



Australian Youth Orchestra

The background of the cover is a complex abstract composition. It features several overlapping circles and arcs. A large, dark blue circle is prominent on the right side. To its left, there's a light green circle with a yellow center, surrounded by a ring of yellow vertical bars. Below this, another similar green and yellow circle is visible. In the bottom left, there's a large orange circle surrounded by multiple concentric dark blue lines. The background is divided into sections of light green and light orange by diagonal lines. There are also clusters of small black dots in the upper left and middle right areas.

**2020 AYO  
ANNUAL  
REPORT**

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## ABOUT AYO

The Australian Youth Orchestra (AYO) has a reputation for being one of the world's most prestigious and innovative training organisations for young pre-professional musicians. Our training pathway has been created to nurture the musical development of Australia's finest young instrumentalists across metropolitan and regional Australia: from the emerging, gifted, school-aged student to those on the verge of a professional career. Each year, AYO presents tailored training and performance programs for aspiring musicians, composers, arts administrators, and music journalists aged 12 to 30.

When Professor John Bishop OBE and Ruth Alexander convened the first National Music Camp in 1948, they created an institution that would fire the imaginations of over 13,000 young Australian musicians, see its orchestras tour the globe and instil in its participants a love of music and a dedication to the highest standards of performance.

AYO occupies a special place in the musical culture of Australia, where one generation of brilliant musicians inspires the next, where aspiring musicians get a taste of life as professional musicians, and where like-minded individuals from all over the country gather for intense periods to learn from each other, study and perform.

On the world stage, AYO has established itself as a cultural ambassador for Australia on twenty-three international tours since its first in 1970. Today, countless AYO alumni are members of some of the finest professional orchestras worldwide.

## VISION AND MISSION

### OUR VISION

That all young Australians are empowered with musical knowledge, imagination and a love of music.

### OUR MISSION

To provide professional leadership and inspiration to talented young Australian musicians, enabling them to expand and extend their classical music education training and experience through national and international programs and performance of the highest standards.

## FROM THE CHAIR

The year 2020 has impacted us all. Not just as individuals but as a community and members of the Australian Youth Orchestra. I wish to particularly acknowledge the impact COVID-19 has on both the performing arts and young people. This is an important intersection of the work that we do. Young people are experiencing profound dislocation as a result of the pandemic. This will undoubtedly have a lasting impact on the development trajectories and pathways for young people and will impact AYO as an organisation for some years.

I would like to take this opportunity to recognise the incredible skills, resilience, perseverance and general forbearance of the AYO staff and management. I am sure that our community will join me in thanking them for their roles and leadership in this challenging period. Australian Youth Orchestra brings young people together from all over the country, and it is almost a paradigm of what we cannot do easily in a pandemic. For some of our young participants, that means they are isolated, missing out on experiences overseas and finding it more difficult to move interstate in pursuit of educational opportunities. It also impacts some younger members who rely on school performance and local youth music performance to keep them focused and engaged.

I would like to thank the Australian Government for their continuing support throughout this period. AYO has required a degree of flexibility in terms of funding and delivery of outcomes for which we appreciate. We are particularly grateful for the support of the Australian Government during this extremely challenging time. It has been important in terms of helping to ensure that we can retain our staff and continue the planning and development work that is fundamental for the organisation's future.

I thank our financial supporters at the corporate, foundation and individual levels, including our Board members, who have been incredibly loyal and supportive throughout this period. The Development Committee has played an important role, helping AYO to grow our support network during this challenging time. In 2020 we launched the Peter Weiss Scholarship Fund and revitalised our efforts in Western Australia and in other parts of the country. All those initiatives have provided strong foundations for growth in the organisation which will develop further when we reach more normal times.

I would also like to thank the members of the Board for their support, collegiality, engagement, challenge, commitment and foresight. The organisation is better for the commitment that each of you make as individuals, and your input and engagement is hugely appreciated.

**Ben Rimmer**

Chair

## FROM THE CEO

2020 was the first foray into the unknown caused by the COVID-19 pandemic. In January, we were off to a great start with a fabulous music camp in Adelaide, opening with an outdoor performance by Artist-in-Residence, William Barton. Later in the week, William joined the young musicians on stage to perform Peter Sculthorpe's *Earth Cry*, and his words and sounds resonated with all students and staff for the entire camp and beyond. We were pleased to have the opportunity to acknowledge the amazing achievements of the late John Curro, founder of the Queensland Youth Orchestras. John had a long connection with AYO and National Music Camp, and the young musicians in the Curro Chamber Orchestra had the opportunity to learn more about the powerful force that was John Curro.

2020 saw the introduction of an expanded professional development program at National Music Camp, with participants able to attend sessions every day covering skills and knowledge, including reed making, historically-informed performance practice, circular breathing, conducting and tackling performance anxiety.

The 2020 National Music Camp came to an exciting conclusion with everyone on their feet applauding the performances late into the evening. Of course, we hoped to be seeing many of those on stage at the AYO season scheduled for April with conductor Ben Northey and the return of alumnus Pei Sian Ng as soloist. That season and the planned performances in Bendigo and Melbourne were the first of our 2020 programs and concerts cancelled due to COVID-19. The AYO Winter Season, Young Symphonists, Chamber Players, and the MSO and ASO Fellowship programs in Melbourne and Adelaide were all unable to proceed.

We understood that most of the musicians' learning at school and conservatoria had moved online, so we were cautious about overloading them with more online sessions. However, AYO Winter Season Online provided an opportunity for the players to connect with each other, meet the conductors they would have worked with, and have tutorials with a range of Australian and overseas-based orchestral musicians. We ran a number of interview-style sessions hosted by Guy Noble and Genevieve Lang, both of whom brought their presenting skills and first-hand experience as AYO alumni to their roles and made these workshops a special experience. Later in the year, the musicians of the Adelaide and Melbourne Symphony Orchestras, plus alumni from European orchestras including the Vienna Philharmonic and the London Symphony, presented online fellowship tutorials for participants of the cancelled Orchestral Career Development programs.

During this time, we hoped that 2021 would be a year in which musicians could come together in person and we opened applications for an expanded range of programs, including the two new Autumn and Spring Music Camps. Audition systems and assessment were moved to recorded and online, and we were encouraged by the positive response from returning and new applicants. Due to the uncertainty and the time needed to redesign the music camps these auditions and the overall application process took up most of the last quarter of 2020.

With the disruption to in-classroom learning in school, the National Music Teacher Mentoring Program moved online. In addition to creating new online training resources for teachers and school children made available via the AYO website, the national conference and training program for mentors was also held online. Congratulations to all those teachers and staff involved in embracing a new mode of delivery and collaboration at short notice. I am pleased to report that despite the interruptions in 2020, the mentoring program reached more than 2200 primary school students around the country.

I cannot thank enough our dedicated staff team at AYO who persevered through such difficult circumstances to reinvent the programs and the way of working that we all knew. Without their skill, flexibility, patience and teamwork, we would not have been able to offer the opportunities we did end up making possible for young musicians around the country. Thanks to the tutors and audition panellists for also embracing new formats and platforms and providing inspiration and encouragement to our young people who are at the core of everything we do.

During the long winter of 2020 in Victoria we were pleased to assist four of our musicians continue their training and development as The Partridge Quartet. Utilising a warehouse space donated by our major supporter Naomi Milgrom AC these four musicians were able to undertake rehearsals and tutorials with members of the MSO in between lockdowns. They have now been taken up by Musica Viva in the Future Makers program.

AYO mourned the passing of many valued members of our community whose participation and contributions covered many decades. These people include:

- Former chair of the Board, Margaret Greene, who dedicated so many of her years to the National Music Camp Association and AYO.
- Long-time supporter, Barry Landa. Barry was a passionate support of the AYO's international touring program and was responsible for bringing many more supporters to the AYO through the events he hosted at his beautiful home.
- Former National Music Camp cellist and generous supporter of scholarships for AYO participants, Peter Weiss AO. His support and that of many people inspired by Peter's generosity will continue to assist young musicians through the newly established Peter Weiss Scholarship Fund.
- Young double bassist Monty Wain was a member of the AYO in 2019 and we were shocked to hear of his death in early 2020. Monty's family has had a long association with AYO and he participated in our programs from an early age. Having grown up in AYO programs Monty had a strong connection with our staff and supporters.

To all our supporters, thank you for your generosity, passion and commitment. We know AYO matters to so many and you are helping us ensure AYO will grow stronger through this challenging time.

Finally, a big thank you to all the teachers, mentors, musicians and students who kept the music going in their homes and studios throughout the year. Our hope is that the joy of making music together will be back sooner than later.

**Colin Cornish AM**

Chief Executive Officer

## BOARD OF DIRECTORS

In 2020 the Board of Directors of the Australian Youth Orchestra met 5 times.

### **Ben Rimmer**

Non-Executive Director

Appointed: 23 May 2015

#### Office held

- Chair
- Finance and Executive Committee, Chair
- Nominations Committee, Chair
- Development Committee

### **Dr Graeme Blackman AO**

Non-Executive Director

Appointed: 25 August 2012

#### Office held

- Deputy Chair
- Finance and Executive Committee
- Nominations Committee

### **Marcus Elsum**

Non-Executive Director

Appointed: 10 May 2014

#### Office held

- Treasurer/Company Secretary
- Finance and Executive Committee

### **Sally Basser**

Non-Executive Director

Appointed: 18 June 2018

#### Office held

- Finance and Executive Committee

### **Jessica Block**

Non-Executive Director

Appointed: 11 December 2018

#### Office held

- Development Committee, Chair

### **Lachlan Bramble**

Non-Executive Director

Appointed: 18 May 2019

- Artistic Advisory Committee

### **Dr Kate Hadwen**

Non-Executive Director

Appointed: 10 July 2018

#### Office held

- Development Committee

### **Simon Johnson**

Non-Executive Director

Appointed: 25 August 2016

#### Office held

- Nominations Committee
- Development Committee
- Finance and Executive Committee

### **Dr Andrew Lu AM**

Non-Executive Director

Appointed: 2 July 2018

#### Office held

- Development Committee

### **Shefali Pryor**

Non-Executive Director

20 November 2010– 29 August 2020

#### Office held

- Artistic Advisory Committee, Chair
- Nominations Committee



## COMMITTEES

### Finance and Executive Committee

Ben Rimmer, Chair  
Dr Graeme Blackman AO, Deputy Chair  
Marcus Elsum, Treasurer/Company Secretary  
Simon Johnson, Director  
Sally Basser, Director

In 2020 the Finance and Executive Committee met 7 times.

### Artistic Advisory Committee

Shefali Pryor, Chair and Director  
Monica Curro, Director  
Elizabeth Koch AM, non-Director  
Tim Matthies, non-Director  
Marshall McGuire, non-Director  
Michele Walsh, non-Director  
Raff Wilson, non-Director

In 2020 the Artistic Advisory Committee met twice.

### Nominations Committee

Ben Rimmer, Chair  
Dr Graeme Blackman AO, Director  
Simon Johnson, Director  
Shefali Pryor, Director  
Colin Cornish, CEO

In 2020 the Nominations Committee met twice.

### Development Committee

Jessica Block, Chair  
Dr Kate Hadwen  
Dr Andrew Lu AM  
Simon Johnson  
Erin Flaherty

In 2020 the Development Committee met 5 times.

## ORGANISATION

### **Colin Cornish AM**

Chief Executive Officer

### **Eliza McCracken**

Artistic Administrator

### **Kate O'Beirne**

Director of Finance & Administration

### **James Aitkens**

Business Manager

June 2019–January 2020

### **Rossy Yang**

Financial Accountant

### **Warren Lenthall**

Director of Operations

### **Erica Dawkins**

Operations & Production Coordinator

### **Nathan Walton**

Operations & Music Coordinator

### **Candice Wise**

Director of Engagement & Systems

### **Katy Rogers-Davies**

Marketing & Communications Manager

### **Alex Murray**

Communications Coordinator

### **Eloise Wright**

Marketing Coordinator

### **Roxy Kavanagh**

Director of Development

### **Bernadette McNamara**

Program Manager, National Music Teacher

Mentoring Program

### **Louise Barkl**

Education Advisor

## VOLUNTEERS

### **Patrick Brislan**

Volunteer Development Coordinator

# AYO PARTNERS

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AYO is supported by  
the Australian Government



Australian Government

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Major Partners



NAOMI MILGROM AC

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Program Partners



ULRIKE KLEIN AO

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Concert Season Partners



Scholarship Partners



Collier  
Charitable  
Fund



The  
Creatorex  
Fund

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Training Partners



Legal Partners



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Hotel Partner

SOFITEL  
HOTELS & RESORTS

Logistics Partner



Media Partner



## OUR DONORS

AYO gratefully acknowledges the support of our donors—individuals and organisations who enable us to discover, train and inspire the next generation of Australian musicians.

### THE JOHN BISHOP CIRCLE – AYO BEQUESTS

Glenys Abrahams\*  
Patrick\* & Lyn\* Brislan  
Anna Gauchat  
Virginia Gordon  
Jan Gracie\* & Laurence Mulcahy Estate  
Dr Jane Morlet Hardie\*  
Simon Johnson  
The late Dr Barry Landa  
The Estate of Kevin William Lanyon  
Daniel-Francois Lemesle  
Harold Levien  
Dr Dennis Mather

The late Hon. Jane Mathews AO  
Antony Morgan\*  
Professor Patricia\* & Professor Philip\* Pollett  
Dr Jeffrey Rosenfeld AC OBE\*  
The Estate of Geoffrey Scharer  
The late Leonard Spira OAM\*  
John Studdert  
Mary Vallentine AO  
Ray Wilson OAM  
Emeritus Professor Di Yerbury AO  
Anonymous (7)

### Endowment Funds

Ruth Alexander Fund  
AYO National Music Camp Trust  
Dorothy Fraser Scholarship Fund  
Hunt Family Memorial Fund  
Henry Jacono Memorial Fund  
Ernest V. Llewellyn Memorial Fund

Vera and Lorand Loblay Scholarship  
Richard Pollett Memorial Prize  
Peter Seymour Trust  
Standish Roberts Memorial Scholarship  
TSO Friends  
Peter Weiss Scholarship Fund

### VISIONARY \$100,000

Colonial Foundation

MM Electrical Merchandising

### IMPRESARIO \$50,000+

Eric & Elizabeth Gross Foundation  
Simon Johnson

Roslyn Packer AC  
Graeme Wood Foundation

### VIRTUOSO \$20,000+

Alerce Trust  
Bowness Family Foundation  
Crecerelle Foundation  
The Ulrike Klein Foundation

Patricia H. Reid Endowment Fund  
The Robert Salzer Foundation

### MAESTRO \$10,000+

Besen Family Foundation  
Jessica Block  
Cybec Foundation  
Martin Dickson AM & Susie Dickson  
Dr Leslie & Ginny Green

Groeneveld Family Trust  
Dr Andrew Lu AM & Professor Geoffrey  
Lancaster AM  
Adrian & Charlotte Mackenzie  
McCusker Charitable Foundation  
Cameron Williams

### LEADER \$5,000+

Margaret Billson  
Carol & Andrew Crawford  
David Elsum AM & Lidge Elsum  
Erin Flaherty & David Maloney AM  
Frazer Family Foundation  
John\* & Irene Garran

Daniel & Helen Gauchat  
Ian & Cass George  
The Greatorex Fund  
Christina Green & Maurice Green AM  
Hamer Family Fund  
Anonymous (2)

### ASSOCIATE \$3,000+

Marilyn Burton  
David\* & Jean Conochie^^  
Marcus & Jodie Elsum  
Ian Hutchinson  
Jenny Legoe & The Hon Christopher Legoe

QC AO  
Sirius Foundation  
Gail Spira  
Igor & Jenny Zambelli  
Anonymous

## TUTTI \$1,000+

Lynly and Sheila Aitken Trust  
William Barnard & Maureen Everson-Barnard  
Lance Bartholomeusz & Claire Mitchell  
Sally Basser  
Peter Baxter\*  
David Bayly & Renae Capararo  
Marco Belgiorno-Zegna AM & Angela  
Belgiorno-Zegna  
Mr Marc Besen AC & Mrs Eva Besen AO  
The Bigalla Family  
Dr Roland & Therese Brand  
Andrew & Robina Brookes  
A. Horadam Burton Foundation  
Camberwell Music Society^^  
Alan & Jillian Cobb  
Rob & Jane Diamond  
Professor Kwong Lee Dow AO\*  
Dr Jeff & Mrs Julie Ecker  
Suellen Enestrom  
Paul Ferman  
Sandra Ferman  
Nancy Fox AM & Bruce Arnold  
Louise Gourlay AM  
Dr Des Griffin AM & Dr Janette Griffin  
Jane Hazelwood\*  
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Henkell Family Fund 2  
Dr Cherrell Hirst AO  
Dr David & Sarah Howell  
Peter Ingram  
Judy Joye  
Peter & Liz Kelly

Ilma Kelson Music Foundation  
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Harold Levien  
MEM Loton OAM  
Mrs Janet Cooke  
Dr Dennis Mather & John Studdert  
The Kim Mooney Gift  
Mike Mulvihill  
NE JE Charitable Gift, Managed by Equity  
Trustees^^  
Dr Norma Nickel  
Ron Ogden, Lynn Pavey & Marcus Ogden  
Clare Pullar  
Ben Rimmer\*  
Dr Felicite Ross^  
Penelope Seidler AM  
Ezekiel Solomon AM  
Vivienne Stewart  
Roger & Karen Stott  
Peter & Jane Thompson  
Amanda Tierney  
Peter & Felicity Tout  
Mary Vallentine AO  
in memory of bassoonist Vivian Wain  
Dr Penelope Weir  
Randal & Asako Williams  
Ray Wilson OAM  
Edward Wrigley  
Di Yeldham  
Anonymous (4)

## FRIENDS \$500+

David Alexander  
Pamela & Douglas Bartlett  
Claire & Liam Bartlett  
Celia Bischoff  
Gregory Boyle & Mary Aris  
Lachlan Bramble\*  
Dr Judith Brown AM\*  
Angela Chilcott\*  
Suzanne Ho  
Colin Cornish AM\*  
Paul D'Arcy  
The Farrands Family  
Professor Robert G. Gilbert  
Peter & Faye Grant  
Peter Gray^^  
Gill Halliday

Peter King & Fiona Sinclair  
Rod & Elizabeth King  
Siobhan Lenihan  
Margaret Oates  
Gerard Patacca\*  
Professor Patricia\* & Professor Phillip\* Pollett  
Rosemary\* & Gwenneth\* Pryor  
Peter Rose & Christopher Menz  
Clare Ryan  
Julian Smiles\* & Dimity Hall  
Clare Thompson  
Dr Damien Thomson\* & Dr Glenise Berry  
Viv Tolliday  
Helen Tuckey\*  
Dr Sven Ole Warnaar  
Fiona Wilson  
Anonymous (3)

\* AYO Alumni

^ In memory of Deborah Lander

^^ In memory of Kenneth Hunt, Tanya Prochazka\* (née Hunt) and Marianne Hunt



**2020**

**PROGRAM DETAILS**

**& PARTICIPANTS**



## 2020 NATIONAL AUDITIONS

### FOR 2021 PROGRAMS

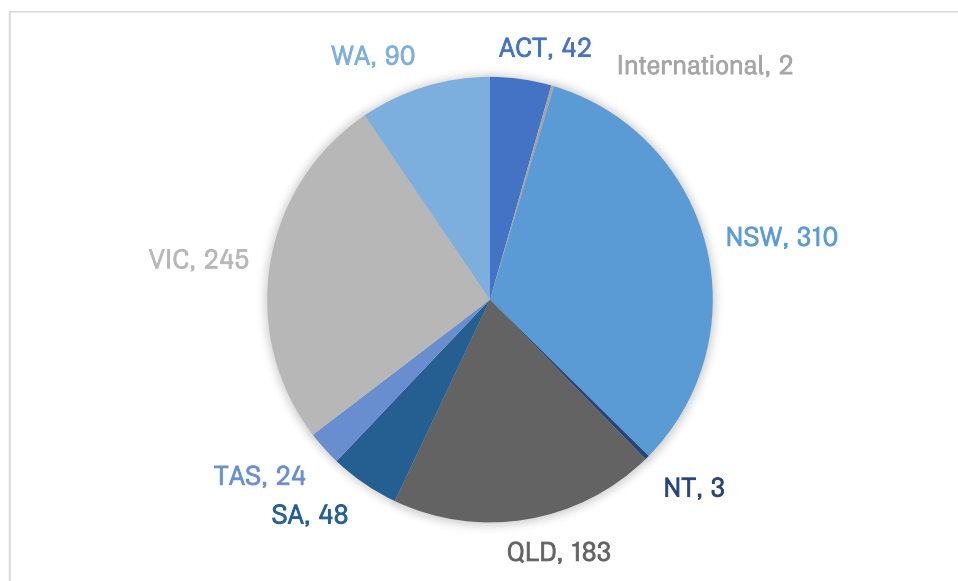
In 2020 auditions took place entirely online, with instrumental applicants providing video auditions and arts administration and composition applicants submitting a portfolio and completing an interview.

The total number of applicants for the 2021 programs was 948.

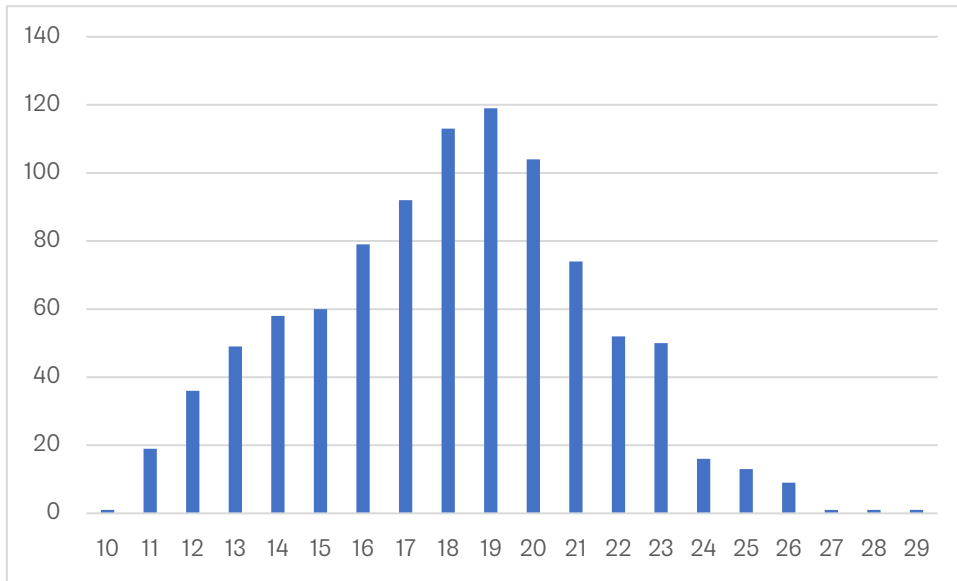
These applicants made a total of 3227 applications for the range of AYO programs on offer encompassing both instrumental and non-performance programs.

The average age of applicants was 18 years, with most applicants falling within the 15 to 22 age bracket.

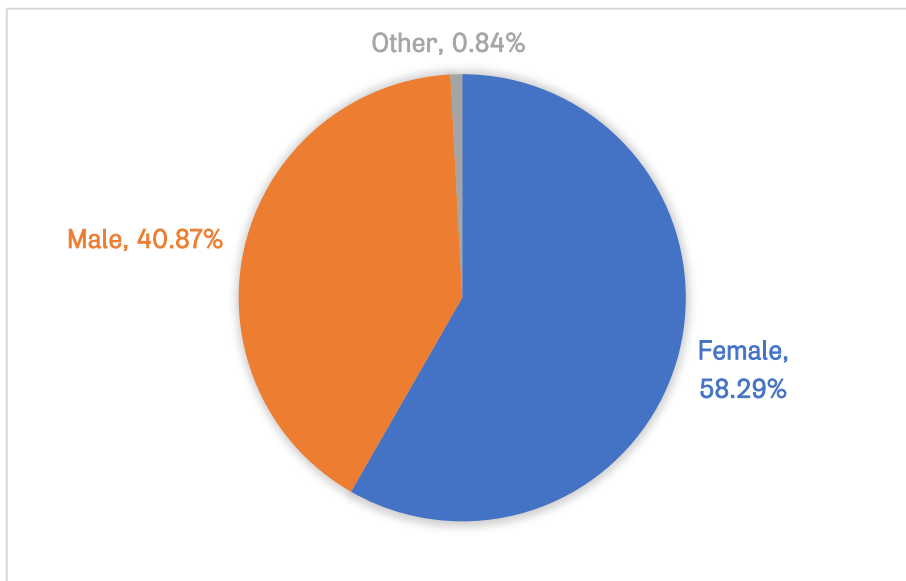
STATE OF ORIGIN OF APPLICANTS



AGE OF APPLICANTS AS AT 1 JANUARY 2020



GENDER OF APPLICANTS



## SCHOLARSHIPS & AWARDS

### Dorothy Fraser Awards

Chae Eun Oh  
Claire Farrell  
Emilia Jarvela  
Eugenie Lyons  
Fiona Qiu  
Georgia Cartlidge  
Helena Burns  
Jasmine Milton  
Jessica Goodrich  
Julia Magri  
Laura Hjortshoj-Haller  
Lily Bryant  
Lily Song  
Melissa Mikucki  
Paris Williams  
Shannon Rhodes  
Sophie Ellis  
Stephanie Sheridan

### Henry Jacono Memorial Scholarships

Adrian Whitehall  
Bryn Keane

### Ruth Alexander Memorial Fund

#### Scholarships

Ann Carew  
Rory Smith

### National Music Camp Trust Scholarships

Adrian Biemmi  
Alexandra Allan  
Alexandra Legg  
Alice Pickering

### Standish Roberts Memorial Scholarship

Sophie Spencer

### Ernest V. Llewellyn Memorial Awards

Kinga Janiszewski  
Molly Collier-O'Boyle  
Grace Wu  
Toby Aan  
Ruby Shirres  
Miah Smith  
Aidan Filshie

### Richard Pollett Memorial Award

Mana Ohashi

## 2020 AYO PROGRAM SUMMARY

### AYO TRAINING PROGRAMS

**AYO National Music Camp | Adelaide, SA**

Sunday 5 January – Sunday 19 January 2020

**AYO Winter Season | Online**

Monday 6 July–Friday 10 July 2020

**AYO Orchestral Career Development: Online Fellowships**

Monday 16 November–Friday 11 December 2020

### MOMENTUM ENSEMBLE PROJECTS

**Artology Fanfare Recordings | Sydney, NSW**

Sunday 21 November 2020

## AYO NATIONAL MUSIC CAMP

Sunday 5–Sunday 19 January  
Adelaide, SA

### ARTISTS, TUTORS AND PROGRAM STAFF

Conductors	Matthew Coorey* Tzelaw Chan
Director, Chamber Orchestra Artist-in-Residence	Natsuko Yoshimoto William Barton
Chamber Music Coordinator	Lachlan Bramble*
Violin	Lachlan Bramble* Rachael Beesley* Elizabeth Layton Kirsten Williams Monica Curro*
Viola	Merewyn Bramble* Sally Clarke*
Cello	Howard Penny Michelle Wood*
Double Bass	Damien Eckersley* Rob Nairn*
Flute	Geoffrey Collins
Oboe	Huw Jones
Clarinet	Dean Newcomb
Bassoon	Jackie Newcomb*
Horn	Francesco Lo Surdo*
Trumpet	Shane Hooton*
Trombone	Benjamin Anderson*
Tuba	Karina Filipi*
Timpani/Percussion	Robert Cossom* Alex Timcke*
Keyboard	Leigh Harrold*
Harp	Jacinta Dennett
Composition	Melody Eötvös
Orchestral Management	Angela Chilcott*
Sound Production	Jakub Gaudasinski
Words About Music	Phillip Sametz

Residential Coordinators

Danielle Arcaro  
Jasmin Parkinson-Stewart\*  
Christopher Robson  
Veronica Ryan\*

Music Librarians

Emily Beauchamp\*  
Thomas Misson\*

\*AYO alumni

## PERFORMANCES AND REPERTOIRE

### WEEK 1 – CONCERT 1

Saturday 11 January, 3.30pm

**Curro Chamber Orchestra – Natsuko Yoshimoto, director**

GRIEG *Holberg Suite*

SCULTHORPE Sonata for Strings No.2, William Barton, didgeridoo

**Alexander Orchestra – Tzelaw Chan, conductor**

SIBELIUS *Lemminkäinen's Return*

**Bishop Orchestra – Matthew Coorey, conductor**

RAVEL *Mother Goose: Suite*

STRAVINSKY Symphony in Three Movements

### WEEK 1 – CONCERT 2

Saturday 11 January, 7pm

**Alexander Orchestra – Tzelaw Chan, conductor**

DUKAS *La Peri: Fanfare*

SIBELIUS Symphony No.2

**Bishop Orchestra – Matthew Coorey, conductor**

SCULTHORPE *Earth Cry*, William Barton, didgeridoo

**Curro Chamber Orchestra – Natsuko Yoshimoto, director**

STRAVINSKY Concerto in D

WEEK 2 – CONCERT 1

Saturday 18 January, 3.30pm

**Bishop Orchestra – Tzelaw Chan, conductor**

WEBER *Der Freischutz: Overture*

**Curro Chamber Orchestra – Natsuko Yoshimoto, director**

DVOŘÁK *Serenade for Strings*

WEBERN (arr. Schwarz) *Langsamer Satz*

**Alexander Orchestra – Matthew Coorey, conductor**

STRAVINSKY *Petrushka* (1947)

WEEK 2 – CONCERT 2

Saturday 18 January, 7pm

**Curro Chamber Orchestra – Natsuko Yoshimoto, director**

WESTLAKE *Out of the Blue*

**Alexander Orchestra – Matthew Coorey, conductor**

SMETANA *The Moldau*

FRERER *On-Again Off-Again*

**Bishop Orchestra – Tzelaw Chan, conductor**

TCHAIKOVSKY *Symphony No.5*

## AYO NATIONAL MUSIC CAMP PARTICIPANTS

### COMPOSITION

Victor Arul  
Claire Farrell  
Sophie Van Dijk  
Alexander Voltz

### ORCHESTRAL MANAGEMENT

Jordan Armstrong	Bethany Nette
Hannah Cui	Ely Ruttico
Jessica Hort	Madeleine Stewart
Grace Ip	William Tanner

### SOUND PRODUCTION

Mila Snyman  
Daniel Young

### WORDS ABOUT MUSIC

Nicky Gluch  
Paige Gullifer  
Gabrielle Knight  
Helena Maher  
Julia Nicholls

### CURRO CHAMBER ORCHESTRA

#### **Violin 1**

Julia Hill *Concertmaster*  
Emily Su  
Theonie Wang  
Helena O'Sullivan  
Alice Pickering  
Grace Thorpe  
Daniel Shao  
Nadia Alexander

#### **Violin 2**

Liam Pilgrim *Principal*  
Olivia Kowalik  
Lachlan Chen  
Ann Carew  
Julia Lim  
Ingram Fan  
Benjamin Caulfield  
Lisa Smith

#### **Viola**

Helena Burns *Principal*  
Curtis Lau  
Aaron Dungey  
Abbey Chong  
Jeremy Egerton  
Natasha Looi

#### **Cello**

Charlotte Miles *Principal*  
Hamish Jamieson  
Francesca Masel  
Angela Shin

#### **Double Bass**

Adrian Whitehall *Principal*  
Amelia Cherry  
Ayrton Gilbert



## ALEXANDER ORCHESTRA

### **Violin 1**

Claire Weatherhead  
*Concertmaster*  
Natalie Kendy  
Liam Freisberg\*  
Adrian Biemmi  
Audrich Allen  
Sara Barbagallo  
Patrick Shannon  
Daisy Wong  
Chloe Tsang  
Lucia Hughes  
William Carraro  
Sarah Trenaman  
Emma Amery  
Shannon Rhodes  
Ebony Bedford  
Shirahni Mudaliar

### **Violin 2**

Karen Matoba *Principal*  
Benjamin Lam  
Lucy Clarke-Randazzo  
Marta Davis  
Amy Hosking  
Paris Williams  
Mia Hughes  
Hugh Matthews  
Emily Thompson  
Eddie Havlat  
James Tudball  
Georgia Cartlidge  
Amie Stolz  
Miranda Ilchef

### **Viola**

Aidan Filshie *Principal*  
Jamie Miles  
Dasha Auer  
Marlena Stanhope  
Yona Su  
Olivia Spyrou  
Katrina Filshie  
Sebastian Coyne  
Allan Lu  
Eugenie Lyons  
Felix Hughes Chivers  
Charlotte Parker

### **Cello**

Noah Lawrence *Principal*  
Rory Smith  
Alexandra Legg  
Cindy Masterman  
Miranda Murray-Yong  
Sarah Wang  
Jack Overall  
Miah Smith  
Belvina Bai  
Karen Cortez

### **Double Bass**

Benjamin Saffir *Principal*  
Bryn Keane  
Billee Mills  
Julia Magri  
Will Hansen  
Luca Arcaro  
Melissa Fung  
Lillian Bennett

### **Flute/Piccolo**

Laura Cliff  
Rhoslyn Carney  
Dana Alison

### **Oboe/Cor Anglais**

Ruby Cooper  
Alexandra Allan  
Esther Lee

### **Clarinet/Eb Clarinet**

Clare Fox  
Tess Waller  
Liam Samat

### **Bassoon/Contrabassoon**

Tasman Compton  
Jack Cremer  
Melissa Mikucki

### **Horn**

Natalia Edwards  
Calen Linke  
Emily Miers  
Jacob Fenchel  
Simon Jones

### **Trumpet**

Sophie Kukulies  
Hannah Heathcote  
Darcy O'Malley

### **Trombone**

James Farrough  
Jeremy Mazurek

### **Bass Trombone**

Paolo Franks

### **Tuba**

Rachel Kelly

### **Timpani**

Jet Kye-Chong

### **Percussion**

Joseph Eng  
Gabrielle Lee  
Salina Myat

### **Harp**

Philippa McAuliffe

### **Piano/Celeste**

Scott McDougall  
Ashly Zhang

## BISHOP ORCHESTRA

### **Violin 1**

Fiona Qiu *Concertmaster*  
Harry Egerton  
Helen Shen  
Lio S-Matsumoto  
Louise Turnbull  
Jordan Hall  
Jasmine Milton  
Suraj Nagaraj  
Eddy Sit  
Sujie Kim  
Anyang Tang  
Olivia Lambert  
Ezra Uxó Williams  
Zander Thexeira  
Noah Coyne  
Elena James

### **Violin 2**

Robert Smith *Principal*  
Emilia Jarvela  
Nicholas Miceli  
Tanya Swinton  
Chae Eun Oh  
David Tan  
Catherine Jang  
Amelia Mak  
Kevin Hsu  
Jonah Spriggs  
Isaiah Bondfield  
Sophia Goodwin  
Edmund Mantelli  
Thea Martin

### **Viola**

Liam Mallinson *Principal*  
Sarah Zhu  
Charley Ma  
Aisha Goodman  
Sophie Ellis  
Steve Koroknay  
Jamie Battams  
Flora Cawte  
Ella Pysden  
Alison Eom  
Emilia Siedlecki  
Alexander Chen

### **Cello**

Isaac Davis *Principal*  
Nadia Barrow  
Hannah Kolos  
Katrina Wang  
Joanna Hwang  
Milo Duval  
Henry Say  
Michaela Robb  
Tani Phillips  
Cameron Fuller

### **Double Bass**

Sebastian Pini *Principal*  
Thomas Crilly  
Rio Kawaguchi  
Georgia Lloyd  
Oakley Paul  
Alexandra Elvin  
Charlotte Scanlan  
Harry Young

### **Flute/Piccolo**

Lily Bryant  
Megan Barbetti  
Maria Zhdanovich

### **Oboe/Cor Anglais**

Mikaela Sukkar  
Esther Lee  
Miriam Cooney

### **Clarinet/Bass Clarinet**

Claudia Jelic  
Bailey Coates  
Liam Samat

### **Bassoon/Contrabassoon**

Tiger Chou  
Stephanie Sheridan  
Melissa Mikucki

### **Horn**

Jessica Goodrich  
Laura Hjortshoj-Haller  
Aishah Chadwick-Stumpf  
Rosemarry Yang  
Stefan Grant

### **Trumpet**

Sophie Spencer  
Benjamin Sametz  
Matthew Carter

### **Trombone**

Harrison Steele-Holmes  
Toby Sward

### **Bass Trombone**

Ewan Potter

### **Tuba**

Marcel Kocbek-Malepa

### **Timpani**

Huon Bourne Blue

### **Percussion**

Joseph Eng  
Gabrielle Lee  
Saline Myat

### **Harp**

Philippa McAuliffe

### **Piano/Celeste**

Scott McDougal

## AYO WINTER SEASON ONLINE

Monday 6 July–Friday 10 July

Online

### GUEST SPEAKERS AND TUTORS

#### Webinar guest speakers

Conductors	Elim Chan Benjamin Northey
Presenters	Genevieve Lang Guy Nobel

#### Tutors

Violins	Glenn Christensen - <i>Principal Second Violin, Deutsche Kammerphilharmonie</i> Lachlan Bramble - <i>Associate Principal Second Violin, Adelaide Symphony Orchestra</i> Dale Bartrop - <i>Concertmaster, MSO &amp; First Violin, Australian String Quartet</i>
Viola	Stef Farrands - <i>Principal Viola, Australian Chamber Orchestra</i> Toby Lea - <i>Principal Viola, Vienna Philharmonic</i>
Cello	Julian Smiles - <i>Cello, Goldner String Quartet</i> Umberto Clerici - <i>Principal Cello, Sydney Symphony Orchestra</i>
Double Bass	Phoebe Russell - <i>Principal Double Bass, Queensland Symphony Orchestra</i> Tim Dunin - <i>Profession for Double Bass, Graz University</i>
Flute	Andrew McLeod - <i>Principal Piccolo, Melbourne Symphony Orchestra</i> Alison Mitchell - <i>Principal Flute, Queensland Symphony Orchestra</i>
Oboe	Ben Opie - <i>Freelance Oboe</i> Diana Doherty - <i>Principal Oboe, Sydney Symphony Orchestra</i>
Clarinet	Chris Tingay - <i>Second Clarinet, Sydney Symphony</i> Paul Dean - <i>Head of Winds, Griffith and University of Queensland</i>
Bassoon	Lyndon Watts - <i>Freelance Bassoon</i> Matthew Wilkie - <i>Principal Emeritus Bassoon, Sydney Symphony Orchestra</i>
Horn	Roman Ponomarev - <i>Freelance Horn</i> Ben Jacks - <i>Principal Horn, Sydney Symphony Orchestra</i>
Trumpet	Rosie Turner - <i>Trumpet, Melbourne Symphony Orchestra</i> David Elton - <i>Principal Trumpet, Sydney Symphony Orchestra</i>
Trombone	Nick Byrne - <i>Trombone, Sydney Symphony Orchestra</i> Tim Dowling - <i>Principal Trombone, Residentie Orchestra, The Hague</i>
Tuba	Antonio Neilly-Menendez de Llano - <i>Solo Tuba, Malmö Opera</i>
Harp	Yinuo Mu - <i>Principal Harp, Melbourne Symphony Orchestra</i> Louise Johnson - <i>Freelance Harp</i>
Piano	Tim Young - <i>Head of Piano, ANAM &amp; Ensemble Liaison</i>
Percussion/Timpani	John Arcaro - <i>Percussion, Melbourne Symphony Orchestra</i> Tim White OAM - <i>Coordinator of Classical Music, WAAPA</i>

## AYO WINTER SEASON ONLINE PARTICIPANTS

### **Violin 1**

Olivia Bartlett  
Emily Beauchamp  
Adrian Biemmi  
Clare Cooney  
Harry Egerton  
Jordan Hall  
Leanne McGowan  
Lara Mladjen  
Felix Pascoe  
Liam Pilgrim  
Helen Shen  
Robert Smith  
Claire Weatherhead

### **Violin 2**

Sara Barbagallo  
Ann Carew  
Lucy Clarke-Randazzo  
Liam Freisberg  
Julia Hill  
Sophia Jones  
Benjamin Lam  
Karen Matoba  
Jasmine Milton

### **Viola**

Helena Burns  
Aidan Filshie  
Aisha Goodman  
Curtis Lau  
Jin Tong Long  
Charley Ma  
Liam Mallinson  
Sophie Nickel  
Sarah Zhu

### **Cello**

Nadia Barrow  
Erna Lai  
Noah Lawrence  
Nick McManus  
Charlotte Miles  
Rory Smith  
Jack Theakston  
Ji Woo Yoon

### **Double Bass**

Amelia Cherry  
Thomas Crilly  
Kenneth Harris  
Sebastian Pini  
Adrian Whitehall

### **Flute**

Lily Bryant  
Laura Cliff  
Elissa Koppen  
Kathryn Ramsay

### **Oboe**

Ruby Cooper  
An Nguyen  
Mikaela Sukkar  
Kate Waller

### **Clarinet**

Clare Fox  
Olivia Hans-Rosenbaum  
Liam Samat

### **Bassoon**

Chris Buckley  
Tiger Chou  
Tasman Compton  
Emma Morrison

### **Horn**

Natalia Edwards  
Jessica Goodrich  
Laura Hjortshoj-Haller  
Chloe Matthews  
Oscar Schmidt

### **Trumpet**

Alfred Carslake  
Raphael Harvey  
Sophie Spencer

### **Trombone**

Will Kinmont  
Harrison Steele-Holmes

### **Bass Trombone**

Paolo Franks

### **Tuba**

Rachel Kelly

### **Timpani**

Thomas Robertson

### **Percussion**

Huon Bourne Blue  
Jet Kye Chong  
Lochie Dormer  
Joey Eng

### **Harp**

Philippa McAuliffe  
Kate Moloney

### **Keyboard**

Scott McDougall  
Ashly Zhang

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*\*Names are in alphabetical order*

# AYO ORCHESTRAL CAREER DEVELOPMENT

## ONLINE FELLOWSHIPS

Monday 16 November–Friday 11 December

Online

### AYO FELLOWS AND MENTORS

Flute	Laura Cliff	ASO Mentor: Geoffrey Collins	Overseas Mentor: Linda Stuckey
Oboe	Mikaela Sukkar	ASO Mentor: Renae Stavely	Overseas Mentor: Rixon Thomas
Clarinet	Clare Fox	ASO Mentor: Dean Newcomb	Overseas Mentor: Som Howie
Horn	Jessica Goodrich	ASO Mentor: Adrian Uren	Overseas Mentor: Casey Rippon
Trumpet	Alfie Carslake	MSO Mentor: Owen Morris	Overseas Mentor: Dave Elton
Violin	Claire	ASO Mentor: Cameron Hill	Overseas Mentor: Anne Harvey-Nagl
	Weatherhead	MSO Mentor: Matthew Tomkins	
Violin	Leanne McGowan	MSO Mentor: Matthew Tomkins	Overseas Mentor: Anne Harvey-Nagl
Violin	Felix Pascoe	MSO Mentor: Sophie Rowell	Overseas Mentor: Anne Harvey-Nagl
Viola	Aidan Filshie	ASO Mentor: Martin Butler	Overseas Mentor: Toby Lea
		MSO Mentor: Chris Moore	
Viola	Sophie Nikel	MSO Mentor: Chris Moore	Overseas Mentor: Toby Lea
Cello	Nick McManus	ASO Mentor: Simon Cobcroft	Overseas Mentor: Matthew Lee
		MSO Mentor: David Berlin	
Cello	Isaac Davis	MSO Mentor: David Berlin	Overseas Mentor: Pei-Jee Ng
Double	Ben Saffir	ASO Mentor: David Schilling	Overseas Mentor: Ciro Vigilante
Bass		MSO Mentor: Stephen Newton	
Double	Sebastian Pini	MSO Mentor: Stephen Newton	Overseas Mentor: Ciro Vigilante
Bass			

# **MOMENTUM ENSEMBLE**

## **ARTOLOGY FANFARE RECORDING**

Saturday 21 November  
Sydney, NSW

### PROJECT ARTISTS

Conductor                      Matthew Coorey  
Composer mentor              Nicholas Vines

Works by fanfare competition winners

### MOMENTUM ENSEMBLE PARTICIPANTS

#### **Violin 1**

Amanda Chen

#### **Violin 2**

Emily Beauchamp

#### **Viola**

Aidan Filshie

#### **Cello**

Nicholas McManus

#### **Double Bass**

Adrian Whitehall

#### **Horn**

Emily Newham

Emily Miers

#### **Trumpet**

Fletcher Cox

Raphael Harvey

#### **Trombone**

William Kinmont

#### **Percussion**

Adam Cooper-Stanbury

#### **Timpani**

Hugh Tidy

The cover features a dark blue background with three thick, wavy orange lines that curve across the page. The text is presented in three stacked, light orange rectangular boxes.

**2020**

**FINANCIAL**

**REPORT**

# Australian Youth Orchestra

ABN 42 004 355 739

## Financial Report for the year ended 31 December 2020

### Contents

Directors' Report
Auditor's Independence Declaration
Financial Report – 31 December 2020
- Statement of Comprehensive Income
- Statement of Financial Position
- Statement of Changes in Equity
- Statement of Cash Flows
- Notes to the Financial Statements
- Directors' declaration
Independent auditor's report to the members

This financial report covers Australian Youth Orchestra as an individual entity.

Australian Youth Orchestra is a "not-for-profit" company limited by guarantee, incorporated and domiciled in Australia.

Its registered office and principal place of business is:

Suite 19, 285A Crown Street,  
Surry Hills, NSW 2010  
(02) 9356 1400

Auditors: Crowe, Sydney

Solicitors: HBA Legal, Sydney

A description of the nature of the company's operations and its principal activities is included in the Directors' report on page 2.



**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2020**

The directors present their report on the company for the year ended 31 December 2020.

**Directors**

The following persons were directors of the company during the whole of the financial year and up to the date of this report.

Ms Sally Basser  
Dr Graeme Blackman AO  
Ms Jessica Block  
Mr Lachlan Bramble  
Mr Marcus Elsum  
Dr Kate Hadwen  
Mr Simon Johnson  
Dr Andrew Lu OAM  
Mr Ben Rimmer

Ms Shefali Pryor retired on the 29<sup>th</sup> August 2020.

**Information of directors who held office during the year**

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Lachlan Bramble	Non – Executive Director	Appointed 18 May 2019	AMusA LMusA BMus DipA MMus	Associate Principal 2 <sup>nd</sup> Violin, Adelaide Symphony Orchestra Vice President, Symphony Orchestra Musicians' Association Program Coordinator, Adelaide Chamber Music School	Artistic Advisory Committee (Chair)
Sally Basser	Non – Executive Director	Appointed 18 June 2018	BSocWk(Hons) MPA (UC) Graduate of the Australian Institute of Company Directors (GAICD)	Associate Professor (Strategic Engagement), Arts, Education & Law Group Griffith University Director, Australian National Academy of Music Director, Connect Health & Community Director, Bell Shakespeare Company Director, Playwriting Australia Principal Consultant of NFP Success	Finance & Executive Committee
Dr Graeme Blackman AO	Non – Executive Director	Appointed 25 August 2012	BSc(Hons) PhD BD MTheol FTSE FAICD FRACI Flod(Lond)	Chairman, Leading Age Services Australia Ltd Chairman, National Stem Cell Foundation of Australia Chairman of Community Services Trust Anglicare Victoria Chairman, Journal of Anglican Studies Trust Chancellor, University of Divinity Trustee, The Leith Trust Trustee, Johnston Collection of Fine and Decorative Arts	Deputy Chair Finance & Executive Committee Nominations Committee
Jessica Block	Non – Executive Director	Appointed 11 December 2018	BA LLB (Hons)	Director, Jessica Block Consulting Director, ACO Instrument Fund Director, ACO US, Inc	Development Committee (Chair)
Marcus Elsum	Non – Executive Director	Appointed 10 May 2014	BCom CA ANZ Graduate AICD	Company director, investor and business consultant Board chair, board adviser and risk committee member, Stamford Capital Investment committee member, Stamford Investments Compliance committee member, One Investment Group	Treasurer/Company Secretary Finance & Executive Committee

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2020**

				Adviser, Victorian Mortgage Group Adviser, Amicaa Funds Management Director, Stodmarc Pty Ltd	
Dr Kate Hadwen	Non – Executive Director	Appointed 10 July 2018	PhD MEd Grad Cert Ed (School L'ship) BTeach	Principal, Pymble Ladies College Director, Alliance of Girls' Schools Australasia Honorary Research Associate, Telethon Kids Institute Member, AISNSW Advisory Council Member, IGSSA Standing Committee	Development Committee
Simon Johnson	Non – Executive Director	Appointed 25 August 2016	London City & Guilds, 706/1 706/2 Distinction Guidle Internationale Des Fromagers La Confrerie Des Chevaliers Du Tastevin	Chef Companion honour member	Development Committee Finance & Executive Committee Nominations Committee
Dr Andrew Lu OAM	Non – Executive Director	Appointed 02 July 2018	OAM LLB LLM SJD Grad Dip Law CTA FAAL FFin ANZIIF(Fellow)CIP	Solicitor and Partner, HBA Legal Councillor, Art Gallery of Western Australia Foundation Director, National Gallery of Australia Foundation Director, Arts Law Centre of Australia Director, Filmfest Limited the Melbourne International Film Festival Sessional Member, State Administrative Tribunal WA Adjunct Senior Lecturer, University of Western Australia Law School	Development Committee
Shefali Pryor	Non – Executive Director	Appointed 15 May 2011(casual from 20 November 2010) Retired 29 August 2020	BMus (hons)	Associate Principle Oboe, Sydney Symphony Orchestra Casual Oboe teacher, Sydney Conservatorium of Music	Artistic Advisory Committee (Chair) Nominations Committee
Ben Rimmer	Non – Executive Director	Appointed 23 May 2015	BA LLB MBA GAICD FIPAA	Independent consultant and expert advisor Director, Institute of Public Administration (VIC) Associate Secretary, DFFH (VIC) Chief Executive Officer, Homes Victoria (VIC)	Chair Finance & Executive Committee (Chair) Development Committee Nominations Committee

**Company secretary**

Marcus Elsum has filled the role of Company Secretary since May 2015.

**AYO'S mission**

AYO's mission is to provide professional leadership and inspiration to talented young Australian musicians, enabling them to expand and extend their classical music education training and experience, through national and international programs and performance of the highest standards.

**AYO'S vision**

AYO's vision is that all young Australians are empowered with musical knowledge, imagination and a love of music.

AYO's mission and vision and goals will be underpinned by the following guiding principles:

- To create opportunities nationally in which young musicians work, perform and interact with music professionals, so as to be influenced by their standards, practice and performance, and to benefit from pathways to professional careers.
- To promote increased awareness and appreciation of Australian music by encouraging young Australian composers and instrumentalists, and the performance of Australian music.
- To promote and practice equality of opportunity in, and access to, the Australian Youth Orchestra programs and selection processes, including overcoming financial and geographical barriers to participation.

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2020**

**Goals for 2020**

Priority Area: Artistic and Educational Program

- To develop and be recognised for the world's best young orchestras and ensembles
- To ensure the best eligible musicians regardless of geographical or financial disadvantage are identified and nurtured as members of AYO
- To empower pre-professional musicians with skills, imagination and resilience to sustain a professional career

Priority Area: Marketing and Communications

- To maximise awareness of the value of AYO and increase engagement across all market segments in order to advance AYO's positioning and reputation

Priority Area: Funding and Development

- To maximise support for the AYO through building new and deepening existing relationships

Priority Area: Human Resources

- To maintain an effective and motivated team allowing our staff to sustain their professional growth and deliver the goals of AYO

Priority Area: Financial Stability

- To maintain our financial health through a diverse and growing revenue mix, and effective revenue raising, investment, planning, monitoring and control

Priority Area: Systems and Infrastructure

- To build efficient IT, administrative and communication systems

Priority Area: Governance

- To ensure effective and accountable governance of the company

**Principal activities**

The company's principal continuing activities during the year consisted of the management of classical music training programs for young people and mentoring school teachers to provide quality music education to students in primary schools.

The programs develop and encourage the study and enjoyment of music by young people through residential courses, concerts, tours, recording and broadcasts.

As a result of Coronavirus (COVID-19) pandemic, from March 2020, the company temporarily transitioned classical music training programs online.

These programs include: AYO National Music Camp, AYO Winter Season (online), AYO Momentum Ensemble and AYO Orchestral Career Development (online).

No other significant change in the nature of the activities occurred during the year.

**Dividends**

Clause 37.1 of the constitution of Australian Youth Orchestra prohibits the distribution of income and property by way of dividend to members. Accordingly, the directors do not recommend the payment of a dividend and no dividends have been paid or declared since the end of the previous financial year.

**Review of operations**

	<b>2020</b>	2019
	<b>\$</b>	<b>\$</b>
Revenue from ordinary activities	<b>4,581,825</b>	5,835,315
Profit/(Loss) from ordinary activities before income tax expense	<b>1,526,898</b>	(249,260)

Comments on the operation and the results of those operations are set out below:

(a) Results

The net operating profit for 2020 was \$1,526,898 (2019 Loss \$249,260).

- The Department of Infrastructure, Transport, Regional Development and Communications, approved a recurrent grant of \$2,527,000 for 2020/21, of which \$1,260,000 has been brought to account in the 2020 financial year, and a grant of \$2,513,000 for 2019/2020, of which \$1,256,500 has been brought to account in the 2020 financial year.
- The Department of Infrastructure, Transport, Regional Development and Communications, approved a further grant of \$50,000 to fund the National Music Teachers Mentoring Program over a six year period from July 2017 – June 2022. This is in addition to the original grant of \$800,000 and the grant of \$50,000 received in 2019, of which \$10,534 was brought to account in 2020 to fund the project.
- The Department for Education of the Government of South Australia approved a one-off grant of \$28,096 to fund the National Music Teachers Mentoring Program in 2020, which has been brought to account in 2020.
- AYO received Cash Flow Boost Payment of \$100,000 and JobKeeper Payment of \$331,650 from the Australian Government in 2020, which have been brought to account in 2020.
-

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2020**

- The Colonial Foundation donated \$100,000 in 2019, which has been brought to account in 2020 to support activity in 2020. Funding of \$200,000 was also received in 2020, of which \$100,000 will be brought to account in 2021 to support activity in 2021.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,251) and the National Music Camp Trust Fund (\$1,503). This fee is based on 1.2% of the balance of each fund at 31 December 2020.
- A net amount of \$148,296 was raised during the year towards the next International Tour. This amount was transferred to the International Touring Reserve at the end of the year.
- The following transfers were made to the Scholarship Reserve in 2020, totalling \$264,099:
  - o Net transfer from the Ernest Llewellyn Scholarship funds of \$6,909 being: \$1,000 donation, plus \$21,391 interest earned, less \$10,413 market value change, \$3,752 JB Were management fee, and \$15,135 scholarships paid.
  - o Net transfer from the Richard Pollett Memorial Award funds of \$6,856 being: \$600 donations, plus \$7,771 interest earned, less \$3,861 market value change, \$1,366 JB Were management fee, and \$10,000 scholarship paid.
  - o Net transfer from the Vera & Lorand Loblay Scholarship funds of \$10,820 being: \$17,083 interest earned, less \$7,798 market value change, \$3,005 JB Were management fee and \$17,100 scholarships paid.
  - o Net transfer to the Standish Roberts Memorial Scholarship funds of \$3,481 being: \$4,000 donations, plus \$978 interest earned, less \$325 market value change, \$172 JB Were management fee and \$1000 scholarships paid.
  - o Net transfer of \$169,853 being: \$205,198 donations to award financial assistance to participants of 2021 AYO programs, less \$35,345 scholarships paid.
  - o Donations of \$115,322 were made to AYO during the year for the establishment of the Peter Weiss Scholarship fund. These donations together with the interest earned have been transferred to the Scholarship Reserve.
- An amount of \$772,321 was transferred to the Special Projects (Artistic) Reserve to fund future program activities and staff training.
- A bequest of \$50,000 received in 2020 was transferred to the Major Gifts Reserve at the end of the year.
- An amount of \$58,394 was transferred to the Digital Reserve to fund future digital activities including the development of website and database.

(b) **Activities:**

The following programs were presented in 2020:

**AYO National Music Camp**

Adelaide, SA

5 – 19 January 2020

**MSO String Fellowships**

Online

16 November – 11 December 2020

**AYO Winter Season**

Online

4 July – 12 July 2020

**ASO Fellowships**

Online

16 November – 14 December 2020

**National Auditions for 2021 Programs**

Online

5 October – 31 December 2020

**Momentum Ensemble**

Bendigo, VIC

7 February 2020

Melbourne, VIC

1 March 2020

Sydney, NSW

21 November 2020

(c) **Income tax**

No amount was required to be provided for income tax as the company is income tax exempt.

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

The impact of the Coronavirus (COVID-19) pandemic is ongoing and while it has been financially positive for the company up to 31 December 2020, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is continuing and is dependent on measures imposed by the Australia Government and other countries such as maintaining social distancing requirements, quarantine, travel restrictions and any other economic stimulus that may be provided.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the company's operations, the result of those operations, or the company's state of affairs in future financial years.

**Likely developments and expected results of operations**

We continue to actively explore additional sources of funding and earned income.

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2020**

**Environmental regulations**

The operations of the company are not subject to any particular environmental regulations under a Commonwealth, State or Territory Law.

**Meetings of Directors**

The Board of the **Australian Youth Orchestra** met 5 times during the year ended 31 December 2020.

	<b>Meetings Attended</b>	<b>Meetings Held while Director</b>
Lachlan Bramble	5	5
Sally Bassar	4	5
Dr Graeme Blackman AO	5	5
Jessica Block	5	5
Marcus Elsum	5	5
Dr Kate Hadwen	5	5
Simon Johnson	5	5
Dr Andrew Lu OAM	5	5
Shefali Pryor	3	3
Ben Rimmer	4	5

**Likely developments**

Likely developments in the operations of the company and the expected results of those operations in future financial years have not been included in this report as the inclusion of such information is likely to result in unreasonable prejudice to the company.

**Indemnification and insurance of Officers**

No indemnities have been given, during or since the end of the financial year, for any person who is or has been an officer or auditor of the company.

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2020. Since the end of the year, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2021.

Such insurance contracts insure persons who are or have been directors or offices of the Company against certain liabilities (subject to certain exclusions).

The Directors have not included details of the nature of the liabilities covered or the amount of the premium paid as such disclosure is prohibited under the terms of the contract.

**Proceedings on behalf of the company**

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

**Contributions on winding up**

The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2020 the number of members was 24 (2019: 28).

**Auditor's Independence Declaration**

A copy of the auditor's independence declaration as required under the Australian Charities and Not-For-Profits Commission Act 2012 is set out on page 7.

This report is made in accordance with a resolution of the directors.

Director 

Director 

Signed on this 17<sup>th</sup> day of June 2021

17 June 2021

The Board of Directors  
Australian Youth Orchestra  
Suite 19, 285A Crown Street  
SURRY HILLS NSW 2010

Dear Board Members

## Australian Youth Orchestra

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 Australian Youth Orchestra.

As lead audit partner for the audit of the financial report of Australian Youth Orchestra 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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**Australian Youth Orchestra  
Statement of Comprehensive Income  
For the year ended 31<sup>st</sup> December 2020**

	<b>Note</b>	<b>2020</b> <b>\$</b>	2019 <b>\$</b>
<b>Revenue from ordinary activities</b>	2	<u><b>4,581,825</b></u>	<u>5,835,315</u>
Board expenses		<b>(2,982)</b>	(26,244)
Operating expenses		<b>(331,240)</b>	(401,284)
Occupancy expenses		<b>(274,387)</b>	(302,992)
Production expenses		<b>(57,709)</b>	(495,984)
Marketing expenses		<b>(98,459)</b>	(190,208)
Tutor, performer and staff expenses		<b>(1,745,030)</b>	(2,177,036)
Student assistance expenses		<b>(65,235)</b>	(176,790)
Travelling expenses	3	<b>(479,839)</b>	(2,313,007)
Unrealised foreign exchange gain/(loss)		<b>(46)</b>	(1,030)
		<hr/>	<hr/>
Total expenses relating to ordinary activities		<b>(3,054,927)</b>	(6,084,575)
Profit/(Loss) from ordinary activities before income tax expense		<b>1,526,898</b>	(249,260)
Income tax expense		<b>-</b>	-
		<hr/>	<hr/>
Profit/(Loss) from ordinary activities after income tax expense		<b>1,526,898</b>	(249,260)
Total comprehensive income for the year		<u><b>1,526,898</b></u>	<u>(249,260)</u>

**The above Statement of Comprehensive Income should be read in conjunction with the accompanying notes.**

**Australian Youth Orchestra  
Statement of Financial Position  
As at 31<sup>st</sup> December 2020**

	Note	2020 \$	2019 \$
<b>Current assets</b>			
Cash assets	4	3,063,883	2,690,428
Investments	4	4,666,754	4,103,699
Receivables	5	94,794	97,234
Other	6	69,601	202,331
Total current assets		<u>7,895,032</u>	<u>7,093,692</u>
<b>Non-current assets</b>			
Plant & equipment	7	223,790	283,710
Right-of-use assets	8	288,711	504,837
Total non-current assets		<u>512,501</u>	<u>788,547</u>
<b>Total assets</b>		<u><b>8,407,533</b></u>	<u><b>7,882,239</b></u>
<b>Current liabilities</b>			
Creditors & payables	9	167,425	233,282
Contract liabilities	10	451,130	1,244,038
Provisions	11	228,832	199,404
Lease liabilities		224,594	241,210
Total current liabilities		<u>1,071,981</u>	<u>1,917,934</u>
<b>Non-current liabilities</b>			
Contract liabilities	12	705,525	666,059
Provisions	13	62,151	60,312
Lease liabilities		54,527	251,483
Total non-current liabilities		<u>822,203</u>	<u>977,854</u>
<b>Total liabilities</b>		<u><b>1,894,184</b></u>	<u><b>2,895,788</b></u>
<b>Net assets</b>		<u><b>6,513,349</b></u>	<u><b>4,986,451</b></u>
<b>Equity</b>			
Retained profits	14	1,919,696	1,685,909
Reserves	15	4,593,653	3,300,542
<b>Total equity</b>		<u><b>6,513,349</b></u>	<u><b>4,986,451</b></u>

The above Statement of Financial Position should be read in conjunction with the accompanying notes.



**Australian Youth Orchestra  
Statement of Changes in Equity  
As at 31<sup>st</sup> December 2020**

	Note	Retained Profits	International Touring Reserve	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	Total Equity
		\$	\$	\$	\$	\$	\$	\$
<b>As at 1 January 2020</b>		<b>1,685,909</b>	<b>554,120</b>	<b>728,907</b>	<b>1,363,507</b>	<b>324,141</b>	<b>329,867</b>	<b>4,986,451</b>
Net result from operations		1,526,898						1,526,898
Transfer from/(to) International Touring Reserve		(148,296)	148,296					
Transfer from/(to) Major Gifts Reserve		(50,000)		50,000				
Transfer from/(to) Scholarships Reserve		(264,099)			264,099			
Transfer from/(to) Special Projects Reserve		(772,321)				772,321		
Transfer from/(to) Digital Reserve		(58,395)					58,395	
<b>Total Transfers from/(to) Other Reserves</b>		<b>(1,293,111)</b>	<b>148,296</b>	<b>50,000</b>	<b>264,099</b>	<b>772,321</b>	<b>58,395</b>	<b>-</b>
<b>Transfer from / (to) retained profits</b>	<b>14</b>	<b>233,787</b>	<b>148,296</b>	<b>50,000</b>	<b>264,099</b>	<b>772,321</b>	<b>58,395</b>	<b>1,526,898</b>
<b>As at 31 December 2020</b>	<b>14,15</b>	<b>1,919,696</b>	<b>702,416</b>	<b>778,907</b>	<b>1,627,606</b>	<b>1,096,462</b>	<b>388,262</b>	<b>6,513,349</b>
	Note	Retained Profits	International Touring Reserve	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	Total Equity
		\$	\$	\$	\$	\$	\$	\$
<b>As at 1 January 2019</b>		<b>1,639,120</b>	<b>1,257,880</b>	<b>686,558</b>	<b>1,157,145</b>	<b>165,141</b>	<b>329,867</b>	<b>5,235,711</b>
Net result from operations		(249,260)						(249,260)
Transfer from/(to) International Touring Reserve		703,760	(703,760)					
Transfer from/(to) Major Gifts Reserve		(42,349)		42,349				
Transfer from/(to) Scholarships Reserve		(206,362)			206,362			
Transfer from/(to) Special Projects Reserve		(159,000)				159,000		
Transfer from/(to) Digital Reserve		-					-	
<b>Total Transfers from/(to) Other Reserves</b>		<b>296,049</b>	<b>(703,760)</b>	<b>42,349</b>	<b>206,362</b>	<b>159,000</b>	<b>-</b>	<b>-</b>
<b>Transfer from / (to) retained profits</b>	<b>14</b>	<b>46,789</b>	<b>(703,760)</b>	<b>42,349</b>	<b>206,362</b>	<b>159,000</b>	<b>-</b>	<b>(249,260)</b>
<b>As at 31 December 2019</b>	<b>14,15</b>	<b>1,685,909</b>	<b>554,120</b>	<b>728,907</b>	<b>1,363,507</b>	<b>324,141</b>	<b>329,867</b>	<b>4,986,451</b>

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes.

**Australian Youth Orchestra  
Statement of Cash Flows  
As at 31<sup>st</sup> December 2020**

	Note	2020 \$	2019 \$
<b>Cash flows from operating activities</b>			
Receipts from students		94,365	604,062
Grants received		2,169,846	2,665,250
Concert fees received		2,686	373,672
Bursaries, foundations & donations		981,561	940,912
Other receipts		634,770	871,154
Interest received		179,502	255,361
Payments to suppliers and employees		(2,841,710)	(5,957,656)
<b>Net cash flows from/(used in) operating activities</b>		<u>1,221,020</u>	<u>(247,245)</u>
<b>Cash flows from investing activities</b>			
Payments for plant and equipment		(17,988)	(25,666)
Redemption of/(Payment for) Investments		(611,510)	(100,171)
<b>Net cash flows from/(used in) investing activities</b>		<u>(629,498)</u>	<u>(125,837)</u>
<b>Cash flows from financing activities</b>			
Payments for lease liabilities		(218,067)	(248,295)
<b>Net cash flows from/(used in) financing activities</b>		<u>(218,067)</u>	<u>(248,295)</u>
<b>Net increase/(decrease) in cash held</b>		373,455	(621,377)
Cash at the beginning of year		2,690,428	3,311,805
Cash at the end of the year	4	<u>3,063,883</u>	<u>2,690,428</u>

The above statement of cash flows should be read in conjunction with the accompanying note.

**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2020**

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**Note 1 Summary of Significant Accounting Policies**

**a. Basis of preparation**

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and Interpretations issued by the Australian Accounting Standards Board ('AASB'), the Australian Charities and Not-for-profits Commission Act 2012 and the Corporations Act 2001, as appropriate for not-for-profit oriented entities.

The company's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with the historical cost convention. The Statement of Cash Flows has been prepared on a cash basis.

The financial report has been prepared based on a twelve-month operating cycle and presented in Australian currency.

**Coronavirus (COVID-19) and going concern**

The financial statements have been prepared on a going concern basis, which contemplates the continuity of the normal business activities and the realisation of assets and settlement of liabilities in the normal course of business.

The impact of the Coronavirus (COVID-19) pandemic is ongoing and while it has been financially positive for the company up to 31 December 2020, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is continuing and is dependent on measures imposed by the Australia Government and other countries such as maintaining social distancing requirements, quarantine, travel restrictions and any other economic stimulus that may be provided.

- b.** The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

**New or amended Accounting Standards and Interpretations adopted**

The company has adopted all of 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 or Interpretations did not have any significant impact on the financial performance or position of the Company.

**c. Income tax**

No provision for income tax is required as the company is exempt from income tax.

**d. Revenue recognition**

The Company recognises revenue as follows:

**Revenue from contracts with customers**

Revenue is recognised at an amount that reflects the consideration to which the Company is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the Company: 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.

Revenue is recognised for the major business activities as follows:

**(i) Funding revenue**

Funding revenue is received from the Department of Communications and the Arts (formerly the Ministry for the Arts) and is recognised in the profit and loss when the Company satisfies the performance obligations stated within the funding agreement. Where the funding has been received, but the performance obligations have not been met, the income is deferred until such time as the performance obligations is fulfilled.

**(ii) Sponsorship, trust & foundations, and donations**

**Sponsorship**

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

**Trust & foundations**

Where grants from trusts & foundations are enforceable and specific, revenue is recognised once the performance obligations outlined in the contract have been met. When the grant has been received but the performance obligations have not been met, the income is deferred until such time as the performance obligations is fulfilled. Where grants are not enforceable or are provided without specific performance obligations revenue is recognised when payment of the grant is received.

**Donations**

Donations received without any obligations attached/and or considered non-enforceable are recognised as revenue when received.

(iii) **Registration and membership fees**

Registration and Membership Fees are recognised in the period for which the membership or registration is applicable.

(iv) **Performance fee revenue**

Revenue from performance fees is recognised as these services are performed.

(v) **Interest Income**

Interest revenue is recognised as interest accrues using the effective interest method.

**e. Receivables**

Receivables are recognised initially at fair value and subsequently measured at amortised costs less any allowance for expected credit losses. Collectability of debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible, are written off.

**f. Plant and equipment**

Each class of plant and equipment is carried at cost less, where applicable, any accumulated depreciation and impairment.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining the recoverable amount

*Depreciation*

The depreciable amount of all fixed assets is depreciated on a straight line basis over their useful lives to the company commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Musical Instruments	7%-20%
Music and Scores	7%
Furniture and Fittings	10%-20%
Leasehold Improvements	17%
Office Equipment	14%-50%
Computers/Website	25%-40%
Database	14%

**g. 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 company 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 company 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.

**h. Contract liabilities**

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

**i. Lease liabilities**

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 company'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, amount 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.

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.

**j. Trade and other creditors**

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year and which were unpaid at balance date. The amounts are unsecured and are usually paid within 30 days of recognition.

**k. Maintenance and repairs**

The cost of repairs to the company's plant and equipment are charged as expenses as incurred, except where they relate to the replacement of the component of an asset, in which case the costs are capitalised and depreciated in accordance with note 1(f).

**l. Website and database costs**

Costs in relation to web sites and databases controlled by the company are charged as expenses in the period in which they are incurred if they do not change the underlying nature or structure of the website or database. Costs incurred in building or enhancing a website or database, to the extent that they represent probable future economic benefits controlled by the company that can be reliably measured, are capitalised as an asset and amortised over the period of expected benefits, usually 3-7 years.

**m. 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 these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the Statement of Financial Position. Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

**n. Employee benefits**

(i) Wages, salaries and annual leave

Liabilities for employee benefits for wages, salaries and annual leave expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided up to the reporting date. These are calculated at undiscounted amounts based on compensation rates that the company expects to pay, including related on-costs.

(ii) Long service benefits

The provision for employee benefits for long service leave represents the present value of the estimated future cash outflows to be made, resulting from employees' services provided up to the reporting date. The provision is calculated using expected future increases in wage and salary rates including related on costs and expected settlement dates based on turnover history and is discounted using the rates attaching to corporate bonds at balance date which most closely match the terms of maturity of the related liabilities.

(iii) Superannuation

The Company contributes to employees' superannuation funds. Contributions are recognised as an expense as they are made.

**o. Cash and cash equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash which are subject to an insignificant risk of changes in value. For the purposes of the Cash Flow Statement, cash and cash equivalents consist of cash and cash equivalents as defined above.

**p. Investments**

Investments and other financial assets are initially measured at fair value. Transaction costs are included as part of the initial measurement, except for financial assets at fair value through profit or loss. Such assets are subsequently measured at either amortised cost or fair value depending on their classification. Classification is determined based on both the business model within which such assets are held and the contractual cash flow characteristics of the financial asset unless an accounting mismatch is being avoided.

**Financial assets at fair value through profit or loss**

Financial assets not measured at amortised cost or at fair value through other comprehensive income are classified as financial assets at fair value through profit or loss. Typically, such financial assets will be either: (i) held for trading, where they are acquired for the purpose of selling in the short-term with an intention of making a profit, or a derivative; or (ii) designated as such upon initial recognition where permitted. Fair value movements are recognised in profit or loss.

**q. Comparative figures**

Where required by the Accounting Standards comparative figures have been adjusted to conform to changes in presentation for the current financial year.

**r. Significant accounting judgements, estimates and assumptions**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. The following critical accounting policies have been identified for which significant judgements, estimates and assumptions are made.

(i) Impairment of Non-financial Assets

**Australian Youth Orchestra  
Notes to the Financial Statements  
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The Company assesses impairment of its non-financial assets at each reporting date by evaluating conditions specific to the Company and to the specific asset. If an impairment trigger exists the recoverable amount of the asset is determined. Management do not consider that the triggers for impairment have been significant and these assets have not been tested for impairment in this financial period.

(ii) Estimate of Useful Lives

The estimation of useful lives of assets is based on historical experience. The condition of assets is assessed periodically and considered in relation to the remaining useful life of the asset and adjustments made to useful lives as appropriate.

(iii) 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 company'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 company 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.

(iv) 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 company 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.

(v) Employee benefits provision

As discussed in note 1 n., the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

**Note 2 Revenue**

<b>Revenue from operating activities</b>	<b>2020</b>	<b>2019</b>
	\$	\$
Grants – Australian Government	2,527,034	2,574,569
Grants – State Government	28,096	-
Registration & application fees	236,559	693,852
Management fees	3,754	3,974
Memberships	873	1,018
Performance fees & earned income	6,086	377,922
Sponsorships, bequests, trust & foundations & donations	1,226,209	1,681,261
Government subsidies	431,650	-
Other income	17,028	51,641
<b>Total revenue from operating activities</b>	<b>4,477,289</b>	<b>5,384,237</b>
<b>Revenue outside the operating activities</b>		
Interest/Distributions	152,990	217,167
Net gains/(loss) on financial investments held at fair value through profit & loss	(48,454)	233,911
<b>Total revenue from outside the operating activities</b>	<b>104,536</b>	<b>451,078</b>
<b>Revenue from ordinary activities</b>	<b>4,581,825</b>	<b>5,835,315</b>

**Note 3 Expenses and Losses**

Profit/(loss) from ordinary activities includes as expenses:		
Depreciation of musical instruments, furniture & fittings, IT & website	77,908	77,678
Depreciation of right-of-use assets	243,056	245,687
Employee entitlements	32,066	62,961
(Gain)/Loss on foreign currency	46	1,030
Travel expenses (admin)	17,886	55,367
Travel expenses (programs)	461,953	2,257,640

In 2019 included in Travel Expenses (programs) are travel, accommodation and meal costs in relation to the International Tour that occurs once every three years of \$1,194,455 for participants, staff, tutors and guest artists.

**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2020**

**Note 4 Cash Assets/Investments**

**Cash Assets**

	2020	2019
	\$	\$
Cash at bank and on hand	1,415,223	1,758,213
Cash on deposit	1,648,660	932,215
Total cash assets	<u>3,063,883</u>	<u>2,690,428</u>

**Investments**

Financial assets at fair value through profit & loss:

Fixed interest securities	3,019,784	2,461,813
Shares and other equities	1,646,970	1,641,886
Total investments	<u>4,666,754</u>	<u>4,103,699</u>

**Note 5 Receivables**

Trade debtors	3,426	28,990
Other debtors	91,368	68,344
Total receivables	<u>94,794</u>	<u>97,234</u>

Trade debtors arise from fees owing by students for participation in the company's programs.

Other debtors arise from activities other than those attended by students.

**Note 6 Other**

Prepayment	<u>69,601</u>	<u>202,331</u>
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**Note 7 Plant and Equipment**

Music equipment at cost	153,386	148,222
Deduct: accumulated depreciation	<u>(109,995)</u>	<u>(103,699)</u>
	<u>43,391</u>	<u>44,523</u>
Music and scores at cost	5,102	5,102
Deduct: accumulated depreciation	<u>(4,205)</u>	<u>(3,864)</u>
	<u>897</u>	<u>1,238</u>
Furniture and equipment at cost	96,467	95,013
Deduct: accumulated depreciation	<u>(85,021)</u>	<u>(76,042)</u>
	<u>11,446</u>	<u>18,971</u>
Database at cost	331,660	331,660
Deduct: accumulated depreciation	<u>(187,137)</u>	<u>(139,613)</u>
	<u>144,523</u>	<u>192,047</u>
IT equipment at cost	84,127	72,757
Deduct: accumulated depreciation	<u>(61,282)</u>	<u>(47,433)</u>
	<u>22,845</u>	<u>25,324</u>
Website at cost	43,056	43,056
Deduct: accumulated depreciation	<u>(43,056)</u>	<u>(43,056)</u>
	<u>-</u>	<u>-</u>
Digital Connection Trial equipment at cost	338,428	338,428
Deduct: accumulated depreciation	<u>(338,428)</u>	<u>(338,428)</u>
	<u>-</u>	<u>-</u>
National Music Teacher Mentorship equipment at cost	2,750	2,750
Deduct: accumulated depreciation	<u>(2,062)</u>	<u>(1,143)</u>
	<u>688</u>	<u>1,607</u>
Total	<u>223,790</u>	<u>283,710</u>



**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2020**

**Movements in non-current assets**

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Digital Connection Trial equipment	National Music Teacher Mentorship equipment	Total
Balance at 1 January 2020	44,523	1,238	18,971	192,047	25,324	-	-	1,607	<b>283,710</b>
Additions	5,164	-	1,454	-	11,370	-	-	-	<b>17,988</b>
Depreciation	(6,296)	(341)	(8,979)	(47,524)	(13,849)	-	-	(919)	<b>(77,908)</b>
Balance at 31 December 2020	43,391	897	11,446	144,523	22,845	-	-	688	<b>223,790</b>

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Digital Connection Trial equipment	National Music Teacher Mentorship equipment	Total
Balance at 1 January 2019	46,062	1,579	26,428	239,441	19,688	-	-	2,524	335,722
Additions	4,683	-	3,373	-	17,610	-	-	-	25,666
Depreciation	(6,222)	(341)	(10,830)	(47,394)	(11,974)	-	-	(917)	(77,678)
Balance at 31 December 2019	44,523	1,238	18,971	192,047	25,324	-	-	1,607	283,710

**Note 8 Right-of-use Assets**

	<b>2020</b>	2019
	<b>\$</b>	<b>\$</b>
Right-of-use – land & building	<b>749,909</b>	723,079
Deduct: accumulated depreciation	<b>(474,109)</b>	(238,393)
	<b><u>275,800</u></b>	<b><u>484,686</u></b>
Right-of-use – plant & equipment	<b>27,545</b>	27,445
Deduct: accumulated depreciation	<b>(14,634)</b>	(7,294)
	<b><u>12,911</u></b>	<b><u>20,151</u></b>
Total right-of-use assets	<b><u>288,711</u></b>	<b><u>504,837</u></b>

The company has leases at 31 December 2020 which include:

Equipment rental lease in relation to three office photocopiers. This five-year lease ends 30 September 2022.

Office lease in relation to the rental of premise at Suite 19, 285A Crown Street, Surry Hills 2010 which is a six-year lease and ends 31 October 2021. The future cash outflows in relation to the variable lease payments are \$23,075.

Office lease in relation to the rental of premise at Level 2, Building 3, 658 Church Street, Cremorne 3121 which starts 1 August 2014 and ends 30 June 2022.

**Note 9 Current Liabilities – Creditors and Payables**

Trade creditors	<b>104,979</b>	137,505
Other payables	<b>62,446</b>	95,777
	<b><u>167,425</u></b>	<b><u>233,282</u></b>

**Note 10 Current Liabilities – Contract Liabilities**

Receipts of registration fee in advance	<b>67,630</b>	235,288
Grants & sponsorship	<b>380,000</b>	380,500
Department of Infrastructure, Transport, Regional Development and Communications	<b>3,500</b>	628,250
	<b><u>451,130</u></b>	<b><u>1,244,038</u></b>

**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2020**

**Note 11 Current Liabilities - Provisions**

	2020	2019
	\$	\$
Provision for annual leave	149,936	136,255
Provision for long service leave	78,700	62,154
Fringe benefits tax payable	196	995
	<u>228,832</u>	<u>199,404</u>

**Note 12 Non-current Liabilities – Contract Liabilities**

Department of Infrastructure, Transport, Regional Development and Communications (National Music Teachers Mentoring Program)	705,525	666,059
	<u>705,525</u>	<u>666,059</u>

**Note 13 Non-current Liabilities - Provisions**

Provision for long service leave	62,151	60,312
	<u>62,151</u>	<u>60,312</u>

**Note 14 Retained Profits**

Movements in retained profits

Opening balance	1,685,909	1,639,120
Net profit/(loss) for the Year	1,526,898	(249,260)
Transfer (To)/from International Touring reserve	(148,296)	703,760
Transfer (To)/from Special Projects Reserve	(772,321)	(159,000)
Transfer (To)/from Major Gifts Reserve	(50,000)	(42,349)
Transfer (To)/from Scholarships Reserve	(264,099)	(206,362)
Transfer (To)/from Digital Reserve	(58,395)	-
Closing balance	<u>1,919,696</u>	<u>1,685,909</u>

**Note 15 Reserves**

International Touring Reserve

Opening balance	554,120	1,257,880
Transfer (To)/from retained profits	148,296	(703,760)
Closing balance	<u>702,416</u>	<u>554,120</u>

The International Touring Reserve was established in January 2005 in order to set aside funds for overseas touring.

Major Gifts Reserve

Opening balance	728,907	686,558
Transfer (To)/from retained profits	50,000	42,349
Closing balance	<u>778,907</u>	<u>728,907</u>

The Major Gifts Reserve was established in December 2011 in order to set aside funds for costs expected to be incurred against funds raised from the Major Gifts Campaign and for bequests received.

Special Projects Reserve

Opening balance	324,141	165,141
Transfer (To)/from retained profits	772,321	159,000
Closing balance	<u>1,096,462</u>	<u>324,141</u>

The Special Projects Reserve was established in December 2011 to set aside funds for specific projects which fall outside the normal operations of the AYO and for funding additional program activity as required.

Scholarships Reserve

Opening balance	1,363,507	1,157,145
Transfer (To)/from retained profits	264,099	206,362
Closing balance	<u>1,627,606</u>	<u>1,363,507</u>

The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships from the earnings on the funds. The balance at 31 December 2020 is made up of Ernest Llewellyn Scholarship funds of \$569,845, Richard Pollett Scholarship funds of \$204,375, the Vera and Lorand Loblay Scholarship funds of \$449,864, Standish Roberts Memorial Scholarship funds of \$28,377, Financial assistance funds of \$259,594 and Peter Weiss Scholarship funds of \$115,350.

**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2020**

Digital Reserve

	2020	2019
	\$	\$
Opening balance	329,867	329,867
Transfer (To)/from retained profits	58,395	-
Closing balance	<u>388,262</u>	<u>329,867</u>

The Digital Reserve was established in December 2014 in order to set aside funds for digital activity including the development of the AYO's website and database.

Total Reserves	<u>4,593,653</u>	<u>3,300,542</u>
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**Note 16 Compensation of Key Management Personnel**

Total compensation (7 staff, 2019 - 8 staff)	913,838	869,382
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No income has been paid or is payable, or otherwise made available, to directors by the company or to related parties in connection with the management of the affairs of the company.

**Note 17 Related Parties**

Directors - Transactions with Directors

Lachlan Bramble was a director of Australian Youth Orchestra in 2020. During the year, the company paid him \$2,750 for his tutorial services.

Shefali Pryor was a director of Australian Youth Orchestra in 2019. During the year, the company paid her \$2,000 for her tutorial services.

Lachlan Bramble was a director of Australian Youth Orchestra in 2019. During the year, the company paid him \$2,000 for his tutorial services.

**Note 18 Remuneration of Auditors**

The auditor of the company, Crowe Sydney performed the audit and receive \$12,600 for these services. (2019: \$15,800)

**Note 19 Contingent Liabilities**

There were no contingent liabilities as at 31 December 2020 and 31 December 2019.

**Note 20 Commitments for Expenditure**

There were no commitments for expenditure as at 31 December 2020 and 31 December 2019.

**Note 21 Trust Assets**

The Australian Youth Orchestra acts as trustee for the following entities:

National Music Camp Trust Fund

Dorothy Fraser Scholarship Fund

Separate financial statements are prepared for these entities. No assets or liabilities of the trusts were recognised in these financial statements.

As trustee, the company is liable for the liabilities of the trusts. However, the trusts had sufficient assets to pay these liabilities at the reporting date and the company does not anticipate that there will be a shortfall or going concern issue in the foreseeable future.

**Note 22 Subsequent Events**

The impact of the Coronavirus (COVID-19) pandemic is ongoing and while it has been financially positive for the company up to 31 December 2020, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is continuing and is dependent on measures imposed by the Australia Government and other countries such as maintaining social distancing requirements, quarantine, travel restrictions and any other economic stimulus that may be provided.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect the company's operations, the result of those operations, or the company's state of affairs in future financial years.

**Australian Youth Orchestra  
Director's Declaration  
For the year ended 31 December 2020**

In the directors' opinion:

The attached financial statements and notes comply with the Corporations Act 2001, the Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012 and associated regulations, the Corporations Regulations 2001 and other mandatory professional reporting requirements.


The attached financial statements and notes give a true and fair view of the company's financial position as at 31 December 2020 and of its performance for the financial year ended on that date; and

There are reasonable grounds to believe that the company is able to pay all of its debts, as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

This declaration is made in accordance with a resolution of the Board of Directors.

Director  \_\_\_\_\_

Director  \_\_\_\_\_

Signed on this 17<sup>th</sup> day of June 2021

# Independent Auditor's Report to the Members of Australian Youth Orchestra

## Report on the Audit of the Financial Report

### Opinion

We have audited the financial report of Australian Youth Orchestra (the Company), which comprises the statement of financial position as at 31 December 2020, the statement 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 directors' declaration.

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

- (a) giving a true and fair view of the Company's financial position as at 31 December 2020 and of its financial performance and cash flows for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### 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 Company 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.

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

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

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.

## Other Information

The directors are responsible for the other information. The other information comprises the information contained in the Company's annual report for the year ended 31 December 2020, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

## 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 – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012* 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 Company'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 Company or to cease operations, or have no realistic alternative but to do so.

## 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of director'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 Company'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 Company 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 directors 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.

Crowe Sydney

**Crowe Sydney**



**Alison Swansborough**

Associate Partner

17 June 2021

Sydney