMUNITY ENGAGEMENT PARTNERS

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

### ENTERPRISE PARTNERS

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

### 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

## Donors

### SYO Foundation Life Patrons

Stephen Bell  
Jan Bowen AM  
Peter Davidson  
Susie and Martin Dickson AM  
Tim Samway  
Mike Thompson

### \$50,000+

The Howarth Foundation

### \$25,000-\$49,999

Suzanne and Tony Maple-Brown

### \$15,000-\$24,999

Macquarie Group Foundation  
Patricia H Reid Endowment

### \$10,000-\$14,999

Stephen Bell  
Macquarie Telecom

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

Kate and Daryl Dixon  
John and Irene Garran  
Gohil-Caruana Family

### \$2,500-\$4,999

Ursula and Martin Armstrong  
Beens Family  
Timothy Downing  
Bunny Gardiner-Hill  
Harrison Manufacturing Co Pty Ltd  
Greg Levy  
Malcolm Long AM and Helen Long  
Jon North  
Pieter Oomens  
Ravenmill Foundation

### \$1,000-\$2,499

Angullong Wines  
Antoinette Albert  
Neil Burns  
Chasuble Pty Ltd  
Peter and Deslys Hunter  
Ian Hutchinson  
Harry K McCann AM  
Mira Joksovic  
Tom Story  
Mike Thompson  
Gabriel Van Aalst

### \$500-\$999

Tim Horton and Jane Anderson  
Jeffrey and Anna Mellefont  
Robert Mitchell  
The Patoulios Family  
Mark Robinson  
Félicité Ross  
Kay Vernon

### \$0-\$499

Rosalind Baker  
David Carraro and Marnie Coulton  
Belinda Cooney  
Mary De Bellis  
Stephen and Laura Dee  
Jane Furlong  
Michael Gleeson-White  
Bernie Heard  
Ian Hill  
John Hughes  
Michael Ing  
Bruno Krockenberger  
N C Long  
Nikolas Margerrison  
Erica Marshall-McClelland  
Janet Nash and Alan Hauserman  
Kaari Pallandi  
Dagmar Pidd  
Reingard Porges  
Georgina Price  
Shefali Pryor  
Victoria Rands  
John Rome  
Anthony Rossiter  
Tamara Seeto  
Frank Shapcott  
Alex Siegers  
Kirri Stone  
Kate Sullivan  
Birgit Von der Hocht  
Po Shen Wang  
Jonathan Whitting  
Elizabeth Whittle  
Shemara Wikramanayake





## STRATEGIC PILLAR: Financial 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

0 COVID-19 Safety Issues

### 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

**“In 2020, I helped fellow musicians with their recordings and rehearsals as an SYO ambassador. Later that year, I was supported to bring together some brilliant musicians for ‘The Big Band,’ and we lifted the roof at The Conservatorium... what a great end to such a challenging year!”**

- Sean

### Key Achievements

Applied for grant funding (\$100,000) that matches SYO needs for projects in Youth and Education

Commenced implementation of CRM improvements from the Findex Finance Review

### COVID-19 Management Achievements

Qualified for financial support from the Australian government including JobKeeper and Cashflow Boost

Formalised and implemented SYO's COVID-19 Safety Policies and Procedures

Invested in cloud and remote working technologies, resulting in a more agile and responsive SYO

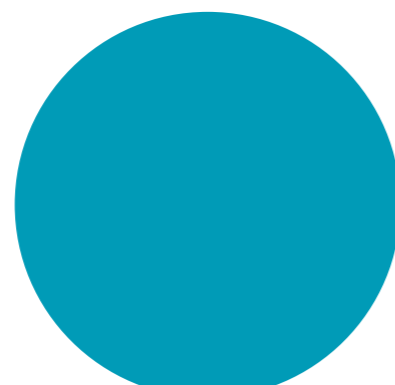
Managed financial risks to achieve a surplus

Ensured continue employment of all staff and contractors

Increased employment opportunities for professional musicians

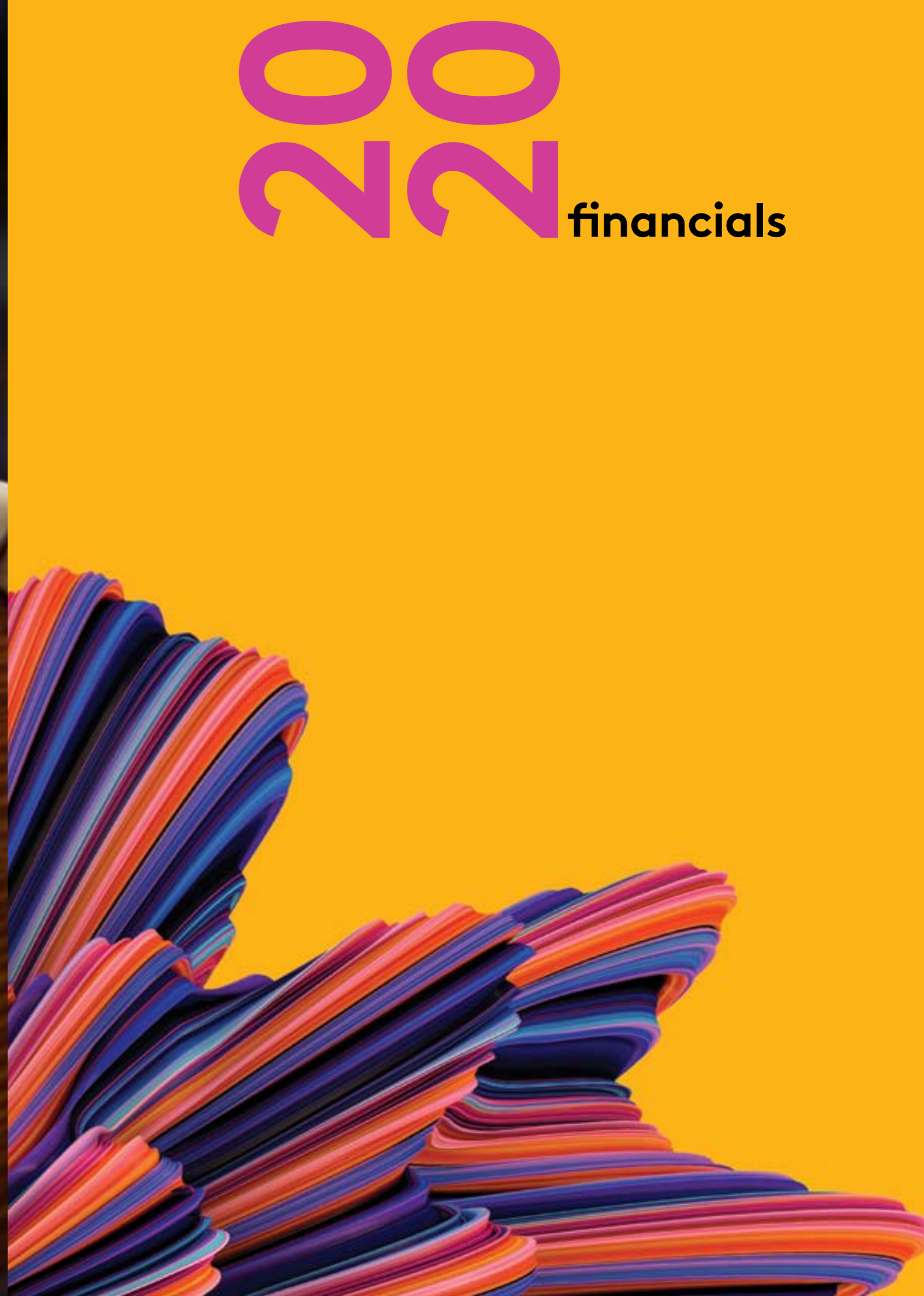
Reviewed SYO Constitution in relation to Child Safe legislation

Successful Create NSW Multi-year Funding application 2021-2024





00  
22 financials



Your Board of directors submit the financial statements of the Sydney Youth Orchestras Inc ("Association" or "SYO") for the financial year ended 31 December 2020.

#### **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, resigned 8 March 2021)**

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.

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

All committees [ex officio]

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)**

Chair, Human Resources and Operations committee

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.

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

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)**

Pieter Oomens commenced practice as a solicitor in 1979. He is an accredited specialist in the area of commercial litigation. He is the founder and director of Profit Through Management Pty Ltd, a management consultancy specialising in the management of legal practices. Pieter was the Managing Partner of mid-tier law firm, TurksLegal, and prior to that was the head of its Commercial Disputes & Transactions Group. He 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 Chair 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)**

Chair, Audit and Risk Committee

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)**

Chair, Community Engagement and Philanthropy

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.

**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 2020.

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

A – Number of meetings attended

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

**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 2020 is a surplus of \$169,015. This compares to an operating surplus of \$11,040 recorded in the previous financial year.

**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 2021 financial year and beyond. Further impacts on the Association are unknown, however it is expected that there will be reduced income for the year ending 31 December 2021. The Association continues to make cost savings where possible.

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 2021 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.
- Revenue forecasts based on reduced ticketing capacities, social distancing and reduced hire income.
- Staff retention plans.

**Operational:**

- All administration and artistic staff have the option to work from home when required, with investment made in 2020 in remote working infrastructure including laptops, cloud-based software, Zoom and VOIP phone systems.
- An online learning program has been implemented to facilitate weekly face to face rehearsals and learning if required.
- Additional online Orchestral Musicianship learning program piloted for all musicians.
- Reduction of capacity to ensure programs can operate with the highest level of social distancing.
- Tightened health and cleaning protocols and contact tracing processes in line with NSW Health requirements.
- Cancellation of certain activities.

**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 2020 was \$2,823 (2019: \$3,558).

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



**Anthony Bell**  
**Acting Chair | Director**

Dated at Sydney on 20 April 2021



**Tim Downing**  
**Director**

Dated at Sydney on 20 April 2021



20 April 2021

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

Dear Board Members

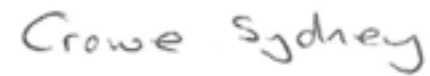
### Sydney Youth Orchestras Inc

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 2020, 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

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 members of the Board Sydney Youth Orchestras Inc | ABN 63 886 284 698

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 2020 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 2 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:



**Anthony Bell**  
Acting Chair | Director

Dated at Sydney on 20 April 2021



**Tim Downing**  
Director

Dated at Sydney on 20 April 2021

**Statement of Profit or Loss and Other Comprehensive Income**  
**For the year ended 31 December 2020**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2020 \$	2019 \$
Grant revenue	3	138,000	195,000
Other revenue	3	1,670,777	1,677,491
<b>Total revenue</b>	3	<b>1,808,777</b>	<b>1,872,491</b>
Employee benefits expense		(1,165,413)	(1,238,430)
Marketing		(107,963)	(103,565)
Venue hire		(119,995)	(163,328)
Office rent		(41,666)	(85,218)
Cost of tours		(24,790)	(71,742)
Sponsor servicing and fundraising expense		(4,331)	(44,990)
Other production		(16,289)	(20,391)
Depreciation and amortisation expense		(42,718)	(34,067)
Other expenses		(104,848)	(93,099)
<b>Surplus/(deficit) before financing income</b>		<b>180,763</b>	<b>17,661</b>
Financial income		5,900	10,473
Financial expenses		(17,648)	(17,094)
<b>Net financing income</b>		<b>(11,749)</b>	<b>(6,621)</b>
<b>Surplus/(Loss) before tax</b>		<b>169,015</b>	<b>11,040</b>
Income tax expense		-	-
<b>Surplus/(Loss) for the year</b>		<b>169,015</b>	<b>11,040</b>
Other comprehensive income/(loss), net of tax		-	-
<b>Total comprehensive surplus/(loss) for the year</b>		<b>169,015</b>	<b>11,040</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 2020**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2020 \$	2019 \$
<b>Assets</b>			
Cash and cash equivalents		910,263	963,561
Trade and other receivables		72,645	53,761
Other current assets		93,052	30,765
<b>Total current assets</b>		<b>1,075,960</b>	<b>1,048,087</b>
Property, plant and equipment	4	94,251	76,152
Right-of-use assets	4	133,957	26,766
Intangible assets		-	260
<b>Total non-current assets</b>		<b>228,208</b>	<b>103,178</b>
<b>Total assets</b>		<b>1,304,168</b>	<b>1,151,265</b>
<b>Liabilities</b>			
Trade payables and accruals	5	51,338	88,589
Contract liabilities	6	356,296	472,469
Employee benefits provision	7	71,857	58,174
Lease liability	8	46,543	6,277
<b>Total current liabilities</b>		<b>526,034</b>	<b>625,509</b>
Employee benefits provision	7	28,234	13,271
Lease liability	8	89,526	21,126
<b>Total non-current liabilities</b>		<b>117,760</b>	<b>34,397</b>
<b>Total liabilities</b>		<b>643,794</b>	<b>659,906</b>
<b>Net assets</b>		<b>660,374</b>	<b>491,359</b>
<b>Equity</b>			
Accumulated funds		660,374	491,359
<b>Total equity</b>		<b>660,374</b>	<b>491,359</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 2020**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	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>
	Accumulated Funds
Balance at 1 January 2020	491,359
Total comprehensive surplus for the year	169,015
<b>Balance at 31 December 2020</b>	<b>660,374</b>

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

**Statement of Cash Flows**  
**For the year ended 31 December 2020**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2020 \$	2019 \$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		760,444	1,026,148
Cash receipts from Government subsidies		341,200	-
Cash paid to suppliers and employees		(1,609,837)	(1,760,064)
Grants received		138,000	195,000
Camp and tour fees received		130,027	165,221
Sponsorship received		33,200	82,300
Donations received		224,499	351,456
Interest charges paid		(17,648)	(15,516)
<b>Net cash (used in) / provided from operating activities</b>		<b>(115)</b>	<b>44,545</b>
<b>Cash flows from investing activities</b>			
Interest received		5,900	10,473
Acquisition of property, plant and equipment	4	(39,630)	(23,825)
<b>Net cash (used in) / provided from investing activities</b>		<b>(33,730)</b>	<b>(13,352)</b>
Repayment of lease liabilities		(19,453)	-
<b>Net cash (used in) / provided from financing activities</b>		<b>(19,453)</b>	<b>-</b>
Net increase in cash & cash equivalents		(53,298)	31,193
<b>Cash and cash equivalents at 1 January</b>		<b>963,561</b>	<b>932,368</b>
<b>Cash and cash equivalents at 31 December</b>		<b>910,263</b>	<b>963,561</b>
Non-cash transactions:			
- Barter transaction of the service		33,333	52,697

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 2020**

**1 Association information**

The financial report of Sydney Youth Orchestras Inc (the association) for the year ended 31 December 2020 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 20 April 2021.

**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.

**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.

**Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2020**

**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 2021 financial year and beyond. Further impacts on the Association are unknown, however it is expected that there will be reduced income for the year ending 31 December 2021. The Association continues to make cost savings where possible.

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 2021 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.

Revenue forecasts based on reduced ticketing capacities, social distancing and reduced hire income.

Staff retention plans.

**Operational:**

All administration and artistic staff have the option to work from home when required, with investment made in 2020 in remote working infrastructure including laptops, cloud-based software, Zoom and VOIP phone systems.

An online learning program has been implemented to facilitate weekly face to face rehearsals and learning if required.

Additional online Orchestral Musicianship learning program piloted for all musicians.

Reduction of capacity to ensure programs can operate with the highest level of social distancing.

Tightened health and cleaning protocols and contact tracing processes in line with NSW Health requirements.

Cancellation of certain activities.

**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.

**Sydney Youth Orchestras**  
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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.

**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.

**Sydney Youth Orchestras**  
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**3 Revenue**

	2020	2019
	\$	\$
Grants from:		
Arts NSW	100,000	135,000
Other	38,000	60,000
Total Grant Revenue	<u>138,000</u>	<u>195,000</u>
Membership and audition fees	766,544	750,001
Ticket sales, performance fees and merchandise	80,180	237,253
Donations and fundraising events	224,499	351,456
Sponsorship fees (including volunteer services)	66,533	134,997
Revenue from music camps and tours	130,027	165,221
Business related income	27,143	38,563
Government subsidies	375,850	-
Total Earned Revenue	<u>1,670,777</u>	<u>1,677,491</u>
Total revenue	<u>1,808,777</u>	<u>1,872,491</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**  
**Notes to the financial statements**  
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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 to 31 August 2020, 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 (including right-of-use assets)**

	Musical Instrument	Music Library	Office Furniture and Equipment	Motor Vehicle	Total - Property, Plant and Equipment	Right- of-use Assets
	\$	\$	\$	\$	\$	\$
<b>Cost</b>						
Balance at 1 January 2020	115,819	85,535	114,487	42,281	358,122	33,458
Acquisitions / Additions	926	7,916	30,789	-	39,631	128,118
Balance at 31 December 2020	116,745	93,451	145,276	42,281	397,753	161,576
<b>Depreciation and impairment losses</b>						
Balance at 1 January 2020	94,041	66,276	109,273	12,380	281,970	6,692
Depreciation charge for the year	4,016	6,801	5,415	5,300	21,532	20,927
Impairment losses	-	-	-	-	-	-
Balance at 31 December 2020	98,057	73,077	114,688	17,680	303,502	27,619
<b>Carrying amounts</b>						
At 31 December 2019	21,778	19,259	5,214	29,901	76,152	26,766
At 31 December 2020	18,688	20,374	30,588	24,601	94,251	133,957

#### 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 2020 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 three-year lease ends 31 August 2023.

**Sydney Youth Orchestras**  
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<b>5 Trade and other payables</b>	2020	2019
	\$	\$
PAYG and superannuation contributions	15,513	11,841
Other payables and accruals	35,825	76,748
	<u>51,338</u>	<u>88,589</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>	2020	2019
	\$	\$
Memberships, camp and tour fees received in advance	290,767	352,571
Sponsorship income received in advance	-	19,898
Other income received in advance	2,000	-
Other grants received in advance	63,529	100,000
	<u>356,296</u>	<u>472,469</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>	2020	2019
	\$	\$
Current		
Provision for annual leave	71,857	58,174
Non-current		
Provision for long service leave	28,234	13,271
	<u>100,091</u>	<u>71,445</u>

**Sydney Youth Orchestras**  
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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**

	2020	2019
	\$	\$
Current		
Lease liabilities	46,543	6,277
Non-current		
Lease liabilities	89,526	21,126
	<u>136,069</u>	<u>27,403</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.



**Sydney Youth Orchestras  
Notes to the financial statements  
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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:

	2020	2019
	\$	\$
Compensation to members of key personnel	206,874	189,623

**Sydney Youth Orchestras  
Notes to the financial statements  
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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 to 8 March 2021</b> All committees [ex officio]
<b>Anthony Bell, Acting 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>
<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, Audit and Risk 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 2020.

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:

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
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**11 Financial risk management (continued)**

	Note	2020	2019
		\$	\$
<b>Financial assets</b>			
Cash and cash equivalents		910,263	963,561
Loans and receivables		72,645	53,761
Deposits and other		53,250	10,950
<b>Total financial assets</b>		<b>1,036,159</b>	<b>1,028,272</b>
<b>Financial liabilities</b>			
Financial liabilities at amortised cost:			
– trade and other payables	5	51,338	88,589
– lease liabilities	8	136,069	27,403
<b>Total financial liabilities</b>		<b>187,407</b>	<b>115,992</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 2020, however, this pandemic will likely have a financial impact for the Association in the 2021 financial year and potentially financial years beyond this date. Further impacts on the Association are unknown, however it is expected that there will be reduced income for the year ending 31 December 2021. The Association continues to make cost savings where possible. Please refer also to Note 2 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 significantly affect 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 2020 and 31 December 2019.

**14 Commitments**

The Association has no commitments for expenditure as at 31 December 2020 and 31 December 2019.

## 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 2020, 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 the 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 2020 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 (including Independence Standards)* (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.

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

## Responsibilities of the directors for the Financial Report

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and 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 related to going concern and using the going concern basis of accounting unless management either intend to liquidate the Association or to cease operations, or have 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, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our 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.
- Obtain 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by those charged with governance.
- Conclude 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 we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate 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.

We communicate 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 we identify 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 2020;
- b) the financial report has been properly drawn up and the associated records have been properly kept for the year ended 31 December 2020, 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 2020 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

23 April 2021  
Sydney

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