

2021

ANNUAL REPORT

SYDNEY YOUTH ORCHESTRAS



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

Sydney Youth Orchestras acknowledges the traditional owners of the land on which we work, rehearse, gather and perform; the Gadigal people of the Eora Nation.

We would like to pay our respects to Elders past, present and emerging and thank them for their rich musical traditions that continue to echo to this day.



Contents

Our Values	5
Educational Leadership	22
Artistic Excellence	36
Community Engagement	42
Stakeholder Connection	46
Financial Stability	52
Connect with Us	90



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

Our Values

Challenge

We drive innovation and
embrace the new

Excellence

Is our attitude, not only
an outcome

Collaborate

We are not soloists

Celebrate

We recognise and reward
all contributions

Invest

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





Who we are

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

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

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

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

We **celebrate all contributions** to SYO.

Chair's Message



On behalf of the
Board of Directors,
I am pleased to
present Sydney Youth
Orchestras' Annual Report
of 2021. It is a record of just some

of this organisation's incredible achievements
during a challenging time for arts and
education organisations.

2021 saw SYO deliver a full suite of programs
through digital capabilities, flexibility in
operations, and non-traditional methods of
music making. Investment in the SYOnline digital
classroom in 2020, and in cloud and remote
capabilities enabled a seamless transition from
in-person to virtual for our young musicians
and continued employment opportunities for
conductors and tutors in 2021. The success of
SYO in delivering an artistic and educational
experience of excellence and the importance of
our purpose is exemplified by, after two years of
pandemic impacted programs, over 530 young
musicians participating in our 2022 programs.

I am pleased to report that the organisation
achieved a surplus in budget, an incredible
achievement. In 2021, SYO was one of few
organisations to receive 'Rescue and Restart'
funding, as well as being SYO's first year for Multi-
Year organisational funding, both through Create
NSW. We acknowledge and thank Create NSW
for their belief in the work we do.

From a governance perspective, SYO adopted
changes to the Constitution to support Child
Protection Policies, allow for the appointment of
Honorary Members, and redefine the maximum
Board of Director term, a renewal process that
saw the retirement of long-serving directors.

Pleasingly we appointed our inaugural Honorary
Members to recognise individuals who have
contributed to our organisation in outstanding
ways. Along with recognising retiring board
directors for their leadership and governance of
SYO, including Ursula Armstrong, Anthony Bell,
Malcolm Long AM and Jon North, we appointed
Stephen Bell, Jan Bowen AM, Susie Dickson, Alan
Hauserman, Greeba Pritchard and Gail Pryor
to recognise their unique contributions to SYO.
I thank them all for their commitment and
contribution over many years to the success
of SYO and the opportunities that have been
provided to young musicians.

We are in a privileged position that SYO's newly
appointed directors bring a diversity of new
insight and experience complementing the rich
skills of our remaining directors. I would like
to take this opportunity to congratulate Anne
Cahill OAM, Matthew Campbell, Christopher
Lawrence, and Andrew Wiseman for their
appointments in 2021.

To all Board members of 2021, including
outgoing Chair Shane Simpson AM, I thank you
for your leadership and counsel in helping SYO
to navigate an unprecedented environment. In
this unprecedented time for arts and education

organisations, it is the leadership, commitment,
team culture and entrepreneurialism of staff that
has ensured SYO has continued to deliver to its
community of young musicians, conductors and
aspiring composers.

To all the staff and conductors at SYO, I thank
you for your commitment, enthusiasm and
flexibility.

I would like to acknowledge Mia Patoulios, Chief
Executive Officer for her leadership and the
culture that has been established within the SYO
team of commitment, generosity, accountability
and entrepreneurialism.

2021 sees SYO in a fantastic position to 'keep the
music going' for our young musicians regardless
of what may come, with a renewed focus on
always keeping them as the cornerstone of
everything we do. Indeed, their dedication is
to be celebrated, which we will be incredibly
cognizant of as we look forward to our 50th
anniversary in 2023.

Greg Levy
Acting Chair



CEO's Message



When I look back at 2021, it is difficult to find the right place to start. Through all the pivoting of 2020, constant change, uncertainty, and never-ending challenges, we started the year like many in the hope that the worst was behind us.

We were blessed during the first 6 months in operating with only minor changes. A smaller Summer School and Strings Program due to density limits, but so much excitement for being back to in-person rehearsals and performances. The SYO was able to take to the stage with Jessica Cottis for a 'Celebration of Stravinsky', and all our orchestras performed in the 'Winter Showcase', a mere hours before our world once again locked down at the start of July.

Having embraced our digital infrastructure and embedded its capabilities across our activities, seamlessly we flicked the switch and our musicians moved back into their digital worlds. This digital world was home to not just our musicians but hundreds of professionals who had once again found their concert halls quiet. SYO was far from quiet. Over 500 activities were achieved during the 5 months of lockdown alone.

As the months drew on, we could hear and see the toll the isolation was having on the musicians, conductors, and staff. Rather than cling to the tested, predictable, and easy, once again the artistic and admin teams came together with the help of over 200+ tutors, educators, and professional musicians to make sure SYOnline was a weekly musical adventure.

As we began to emerge, we embraced the opportunity to be part of a global marketing campaign beaming our musicians, our beautiful city and first nations culture around the world. And when it became clear that not all our musicians would be able to perform in an indoor venue due to their age and vaccination status, we collectively took a deep breath and were determined to find a way.

After 5 months online, I am extremely proud of all we were able to achieve through 'SYO Activate'. A solution found through teamwork, from the Board of Directors to our wonderful family of volunteers manning the disinfectant bottles. 4 days, 550 musicians, 9 concerts and 12 hours of music. To see the smiling eyes behind masks of musicians and families made the long days at the end of a very long year all worth it.

Held within these pages are the names and faces of the hundreds of musicians that contributed the hundreds of hours of music that was played and performed during 2021. These exceptional young people did not lose hope, they did not stop practicing, and they connected with each other and the music in ways that will inform their craft for the rest of their lives.

For me, the biggest achievement is continuing to create a safe and caring environment not just for our musicians and families but the people who work tirelessly behind the scenes to make it all happen. There are no adequate words that could summarise how grateful I am to work with a group of people so passionate and committed.

There were many farewells during 2021 to individuals who had been at the very centre of SYO, some for a short time and others for decades. Each individual contribution now etched into the SYO DNA. Each leaving SYO better for them having been part of it, each impacting the lives of not only the musicians in the program now but for the generations to come.

It is truly powerful to see families, philanthropists, corporates, government, global brands, arts organisations, independent artists, education systems and music teachers all come together with a shared mission to change the lives of our young people, and something truly special to see this group so passionately protect it when times get tough. Thank you, you will never know how important and how much strength I take from knowing this force for good is behind us.

2021 was a year of transformation for SYO. We could have just looked at our feet but instead we fearlessly beheld the unknown, guided by the young people we serve. We didn't shy away from making the bold and at times difficult decisions. Through all the change and uncertainty, I know SYO has never been more united or better positioned to meet the challenges we will no doubt face in the future.

Mia Patoulios
Chief Executive Officer

Governance and Leadership

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

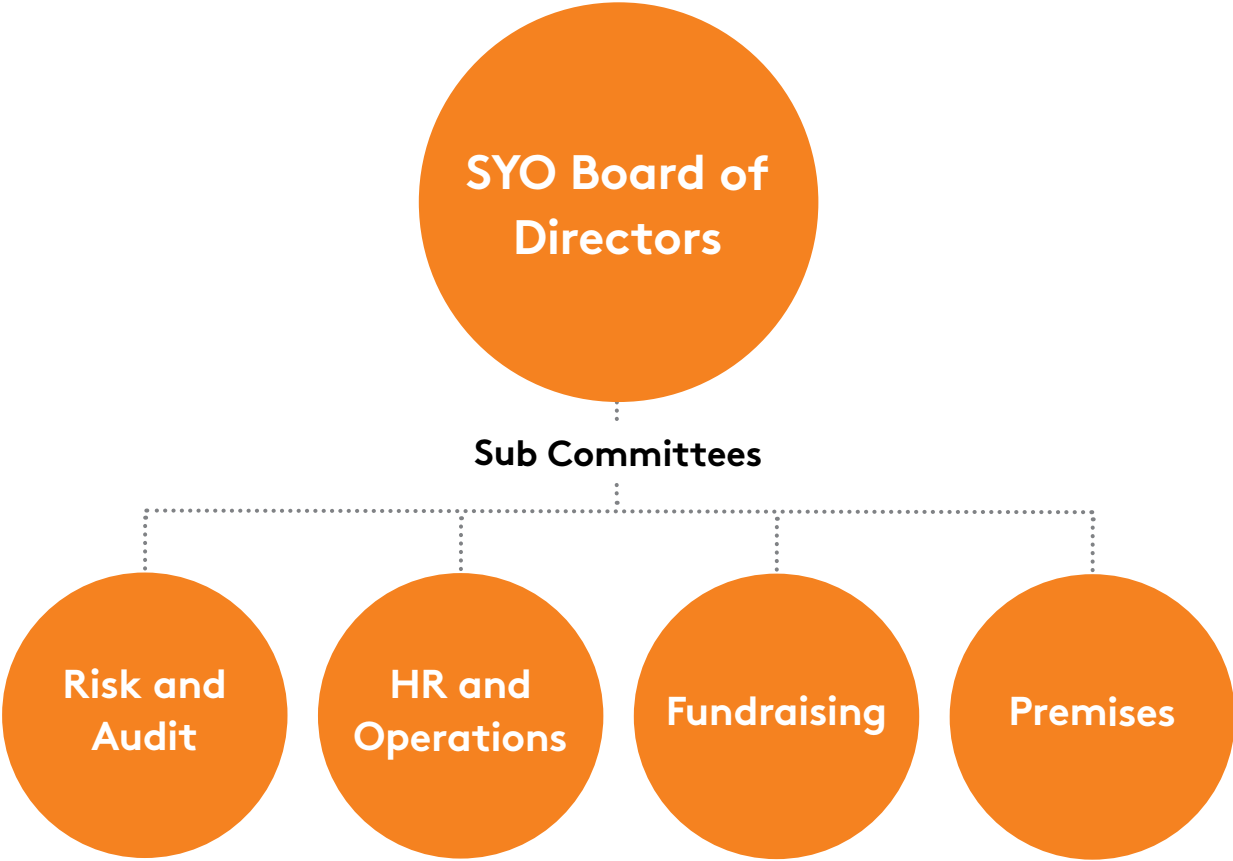
View Annual Reports on our [website](#).

SYO maintains annually

- A Constitution
- A Risk Register
- Staff Handbook
- Student Handbook
- Child Safe Framework
- COVID-19 Policy

Fundraising Focuses

- Opportunity**
Supporting financial and geographical needs based scholarships, regional outreach and touring
- Excellence**
Supporting masterclasses, international touring, sectionals and tutorials with professional artists
- Enterprise**
Supporting the purchase of musical scores, instruments, insurance, and business infrastructure
- General Giving**
Support is directed to an area of the business where it is most required.



Our People

Board of Directors

- Chair**
Shane Simpson AM (to March)
Greg Levy (Acting Chair from March)
- Deputy Chair**
Anthony Bell (until March, retired June)
Tim Downing (Acting Deputy Chair from March)
Geraldine Doogue AO
Wallis Graham
Pieter Oomens
Malcolm Long AM (retired April)
Ursula Armstrong (retired June)
Jon North (retired June)
Anne Cahill OAM (appointed June)
Matthew Campbell (appointed June)
Christopher Lawrence (appointed August)
Andrew Wiseman (appointed August)
- Company Secretary**
Mia Patoulios (stepped down April)
Daniel Placido (appointed April)

Patron

Her Excellency the Honourable Margaret Beazley AC QC

Administration & Management

- Chief Executive Officer**
Mia Patoulios
- Executive Officer**
Daniel Placido
- Finance Manager**
Susan Hart
- Marketing and Events Manager**
Marita Cranwell
- Marketing and Digital Coordinator**
Natalie Fiorini (until September)
Matthew Lloyd (from November)
- Head of Orchestral Training**
James Pensini
- Head of Orchestral Training and Community Engagement**
James Pensini (from October)
- Community Engagement Manager**
Nick Munro (January to June)
- Artistic Program and Orchestral Training Manager**
Katie Garman (until June)
Nick Munro (from June)
- Orchestras Administrator**
Laura Balthazar

- Production and Rehearsal Coordinator**
Andrew Collins (until May)
Brendan McRae (from June)
- Orchestral Training Coordinator**
Vanessa Agius

Artistic Planning & Conductors

- Artistic Director**
Christopher Lawrence (until December)
- Head of Artistic Planning**
Casey Green (from October)
- Conductor Emeritus**
Brian Buggy OAM (from December)
- Guest Conductors, The Sydney Youth Orchestra**
Jessica Cottis
Max McBride
- Create NSW Conducting Fellow**
Leonard Weiss

Symphonic Orchestral Program

- SYO Philharmonic**
Brian Buggy OAM
- Peter Seymour Orchestra**
John Ockwell
- Symphonic Wind Orchestra, Western Sydney Youth Orchestra**
James Pensini

SYO Strings Program

- Kate Morgan
- Kathryn Crossing
- Dr Sada Muramatsu
- Victoria Jacono-Gilmovich
- Sandi Oh
- Alina Belshaw
- Niamh Armstrong

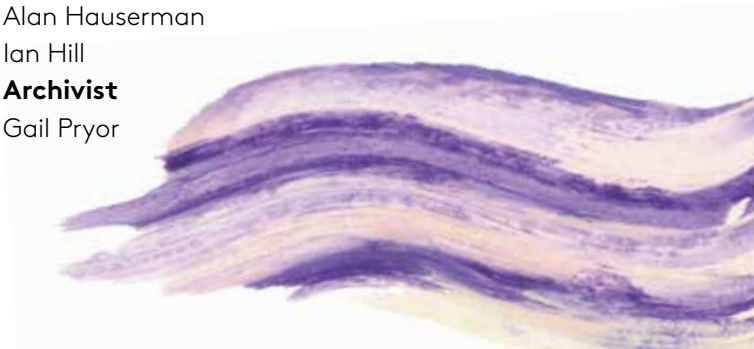
Orchestral Musicianship Tutors

- John Ockwell
- James Pensini
- Angus Davison
- Sarah Qiu
- Michelle Wang

Volunteers

- Sue Ellyard
- Alan Hauserman
- Ian Hill

- Archivist**
Gail Pryor



Young People at SYO

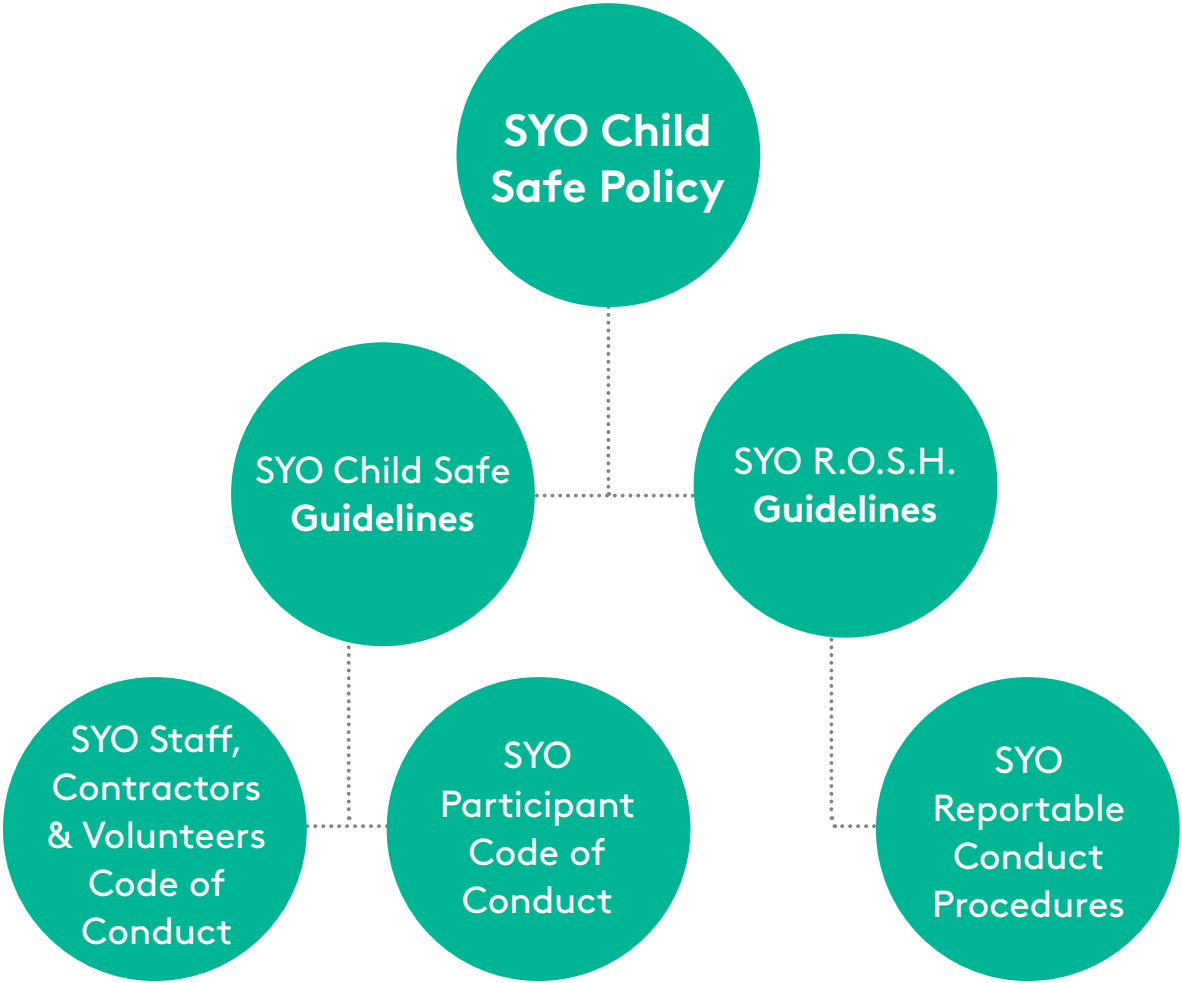
Sydney Youth Orchestras is proudly a child safe organisation and embraces the National Principles for Child Safe Organisations.

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

SYO embeds Child Safety in the following ways:

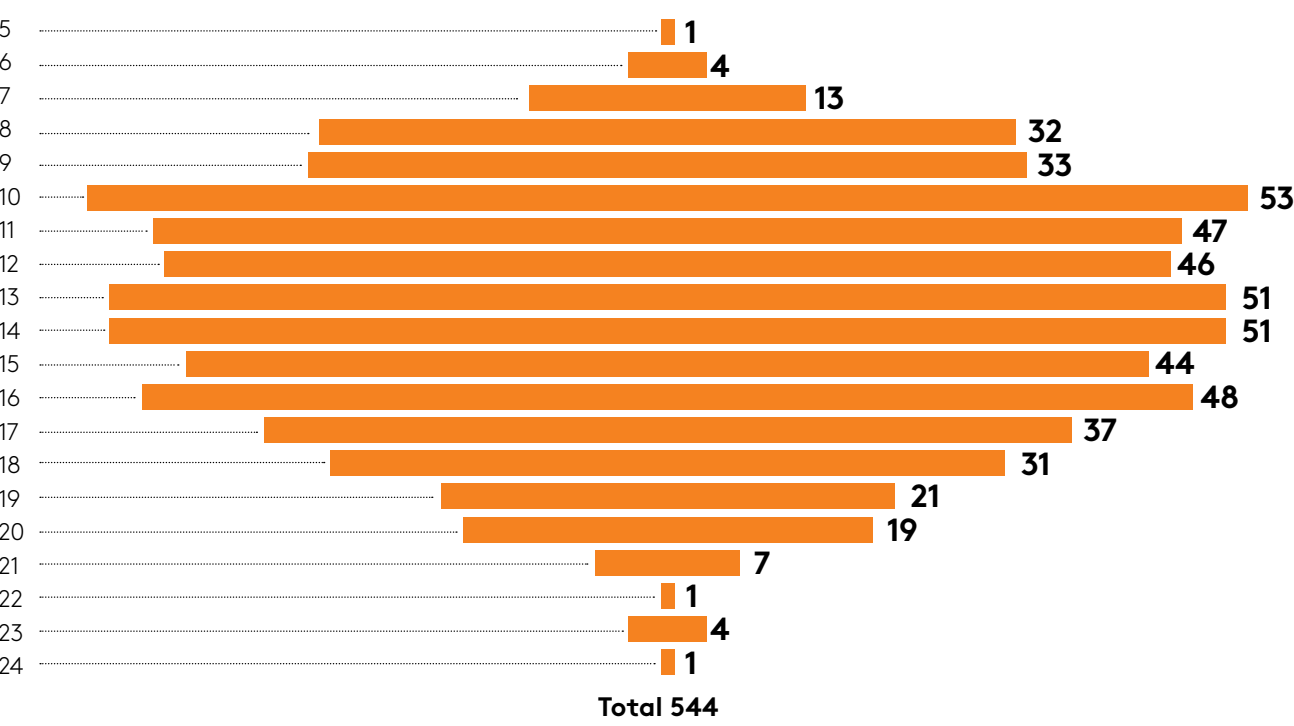
- 1. Child Safety is at the top of the agenda for all meetings including Bi-monthly Board Meetings, Weekly Staff Meetings and Event Evaluations.
- 2. Child Safe processes are presented to all SYO musicians as part of the Orientation for weekly and open programs.
- 3. Child Safe is explicitly addressed in the SYO Musicians Handbook, including how to report issues.
- 4. Child Safe refresher training is provided to SYO staff annually.

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

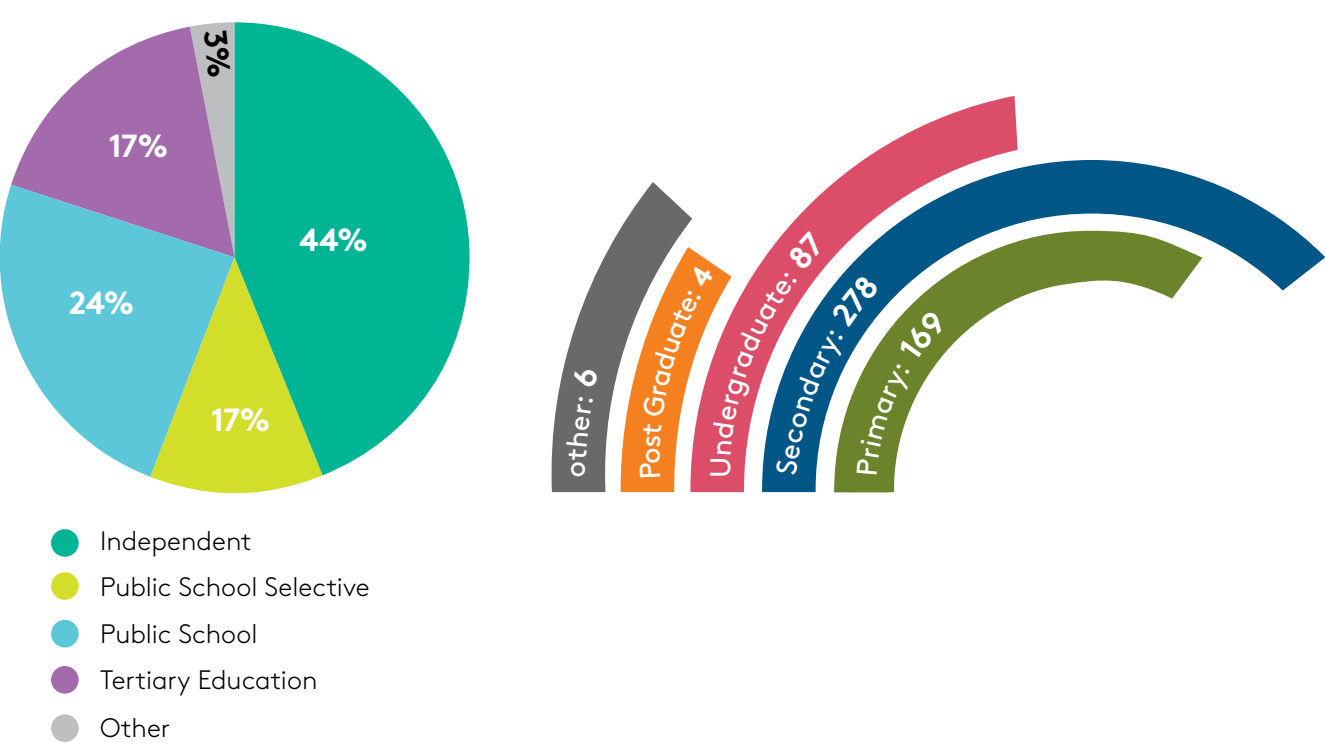


Diversity

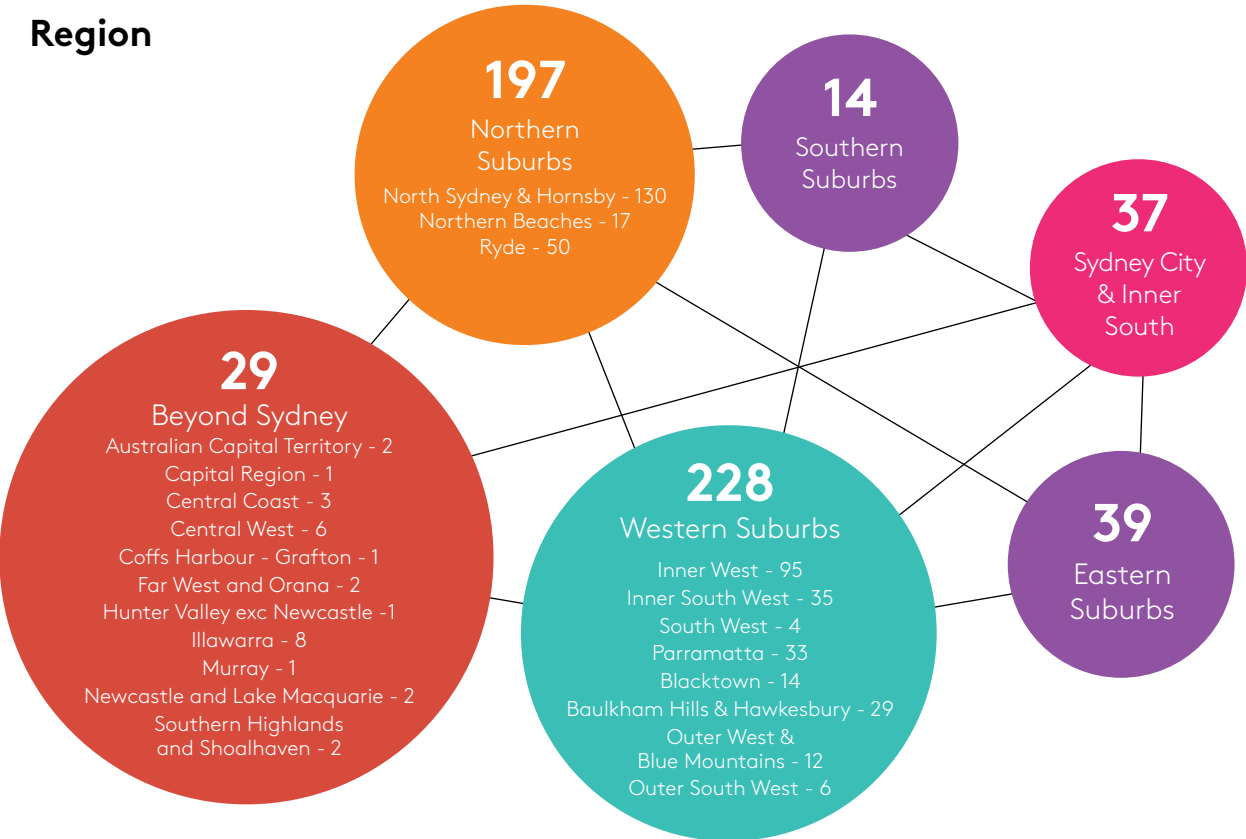
Age range



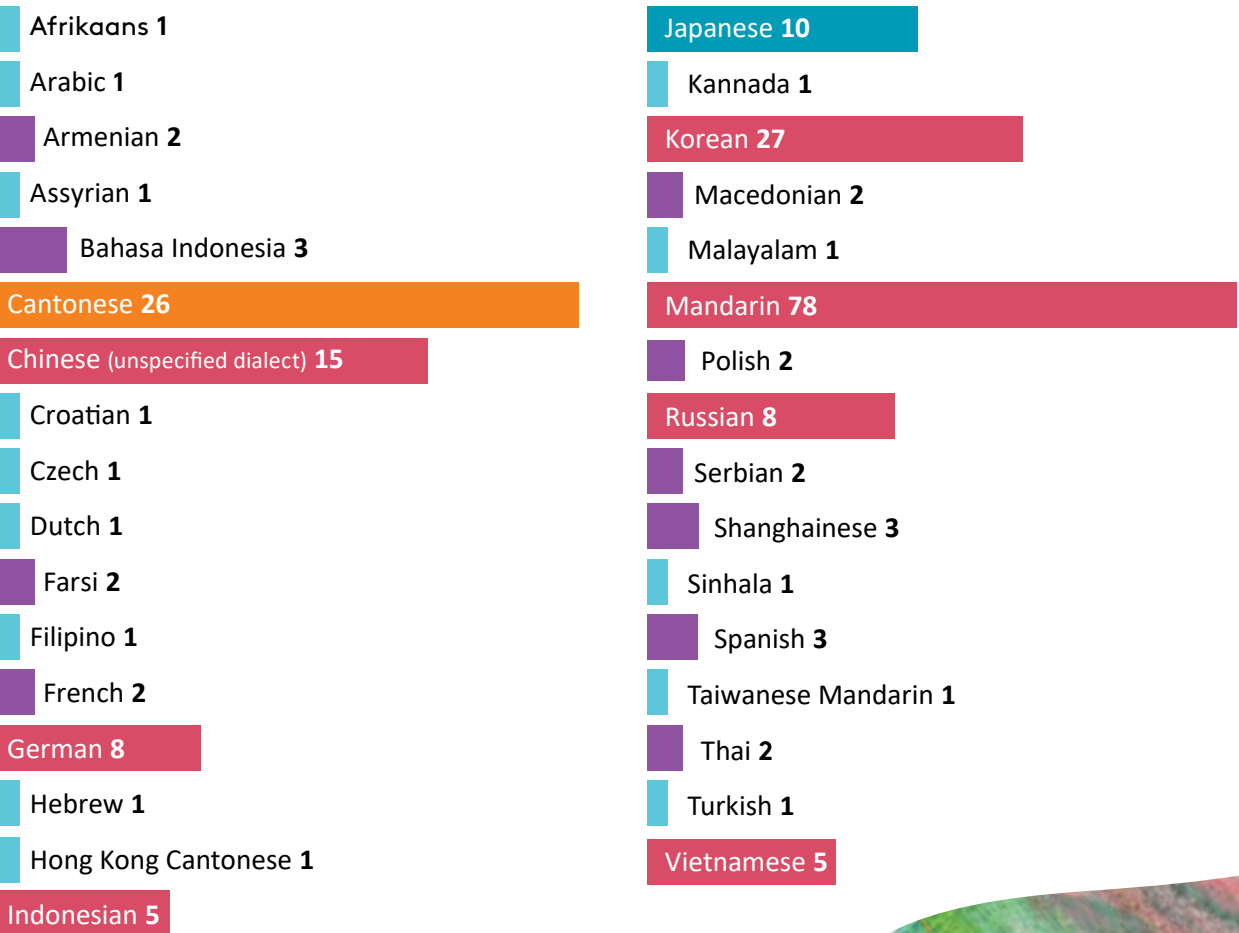
Education



Region



37 languages other than English are spoken in 215 households



2021 ACTIVITY OVERVIEW

60+
Orchestral
Musicianship
Sessions

836
Auditions

64+
Digital
Rehearsals

33+
digital, online
or broadcast
events

Connect with
840+ Young
Musicians

92
Concerts and
Events

270+
Live Rehearsals

77
Scholarships



Strategic Pillars and Goals

Educational Leadership

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

Artistic Excellence

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

Community Engagement

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

Stakeholder Connection

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

Financial Stability

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



STRATEGIC PILLAR:

Educational Leadership

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

Key Activities

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

Key Measurements

- Application: # of auditions: 836
- Retention: 80% at audition
- Progression: 33% of musicians moved up within the pathway
- Capacity: 91% of available places filled
- Participation Count: 8967 live, 19085 digital

Advisory & Leadership

- Head of Orchestral Training
- SYO Conductors
- SYO Operations Team
- Orchestras and Orchestral Musicianship Review Panel
 - James Pensini
 - Dr Luke Gilmour
 - Scott Ryan
 - Michelle Rollins
 - Stephen Williams

Supporting Structures

- Orchestral Training Framework
- Conductor Development
- Theory Training Framework
- Child Safe Framework
- Digital Delivery (SYOnline)
- COVID-19 Safety

Industry Partnerships

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

“My SYO experience in 2021 was amazing! Due to Covid lockdown in term 2 we had to do recording project online. Even at home I could feel that I was playing live!!! Being able to perform in “Activate” after months of online rehearsals was the highlight of the year. SYO has helped me become a better musician as well as a better violinist via Tutorials and Musicianship lessons and taking parts in an orchestra.”

- Zachary

Key Achievements

- Maintain positive feedback rating at 88% of survey respondents
- Pilot of digital Orchestral Musicianship for orchestras (Stage 1 to SYOP)
- 262 live rehearsals
- Automated attendance tracking and reporting
- SYOnline platform transitioned to bespoke Learning Management System
- 475 musicians engaged
- 93% weekly attendance
- 240 rehearsals over 16 weeks online
- 420 Orchestral Musicianship classes over 28 weeks online

COVID-19 Safety

- 95% survey respondents reported that musician’s safety has been prioritised by SYO
- 94% survey respondents reported that they are receiving clear and timely communications about changes made due to COVID-19

Head of Orchestral Training's Message



2021, the year of two halves! We all started the year with cautious optimism that things were returning to “normal” only to again move to lockdown conditions mid-way through the year.

Through our learnings from the previous lockdown, SYO was not only able to transition seamlessly back online, rather were able to transition back online with a much-improved product. SYOnline supported not only our young musicians but also the wider musical ecosystem through the employment of musicians as tutors (many being SYO alumni) whilst concert halls around the world again fell silent.

One program that required no changes as it is always run online was the Orchestral Musicianship Program. This program continues to go from strength to strength allowing students the opportunity outside of regular rehearsal time to unpack the What, How and Why of Orchestral Music. This program has already and will continue to raise the standards of musical knowledge within our SYO community.

One of the most ambitious projects during the lockdown period was ‘Sheer Joy’, a compilation of the most joyful themes from the Western-Classical canon arranged and adapted by the one and only Brian Buggy OAM. For this project SYO created our largest ever orchestra of around 480 musicians who practiced, rehearsed and recorded their individual parts from their homes, guided virtually by some of Australia’s leading musicians. Musicians not only worked in their standard orchestral groups but also across the orchestral groups split into instrument type

for the first time, opening the door to exciting possibilities for collaboration into the future.

At the end of 2021 we farewelled music education legend Brian Buggy OAM from his full-time role of Conductor of the Sydney Youth Orchestra Philharmonic to his new role as Conductor Emeritus. Brian left an indelible mark on SYO and we thank him for his kindness, warmth, generosity of spirit and musical leadership over so many years. A huge thank you also to all the conductors, tutors and staff who helped make 2021 so successful even amidst very challenging circumstances.

Whilst SYO has much to be thankful for there is still much to do to advocate for the importance of music in our wider society. Alarming reports suggest that around 70 percent of primary school students do not have access to any form of music education in their classrooms let alone have the chance to learn an orchestral instrument. SYO’s past, current and future members will be the champions of orchestral music who will help to change this.

James Pensini
Head of Orchestral Training and Community Engagement
Symphonic Orchestral Program Conductor

Environment

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



ORCHESTRAS

Strings Program

STAGE 1 - CORELLI

Conductor: Victoria Jacono-Gilmovich

Repertoire Highlights:
Remember Me (from Coco) - Michael Giacchino arr. James Kazik, Hiawatha - Soon Hee Newbold, South Brisbane Tango - Loreta Fin, A Concert in Vienna - Johann Strauss arr. Victor Lopez, A Beethoven Lullaby - Brian Balmages

Members: **18** Live concerts: **2**
Age Range: **7-11** Digital Projects: **2**
Average Age: **9**

STAGE 2 - SCHUBERT

Conductor: Victoria Jacono-Gilmovich

Repertoire Highlights:
The Pink Panther - Henry Mancini arr. Robert Longfield, Skyfire - Bob Phillips, Two Israeli Folk Songs - Leland Forsblad, Eine Kleine "Pop" Musik - Wolfgang Amadeus Mozart arr. Robert Longfield, The Evil Eye and Hideous Heart - Alan Lee Silva

Members: **24** Live concerts: **2**
Age Range: **6-13** Digital Projects: **2**
Average Age: **10**

STAGE 3 - BRAHMS

Conductor: Kathryn Crossing

Repertoire Highlights:
Themes from Concerto in A minor - Antonio Vivaldi arr. Robert Frost, Air on the G String - Johann Sebastian Bach, Concerto in Re minore - Antonio Vivaldi, Dance of the Furies - Christoph Gluck, Pavane in F-sharp minor, Op.50 - Gabriel Fauré

Members: **37** Live concerts: **2**
Age Range: **8-15** Digital Projects: **2**
Average Age: **12**

STAGE 4 - SINFONIA

Conductor: Kate Morgan

Repertoire Highlights:
The Serenade for String Orchestra in E minor, Op.20: Movement I & II - Edward Elgar, Little Suite for Strings, Op.1 - Carl Nielsen, St. Paul's Suite: Movement IV, Finale (The Dargason) - Gustav Holst, Simple Symphony: Movement IV, Frolicsome Finale - Benjamin Britten, Serenata alla Spagnolo - Aleksandr Borodin

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

STAGE 1 - VIVALDI

Conductor: Niamh Armstrong

Repertoire Highlights:
Apple Seed in My Banana - Lauren Bernofsky, Fire on a Bow - Brian Balmages, The King's Fiddlers - Keith Sharp, Ghost Ship - Stephen Chin, Nightrider - Richard Meyer

Members: **18** Live concerts: **2**
Age Range: **7-11** Digital Projects: **2**
Average Age: **10**

STAGE 2 - BEETHOVEN

Conductor: Niamh Armstrong

Repertoire Highlights:
Dance of Youth - Xinjiang Folk Song arr. Xinyu (Maggie) Francis-Ma, Biorhythms - Richard Meyer, Citadel - Stephen Chin, Kingdom Dance - Alan Menken, Danny Boy - Traditional arr. Harry Alshin

Members: **21** Live concerts: **2**
Age Range: **8-13** Digital Projects: **2**
Average Age: **10**

STAGE 3 - GRIEG

Conductor: Rachel Pogson

Repertoire Highlights:
Raindrop Prelude: Prelude, Op.28, No.15 for String Orchestra - Frederic Chopin arr. Taylor Whatley, Symphony No.25: Movements I - Wolfgang Amadeus Mozart arr. Don Brubaker, Theme from "Schindler's List" - John Williams, Waltz No.2 from Suite for Variety Stage Orchestra - Dimitri Shostakovich arr. Paul Lavender, Andante Festivo, Op.117a - Jean Sibelius

Members: **32** Live concerts: **2**
Age Range: **9-16** Digital Projects: **2**
Average Age: **13**

STAGE 1 - BACH

Conductor: Alina Belshaw

Repertoire Highlights:
Sahara Crossing - Richard Meyer, Gauntlet - Doug Spata, Ukranian Dance - Modest Mussorgsky arr. Deborah Baker Monday, The Batman Theme - Neal Hefti arr. Bob Cerulli, Yesterday - The Beatles arr. Robert Longfield

Members: **19** Live concerts: **2**
Age Range: **7-10** Digital Projects: **2**
Average Age: **8**

STAGE 2 - HAYDN

Conductor: Alina Belshaw

Repertoire Highlights:
Ships of Ireland - Soon Hee Newbold, Gargoyles - Doug Spata, Suite of the Day - Hilary Burgoyne, Looney Tunes - arr. Douglas Wagner, Fields of Gold - G.M. Sumner arr. Larry Moore

Members: **20** Live concerts: **2**
Age Range: **8-13** Digital Projects: **2**
Average Age: **10**

STAGE 1 - HANDEL

Conductor: Sandi Oh

Repertoire Highlights:
March of the Shadows - Brian Balmages, Mythos - Soon Hee Newbold, Feng Yang Song - Traditional arr. Bob Phillips, Ignite - Kathryn Griesinger, Turkisher Klezmer Fest - Traditional arr. Julie Lyonn Lieberman

Members: **18** Live concerts: **2**
Age Range: **5-10** Digital Projects: **2**
Average Age: **7**

STAGE 2 - MOZART

Conductor: Sandi Oh

Repertoire Highlights:
Uptown Funk - Bruno Mars arr. Larry Moore, Dia De Los Muertos - Richard Meyer, Spartacus - Brian Balmages, Perseus - Soon Hee Newbold, Flight - Susan H. Day

Members: **21** Live concerts: **2**
Age Range: **8-13** Digital Projects: **2**
Average Age: **10**



ORCHESTRAS

Symphonic Orchestral Program

WESTERN SYDNEY YOUTH ORCHESTRA

Conductor: James Pensini
Conducting Fellow: Leonard Weiss

Repertoire Highlights:
The Marriage of Figaro (Overture) - Wolfgang Amadeus Mozart, Symphony No.8: Movement I - Ludwig van Beethoven, The Hebrides Overture - Felix Mendelssohn, Baby Elephant Walk - Henry Mancini arr. Johnnie Vinson, L'Éléphant from Carnaval de Animaux - Camille Saint-Saëns

Members: **46** Live concerts: **2**
Age Range: **10-20** Digital Projects: **2**
Average Age: **14**

SYMPHONIC WIND ORCHESTRA

Conductor: James Pensini
Conducting Fellow: Leonard Weiss

Repertoire Highlights:
Repertoire Highlights: A Festival Prelude - Alfred Reed, Symphony No.1 "The Lord of the Rings": Movements IV & V - Johan de Meij, Colonial Song - Percy Aldridge Grainger, Pictures at an Exhibition: Movement X "The Great Gate of Kiev" - Modest Mussorgsky, Sheer Joy - arr. Brian Buggy OAM

Members: **71** Live concerts: **2**
Age Range: **10-19** Digital Projects: **2**
Average Age: **15**

THE SYDNEY YOUTH ORCHESTRA

Conducting Fellow: Leonard Weiss

Repertoire Highlights:
Pulcinella Suite - Igor Stravinsky, Academic Festival Overture - Johannes Brahms, Symphony No.4 - Pyotr Ilyich Tchaikovsky, Première Rhapsodie - Claude Debussy, The Symphonies of Wind Instruments - Igor Stravinsky, Capriccio Italien Op.45 - Pyotr Ilyich Tchaikovsky, Carnival Overture - Antonín Dvořák, Overture to The Barber of Seville - Gioachino Rossini, Overture to La Fille Du Régiment - Gaetano Donizetti

Members: **72** Live concerts: **2**
Age Range: **15-24** Digital Projects: **2**
Average Age: **19**

PETER SEYMOUR ORCHESTRA

Conductor: John Ockwell

Repertoire Highlights:
The Abduction from the Seraglio (Overture) - Wolfgang Amadeus Mozart, Symphony No.84: Movement II - Franz Joseph Haydn, A Midsummer Night's Dream: Scherzo, Op.61, No.1 - Felix Mendelssohn, Symphony No.94 in G major: "Surprise Symphony" - Franz Joseph Haydn, La Clemenza di Tito (Overture) - Wolfgang Amadeus Mozart

Members: **50** Live concerts: **2**
Age Range: **11-17** Digital Projects: **2**
Average Age: **14**

SYDNEY YOUTH ORCHESTRA PHILHARMONIC

Conductor: Brian Buggy

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

Members: **70** Live concerts: **2**
Age Range: **13-22** Digital Projects: **6**
Average Age: **17**



Our Musicians

Strings Program

CONDUCTOR: NIAMH ARMSTRONG

STAGE 1 VIVALDI

VIOLIN

Deaana Tulsiani
Ji Beom (Jude) Kim
Jodhi Bou
Junlan Yang
Kathryn Jordan
Kevin Chen
Kristina Baumann
Lily Shepherd
Lucia Vu
William Shui

VIOLA

Anna Maley
Tiare Ceran-Jerusalemey
Estelle Gilmovich

CELLO

Eden Elski
Isabella Hwang
Mia Simkovic
Seojoon Han

DOUBLE BASS

Jasmine Dobosi
Thorsen

STAGE 2 BEETHOVEN

VIOLIN

Anna Prokhorov
Anthony Patrick
O'Brien
Chenxi (Ben) Cao
Faye Lim
Joseph El-Turk
Koji Takamura
Lauren Woo
Tessa O'Brien
Yi Long Cho

VIOLA

Abigail Yang
Hannah Wyithe Tsai
Rupert Savage
Wyn Yen Chong

CELLO

Charlotte McLeod
Claire Zheng
Dylan Yuen
Leon Kocharians
William Yu

DOUBLE BASS

Miwa Muramatsu
Olivia Hoare

CONDUCTOR: ALINA BELSHAW

STAGE 1 BACH

VIOLIN

Acton Zen Hoi Chong
Aileen Fei
Ailsa Zhang
Aireen Kwa
Audrey Williams
Chelsey Gao
Chun Wang Kung
Ethan Xie
Lynette Mu
Ryan Nguyen
Sean Zhao
Shiloh Gao

CELLO

Celina Nguyen
Enoch Tsang
Kyson Deng
Thomas Silpa-Anan

DOUBLE BASS

Autumn Orwell
Hamish Hung

STAGE 2 HAYDN

VIOLIN

Charlee Potter
Chen Lin (Matthew)
Fang
Daniel Chow
Estelle Gilmovich
Isaac Ren Wei Yeow
Janica Adinanto
Joshua Hasanoff
Keira Gan
Lenis Wu
Ray Lien
Sienna Lien
Sofia von der Hocht
Sophie Kiang
Sora Syrett-Lay
Tomas Jurcic

CELLO

Emily Gasper
Emma Gao
Franco Fan
Olivier Dobson

DOUBLE BASS

Marlowe Hamer-Smith

CONDUCTOR: SANDI OH

STAGE 1 HANDEL

VIOLIN

Amelia Lin
Benjamin Chu
Camelia Chu
Chloe Li
Cynthia Li
Edward Mcmartin
Helen Liu
Lara Petrozzi
Mia Li
Michelle Ng
Selena Qiu
Sofia Lam
Wilson Liu

CELLO

Amelia Kane
Alison Ko
Kyle Ly
Simeon Boubbov

DOUBLE BASS

Hugo Gilmovich

STAGE 2 MOZART

VIOLIN

Alicia Randall
Amalyn Bonduriansky
Anna Glinatsis
Chloe Oh
Chloe Yang
Haylee Hsu
Joy Lin
Karmichael Candra
Minh-Anh Le
Olivia Kim
Richard Lin
Roger He
Zachary Cheng-Chi
Yuan

VIOLA

Davey Austin
Isla McNally
Madeleine Hsu

CELLO

Caitlyn Kang
Hyo Lyn Bae
James Vu
Michelle Xi

DOUBLE BASS

Noah Taylor

CONDUCTOR: VICTORIA JACONO- GILMOVICH

STAGE 1 CORELLI

VIOLIN

Emmanuel Gryllis
Eva Still
Iris Zheng
Isabella Tsai
Joyce Lee
Justin Mak
Kita Munesane
Lucy Duan
Lucy Hallam
Olivia Sekers
Olivia Smith
Rebecca Mak
Sophia Rule

CELLO

Angela Xiao
Jiayu (Mia) Ding
Oscar Stemple
Ryan Suen

DOUBLE BASS

Zechariah Hung

STAGE 2 SCHUBERT

VIOLIN

Anna Dunlop
Charles Liu
Charlie Wilson
Dana Kwon
Darren Cai
Evelyn Zhou
Jasmine Cohen
Lok Tin Samuel Shen
Mishan Esmaeili
Nancy Zhang
Oscar Law
Raymond Luo
Ronni Hu
Wendy Boerema

VIOLA

Chun Sun Kung
Kineth Ekanayake
Yi Hsien Chen

CELLO

Dora Cai
Elena Cao
Yeji (Clara) Kwon
Zoey Zang Pan

DOUBLE BASS

Charisse A Rianto
Hugo Gilmovich

CONDUCTOR: DR SADA MURAMATSU

STAGE 3 GRIEG

VIOLIN

Anthony Mackun
Audrey Savage
Brayden Lee
Brian Liang
Chloe Gu
Christiana Vella
David dela Rama
Ethan Duhs
Eugenia He
Grace Hu
Jessie J Filipovski
Kate Yau
Koki Takamura
Lucia Annabelle
Arango
Lydia Koulaouzos
Nazareth Lologa
Oliver Son
Oscar Ho
Yuta Matsuura

VIOLA

Annabella Wright
Grant Gao
Mali Proepper

CELLO

Cleo Koch
Bryan Huang
Genevieve Holt
William Oeser
Alicia Felix
Celine Soo
Petar Simkovic

DOUBLE BASS

Emma Faulkes

CONDUCTOR: DR SADA MURAMATSU

STAGE 3 GRIEG

VIOLIN

Anthony Mackun
Audrey Savage
Brayden Lee
Brian Liang
Chloe Gu
Christiana Vella
David dela Rama
Ethan Duhs
Eugenia He
Grace Hu
Jessie J Filipovski
Kate Yau
Koki Takamura
Lucia Annabelle
Arango
Lydia Koulaouzos
Nazareth Lologa
Oliver Son
Oscar Ho
Yuta Matsuura

VIOLA

Annabella Wright
Grant Gao
Mali Proepper

CELLO

Cleo Koch
Bryan Huang
Genevieve Holt
William Oeser
Alicia Felix
Celine Soo
Petar Simkovic

DOUBLE BASS

Emma Faulkes

CONDUCTOR: KATHRYN CROSSING

STAGE 3 BRAHMS

VIOLIN

Andrew Dharma
Angelina J Filipovski
Abigail Bush
Alexander Liu
Alexander Tarasov
Amelia Zhang
Chloe Chai
Daniel Park
Edward Lau
Elliot Bastian
Elsha Lim
Emma Kirkland
Gavin Wang
Gillian Bui
Illona Jajoo
Jaden Kiang
Juliette Pfeil
Lorena Kocharians
Mikaela Al Hayek
Remi Whalan
Steven Liu
Taka Maven
Zara Reddy

VIOLA

Angela Yuju Cheong
Sarah Kang

CELLO

Åleifr Tinkler-Smith
Alicia Wang
Chatwin Suen
Darcy Redican
James Mackun
Louisa Andronos
Natasha Tiet

DOUBLE BASS

Estelle Lee
Sophie Gallagher-Horne

CONDUCTOR: KATE MORGAN

RICHARD GILL CHAMBER ORCHESTRA

(STAGE 4)

VIOLIN

Anastasia Ibrahim
Annabelle Cho
Ashley Kim
Baldric Chen
Bohua Hu
Bora Kim
Ella Jiang
Ella Xu
Eloise Dahm
Esther Koh
Ievgeniia Semenovska
Klara Jurcic
Marie Park
Mark Ureta
Sarah-Faith Chang
Sophie Gan
Victoria Chu
Zoe Lee

VIOLA

Haruki Muramatsu
Lola McKenzie
Lola Tesoriero
Macayla Wu

CELLO

Chloe Kim
Erik Wild
Harriet Gohil
James Grennan
Lucy Moon
Olivia McCormick

DOUBLE BASS

Amelia Kim
Yolanda Dolenac

Our Musicians

Symphonic Orchestral Program

WESTERN SYDNEY YOUTH ORCHESTRA

CONDUCTOR:
JAMES PENSINI

**CONDUCTING
FELLOW: LEONARD
WEISS**

VIOLIN

Aaron Bonduriansky
Aaron Hinton
Amelia Hartog
Angela Younes
Arabella Logan
Ashleigh Ko
Audrey Savage
Caitlin Murphy
Caleb Yap
Courtney Hamilton
Eloise Dahm
Isabella El-Tobbagi
Isabella Wilson
Jiah Lakshmi Shyju
Kate Yau
Khang Mai
Sophia Wong
Teresa Liu

VIOLA

Alexandra Arkapaw
Martha Buitizon
Rupert Savage
Scarlett Cho

CELLO

Aiden Lee
Alicia Felix
Claire Pepperell
Emma Li
Felix Soon
Harriet Gohil
Luke Shiell
Petar Simkovic

DOUBLE BASS

Yolanda Dolenac

FLUTE

Anna Janczewski
Isabelle Saliba
Matilda Seppelt

CLARINET

Alexander Donati
Gordon Yuan

BASSOON

Audrey-Rose Darby
Rose Hart

TRUMPET

Cordelia Highfield
Hayden Lewis

FRENCH HORN

Joseph Darby
Kesitaike Nila

PERCUSSION

Alexander Irby

PETER SEYMOUR ORCHESTRA

CONDUCTOR:
JOHN OCKWELL

VIOLIN

Alexander Martinek
Annabel Krockenberger
Antonia Touma
Arum Jeon
Clayton Poon
David Milic
Elaine Huang
Elena Khachaturian
Evalyne Duong
Henry Martin
Jake Earls
Khang Mai
Lucas Yang
Misato Mizuno
Natalie Russell
Sarah Yee Truong
Selina Wang
Violet Krockenberger
Yichen Zheng
Yuzuka Dekura

VIOLA

Benjamin Munro
Ella Brownlow-Ziirsen
Je-Min McFadden
Juah Hyun
Olivia Zhu
Si-Yun Tan
Zeynep Unal

CELLO

Alexander Benz
Claire Pepperell
Emily Broomhead
Isabella Yang
Lillian Scotland
Samantha Su
Stephanie Tran
Vincent Zhu

DOUBLE BASS

Claudia Fernandes
Oskar Sutherland
Rochelle Wang

FLUTE

Sophie Greenfield
Tanisha Kolodochka

OBOE

Anna Kremer
Antonia Jones

CLARINET

Aiden Love
Maja Chesterman

BASSOON

Daniel Gow
Emily Ava Wan

FRENCH HORN

Eloise Brunsdon
Kian Shanahan

SYMPHONIC WIND ORCHESTRA

CONDUCTOR:
JAMES PENSINI

**CONDUCTING
FELLOW: LEONARD
WEISS**

FLUTE

Alexander Maltas
Alison Chang
Amelia Stephens
Aoibh Costello
Giulietta Kistan
Horatia Ma
Joyce Zhang
Lucinda Lillis
Samuel de Kroon

OBOE

Cate Sandbach
Georgia Baker Wood
Zeyuan Li

CLARINET

Aiden Love
Amelia Dillon
Amelie Nemes
Andy Cho
Candace Xiao
Cathy Zhang
Chelsea Fu
Hei Man (Megan)
Cheung
Ilaria Ramirez
Jennifer Su
Jordan Choi
Katherine Wen
Maja Chesterman
Orli Lechem
Thomas Merzliakov

BASSOON

Harriet Geha
Sean Walsh

SAXOPHONE

Anabelle van Wyk
Felix Coster
Frederic Shaw
Jordan Talevski
Joseph O'Brien
Monica Zhou
Ruby Bron
Vincent Huang

TRUMPET

Chloe Cosis
David Ahn
Eamonn O'Loughlin
Freya McGrath
Joshua Townsend
Madeleine Olney
Mya Hill
Nathan Choi
Xavier Wiencke

FRENCH HORN

Blair Dowling
Felix Fung
Isaac Hemsworth-Smith
Maya Bongarzoni
Meira Jackson
Sara Liu
Sophia Stephens

TENOR TROMBONE

Callum O'Loughlin
Isaac Tannous
John-Paul Macks
Kai Syrett-Lay
Maliryn Uraipong
Oliver Hemsworth-Smith
Sylvia Nanziri

EUPHONIUM

Daniel Jack Reynolds
Lucas Choi
Oliver Wiencke

TUBA

Elise Armour

PERCUSSION

Alexander Irby
Dominic Hart
Fletcher Netting
James Heynes

SYO PHILHARMONIC

CONDUCTOR:
BRIAN BUGGY OAM

VIOLIN

Amy Diaz
Ashleigh Ko
Beatrix Blasco
Caitlin Murphy
Caitriona Fox
Charlotte Fouracre
Felix Sharpe
Hannah Kim
Hyein Lee
Jedda Thorley
Kieran Knapman
Kimberley Santos
Klara Decker-Stewart
Maximus Cai
Natasha Rego
Ni Made Wintang
Pranaswari
Nicholas Walker
Sophia Juarez

VIOLA

Alice Moon
Billie Rose Clow
Junias Tjanaria
Nicole Ghi
Sabrina Blasco

CELLO

Benjamin Crosby
Charlotte He
Elizabeth Ring
Isaac Riggs
Nathaniel Spielman
Oliver Wu
Sonia Freiburg

DOUBLE BASS

Ben Andronos
Bryton Johnson
George Machado
Gideon Dionysius
Paignthor Avevedo-Martin

FLUTE

Isabella Pinter
Julia Chen
Louie Gu
Ruth McKay

OBOE

Gahyun Lee
Katia Geha
Matilda Loomes
Natalie Kim

CLARINET

Aidan Eccleshall
Isobel Cumpston
Leah Fewtrell
Sascha Graham

BASSOON

Bonna Yoon
Sean Walsh
Yzabelle Terese
Celedonio

TRUMPET

Harry James
Katherine Khoury
Matthew Hyam
Rachael Pearson

FRENCH HORN

Gabriel Don
Jasmin Young
Lachlan Burges
Laura Duque

TENOR TROMBONE

Riley Smith
Zachary Bonham

BASS TROMBONE

Molly James

PERCUSSION

Alexandra (Rosie)
Bennett
Grace Lee

HARP

Paul Nicolaou



**THE SYDNEY
YOUTH ORCHESTRA**

VIOLIN

James Armstrong
Olivia Kowalik
Alex Paterson
Andre Chen
Edmund Ing
Elizabeth Kalotay
Emma Chang
Erin Jee
Ethan Powell
Felicity Yau
James Parbery
Jamie Krockenberger
Julia Lim
Newton Cheang
Nurhan Solbudak
Rhianna Frahill
Stephanie Ryan
Suraj Nagaraj
William Carraro

VIOLA

Alison Eom
Lucy Dube
Julian Kwok
Joseph Newton
Liaam Rao
Po-Shen Wang

CELLO

Alisdair Guiney
Bahar Jakimjavadi
Elden Loomes
Emilie Choi
Javier Mobellan
John Wu
Lucy Blomfield
Rory Marshall-
McClelland

DOUBLE BASS

Lillian Bennett
Michael McNamara

FLUTE

Yiting Wang
Isabeau Hansen
Matthew Bottaro

OBOE

Miriam Cooney
Phoebe Xu
Michael Chang

CLARINET

Katherine Howarth
Robert Mackay
Yasmine Urquhart

BASSOON

Hayden Burge
Peter Lavilles
Mun Joon Teo

FRENCH HORN

Simon Jones
Bryn Arnold
Jude Austen Kaupé
Finn McGrath

TRUMPET

Jude Macarthur
Toby Rands
Elizabeth Dawson

TENOR TROMBONE

Cooper Rands
Jordan Mattinson

BASS TROMBONE

Harry Macpherson

TUBA

Jasper Mihalich

PERCUSSION

Buddy Lovett
Owen Bloomfield
Yonatan Babicz
Carl Hemsworth

HARP

Paul Nicolaou



STRATEGIC PILLAR:

Artistic Excellence

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

Key Activities

Annual program of concerts in premium venues
Biennial international focus collaborations

Key Measurements

Live audiences: 64104
Digital/Broadcast Attendance and Participation: 2984642

Advisory & Leadership

Artistic Director
Head of Artistic Planning

Supporting Structures

Artistic Plan
Artistic Planning Principles

Industry Partnerships

Sydney Opera House
Create NSW
Xbox/Halo
Carols in the Domain
Hayllar Music Tours
The Domain Car Park, Wilson Parking

“SYO has broadened my music exposure through a diverse repertoire every term and has flourished my orchestral experience. We play collaboratively as a cohesive energetic orchestra. At SYO the music never stops. Together we have showcased the resilience we possess as musicians. Joining the SYO has been one of the best decisions I have made for my pathway into the vast and brilliant musical world. Awesome SYO!”

- Oscar

Key Achievements

Increased the Masterclass Program
Increased the amount of Australian Composers presented across the program by 5%
Appointed the inaugural Create NSW Conductor Fellowship
Developed the Professional Pathways program for senior musicians

Performance outcomes

- 32 live showcase performances
- 17 digital projects

COVID-19 Safety

Delivered the COVID-19 safe SYO Activate event of 9 concerts
Released an online masterclass program featuring musicians from Opera Australia
Released a digital collaboration across orchestras, ‘Sheer Joy’



Head of Artistic Planning's Message



The adaptability, integrity, and passion of SYO and its members was on full show in 2021, which continued to be a challenging year for the arts and education sectors. In the face of ongoing adversity, the organisation triumphed and presented a program brimming with wonderful music making and defining moments that will have long-lasting impact.

Performance highlights included The Sydney Youth Orchestra's concert program of Stravinsky and Debussy, led by incredible Australian conductor Jessica Cottis; the 'SYO Activate' concerts in December which brought all 15 of SYO's orchestras together in a non-conventional space; and commercial engagements including with Sydney Opera House, the Australian Museum, Carols in the Domain, and Xbox.

Excellence wasn't just achieved on stage – weekly rehearsals and programs were made possible through the work and expertise of over 258 independent artists, educators, and employees who were on the ground (or in the cloud), providing world-class orchestral training; SYO's administrative staff and volunteers

seamlessly navigated changing guidelines and environments, always seeking the greatest artistic and education outcomes for SYO musicians; and SYO's Executive Team and Board worked in earnest behind the scenes to garner support from corporate, government, and private bodies for the classical and orchestral music sector, championing its benefits for young people.

SYO will continue to build on these successes in 2022, advocating and sharing the joy of music making with young people and audiences in Sydney and NSW. I look forward to working with the team in my capacity as Head of Artistic Planning on that very exciting path.

Casey Green
Head of Artistic Planning



Artistic Highlights



Xbox 20th Anniversary

Xbox partnered with The Sydney Youth Orchestra to produce a performance of the music from its iconic Halo series of games to celebrate its 20th anniversary. This powerful and uniquely Australian performance was conducted by Create NSW/SYO Conducting Fellow Leonard Weiss and featured Kamilaroi Man Paul Glass on Yidaki (Didgeridoo).



Sheer Joy

During the time of the toughest restrictions in 2021, SYO found joy in making music together digitally. 'Sheer Joy' is a celebration of the joy of music and a tribute to the resilience of the SYO community. Composed and arranged by SYOP conductor Brian Buggy OAM, 'Sheer Joy' brought together iconic pieces of music, recorded by over 480 musicians. The visuals were contributed throughout July to October 2021 by SYO musicians, finding moments of joy during activity restrictions.



SYO Activate

How do you safely bring together more than 500 musicians and our community of supporters in the time of COVID-19? SYO activated a non-standard, COVID safe space for this landmark event that showcased all the hard work each of our ensembles have put in over the past year. For 9 concerts over 2 days, Wilson Parking at The Domain was transformed by the sounds of our young musicians, eager to perform together again.



Conductor NSW Orchestral (Early Career) Fellowship

SYO together with Create NSW, awarded its inaugural Conductor NSW Orchestral (Early Career) Fellowship to Leonard Weiss. In 2021, Leonard conducted The Sydney Youth Orchestra for its Xbox 20th Anniversary performance and in SYO Activate, and also conducted the Western Sydney Youth Orchestra and Symphonic Wind Orchestra. Leonard's final performance with SYO will be with The Sydney Youth Orchestra in June 2022.



STRATEGIC PILLAR:

Community Engagement

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

Key Activities

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

SYO Summer and Winter School

Key Measurements

Activities with a Western Sydney Focus: 66

Attendance and Participation: 3133 in Western Sydney and 326 in Regional NSW

Open Program Musicians: 297

Scholarships: 7 Regional Summer School, 16 Regional Scholarships and 40 Opportunity (Financial Hardship)

Advisory & Leadership

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

Head of Community Engagement

Supporting Structures

Community Engagement and Outreach Framework

SYO Beginners Program

Creative Kids by Create NSW

Industry Partnerships

Centennial Parklands

The NSW Regional Conservatoriums of Music

"If there is one thing I've learned from SYO, it's that music isn't simply notes being played, but how the musicians play them. I have been in SYO for four years, going on five, and every year I come back for more, why? Because of the community, friends, music and all the opportunities that come with being a part of SYO. I know young musicians don't get opportunities like this often or at all, but I am grateful that I am one of the lucky few. I am still surprised how SYO has changed my life for the better and will always be a part of who I am."

- Sophie

Key Achievements

Employed a full-time community Engagement Manager

Filmed the SYO Beginner's Program, consisting of 480 video tutorials for 15 orchestral instruments outlining the first 32 weeks of beginner lessons for each instrument, presented by independent musicians.

Using an educational framework developed by professional musicians and educators, placed the videos in context with rich educational content into SYO's bespoke Learning Management System.

Increased attendance for Regional Musicians to the core program through Zoom access to rehearsals and access to digital education.

The awarding of almost 600 opportunity scholarships, regional scholarships, summer school scholarships, tertiary discounts, sibling discounts, early-bird pricing, as well as around 300 redemptions of Creative Kids Vouchers.

COVID-19 Safety

Delivered an online only HSC Winter School program

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

1 Chamber Music Tour to the Central West Hub delivering workshops, performances and schools' concerts.



Community Engagement

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



2021 Regional Tours

Central West String Quintet Tour
 30th April – 2nd May

2 workshops with local musicians
 2 performances
 2 schools concerts



STRATEGIC PILLAR:

Stakeholder Connection

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

Key Activities

Annual program of stakeholder engagement, including Live at 50 Martin Place, donor events and virtual events for musicians.

Masterclasses, scholarships, and events delivered through partnerships

Digital and online content

Key Measurements

Broadcast & digital reach: 2984642 of people reached via broadcast and digital activities

78 Donors in 2021

Average donation value: \$3238

Advisory & Leadership

Fundraising Committee

Brand, Marketing and Communications Advisors

Supporting Structures

Development and Partnerships Strategy

Brand, Digital Marketing and Communications Strategy

Industry Partnerships

Allens

Craig Walsh & Associates

Macquarie Group

Patricia H Reid Endowment

"It was great to be able to stay connected to our musical community. Everyone behind the scenes did a fantastic job of keeping us engaged with different projects and recordings. I'm so grateful for the opportunities SYO has given me, helping me develop as a musician by providing an amazing environment for me to express my love for music with others who share the same passion. They encourage every single one of us to do our best and to strive to reach our fullest potential."

- Eloise

Key Achievements

Renamed our most senior string ensemble the 'Richard Gill Chamber Orchestra', honouring the beloved music educator and ex-SYO conductor.

Awarded our first-ever Honorary Memberships at an event at Government House, to recognise significant contributions to the organisation.

Developed SYO's Learning Management system into a format that can be rolled out beyond core membership

3 large Christmas concerts including at St Mary's Cathedral, St Brigid's School, and Carols in the Domain

Continued work on SYO Impact measurements

Commenced work on SYO 50th Birthday celebrations in 2023

Solidified the SYO Ambassador Program

COVID-19 Safety

Live at 50 Martin Place, SYO's major fundraiser, held at Macquarie Group, due to its increased venue capacity limits.



Key Activities



Advent Carols at St Brigid's Catholic Church, Coogee

SYO performed their 3rd Annual Advent Carols and Readings at St Brigid's Catholic Church, Coogee, an inspiring and uplifting choral and orchestral celebration of the joy of Christmas.



Parent and Musician Guide for SYO Activate

After months of the program being online, SYO released a video to SYO Musicians and Parents to acquaint them with their new non-standard performance venue, Wilson's Car Park.



Honorary Memberships

SYO awarded its first-ever Honorary Memberships at an event hosted by SYO's patron, Her Excellency the Honourable Margaret Beazley AC QC, at Government House.



The Richard Gill Chamber Orchestra

SYO renamed its most senior string ensemble the 'Richard Gill Chamber Orchestra' honouring the beloved music educator and ex-SYO conductor.



Live at 50 Martin Place

SYO's corporate fundraiser 'Live at' was held at Macquarie Group at reduced capacity, connecting our supporters and raising funds for SYO's Opportunity Fund.



EOFY Campaign

SYO's End of Financial Year Campaign appealed to our supporters by broadly showcasing the impact that SYO's programs have on our young musicians.



Brian Buggy OAM, Conductor Emeritus

SYO appointed Brian Buggy OAM as its first Conductor Emeritus. 2021 was Brian's final year conducting SYOP and we thank him for his incredible contribution to our organisation since 2007.

Our Partners and Donors

SYO would like to thank our generous Partners, Supporters, and Donors in 2021. Your contribution has helped us to forge a pathway for young musicians to champion orchestral music.

Partners

ARTISTIC PROGRAM PARTNERS

Bijl Architecture
FORM Dance Projects
Omega Ensemble
The Domain Car Park, Wilson Parking

COMMUNITY ENGAGEMENT PARTNERS

Allens Linklaters
Craig Walsh & Associates
Crown Resorts Foundation
The Greatorex Foundation
Macquarie Group
Packer Family Foundation

ENTERPRISE PARTNERS

Alphasys
AON
Create NSW
Crowe
QBT Consulting

ORCHESTRAL TRAINING PARTNERS

Hayllar Music Tours
Santa Sabina College

SYO Foundation Life Patrons

SYO Foundation Life Patrons

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

Honorary Members

Ursula Armstrong
Anthony Bell
Stephen Bell
Jan Bowen AM
Susie Dickson
Alan Hauserman
Malcolm Long AM
Jon North
Gail Prior
Greeba Pritchard

Donors

\$50,000+

The Howarth Foundation

\$25,000-\$49,999

Macquarie Group Foundation
Patricia H Reid Endowment

\$10,000-\$24,999

Stephen Bell
Peter & Des Hunter

\$5,000-\$9,999

Francis Beens
Kate & Daryl Dixon
John & Irene Garran
Gohil & Caruana Family
Wallis Graham
Terence Kwan
Suzanne & Tony Maple-Brown
Ian & Pam McGaw
Janet Nash & Alan Hauserman
Ravenmill Foundation

\$2,500-\$4,999

Ursula & Martin Armstrong
Christine Bishop
Timothy Downing
Bunny Gardiner-Hill
Mira Joksovic in memory of Tom Vanovac
Sarah Sherwood
Elaine Walker & Nicholas Walker

\$1,000-\$2,499

Joan Connery OAM
Geraldine Doogue
Stefan Fenk
Jeffrey & Anna Mellefont
Pieter & Liz Oomens
Greeba Pritchard
Félicité & Donald Ross
Kirri Stone
Michael Thompson
Gabriel Van Aalst
Renier van Staden

\$500-\$999

Antoinette Albert
Neil Burns
Anne Cahill OAM
Dr Fiona Gallagher in dedication to SYO Stage 3 Brahms
Anthony Gregg
Tim Horton
Nancy Milne
Robert Mitchell
Megan Solomon
Kay Vernon
Deanne Whittleston

\$0-\$499

Anonymous
Megan Aubrey
Rosalind Baker
Melonie Bayl-Smith
Belinda Cooney
Kate French Blake
Loreta Fin in honour of my time in SYO
Andrew Fischhof
Henry Freiburg
Jane Furlong
Ian Hill
Nathan Huang
Victoria Jacono-Gilmovich in memory of Henry Jacono
Kristen Jung
Dorothy Krockenberger
Bonne Lee
Greg Levy
Norman Long
Nikolas Margerrison
Sally Murray
Estelle Pham
Albert Poon
Reingard Porges
Victoria Rands
Real Property Manager
Heather Roland
Phillip Shovk
Zheng Tang
Lenny Vartanian
K E Whittle
Shemara Wiikramanayake
Angela Wright



STRATEGIC PILLAR:

Financial Stability

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

Key Activities

- Financial and IT systems
- HR, recruitment and professional development
- Revenue and expense management

Key Measurements

- Achieved budget targets
- 0 COVID-19 Safety Issues

Advisory & Leadership

- Risk Management Framework
- 4-year Financial Plan

Supporting Structures

- SYO Board Meeting Schedule
- Audit and Risk Committee
- HR and Operations Committee
- Premises Committee

Industry Partnerships

- AlphaSys
- QBT
- Allens
- AON
- Crowe

“SYO is an incredibly well run organisation that has allowed me to create, learn and play music in a wonderfully encouraging environment. Through the pandemic, we were supplied with a multitude of resources and were able to learn alongside our peers in close collaboration, due to SYO’s hard work. I continue to be amazed every week with the kindness and high levels of music orchestras are able to achieve, and will always be grateful for the opportunities I have received through SYO.”

- Sophie

Key Achievements

- Improved the Staff Rostering and Invoice Tracking processes
- Appointed a new Public Officer and Company Secretary to support CEO and Board operations
- Appointed 4 new Board Members to replace retirements
- Applied for grant funding (\$580,000) that matches SYO needs for projects in Youth and Education
- Adopted changes to the SYO Constitution to support Child Protection Policies, allow for the appointment of Honorary Members, and redefine the maximum Board of Director term

Employment

- 258 Artists, Educators, Tutors and Professional Musicians hired to deliver the program
- Increased employment opportunities for professional musicians

COVID-19 Safety

- COVID-19 policies were amended to align with changing health guidelines and the COVID-19 environment
- Managed financial risks to achieve a surplus
- Ensured continue employment of all staff and contractors





Your Board of directors submit the financial statements of the Sydney Youth Orchestras Inc ("Association" or "SYO") for the financial year ended 31 December 2021.

Board Directors

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

Greg Levy, Acting Chair | Director (appointed 19 July 2016)

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

Anthony Bell, Acting Chair | Director (appointed 15 May 2004, resigned 20 June 2021)

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

Shane Simpson AM, Chair (appointed 20 August 2019, resigned 8 March 2021)

All committees [ex officio]

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

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

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

Tim Downing | Director (appointed 16 August 2016)

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

Geraldine Doogue AO | Director (appointed 5 February 2013)

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

Malcolm Long AM | Director (appointed 20 May 2014, resigned 21 April 2021)

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

Jon North | Director (appointed 24 February 2009, resigned 20 June 2021)

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

Pieter Oomens | Director (appointed 19 July 2011)

Pieter practised law as a solicitor for more than 40 years. For over 30 years he was a partner at the specialist law firm, TurksLegal, and ultimately became its managing partner. Having retired from full-time legal practice in 2019 Pieter established a consultancy, Profit Through Management, which specialises in the advising law firms on management issues. Throughout much of his legal career Pieter was an accredited specialist in commercial litigation and served as an examiner for the NSW Law Society's specialist accreditation program. Pieter holds a Bachelor of Laws degree from Sydney University and was for many years a Fellow of the Australian Institute of Company Directors. He has been involved with a number of not-for-profit organisations and served as Chair of the Wenona School Foundation and President of the Conservatorium of Music High School P&C.

Ursula Armstrong | Director (appointed 16 August 2016, resigned 20 June 2021)

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

Wallis Graham | Director (appointed 19 September 2017)

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

Matthew Campbell | Director (appointed 15 June 2021)

Matt has more than 30 years Board and senior management experience with sector-dominant public and private businesses in Australia and New Zealand. Matt's leadership roles have been within the retail, wholesale and manufacturing sectors. These appointments have included leadership of Australia's leading music retailer and MD appointment with Australia's largest music label.

Matt has also been involved in community 'not for profit' groups in Board directorship roles within the arts, health, tourism and business support communities. Examples include Australian Dance Theatre, Australian Music Retailers Association, AUSMUSIC, Bach Akademie Australia, SA Great, Mary Potter Hospice, My Room (Royal Childrens Hospital) and others.

Matt enjoys a personal interest in music composition.

Anne Cahill OAM | Director (appointed 15 June 2021)

Anne has over 30 years of experience in the cultural sector, after an early career in banking at BNP. She has worked in and for national, state & local government bodies, including the Australia Council, NSW Ministry for the Arts (now Create NSW) and in arts organisations, including the Australia Music Centre, the Music Council of Australia and Musica Viva Australia where she was Director of Development.

At Musica Viva she successfully forged innovative and enduring partnerships across the business community, and with government, trusts, foundations and individual supporters. Anne currently runs a consultancy ArtsLeadershipConnect, and is passionate about the importance of creativity and the role of a vibrant, impactful arts sector for all ages and in all communities across Australia.

Anne has over 25 years' experience on not-for-profit Boards, including holding the roles of President or Vice President of Ku-ring-gai Philharmonic Orchestra (KPO) for over 25 years and as Chair of TOAN (The Orchestral Association of NSW which became The Orchestras of Australia Network) 1993 – 2002. She is currently a Director of Orange Music Foundation Ltd, Bach Akademie Australia & the Sisters of Charity Foundation. She wrote The Community Music Handbook: a practical guide to developing music projects and organisations (1998) for the Music Council of Australia. An active community musician, Anne has played violin in the Ku-ring-gai Philharmonic Orchestra since 1985 and regularly plays chamber music. In 2003 Anne was awarded an OAM for Services to the Arts. She is a graduate of the Australian Institute of Company Directors (GAICD) and holds a BA (UniSyd) & AMusA (piano).

Christopher Lawrence | Director (appointed 10 August 2021)

Christopher's career has encompassed broadcast and print media, studio recording, arts administration and public speaking over more than 45 years.

He has broadcast extensively on ABC Radio (Radio National, Local Radio and Classic FM), BBC TV, ABC TV and the former Ovation Channel. The Swoon CD collections that evolved out of his ABC Classic breakfast program are the highest-selling classical compilations ever released in Australia exceeding 500,000 units, earning him three Platinum and three Gold album awards.

Christopher has published four books about music including Swooning – A Classical Music Guide to Life, Love, Lust and other Follies; Swing Symphony and Symphony of Seduction that are available in Australia, the US, UK, Hungary and China. His studio productions with the Sydney Symphony Orchestra, Stuart Challender, Peter Sculthorpe, Dame Joan Sutherland and Opera Australia have been awarded three ARIA (Australian Record Industry Association) Awards for Best Classical Recording and the 1989 International Emmy from the US television industry. In 1991 he was made a Churchill Fellow, and in 1999 received an Honorary Doctorate in Communications from the University of Central Queensland for his career in broadcasting.

Director's Report

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Christopher has also worked extensively in arts administration as Artistic Director of Musica Viva Australia, Executive Producer of Music (Arts) on ABC TV, and Artistic Director of the Sydney Youth Orchestras. He is currently President of the Van Diemen's Band Association, Director of the Tasmanian Symphony Orchestra, and serves on a number of other company boards.

Andrew Wiseman | Director (appointed 10 August 2021)

Andrew is an intellectual property and technology lawyer with over 25 years experience. He has built his reputation through his work for high-profile international and domestic clients across many industries on copyright, piracy, licensing, marketing, confidentiality, trade mark and many other issues.

Andrew has a unique blend of litigation, intellectual property and commercial legal skills that makes him one of Australia's leading music industry lawyers. He has acted on international landmark music industry litigation and commercialisation. Sony Music, Sony/ATV Publishing, Sony Pictures, Sydney Symphony Orchestra and Orchestra Victoria together with a variety of international and local artists, managers and others in the entertainment business seek Andrew's ongoing advice and representation. In addition, clients seek Andrew's drafting and negotiation skills for their general commercial contracts, distribution agreements, recording contracts, publishing contracts and producer contracts.

Andrew is committed to protecting artists that are vulnerable in respect of their legal rights and is dedicated to meeting the needs within Australia's arts community for practical legal advice and education and other resources to support artist's rights.

Andrew has been a partner of Allens Arthur Robinson since 1995 and a director of Arts Law since 2008 and now joins Sydney Youth Orchestras Board in 2021.

Secretary

Daniel Placido, Executive Officer | Company Secretary (appointed 20 April 2021)

Daniel is an accomplished manager and administrator with experience across public service and private companies. Having achieved a Master of Arts Management, Daniel is committed to finding better ways of measuring and articulating the value of the arts and how it can better connect government, foundation, corporate, and private philanthropy to support young musicians at SYO.

Daniel underpins the business of SYO by providing high-level administrative support to the Chief Executive Officer and secretariat duties to the SYO Board, contributing to SYO's wider strategic direction, and improving business systems and processes. In doing this, Daniel helps SYO build a solid foundation to pursue its vision to be the pathway for young people to connect, create and champion orchestral music.

Director's Report

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Secretary

Mia Patoulis, Chief Executive Officer (2018 to present) | Secretary (appointed 14 February 2018, resigned 5 May 2021)

Mia led the Development team at SYO for two years from 2016, improving business and IT systems, dramatically increasing the fundraising activities of the company, and driving the development of the SYO Community Outreach programs. In 2018, Mia was appointed General Manager and then CEO in 2019. She not only brings with her an in-depth knowledge of SYO but over 15 years' experience in arts education and providing leadership opportunities for young people.

Mia continues create a strong strategic direction, seeking new income streams to build long term sustainability, and guide the company's response to the COVID 19. During 2021, it was determined that the role of Company Secretary should be transferred to the Executive Officer, Daniel Placido, separating these two key roles at SYO.

Remuneration report

All members of the board act in an honorary capacity and no director has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2021.

Director	Board Meetings	
	A	B
G Levy	8	8
A Bell	4	5
S Simpson	1	1
T Downing	8	8
G Doogue	8	8
M Long	3	3
J North	3	5
P Oomens	7	8
U Armstrong	4	5
W Graham	7	8
M Campbell	3	3
A Cahill	3	3
C Lawrence	3	3
A Wiseman	3	3

A – Number of meetings attended

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

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

Principal activities

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

Significant changes

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

Operating result

The operating result for the year ended 31 December 2021 is a surplus of \$60,916. This compares to an operating surplus of \$169,015 recorded in the previous financial year.

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

Our Vision:

SYO is the pathway for young people to connect, create and champion orchestral music.

Our Strategic Pillars and Goals:

Educational Leadership

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

Artistic Excellence.

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

Community Engagement

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

Stakeholder Connection

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

Financial Stability

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

Our Values:

Challenge - We drive innovation and embrace the new

Excellence - Is our attitude not only an outcome

Collaborate - We are not soloists

Celebrate - We recognise and reward all contributions made to SYO

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

Artistic Principles

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

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

Director's Report

Sydney Youth Orchestras Inc | ABN 63 886 284 698

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

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

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

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

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

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

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

Director's Report

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Matters subsequent to the end of the financial year

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Association operates. This pandemic will likely have a financial impact for the Association in the 2022 financial year.

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

Financial:

Review and assess the 2022 annual budget and year-end forecast.

Ongoing assessment of the adequacy of the provision for doubtful debts.

Identification of government subsidies and industry relief packages.

Expansion of online programs to increase number of musicians accessing the program.

Operational:

All administration and artistic staff have the option to work from home when required.

In 2021 further investment occurred in remote technologies with the migration of server data to cloud and improvements to data security.

In 2021, a bespoke Learning Management System (LMS) was created to facilitate weekly face to face rehearsals and learning if required.

The LMS features expanded programs to drive new revenue.

Additional online Orchestral Musicianship learning program piloted for all musicians.

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

An increase in rehearsal venues to ensure distancing and density limits can be managed should cases increase.

Tightened health and cleaning protocols and contact tracing processes in line with NSW Health requirements. A mandated vaccination for all musicians and participants has been put in place.

Activities have been adapted to mitigate the risk of cancellation of certain activities.

Increased connectivity to remote learning for young musicians to minimise impact of COVID-19 positive cases and isolation rules.

Likely developments and results

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

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

Indemnifying officers or auditor

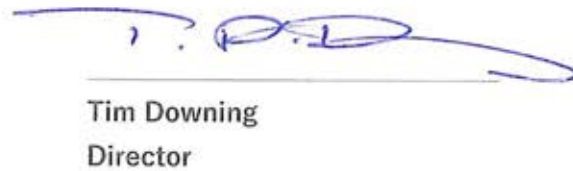
The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2021 was \$2,823 (2020: \$2,823).

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



Greg Levy
Acting Chair | Director

Dated at Sydney on 19 April 2022



Tim Downing
Director

Dated at Sydney on 19 April 2022



Crowe Sydney
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Fax +61 2 9262 2190
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19 April 2022

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

Dear Board Members

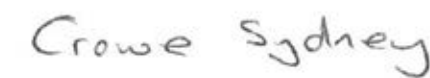
Sydney Youth Orchestras Inc

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

As lead audit partner for the audit of the financial report of Sydney Youth Orchestras Inc. for the financial year ended 31 December 2021, 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

Liability limited by a scheme approved under Professional Standards Legislation.

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 external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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

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

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


1. the attached financial statements and notes comply with the Australian Accounting Standards - Reduced Disclosure Requirements, the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act NSW 2009 and associated regulations;
2. the attached financial statements and notes give a true and fair view of the Association's financial position as at 31 December 2021 and of its performance for the financial year ended on that date; and
3. there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

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

Signed in accordance with a resolution of the Board:


Greg Levy
Acting Chair | Director

Dated at Sydney on 19 April 2022


Tim Downing
Director

Dated at Sydney on 19 April 2022

Statement of Profit or Loss and Other Comprehensive Income
For the year ended 31 December 2021
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2021 \$	2020 \$
Grant revenue	3	380,077	138,000
Other revenue	3	1,427,165	1,670,777
Total revenue	3	1,807,242	1,808,777
Employee benefits expense		(1,290,635)	(1,165,413)
Marketing		(127,739)	(107,963)
Venue hire		(59,485)	(119,995)
Office rent		-	(41,666)
Cost of tours		(7,681)	(24,790)
Sponsor servicing and fundraising expense		(3,043)	(4,331)
Other production		(48,899)	(16,289)
Depreciation and amortisation expense		(78,990)	(42,718)
Other expenses		(110,085)	(104,848)
Surplus/(deficit) before financing income		80,685	180,763
Financial income		1,059	5,900
Financial expenses		(20,828)	(17,648)
Net financing income		(19,769)	(11,749)
Surplus/(Loss) before tax		60,916	169,015
Income tax expense		-	-
Surplus/(Loss) for the year		60,916	169,015
Other comprehensive income/(loss), net of tax		-	-
Total comprehensive surplus/(loss) for the year		60,916	169,015

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

Statement of Financial Position
As at 31 December 2021
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2021 \$	2020 \$
Assets			
Cash and cash equivalents		1,032,776	910,263
Trade and other receivables		53,240	72,645
Other current assets		44,357	93,052
Total current assets		1,130,373	1,075,960
Property, plant and equipment	4	87,074	94,251
Right-of-use assets	4	84,560	133,957
Intangible assets		-	-
Total non-current assets		171,634	228,208
Total assets		1,302,007	1,304,168
Liabilities			
Trade payables and accruals	5	118,440	51,338
Contract liabilities	6	274,316	356,296
Employee benefits provision	7	81,180	71,857
Lease liability	8	50,851	46,543
Total current liabilities		524,787	526,034
Employee benefits provision	7	17,255	28,234
Lease liability	8	38,675	89,526
Total non-current liabilities		55,930	117,760
Total liabilities		580,717	643,794
Net assets		721,290	660,374
Equity			
Accumulated funds		721,290	660,374
Total equity		721,290	660,374

Statement of Changes in Equity
For the year ended 31 December 2021
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Accumulated Funds
Balance at 1 January 2020	491,359
Total comprehensive surplus for the year	169,015
Balance at 31 December 2020	660,374
	Accumulated Funds
Balance at 1 January 2021	660,374
Total comprehensive surplus for the year	60,916
Balance at 31 December 2021	721,290

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

Statement of Cash Flows
For the year ended 31 December 2021
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2021 \$	2020 \$
Cash flows from operating activities			
Cash receipts from members & concert performances		980,885	760,444
Cash receipts from Government subsidies		73,250	342,200
Cash paid to suppliers and employees		(1,573,525)	(1,609,837)
Grants received		380,077	138,000
Camp and tour fees received		-	130,027
Sponsorship received		5,500	33,200
Donations received		345,054	224,499
Interest charges paid		(20,828)	(17,648)
Net cash (used in) / provided from operating activities		190,413	(115)
Cash flows from investing activities			
Interest received		1,059	5,900
Acquisition of property, plant and equipment	4	(22,416)	(39,630)
Net cash (used in) / provided from investing activities		(21,357)	(33,730)
Repayment of lease liabilities		(46,543)	(19,453)
Net cash (used in) / provided from financing activities		(46,543)	(19,453)
Net increase in cash & cash equivalents		122,513	(53,298)
Cash and cash equivalents at 1 January		910,263	963,561
Cash and cash equivalents at 31 December		1,032,776	910,263
Non-cash transactions:			
- Barter transaction of the service		-	33,333

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

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

1 Association information

The financial report of Sydney Youth Orchestras Inc (the association) for the year ended 31 December 2021 was authorised for issue in accordance with a resolution of the directors.

The Sydney Youth Orchestras Inc is a not-for-profit association domiciled in Australia. The financial report was authorised for issue by the Board on 19 April 2022.

2 Summary of accounting policies

a) Statement of compliance

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

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

New, revised or amending Accounting Standards and Interpretations adopted

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

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

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

b) Basis of preparation

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

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

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

Coronavirus (COVID-19) and Going Concern

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Association operates. This pandemic will likely have a financial impact for the Association in the 2022 financial year.

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

Financial:

Review and assess the 2022 annual budget and year-end forecast.

Ongoing assessment of the adequacy of the provision for doubtful debts.

Identification of government subsidies and industry relief packages.

Expansion of online programs to increase number of musicians accessing the program.

Operational:

All administration and artistic staff have the option to work from home when required.

In 2021 further investment occurred in remote technologies with the migration of server data to cloud and improvements to data security.

In 2021, a bespoke Learning Management System (LMS) was created to facilitate weekly face to face rehearsals and learning if required.

The LMS features expanded programs to drive new revenue.

Additional online Orchestral Musicianship learning program piloted for all musicians.

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

An increase in rehearsal venues to ensure distancing and density limits can be managed should cases increase.

Tightened health and cleaning protocols and contact tracing processes in line with NSW Health requirements. A mandated vaccination for all musicians and participants has been put in place.

Activities have been adapted to mitigate the risk of cancellation of certain activities.

Increased connectivity to remote learning for young musicians to minimise impact of COVID-19 positive cases and isolation rules.

c) Significant accounting estimates and judgements

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

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

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

Lease term

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

Incremental borrowing rate

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

d) Intangibles

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

e) Taxation

Income tax

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

Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred is not recoverable from the Australian Taxation Office, in which case it is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST.

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

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

3 Revenue

	2021	2020
	\$	\$
Grants from:		
Arts NSW	372,492	100,000
Other	7,585	38,000
Total Grant Revenue	380,077	138,000
Membership and audition fees	791,995	766,544
Ticket sales, performance fees and merchandise	156,744	80,180
Donations and fundraising events	408,583	224,499
Sponsorship fees (including volunteer services)	5,500	66,533
Revenue from music camps and tours	-	130,027
Business related income	24,588	27,143
Government subsidies	39,755	375,850
Total Earned Revenue	1,427,165	1,670,777
Total revenue	1,807,242	1,808,777

Accounting Policy

The Association recognises revenue as follows:

Revenue from contracts with customers

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

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

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

Grants and sponsorships

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

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

Donations

Donations are recognised at the time the donation is made.

Interest income

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

Volunteer services

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

Revenue from fundraising

Membership, audition fees and other programs

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

Commercial activities

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

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

4 Property, plant and equipment

	Musical Instrument	Music Library	Office Furniture and Equipment	Motor Vehicle	Total Property, Plant & Equipment	Right- of-use Assets
	\$	\$	\$	\$	\$	\$
Cost						
Balance at 1 January 2021	116,745	93,451	145,276	42,281	397,753	161,576
Acquisitions / Additions	1,267	6,943	14,206	-	22,416	-
Balance at 31 December 2021	118,012	100,394	159,482	42,281	420,169	161,576
Depreciation and impairment losses						
Balance at 1 January 2021	98,057	73,077	114,688	17,680	303,502	27,619
Depreciation charge for the year	3,790	7,810	12,708	5,285	29,593	49,397
Impairment losses	-	-	-	-	-	-
Balance at 31 December 2021	101,847	80,887	127,396	22,965	333,095	77,016
Carrying amounts						
At 31 December 2020	18,688	20,374	30,588	24,601	94,251	133,957
At 31 December 2021	16,165	19,507	32,086	19,316	87,074	84,560

4 Property, plant and equipment continued

Accounting Policy

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

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

Depreciation

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

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

Impairment

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

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

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

Derecognition and disposal

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

Property, plant and equipment continued

Right-of-use assets

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

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

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

The Association has two leases at 31 December 2021 which include:

- Equipment rental lease in relation to two office photocopiers. This five-year lease ends 29 January 2024.
- Office lease in relation to the rental of its current premises at 182 Cumberland St, The Rocks. This three-year lease ends 31 August 2023.

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

5 Trade and other payables	2021	2020
	\$	\$
PAYG and superannuation contributions	20,051	15,513
Other payables and accruals	98,389	35,825
	<u>118,440</u>	<u>51,338</u>

Accounting Policy

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

6 Contract Liabilities	2021	2020
	\$	\$
Memberships, camp and tour fees received in advance	216,047	290,767
Other income received in advance	6,988	2,000
Other grants received in advance	51,281	63,529
	<u>274,316</u>	<u>356,296</u>

Accounting Policy

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

7 Employee benefits	2021	2020
	\$	\$
Current		
Provision for annual leave	66,047	71,857
Provision for long service leave	15,133	-
Total Current	<u>81,180</u>	<u>71,857</u>
Non-current		
Provision for long service leave	17,255	28,234
	<u>98,435</u>	<u>100,091</u>

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

Accounting Policy

The Association does not make contributions to a defined contribution plan.

Short-term employee benefits

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

Other long-term employee benefits

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

8 Lease liabilities

	2021	2020
	\$	\$
Current		
Lease liabilities	50,851	46,543
Non-current		
Lease liabilities	38,675	89,526
	<u>89,526</u>	<u>136,069</u>

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

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

Lease Liabilities continued

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

9 Key management personnel compensation

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

	2021	2020
	\$	\$
Compensation to members of key personnel	201,521	206,874

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

10 Related parties

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

Greg Levy, Acting Chair	Director from 19 July 2016 All committees [ex officio]
Shane Simpson AM, Chair	Director from 20 August 2019 to 8 March 2021 All committees [ex officio]
Anthony Bell, Acting Chair	Director from 15 May 2004 to 20 June 2021 All committees [ex officio]
Jon North	Director from 24 February 2009 to 20 June 2021
Pieter Oomens	Director from 19 July 2011
Geraldine Doogue AO	Director from 5 February 2013
Malcolm Long	Director from 20 May 2014 to 21 April 2021 Chair, Human Resources and Operations committee
Tim Downing	Director from 16 August 2016 Chair, Audit and Risk Committee
Ursula Armstrong	Director from 16 August 2016 to 20 June 2021 Chair, Community Engagement and Philanthropy
Wallis Graham	Director from 19 September 2017
Matthew Campbell	Director from 15 June 2021
Anne Cahill	Director from 15 June 2021
Christopher Lawrence	Director from 10 August 2021
Andrew Wiseman	Director from 10 August 2021

Transactions with related parties

All members of the Board act in an honorary capacity and no board member has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2021.

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

11 Financial risk management

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

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

Sydney Youth Orchestras
Notes to the financial statements
For the year ended 31 December 2021

11 Financial risk management (continued)

	Note	2021 \$	2020 \$
Financial assets			
Cash and cash equivalents		1,032,776	910,263
Loans and receivables		53,240	72,645
Deposits and other		23,641	53,250
Total financial assets		1,109,657	1,036,158
Financial liabilities			
Financial liabilities at amortised cost:			
– trade and other payables	5	118,440	51,338
– lease liabilities	8	89,526	136,069
Total financial liabilities		207,966	187,407

12 Subsequent events

Subsequent to balance date, the Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Association operates. This pandemic will likely have a financial impact for the Association in the 2022 financial year. The Association continues to make cost savings where possible. Please refer also to Note 2 b) Coronavirus (COVID-19) and Going Concern.

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

13 Contingent Liabilities

The Association had no contingent liabilities as at 31 December 2021 and 31 December 2020.

14 Commitments

The Association has no commitments for expenditure as at 31 December 2021 and 31 December 2020.

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

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Sydney Youth Orchestras Inc (the Association), which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement of members of the Board.

In our opinion, the accompanying financial report of the Association

- has been prepared in accordance with the Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - giving a true and fair view of the Association's financial position as at 31 December 2021 and of its financial performance for the year then ended;
 - and complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.
- is in accordance with the Charitable Fundraising Act NSW 1991 (the "Act") and the Charitable Fundraising Regulation 2015 (the "Regulation"), including showing a true and fair view of the Association's financial result of fundraising appeals for the year ended 31 December 2021.

Basis for Opinion

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

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

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Responsibilities of the Directors for the Financial Report

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the directors determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

The directors are responsible for overseeing the Association's financial reporting process.

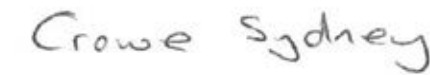
Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

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

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.



Crowe Sydney



Alison Swansborough
Associate Partner

26 April 2022
Sydney


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SYDNEY
YOUTH
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