

# ANNUAL REPORT

# 2022

SYO

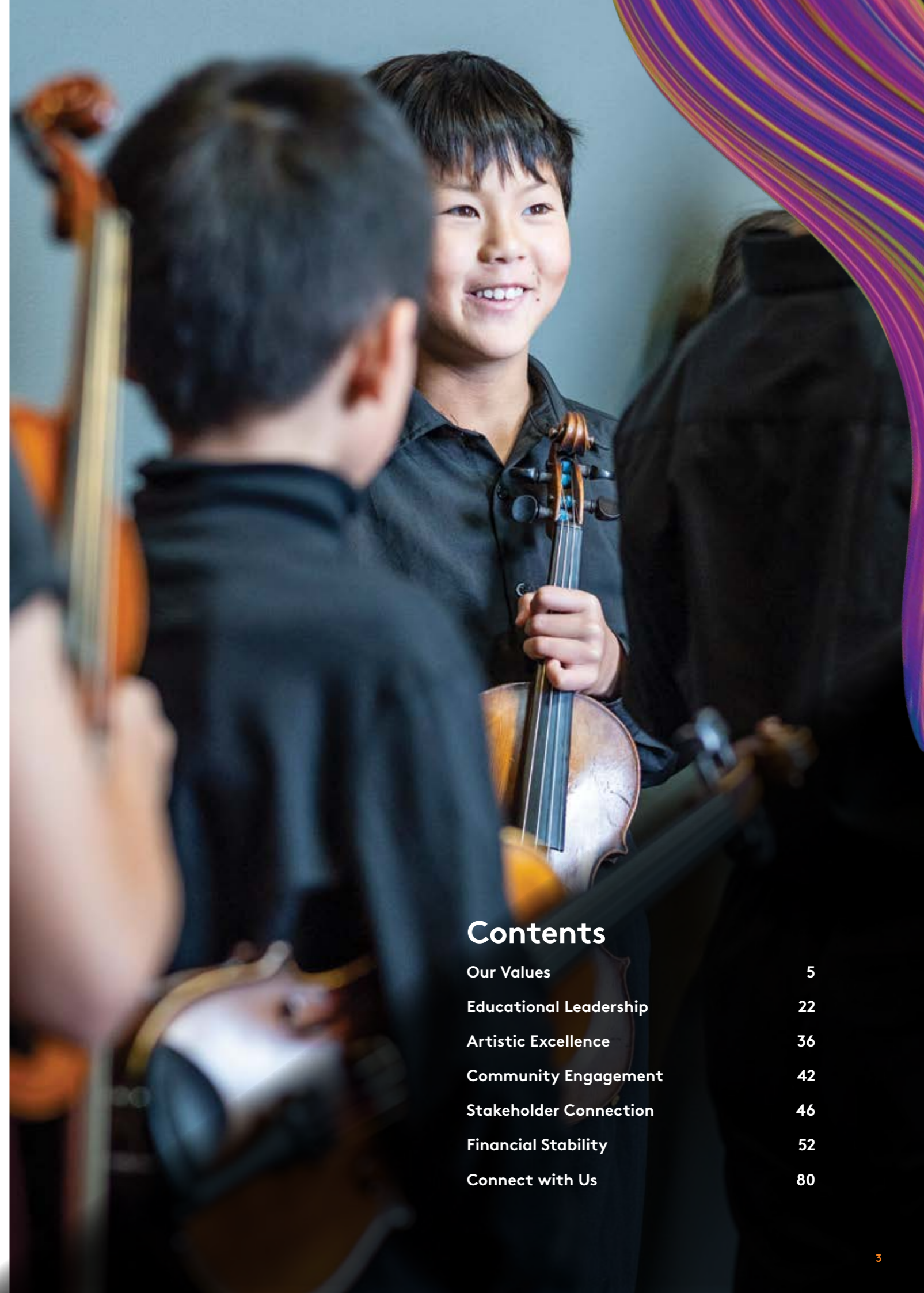


Sydney Youth Orchestras  
is supported by the  
NSW Government  
through Create NSW

In the spirit of reconciliation, Sydney Youth Orchestras acknowledge the Traditional Custodians of country throughout NSW and their connections to land, sea and community.

We pay our respect to their Elders past and present, the original storytellers of these lands where we work and create music today.

We extend that respect to all Aboriginal and Torres Strait Islander peoples.



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

## OUR VALUES

### COLLABORATE

We are not soloists

### CELEBRATE

We recognise and reward  
all contributions

### CHALLENGE

We drive innovation and  
embrace the new

### EXCELLENCE

Is our attitude, not only an  
outcome

### 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 delighted to present SYO's Annual Report of 2022.

We at SYO believe in the incredible power of music, which has been so particularly required for a post-COVID world. After 2 years of restrictions, 2022 saw us reconnecting with young musicians, audiences, and with our supportive community - live, in person, and face-to-face.

Our commitment to artistic excellence and opportunity, and a dedication to a core way of working - safely - through in-person experiences, has created a live music-making environment that benefits not only our young musicians, but also the industry, its venues, artists, administrative workers, and audiences.

Our financial result for 2022 is reflective of the costs of supporting these activities. Throughout the year it was incredibly important to demonstrate both SYO's and the industry's resilience post-COVID, and to satiate our large musician base and audiences' passion for live music.

Serving young musicians all over NSW in the safest and the best way possible is paramount and remains at the centre of all decision making. From its embedding into our policies, to our Operations Teams on the ground, our Management Team, the SYO Board, and all our contractors, our modus operandi is shaped at all levels with this critical viewpoint in mind.

We are excited to be out in the world, performing and making music together again. There are many people to thank to make all of this happen.

In June, SYO farewelled a long-standing member of the board Pieter Oomens, whose legal expertise and work in the Risk and Audit

Committee was no doubt influenced by the fact that Pieter is an SYO parent, his daughter being an SYO alumna with a 13-year membership. I thank Pieter for his service to the young musicians of NSW since 2011.

In turn, the SYO board welcomed Navleen Prasad, CEO of Australian Investment Council and previous Head of Government and External Relations at Macquarie Group, who is already making a great contribution.

To all Board members of 2022, I thank you for your leadership, counsel, and commitment to the young musicians of NSW. I am fortunate to work with this very special group of volunteers, and to be able to draw from their expertise.

To the staff, conductors, and artistic staff at SYO, I thank you for your energy, commitment, and professionalism. Because of you, SYO's programs are administered and executed with such immense care for the young people we engage with.

I would like to recognise CEO Mia Patoulios' dynamic leadership and work in 2022. Mia embodies the very heart of SYO's culture - entrepreneurial nous combined with incredible kindness, generosity, and commitment.

And lastly to our young musicians and their parents and supporters, we thank you for your commitment and for being SYO's ambassadors as we rehearse, perform, and enjoy music live and together again, as we have been fortunate to do so in 2022.

**Greg Levy**  
Chair





# CEO's Message



The writing of the Annual Report is one of the rare moments that we as an organisation get to stop and reflect. Indeed, over the past 3 years there have been few moments to draw breath, let alone stop and reflect.

Personally, reflecting not just on 2022, but on my last 7 years at SYO, I am astounded at how far the company has come, and at the extremely deep relationships that often have formed through adversity. I feel privileged to be part of a community of musicians, conductors, educators, families, arts organisations, philanthropists, government partners, and board directors, who believe giving young people the opportunity to be part of something bigger is important, that music is important, that there are things words cannot say but notes can.

In 2022, we entered the year with a focus on consolidation. A consolidation of programs, process, and 2 years of learnings. With the pressure to reemerge at full throttle, this process was not always smooth, with Summer School cancelled, and the return to rehearsals delayed due to large COVID outbreaks over the first 3 months of the year.

However, once over the initial bumps, we quickly were back to full force with The.SYO Intensive, a full concert season, and several large hire projects. The showcase concerts for the Strings Program and Symphonic Program were reinstated, along with two regional tours including a special trip to flood-ravaged Lismore, and for the first time, an expanded Winter School.

The long tail of COVID was still being felt and whilst programs were no longer being impacted at a global level, the focus shifted to how we

could manage the risks as individuals became unwell. Critical was our increased digital capacity, which is now a core feature of all SYO Programs. In partnership with Ed Tech company Learning for Good, SYO now has a bespoke Learning Management System – SYOnline. We also invested in live streaming technology which allows all rehearsals to be accessed digitally by musicians who are unwell, have been exposed to COVID, or living regionally, and are not able to attend weekly rehearsals in Sydney.

It would have been easy to only focus on the direct implications of COVID on youth music, but this would disguise some of the underlying issues that Music Education faces in NSW. Most notably, the limited access to instrumental music programs for children and schools from low SES backgrounds, growing shortages of qualified music teachers, and the absence of a national music education approach - all of which pose a long-term threat to the wellbeing of our young people, and the health of SYO and orchestral music sector.

These are not new issues, and in 2020, SYO successfully received funding from the Crown and Packer Family Foundations to explore a pilot model which could support Music Education in low SES Schools in Western Sydney. As expected, the original project plan was significantly impacted by the pandemic, however, with the Foundations continued support, the 'SYO Beginners' program was created throughout 20/21. This digital teaching tool covers the first years of learning all orchestral instruments, and a Primary School focused program on Discovering the Orchestra. It was created with the guidance of 50 leading instrumental teachers. In 2022, in partnership with Learning for Good, this program became available. I am extremely proud of this resource and as we continue to roll out access, we welcome the involvement of any school or educators.

It is initiatives like this where the music sector, government partners, Foundations, and our musical community can come together, which has had the most profound impact on SYO as an organisation.

Another example is the support provided by the Minister for the Arts, Ben Franklin, and Create NSW, who in 2022 for the first time gave SYO access to our own temporary rehearsal spaces at the Registrar General's Building in the Sydney CBD. This was an exciting development with the Symphonic Programs moving home and increased our ability to respond to the new needs of not only our programs but the need for a centrally located rehearsal space for a number of other music organisations. The success of this partnership was amplified by the announcement of 'Haymarket Creative,' a new SYO rehearsal and administrative home at UTS (University of Technology Sydney) in Haymarket. These new spaces will be activated during 2023 for the next 3 years, and will provide vital space for SYO to grow and build creative partnerships with a number of key music organisations.

It would be remiss of me to not also acknowledge our long and positive relationship with Santa Sabina College. I am thrilled we will continue to operate our Strings and Holiday Programs from their beautiful campus at Strathfield, and I thank their principal Paulina Skerman and their Teaching and Business Teams for their continued commitment to music education.

Another important internal development was the appointment of James Pensini in a full-time capacity as Head of Orchestral Training and Community Engagement at the end of 2021. This marks a significant milestone in SYO's history with the embedding of Music Education into the SYO Management Team. I would like to celebrate James's work over the past decade as he has driven the development of the Orchestral Training

Framework and the Conducting Teams. To have such a passionate conductor and educator at the center of SYO's program development has and will continue to have a far-reaching impact on not only our young musicians, but on the wider orchestral music education sector.

I would also like to acknowledge the contribution of Nick Munro, Head of Operations, and Daniel Placido, Head of Business. There were many changes in the SYO administration team in 2022, which required Daniel and Nick to take on various roles. It was with this exceptional management team, including Casey Green, Head of Artistic Planning, that SYO was able to navigate the staffing changes with minimal disruption. The retirement of our long-serving Finance Manager, Susan Hart, was one such change. Susan worked tirelessly for over 10 years to provide a solid financial and administrative foundation upon which we stand. We thank her and wish her all the best on her travels.

Three years ago, when we authored our strategic plan, so many achievements detailed in this annual report seemed like pipe dreams. Like so many things in our current uncertain and changing world, the challenges are big, and the mountains often seem too high to climb. But as we launch into our 50th year we need to fearlessly embrace our role as leaders. It is through our connection to Music, we collectively we breathe something essential, special, and unique into the world, and our young people are forever changed because of it.

**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.

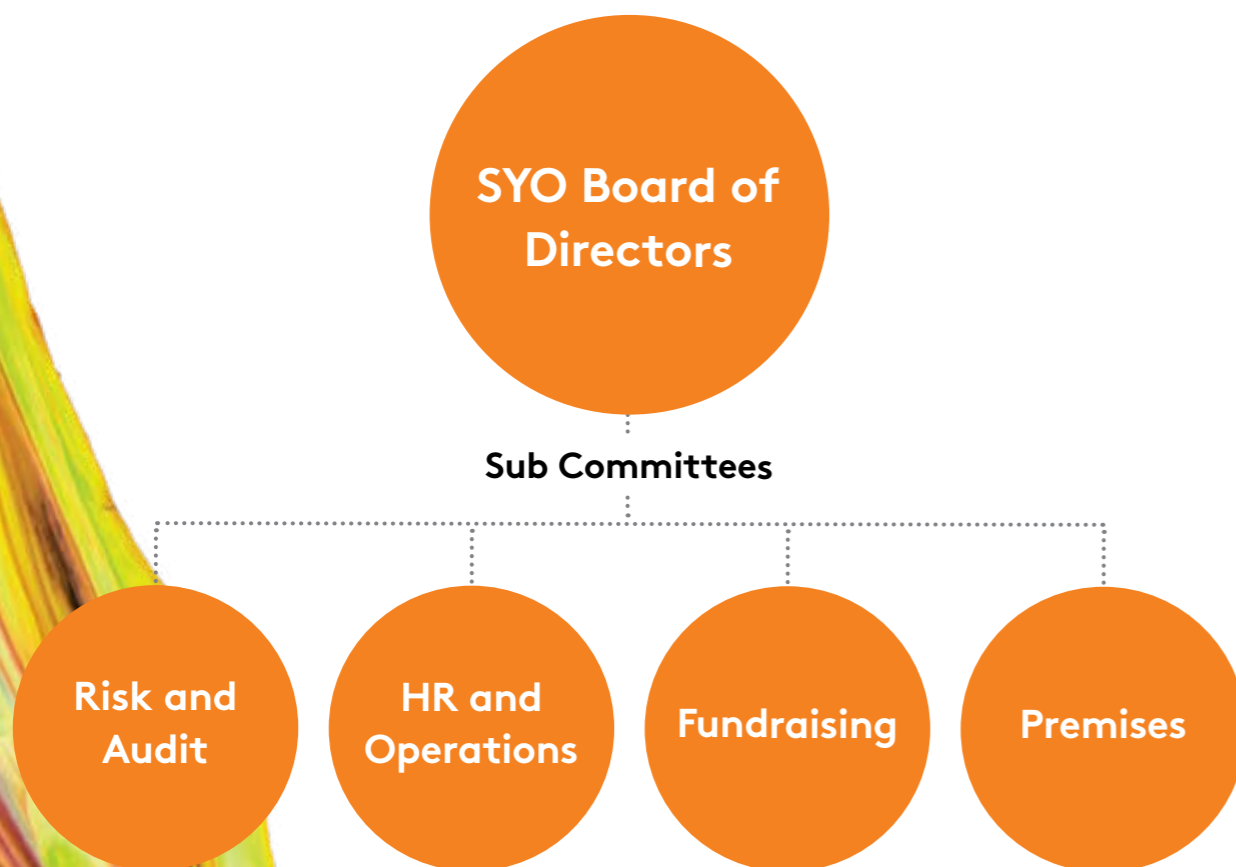
View Annual Reports on our [website](#).

## 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**  
Greg Levy
- Deputy Chair**  
Tim Downing  
Anne Cahill OAM  
Matthew Campbell  
Wallis Graham  
Geraldine Doogue AO  
Christopher Lawrence  
Pieter Oomens (retired June)  
Navleen Prasad (from August)  
Andrew Wiseman
- Company Secretary**  
Daniel Placido

## PATRON

Her Excellency the Honourable  
Margaret Beazley AC, KC,  
Governor of New South Wales

## ADMINISTRATION & MANAGEMENT

- Chief Executive Officer**  
Mia Patoulios
- Executive Officer and Head of Business**  
Daniel Placido
- Finance Manager**  
Susan Hart (until August)
- Business Systems Administrator**  
Laura Balthazar (until April)
- Relationships and Events Manager**  
Sacha Walters (from September)  
Janita Lish (May to June)
- Marketing and Events Manager**  
Marita Cranwell (until May)
- Marketing and Business Assistant**  
Eleanor Lofthouse (from June)
- Digital Marketing Coordinator**  
Matthew Lloyd (until March)
- Head of Artistic Planning**  
Casey Green
- Head of Orchestral Training and Community Engagement**  
James Pensini\*
- Head of Operations**  
Nick Munro\*
- Orchestral Training Coordinator**  
Vanessa Agius (until February)

## Orchestral Operations Coordinators

Naomi Lennox (from February)  
Ailsa Fulcher (from February)  
Brendan McRae\*

## Operations Administration Assistant

Indiana Williams (from June)

## CONDUCTORS & TUTORS

### Symphonic Orchestral Program

Steve Williams\*  
John Ockwell\*  
James Pensini\*  
Kate Morgan

### Strings Program

Niamh Armstrong\*  
Alina Belshaw  
Kathryn Crossing\*  
Victoria Jacono-Gilmovich\*  
Dr Sada Muramatsu  
Sandi Oh\*

### Conductor Emeritus

Brian Buggy, OAM

### Conducting Fellow, supported by Create NSW

Leonard Weiss (until June)  
Aija Draguns (from July)

### Orchestral Musicianship Tutors

John Ockwell\*  
James Pensini\*  
Alina Belshaw  
Angus Davison  
Elizabeth Younan  
Kathryn Crossing  
Veronica Tsang  
Victoria Jacono-Gilmovich\*  
Sarah Qiu\*  
Michelle Wang\*

## VOLUNTEERS

Ian Hill  
Steve Bell  
**Archivist**  
Gail Pryor

\*Denotes SYO Alumni



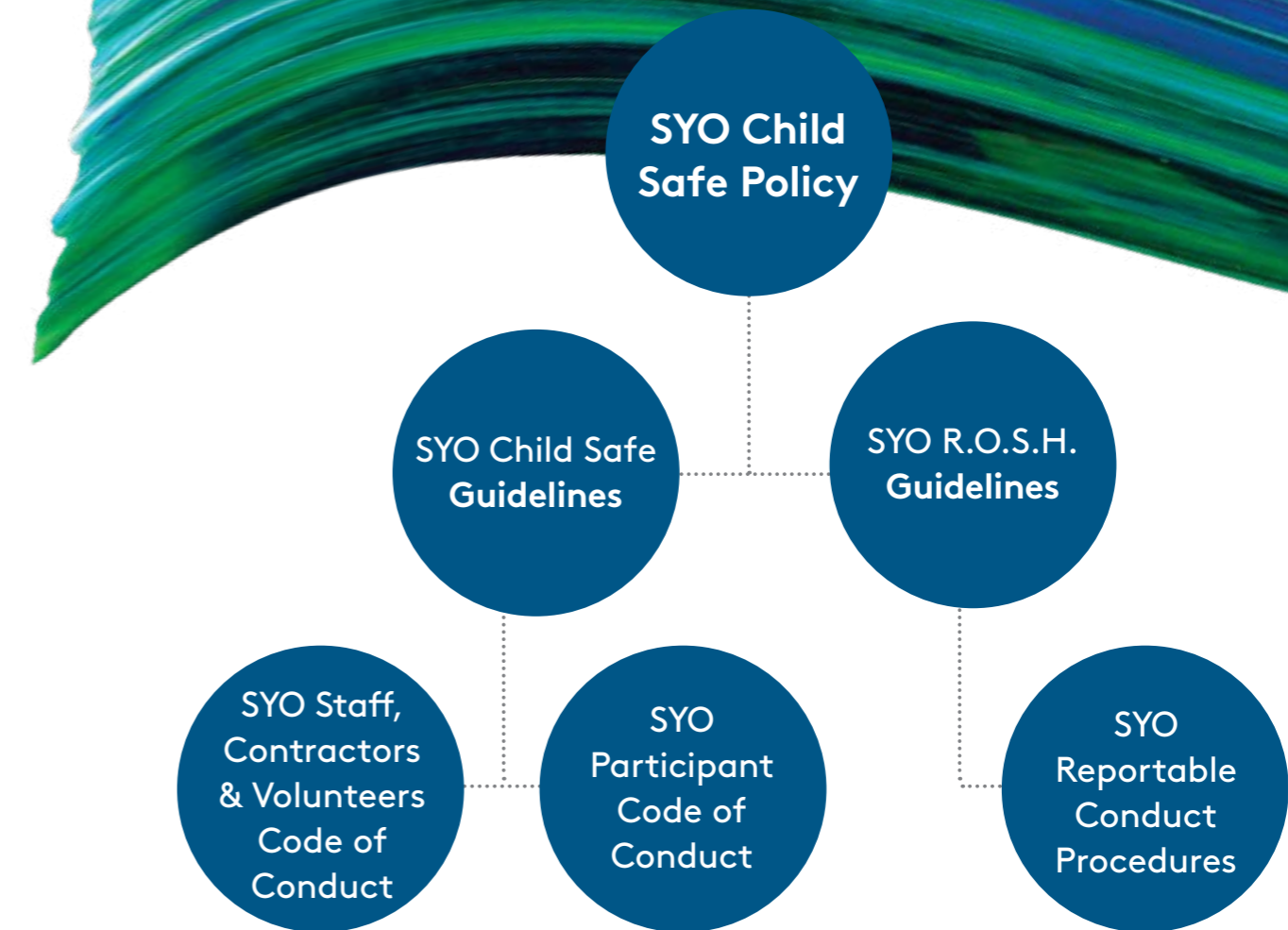
# YOUNG PEOPLE AT SYO

**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:

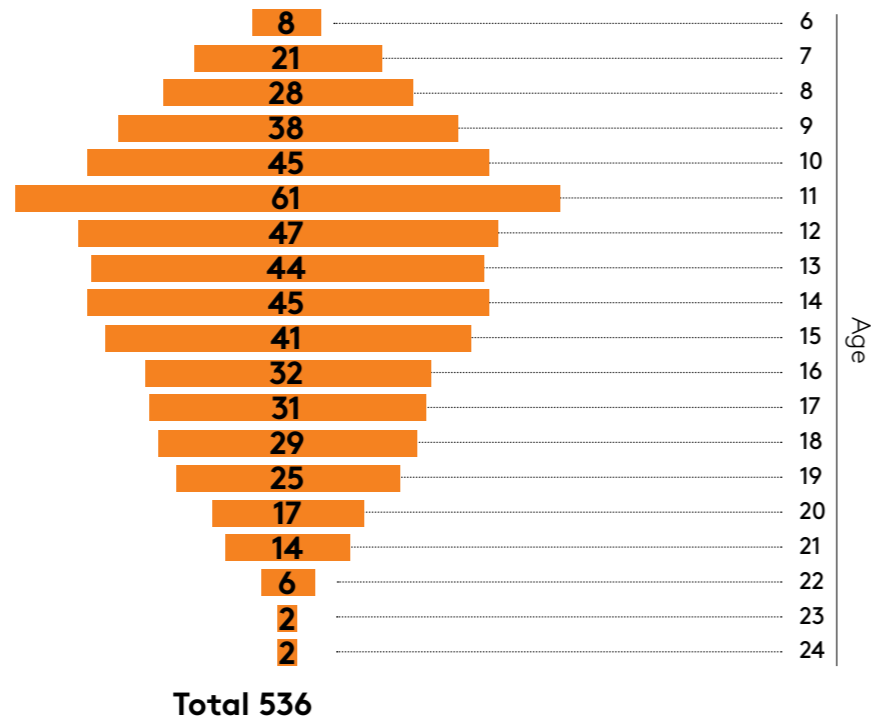
1. Child Safety is at the top of the agenda for all meetings including Bi-monthly Board Meetings, Weekly Staff Meetings and Event Evaluations.
2. Child Safe processes are presented to all SYO musicians as part of the Orientation for weekly and open programs.
3. Child Safe is explicitly addressed in the 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](mailto: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.



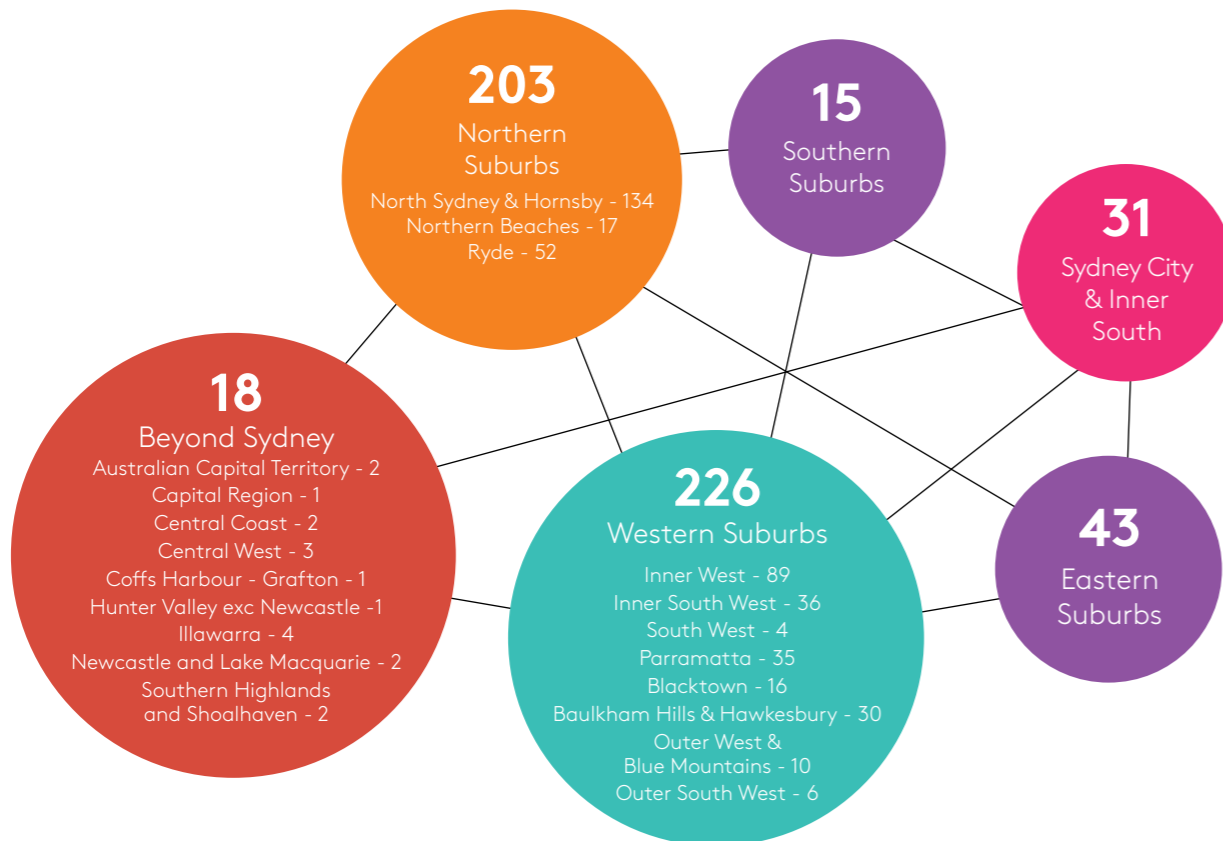


# DIVERSITY

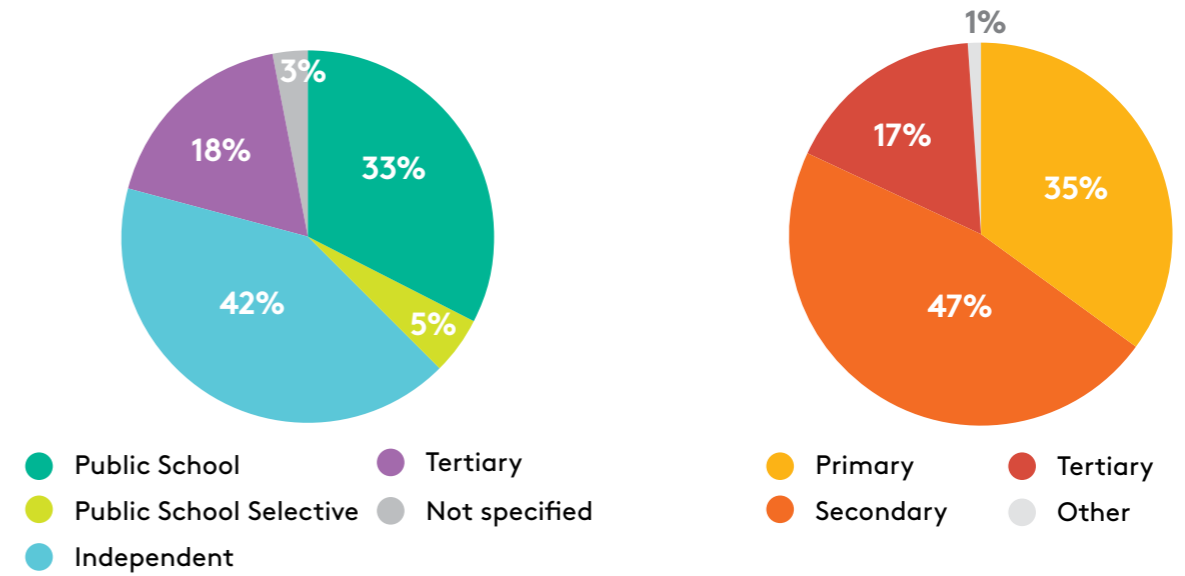
## AGE RANGE



## REGION

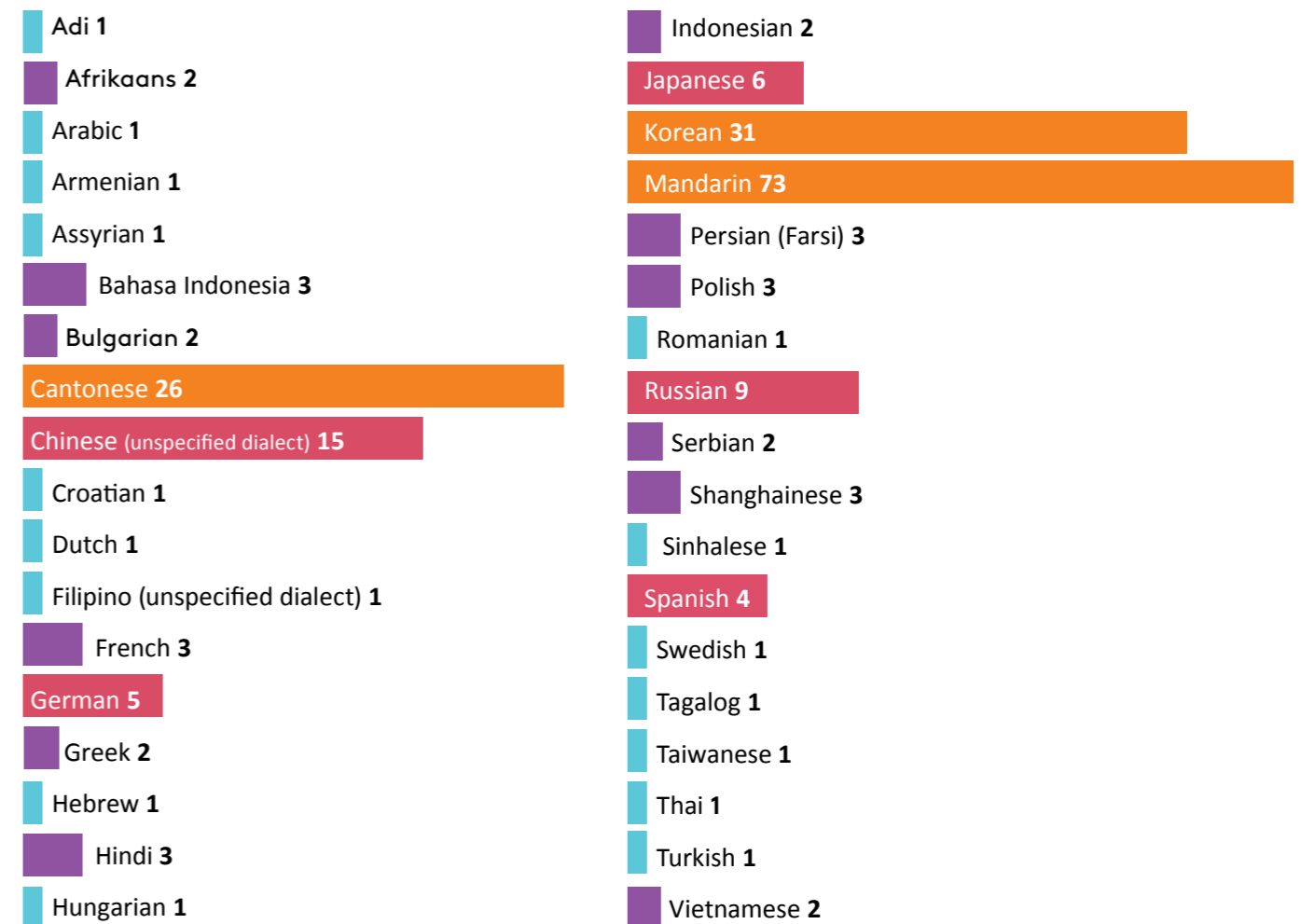


## EDUCATION



## LANGUAGES

37 languages other than English are spoken across 202 households, with some households speaking multiple languages.



# 2022 ACTIVITY OVERVIEW

**320**  
Orchestral  
Musicianship  
Sessions



**833**  
Auditions



**155**  
Digital, Online  
or Broadcast  
Events

**610**  
Total  
Activities

**232+**  
Live Rehearsals

Connect with  
**900+** Young  
Musicians

**2**  
Regional  
Tours



**67**  
Concerts and  
Performances



**38**  
Commercial  
Gigs







## 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: 833

Retention: 83% at audition

Progression: 40% of musicians moved up within the pathway

Capacity: 80% of available places filled

Participation Count: 23134 live, 11072 digital

## Advisory & Leadership

Head of Orchestral Training

SYO Conductors

SYO Operations Team

## 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

Learning For Good

“I enjoyed live rehearsals and concerts very much because they boost my confidence level each time. I was also so excited to meet my SYO friends with whom I can have fun but learn and our skills at the same time. Through my conductor, Victoria, and our tutor’s teaching and support my music knowledge and violin skills improved to the next level. Because of that I even obtained a high school music scholarship in 2024. Being in SYO is truly a fun, enjoyable and unforgettable experience.”

- Zachary

## Key Achievements

Maintain positive feedback rating at 89% of survey respondents

320 Sessions of Orchestral Musicianship (digital programs)

736 counts of participation of non-SYO members in Orchestral Musicianship

232+ live rehearsals

Automated attendance tracking and reporting

95% survey respondents reported that they felt safe at SYO

99% survey respondents reported that musician’s safety has been prioritised by SYO

91% survey respondents reported that they are receiving clear and timely communications

88% of returning musicians felt the program helped them feel more confident with repertoire





# HEAD OF ORCHESTRAL TRAINING'S MESSAGE



After a delayed start to the year, and a rescheduled Summer School that became the first ever Winter School, 2022 was mercifully somewhat a return to "normal."

We were finally able to tour orchestras again around Regional NSW with the Western Sydney Youth Orchestra and Richard Gill Chamber Orchestra touring to Goulburn, Orange, and Bathurst, and the Symphonic Wind Orchestra and Peter Seymour Orchestra touring to flood affected Lismore as well as Port Macquarie. It was all but impossible to imagine the devastation that Lismore had been through, and our visit as the first cultural group to tour post the floods was incredibly powerful for the Lismore community, and for our musicians.

The SYO Philharmonic welcomed their new conductor Stephen Williams following the retirement of Brian Buggy OAM at the end of 2021. Stephen was a founding member of the SYO in 1973 and has had a long and illustrious career in the music and music education sectors, most notably as the Chief Conductor for the NSW Department of Education.

One of the programs at SYO that emerged significantly strengthened post-COVID was the Orchestral Musicianship program. A weekly one hour, live, online-only program delivered over nine different levels by some of Sydney's most experienced music educators to both SYO and non-SYO participants. For the first time in 2022 all musicians in the SYO Strings program received a one hour online Orchestral Musicianship lesson alongside their weekly face-to-face rehearsal. Orchestral Musicianship focuses on building student knowledge and confidence in areas including musical notation, harmony, history of orchestral music, score reading, sight singing, sight reading, and targeted listening and analysis of orchestral repertoire.

**"Last week at my school we had scholarship auditions and I thought that I should share with you that students auditioning that were involved in SYO and with it the Orchestral Musicianship program were far stronger at sight-singing and sight-reading than other candidates."**

– Leading Sydney Music Educator

**"Music enhances the education of our children by helping them to make connections and broadening the depth with which they think and feel. If we are to hope for a society of culturally literate people, music must be a vital part of our children's education."**

– Yo-Yo Ma

We look forward with great optimism to 2023 when we will celebrate 50 years of incredible music making at SYO.

**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 - YELLOW

**Conductors:** Sandi Oh & Victoria Jacono-Gilmovich

**Repertoire Highlights:**

Intrada - Brian Balmages, Calypso Coupe - Carrie Lane Gruselle, Deep Sea Fandango - Deborah Baker Monday, Gloria in Excelsis Deo - Antonio Vivaldi

Members: **37** Live concerts: **4**  
Age Range: **6-9** Average Age: **7**

### STAGE 2 - GREEN

**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: **36** Live concerts: **3**  
Age Range: **9-11** Average Age: **10**

### STAGE 2 - BLUE

**Conductor:** Alina Belshaw

**Repertoire Highlights:**

It Don't Mean A Thing (If It Ain't Got That Swing) - Ellington & Mills arr. Longfield, Hyperdrive - Ralph Ford, Danza Espanola - Bob Phillips, Capriol Suite (Basse-Danse, Pavane, Mattachins) - Peter Warlock

Members: **37** Live concerts: **3**  
Age Range: **8-14** Average Age: **12**

### STAGE 3 - SILVER

**Conductor:** Sadaharu Muramatsu

**Repertoire Highlights:**

Symphony No.7 in D Minor Mvt. 3 Scherzo - Dvorak arr. Parish, Incantations - Richard Meyer, Spanish Dance - Dmitri Shostakovich arr. Lazar Gosman, Pulcinella (Overture), Stravinsky arr. McCashin

Members: **33** Live concerts: **3**  
Age Range: **9-16** Average Age: **12**

### STAGE 1 - PINK

**Conductors:** Alina Belshaw & Niamh Armstrong

**Repertoire Highlights:**

Ghost Ship and Sailors Dance - Stephen Chin, The Little Drummer Boy - Davis, Viking - Soon Hee Newbold, Luminescence - Alan Lee Silva

Members: **37** Live concerts: **5**  
Age Range: **7-12** Average Age: **9**

### STAGE 2 - RED

**Conductors:** Sandi Oh & 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: **36** Live concerts: **3**  
Age Range: **6-11** Average Age: **9**

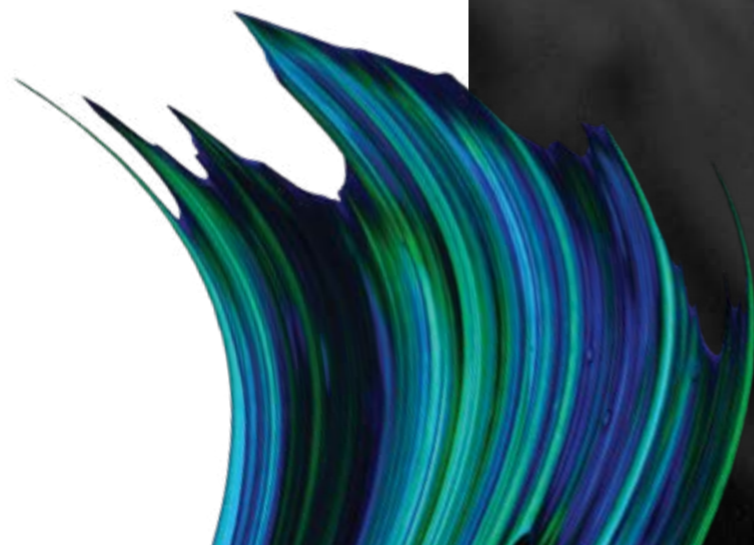
### STAGE 3 - PURPLE

**Conductor:** Kathryn Crossing

**Repertoire Highlights:**

New World Symphony (Mvt 4) Antonín Dvořák arr. Deborah Baker Monday, Sinfonia No.2 in D Major - Felix Mendelssohn arr. Kirk Moss, Sing Sing Sing - Louis Prima arr. Marshall and Phillips, The Ruritanian Dances - George Palmer

Members: **34** Live concerts: **3**  
Age Range: **9-11** Average Age: **13**





## ORCHESTRAS

# Symphonic Orchestral Program

### RICHARD GILL CHAMBER ORCHESTRA

**Conductor:** Kate Morgan

**Repertoire Highlights:**

Simple Symphony Mvt. 3 Sentimental Sarabande - Benjamin Britten, Elegy - Elgar, Palladio (Mvt 1) - Karl Jenkins, Chacony in G minor - Purcell

Members: **29** Live concerts: **9**  
Age Range: **10-16** Average Age: **13**

### PETER SEYMOUR ORCHESTRA

**Conductors:** John Ockwell & James Pensini

**Repertoire Highlights:**

Symphony no.3 'Eroica' (Mvts 2 & 4) - Beethoven, Overture to Cosi fan tutte - Mozart, Symphony No. 38 Mvt. 1 Adagio-Allegro - Mozart, Symphony No. 82 Mvt. 1 - Vivace assai - Haydn

Members: **34** Live concerts: **7**  
Age Range: **12-17** Average Age: **14**

### SYO PHILHARMONIC

**Conductor:** Steve Williams

**Repertoire Highlights:**

Symphony No. 5 Mvt 1. Moderato - Allegro non troppo Mvt 2. Allegretto Mvt 3. Largo Mvt 4. Allegro non troppo - Shostakovich, The Nutcracker (ballet), Op.71 - Tchaikovsky

Members: **59** Live concerts: **3**  
Age Range: **13-22** Average Age: **17**

### WESTERN SYDNEY YOUTH ORCHESTRA

**Conductor:** James Pensini

**Repertoire Highlights:**

Symphony No. 3 "Eroica" - Beethoven, Encounter - Amanda Brown and Jodi Phillis, Danzón No. 2 - Arturo Márquez, Symphony No.8 'Unfinished' - Franz Schubert

Members: **45** Live concerts: **8**  
Age Range: **11-19** Average Age: **15**

### SYMPHONIC WIND ORCHESTRA

**Conductor:** James Pensini

**Conducting Fellow:** Aija Draguns

**Repertoire Highlights:**

A Movement for Rosa - Mark Camphouse, Motionless (Premiere) - Alexander Malta, Angels in the Architecture - Frank Ticheli

Members: **63** Live concerts: **8**  
Age Range: **11-20** Average Age: **15**

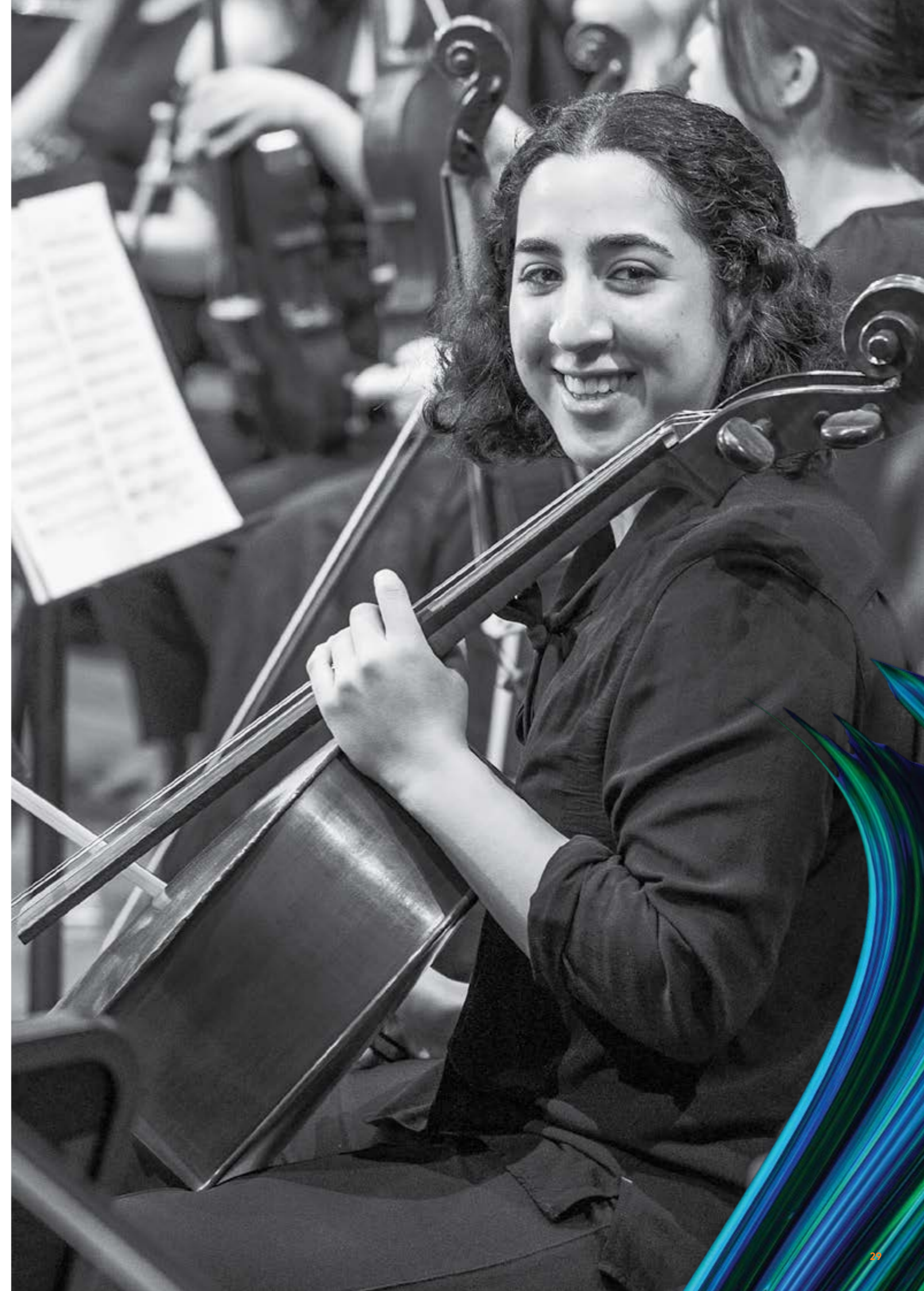
### THE SYDNEY YOUTH ORCHESTRA

**Conducting Fellow:** Leonard Weiss

**Repertoire Highlights:**

The Space Between Stars, Ella Macens - Marimba Concerto - Kevin Puts, West Side Story: Symphonic Dances - Leonard Bernstein, 'The Blue Danube' (An der schönen, blauen Donau), op. 314 - Strauss, Polovtsian Dances - Borodin, The Chairman Dances - Adams

Members: **76** Live concerts: **3**  
Age Range: **14-24** Average Age: **19**





# OUR MUSICIANS

## Strings Program

**CONDUCTORS:**  
SANDI OH & VICTORIA  
JACONO-GILMOVICH

### STAGE 1 YELLOW

#### VIOLIN

Angela Xiong  
April Biro  
Benjamin Chu  
Camelia Chu  
Chelsea Krishna  
Claudia He  
Csenge Malyusz  
Dale Zhang  
Edmund Boyan Chen  
Ethan Tsang  
Evelyn Sun  
Evelyn Chappel  
Hugh Chang  
Iliana Li  
JiaYing (Carmen) Gong  
Lauren Dunlop  
Lucrezia Fei  
Luke Wang  
Lydia Liang  
Melody Chen  
Mia Li  
Olivia Smith  
Phoebe Dobosi Thorsen  
Ryan Nguyen  
Thaddeus Candra  
Yuchen (Donald) Li  
Yuxi (Daniel) Li  
Zac Cui  
Zachary Gan

#### CELLO

Aiden Park  
Ivy Jiang  
Mary Jabr  
Matilda Hsu  
Mia Krugell  
Simeon Boubbov

#### DOUBLE BASS

Aiden Curran  
Zechariah Hung

**CONDUCTORS:**  
ALINA BELSHAW &  
NIAMH ARMSTRONG

### STAGE 1 PINK

#### VIOLIN

Abigail Nicholson  
Amelia Hong  
Benjamin Nordling  
Catherine Kurtz  
Celeste Arango  
Hurit Hsu  
Isabella Tsai  
Ivy Zhong  
Jamie Weng  
Julien Viardot  
Kathryn Jordan  
Kristina Baumann  
Lauren Wang  
Margaret Jordan  
Maria Pienescu  
Philippa Baumann  
Riian Zheng  
Risheet Mazumdar  
Scarlett Rigato  
Sean Zhao  
Sophia Rule  
Theodore Chen  
Xin Chen He  
Zachary Zhu

#### VIOLA

Emily Wen  
Emma Hwang  
Estelle Gilmovich  
Kallarah Silva  
Olivia Sekers

#### CELLO

Chloe Kwak  
Enoch Tsang  
Hanwen (Evan) Kou  
Veeraj Vashisth  
Zachary Sekers

#### DOUBLE BASS

Hugo Gilmovich  
Jasmine Dobosi  
Thorsen

**CONDUCTOR:**  
VICTORIA JACONO-  
GILMOVICH

### STAGE 2 GREEN

#### VIOLIN

Anna Prokhorov  
Anthea Su  
Cynthia Li  
Emmanuel Gryllis  
Evelyn Zhou  
Faye Lim  
Gabriel Jian-Cheng  
Campbell  
Grace Tran  
Jodhi Bou  
Joey Park  
Joey Fung  
Joyce Lee  
Junlan Yang  
Karmichael Candra  
Kevin Chen  
Lachlan Sy  
Naomi Wright  
Nathanael Liawinata  
Selena Qiu  
Sofia Lam  
Vivian Weixin Lin  
Yuxi Wang  
Zachary Cheng-Chi  
Yuan

#### VIOLA

Davey Austin  
Hao Chen He  
Isla McNally

#### CELLO

Amelia Kane  
Emma Gao  
Isabella Hwang  
Kyle Li  
Linda Chi  
Ryo Goh  
See Wai Sophie Li  
Seojoon Han  
Thomas Sllpa-Anan  
Zhecheng Winfred  
Zang

#### DOUBLE BASS

Hamish Hung

**CONDUCTORS:**  
SANDI OH & NIAMH  
ARMSTRONGSSSTAGE  
2 RED

#### VIOLIN

Amelia Lin  
Carston Kwan  
Chenxi (Chelsey) Fa  
Chloe Yang  
Claire Lin  
Claire Luo  
Edward Mcmartin  
Helen Liu  
Imogen Bush  
Isis Bellach  
Kevin Luo  
Lauren Woo  
Lucas Xie  
Lucia Vu  
Lynette Mu  
Marion Choi  
Michelle Ng  
Olivia Sekers  
Sienna Lien  
Sylvia Xie  
Symphony Jia  
William Shui  
Zoe Wang

#### VIOLA

Estelle Gilmovich  
Jordan Lee  
Rupert Savage

#### CELLO

Alison Ko  
Angelina Hang  
Celina Nguyen  
Dana Hyun  
Eden Elski  
Jiayu (Mia) Ding  
Mila Huang  
Ryan Suen  
Viviana Yoo

#### DOUBLE BASS

Hugo Gilmovich

**CONDUCTOR:**  
ALINA BELSHAW  
STAGE 2 BLUE

#### VIOLIN

Aireen Kwa  
Alicia Randall  
Amalyn Bonduriansky  
Christopher Post  
Daniel Chow  
Deaana Tulsiani  
Eva Still  
Jeremy Bellach  
Joshua Hasanoff  
Joshua Jian-Xin  
Campbell  
Keira Gan  
Leila Woods  
Minh-Anh Le  
Mira Nguyen  
Ray Lien  
Rebecca Mak  
Sofia von der Hocht  
Tessa O'Brien  
Vianna Lu  
Walter Zhang  
Wendy Boerema  
Xielin Yan

#### VIOLA

Anna Maley  
Eamon Wong  
Hudson Cook  
Tiare Ceran-Jerusalemly

#### CELLO

Felix Li  
Juno Bradley  
Leon Kocharians  
Mason Fok  
Mia Simkovic  
Olivia Xinyan Lin  
Oscar Stemple  
Patrick (Paddy) Humby  
Sachio Perera

#### DOUBLE BASS

Autumn Orwell  
Hayden Cook

**CONDUCTOR:**  
SADAHARA  
MURAMATSU

### STAGE 3 SILVER

#### VIOLIN

Alexander Liu  
Alexander Tarasov  
Ashlee Cung  
Charlee Potter  
Charlie Wilson  
Chenxi (Ben) Cao  
Chloe Chai  
Daniel Park  
Elisa Chun  
Elliot Bastian  
Estelle Gilmovich  
Isaac Ren Wei Yeow  
Juliette Pfeil  
Keeley O'Toole  
Mayim Gerdis  
Nancy Zhang  
Natalie Chun  
Remi Whalan  
Sanni Sintonen  
Shirley Feng  
Taka Maven  
Yu Hei Kwan  
Zara Reddy

#### VIOLA

Elliot Bastian

#### CELLO

Alicia Wang  
Chatwin Suen  
Darcy Redican  
James Mackun  
Mikaelah Chang  
Natasha Tiet  
Olivier Dobson

#### DOUBLE BASS

Alicia Wang  
Charisse A Rianto  
Marlowe Hamer-Smith

**CONDUCTOR:**  
KATHRYN CROSSING  
STAGE 3 PURPLE

#### VIOLIN

Anna Dunlop  
Anna Glinatsis  
Audrey Savage  
Brayden Lee  
Christiana Vella  
Dashun (Symphony)  
Shi  
David dela Rama  
Ethan Duhs  
Lok Tin Samuel Shen  
Lucia Annabelle  
Arango  
Natalie Assaad  
Noah Yang  
Oliver Son  
Oscar Ho  
Raymond Luo  
Sophie Kiang  
Sunoo Park  
Valentina Radom  
Leech  
Varvara Moldavska  
Yuta Matsuura

#### VIOLA

Kadyn Stockey-Bridge  
Kineth Ekanayake  
Madeleine Hsu  
Olivia Kim

#### CELLO

Cleo Koch  
Dylan Yuen  
James Vu  
Petar Simkovic  
Pui Wai Evelyn Li  
Wenxin Wang  
Yeji (Clara) Kw

#### DOUBLE BASS

Emma Faulkes  
Miwa Muramatsu  
Sophie Gallagher-  
Horne



# OUR MUSICIANS

## Symphonic Orchestral Program

**CONDUCTOR:**  
KATE MORGAN

**RICHARD GILL  
CHAMBER  
ORCHESTRA**

### VIOLIN

Abigail Bush  
Andrew Dharma  
Annabelle Cho  
Anthony Mackun  
Bianca Wang  
Caitlin Ong  
Jaden Kiang  
Jasmine Yuen  
Kate Yau  
Koki Takamura  
Marie Park  
Sarah-Faith Chang  
Sophie Gan  
Victoria Chu  
Zoe Lee

### VIOLA

Dora Xu  
Lauren Kwong  
Lola McKenzie  
Rachel Liang  
Rebecca Heo

### CELLO

Arthur Giang  
Bryan Huang  
Chloe Kim  
Erik Wild  
Esther Yang  
Genevieve Holt  
Maia Luo

### DOUBLE BASS

Estelle Lee  
Olivia Hoare

**CONDUCTOR:**  
JAMES PENSINI

**WESTERN SYDNEY YOUTH ORCHESTRA**

### VIOLIN

Aaron Bonduriansky  
Aaron Hinton  
Amelia Hartog  
Amy Diaz  
Angelina J Filipovski  
Audrey Savage  
Caitlin Murphy  
Caleb Yap  
Courtney Hamilton  
Demeil Anokin David  
Eloise Dahm  
Iris Cho  
Isabella El-Tobbagi  
Isabella Wilson  
Jessie J Filipovski  
Kate Yau  
Lorena Kocharians  
Peri Le Dain  
Sophia Wong  
Teresa Liu

### VIOLA

Alexandra Arkapaw  
Emily Colbran  
Olivia Kim  
Rupert Savage  
Scarlett Cho

### CELLO

Alicia Felix  
Maia Luo  
Petar Simkovic  
Wenxin Wang

### DOUBLE BASS

Brandon Li  
Elijah Ryan  
Sophie Gallagher

### HORNE

Yolanda Dolenac

### FLUTE

Isabelle Saliba  
Jenny Lee  
Ryan Li

### OBOE

Aanya Mathur  
Emma Diaz

### CLARINET

Alexander Donati  
Christopher Costa

### BASSOON

Audrey-Rose Darby  
Ruby Bron  
Rose Hart

### FRENCH HORN

Joseph Darby  
Kesitaike Nila

### TRUMPET

Alexander Koit  
Cordelia Highfield  
Thomas Koit

### PERCUSSION

Alexander Irby

**CONDUCTORS:**  
JOHN OCKWELL &  
JAMES PENSINI

**PETER SEYMOUR  
ORCHESTRA**

### VIOLIN

Aaron Bonduriansky  
Anastasia Ibrahim  
Antonia Touma  
Ashley Kim  
Clayton Poon  
David Milic  
Eloise Dahm  
Emily Zhu  
Henry Martin  
Kerrie Yu  
Lucas Yang  
Mark Ureta  
Selina Wang  
Sophia Wong  
Violet Krockenberger

### VIOLA

Bianca Zhu  
Haruki Muramatsu  
Jina Lee  
Olivia Zhu

### CELLO

James Grennan  
Kiara Nguy  
Lucas Fan  
Samantha Su  
Vincent Zhu

### DOUBLE BASS

Amelia Kim  
Rochelle Wang

### FLUTE

Samuel de Kroon  
Sophie Greenfield

### OBOE

Antonia Jones  
Emily Ava Wan

### BASSOON

Edmund Huang  
Lily Hill

### FRENCH HORN

Horace Tan  
Jasmine Loh

### TRUMPET

Cordelia Highfield  
Natalia Eagles

### PERCUSSION

Alexander Irby

**CONDUCTOR: JAMES PENSINI**

**CONDUCTING FELLOW:**  
AIJA DRAGUNS

**SYMPHONIC WIND ORCHESTRA**

### FLUTE

Alexander Maltas  
Amelia Stephens  
Catina Cocca  
Clare Agnew  
Eleanor Dillon  
Joyce Zhang  
Kai Simpson-Smith  
Sarah Sommerville

### OBOE

Cate Sandbach  
Georgia Baker Wood

### CLARINET

Aiden Love  
Alexandra Drury  
Amelie Nemes  
Anika Sinha  
Belinda Rafferty  
Cathy Zhang  
Frances Gray  
Gene Kim  
Hei Man (Megan)  
Cheung  
Ilaria Ramirez  
Isabella Feng  
Ivan Zhang  
Jennifer Su  
Joey Lik Hang Lam  
Omri Weininger  
Ryujoon Kim  
Ryusoo Kim  
Thomas Merzliakov

### BASSOON

Rose Hart

### SAXOPHONE

Anabelle van Wyk  
Felix Coster  
Haoning Xu  
Joseph O'Brien  
Monica Zhou  
Nikita Jordan  
Vincent Huang  
Zara Livingstone-Foggo

### FRENCH HORN

Blair Dowling  
Felix Fung  
James Cheung  
Sophia Stephens  
Yao Xiao

### TRUMPET

Cordelia Highfield  
Darien Sim  
David Ahn  
Gabriel Baker  
Hayden Lewis  
Joshua Townsend  
Natalia Eagles  
Tom Lim

### TENOR TROMBONE

Callum O'Loughlin  
Elijah Baker  
Isaac Tannous  
Jacob Littler  
Rory Kane

### TROMBONE

Callum O'Loughlin  
Sophie Hanrahan  
Euphonium  
Lucas Yuen  
Mark Rede

### TUBA

Anna Rede  
Elise Armour  
Isaac Baker

### PERCUSSION

Alexander Irby  
Fletcher Netting  
Joshua Chee

**CONDUCTOR:**  
STEVE WILLIAMS

**SYO PHILHARMONIC**

### VIOLIN

About Kablo  
Alexander Martinek  
Amy Diaz  
Annabel Krockenberger  
Caitlin Murphy  
Caitriona Fox  
Charlotte Fouracre  
Elaine Huang  
Felix Sharpe  
Hannah Solari  
Hyein Lee  
Jules Vahl  
Khang Mai  
May Labios  
Misato Mizuno  
Natasha Rego  
Nicholas Walker  
Sarah Yee Truong

### VIOLA

Alexandra Arkapaw  
Benjamin Munro  
Jasmine Yang  
Si-Yun Tan  
Zeynep Unal

### CELLO

Alexander Benz  
Claire Pepperell  
Ellen Polsek  
Emily Broomhead  
Isaac Riggs  
Nathaniel Spielman  
Oliver Wu  
Stephanie Tran  
Thomas Wills

### DOUBLE BASS

Oskar Sutherland  
Paignthor Acevedo-  
Martin

### FLUTE

Abigail Ryan  
Kaoruko Takehara  
Niamh Duggan  
Nicole Chun

### OBOE

Karina Williams  
Katia Geha  
Matilda Loomes

### CLARINET

Aiden Love  
Amelia Dillon  
Dan Thomas

### BASSOON

Daniel Gow  
Emily Ava Wan  
Sean Walsh

### FRENCH HORN

Elena McEwan  
Eloise Brunson  
Kian Shanahan  
Lachlan Burges

### TRUMPET

Freya McGrath  
Liam McRae  
Matthew Hyam  
Tenor Trombone  
Riley Smith  
Zachary Bonham

### BASS TROMBONE

Louise Fetting

### TUBA

Dominic Lukin

### PERCUSSION

Alexander Irby  
Dominic Hart  
James Heynes





**CONDUCTING FELLOW:  
LEONARD WEISS**

**THE SYDNEY YOUTH  
ORCHESTRA**

**VIOLIN**

Olivia Kowalik  
Suraj Nagaraj  
Felicity Yau  
Julia Lim  
Klara Decker-Stewart  
Erin Jee  
Nurhan Solbudak  
William Carraro  
Alex Paterson  
Hannah Kim

**SECOND VIOLIN**

Jamie Krockenberger  
Ethan Powell  
Natalie Liu  
Sophia Juarez  
Newton Cheang  
Jackson Boden  
Joshua Kok  
Lawrence Yuen  
Kimberley Santos  
Sam Silva

**VIOLA**

Julian Kwok  
Liaam Rao  
Billie Rose Clow  
Aleksi Prakhiv  
Alice Moon  
Asher Tarbox

**CELO**

Javier Mobellan  
Karen Cortez  
John Wu  
Rory Marshall-  
McClelland  
Charlotte He  
Leo Apollonov  
Cadence Ing  
Elden Loomes  
Belvina Bai  
Lucy Blomfield  
Bahar Hakimjavadi

**BASS**

Michael McNamara  
Gideon Dionysius

**FLUTE**

Yiting Wang  
Jennifer Ridgway  
Matthew Bottaro

**OBOE**

Miriam Cooney  
Gahyun Lee  
Alex Tsang

**CLARINET**

Robert Mackay  
Gordon Richter  
Zachary Donoghoe  
Aiden Love

**SAXOPHONE**

Paige Gullifer

**BASSOON**

Hayden Burge  
Dylan Roberts  
Jihyun (Bonna) Yoon

**HORN**

Benjamin Hans-  
Rosenbaum  
Bridget Darby  
Gabriel Don  
Laura Duque Cash  
Sarah Bernard

**TRUMPET**

Elizabeth Dawson  
Toby Rands  
Harry James

**TROMBONE**

Cooper Rands  
James McNaughton

**BASS TROMBONE**

Harry Macpherson

**TUBA**

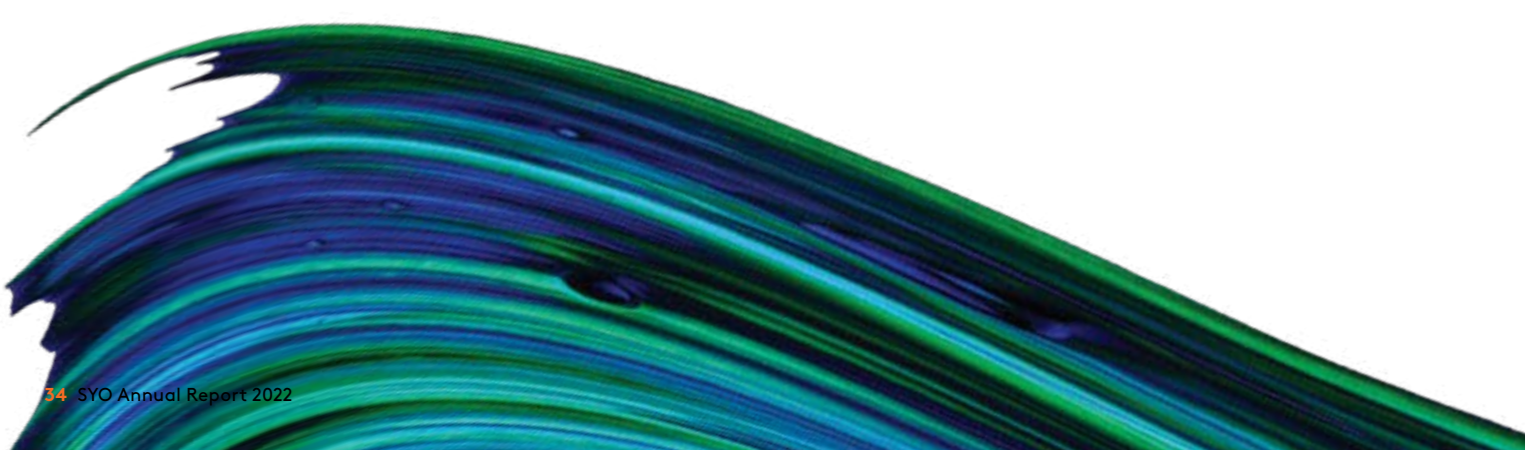
Michael Welch

**PERCUSSION**

Owen Bloomfield  
Grace Lee  
Alexandra (Rosie)  
Bennett  
Alice Zhang  
Ruhani Dillon

**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: 67290

Digital/Broadcast Attendance and Participation: 1056417

## 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

Greek Orthodox Archdiocese of Australia

Australian Museum

Tanya Pearson Academy



“I’ve been fortunate to be an SYO member for 8 years. During this time, we toured Europe and regional NSW, worked with Sydney Philharmonia Choirs, and performed in various venues, including the Sydney Opera House. Having the opportunity to rehearse and perform major works from the symphonic repertoire has been rewarding to say the least. Playing some of the most famous oboe solos, which are often required as excerpts in professional auditions, has been a beneficial and surreal experience. I made lifelong friends and memories over the years, growing both as a musician and as a person.”

- Miriam

## Key Achievements

Maintained the Masterclass Program related to specific instruments and auditions

Increased the amount of Australian Composers, guest artists and conductors across the program

Farewelled Leonard Weiss and appointed Aija Draguns as the Create NSW Conducting Fellow

### Performance outcomes

- 67 live performances
- 1 recording project

The Sydney Youth Orchestra guest conductors include Max McBride, Stanley Dodds, Brett Weymark, and Leonard Weiss

38 commercial engagements

With the help of Create NSW, commenced activity at our temporary rehearsal home at The Registrar General’s Building



## HEAD OF ARTISTIC PLANNING'S MESSAGE



2022 was a momentous year for Sydney Youth Orchestras, which saw the long-awaited return to the essential rhythm of in-person rehearsals, sectionals, tutorials, and – of course – performances.

The Sydney Youth Orchestra had a spectacular annual concert program, which traversed the music of Berlioz, Bernstein, Puccini, Stravinsky, and more. Key program highlights included the world premiere of *Colourburst* by Australian composer Alice Chance, and the performance of Kevin Puts' Marimba Concerto, performed by the incredible soloist, and SYO alumnus, Claire Edwardes. In exploring this dynamic repertoire, the orchestra was led across four programs by four Australian conductors: the esteemed Max McBride, Leonard Weiss (recipient of the 2021/2022 Create NSW Conductor Fellowship), Brett Weymark of Sydney Philharmonia Choirs and, making his anticipated and spectacular debut with SYO, Stanley Dodds of the Berlin Philharmonicker.

Other exciting activity included the SYO Philharmonic collaboration with the Tanya Pearson Academy in *The Best of Tchaikovsky*, SYO's ongoing *Kids Music Café* series presented by the Sydney Opera House, Carols in the Domain, an incredible online iteration of The Big Busk (which saw over \$45k raised), *Peacetime in the Park* with SWO, Summer and Winter Schools, and more. The return in earnest to stages in 2022 heralded a vibrant and diverse year of music making for SYO, and I extend my heartfelt congratulations to the SYO team and board who work so tirelessly to deliver these exceptional experiences for young musicians.

I look forward to seeing the organisation go from strength to strength, and am particularly excited to be working in my capacity as Head of Artistic Planning to help shape the celebrations of SYO's 50th Anniversary year in 2023.

**Casey Green**  
Head of Artistic Planning





# Artistic Highlights



## Xbox 20th Anniversary - Live

The Sydney Youth Orchestra, together with Kamilaroi Man Paul Glass, performed music from the iconic Xbox game Halo at a live event by Microsoft.



## Glorious Puccini: Messa di Gloria & Opera Highlights

Conducted by Brett Weymark, and performed alongside Sydney Philharmonia Choirs' 400 strong Festival Chorus and stellar Australian soloists, The Sydney Youth Orchestra performed selections from Puccini in the newly refurbished Sydney Opera House.



## Best of Tchaikovsky

The Sydney Youth Orchestra Philharmonic partnered with dancers from the Tanya Pearson Academy for 'Best of Tchaikovsky', featuring excerpts from Swan Lake, the Nutcracker, and Romeo & Juliet, performed at the Sydney Coliseum Theatre at Rooty Hill.



## Create NSW - Conductor Orchestral (Early Career) Fellowship

SYO farewelled its inaugural Conductor NSW Orchestral (Early Career) Fellow, Leonard Weiss, with an incredible concert featuring soloist Claire Edwardes OAM. The Fellowship was then awarded to Aija Draguns, emerging conductor, composer and arranger. The Conductor Orchestral (Early Career) Fellowship is supported by Create NSW.





## 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: 34

Attendance and Participation: 770 in Western Sydney and 1320 in Regional NSW

Open Program Musicians: 314

Scholarships: 182 Scholarships (Tertiary, Opportunity, Principal, Regional, Open Programs, Regional Open Programs)

391 Creative Kids voucher redemptions

## 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

Landcom and Bella Vista Pocket Park

FORM Dance Projects



"Being part of SYO has been a highly rewarding and fun experience, where my passion for music has thrived and my orchestral skills have flourished. The dedication and commitment among fellow musicians inspire me to become a better musician. The guidance and mentorship from talented conductors and tutors have really developed my playing skills. Every rehearsal and performance filled me with a sense of purpose and achievement as the pieces I had rehearsed came to life on stage. SYO has shaped me not only as a musician but also as a person, instilling discipline, perseverance, and a lifelong love for music within me."

- Mayim

## Key Achievements

Regional musicians benefitted from opportunities to engage with SYO through digital access to live rehearsals, and other live digital content

2 regional tours with the Peter Seymour Orchestra and the Symphonic Wind Orchestra visiting Lismore and Port Macquarie, and The Richard Gill Chamber Orchestra and the Western Sydney Youth Orchestra visiting Goulburn, Orange and Bathurst, for workshops, concerts, and school performances

SYO staff received training in facilitating performances for young people who have disabilities affecting their sensory functions and specific needs

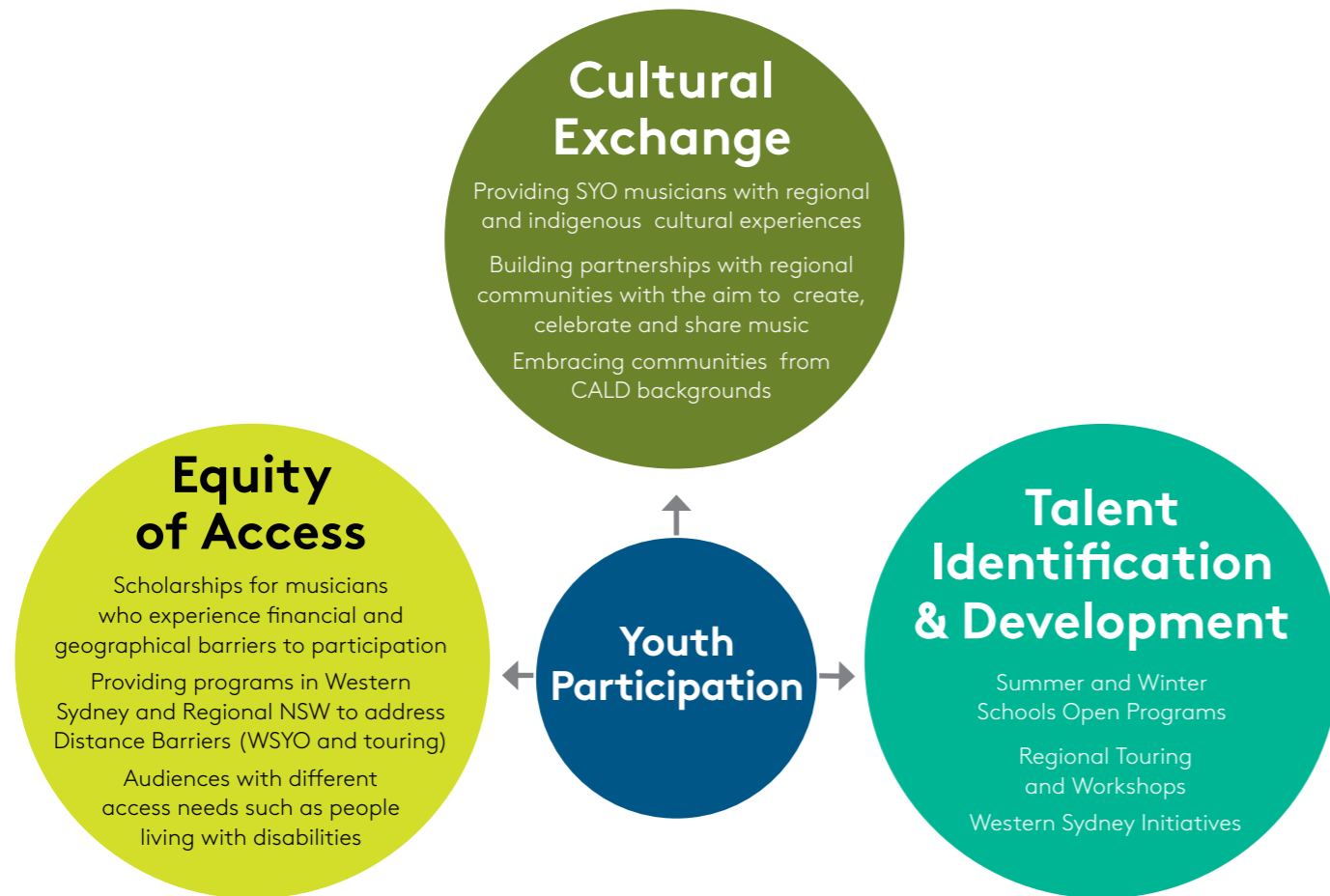
Partnerships with Western Sydney organisations including Landcom (Bella Vista Pocket Park), Sydney Coliseum Theatre, and Western Sydney Business Connection

491 Early Bird and Sibling Discounts for enrolment in Core Program



# 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.



"I just wanted to say thank you for taking the time to bring your ensembles to Lismore. As a local primary school music teacher, I want to say thank you for your school's concerts- it was just what we needed to help to regain momentum in our school instrumental program after the last two and a half years of disruption. My students came away inspired and excited to either persevere with the instrument they have been learning, or in the case of the younger students that came, to consider what instrument they may take up in the near future.

As a parent, I also wanted to thank you for your workshop and concert on Saturday. When I found out you were commuting

from Arrawarra (2 hours from Lismore), the extent of your kindness and commitment to Lismore astounded me. My daughter came along to the workshop and had a fantastic day. The challenges of the last few years have meant we have 'lost' a number of our more advanced students and for those left this was a special experience. Furthermore, the gift of the hoodie, whilst it may have seemed trivial, was actually a really special touch and an important one to making our local musicians feel part of something bigger. Thank you for your generosity."

- Parent of Regional Musician

## 2022 Regional Tours

### North West

Peter Seymour Orchestra  
 Symphonic Wind Orchestra  
 Lismore and Port Macquarie  
 4-7 August 2022

### Central West

The Richard Gill Chamber Orchestra  
 Western Sydney Youth Orchestra  
 Goulburn, Orange and Bathurst  
 15-18 September 2022



**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: 1067489 reached via broadcast and digital activities

834 Donors in 2022

Average donation value: \$542.90

## 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

"2022 marked my initial year within an SYO strings orchestra. The warm reception and genuine companionship by fellow members formed a welcoming environment, enabling me to forge many meaningful friendships. Furthermore, the tutors exemplified kindness and unwavering support throughout my initial steps into SYO, providing me the opportunity to acquire a wealth of knowledge and skills. The privilege of being part of SYO constitutes an extraordinary experience."

- Mason

## Key Achievements

Launched SYO 50th Birthday celebrations to occur in 2023

Commenced Alumni Engagement strategy in preparation for 50th Birthday celebrations

SYOnline becomes the major tool used for musician administration, communication and resources

SYO's corporate fundraiser 'Live at 50 Martin Place,' was held at Macquarie Group, to raise funds for Outreach and Engagement initiatives

The Big Busk returned with a 10- hour live stream of performances from the Registrar General's Building

Raised development funding through The Big Busk utilising crowd-funding through the orchestras

2 large Christmas concerts including St Brigid's School Coogee and Carols in the Domain

Continued work on SYO Impact measurements





# Key Activities



## Live at 50 Martin Place

SYO was delighted to welcome back friends and supporters to Live at 50 Martin Place, held at Macquarie Group. The event raised funds for SYO's Community Engagement and Outreach Initiatives.



## The Big Busk

With all its outdoor sites rained out, The Big Busk returned in 2022 with its first ever live stream. Featuring almost 10 hours of performances from over 500 musicians, The Big Busk is Australia's only youth orchestral music festival.



## EOFY Campaign

In the spirit of Live at 50 Martin Place, SYO's End of Financial Year Campaign continued fundraising for SYO's Community Engagement and Outreach Initiatives. Click through to hear Charlotte's story, a young regional musician from Goulburn.



## SYO50 Launch

SYO launched its 50th Birthday celebrations in 2023 with great style by throwing a party for friends and supporters at SYO's CBD rehearsal campus, the Registrar General's Building.



## Advent Carols and Readings

Supported by Randwick City Council, SYO performed their 4th 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.





# OUR PARTNERS AND DONORS

**SYO would like to thank our generous Partners, Supporters, and Donors in 2022. Your contribution has helped us to forge a pathway for young musicians to champion orchestral music.**

## Partners

### ENTERPRISE PARTNERS

Create NSW  
Alphasys  
AON  
Crowe  
QBT Consulting

### ARTISTIC PROGRAM PARTNERS

Bijl Architecture  
Omega Ensemble  
Randwick City Council  
Sydney Opera House  
Sydney Philharmonia Choirs

### COMMUNITY ENGAGEMENT PARTNERS

Allens Linklaters  
Craig Walsh & Associates  
Greatorex Foundation  
Garage Roasters  
Macquarie Group Foundation

### ORCHESTRAL TRAINING PARTNERS

Hayllar Music Tours  
Learning for Good  
Santa Sabina College

### SYO FOUNDATION LIFE PATRONS

Stephen Bell  
Jan Bowen AM  
Peter Davidson  
Susie & Martin Dickson AM

### HONORARY MEMBERS

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

## Donors

### \$50,000+

The Howarth Foundation  
Macquarie Group Foundation  
Patricia H Reid Endowment Pty Ltd

### \$20,000-\$49,999

Vivcourt and Jason Gan

### \$10,000-\$19,999

Stephen Bell  
Nigel Brown  
Kate & Daryl Dixon  
John and Irene Garran  
The Griffin Foundation  
Des & Peter Hunter  
Pamela & Ian McGaw

### \$5000-\$9999

Yarmila Alfonzetti  
Francis Beens  
Ravenmill Foundation

### \$1000-\$4999

Ursula & Martin Armstrong  
Bay Bay Zhu  
Bei Bei  
Christine Bishop  
Vanessa Burges  
Anne Cahill OAM  
Joan Connery  
Belinda Cooney  
Tim Downing  
Dr Fiona Gallagher  
Bunny Gardiner-Hill  
Wallis Graham  
Anthony Gregg & Deanne Whittlestone  
Mira Joksovic  
Greg Levy  
Jeffrey & Anna Mellefont  
Janet Nash & Alan Hauserman  
Jon North  
Greeba Pritchard  
Santa Sabina College  
Sarah Sherwood  
Michael Thompson  
Gabriel Van Aalst  
Andrew J Wiseman

### \$500-\$999

Antoinette Albert  
Anonymous  
Campisi Electrical Services  
Anthony Farley  
Lorraine Golden  
Mohan Group  
Victoria Jacono-Gilmovich

Murray Keir  
Helen Liu  
Frances Lomax  
Robert Mitchell  
Albert Poon  
Teresa Rede  
Guy Ross  
Félicité Ross  
Sattouts Legal Pty Ltd  
Peter Stephens  
Sydney Urology Group  
Bart Vasic  
Guomin Xu

### \$250-\$499

Lisa Armour  
Rosalind Baker  
Paul Burges  
Michael Dalah  
Fred David

### \$250-\$499

Mathew Dolenac  
Kate ffrench Blake  
Bernadette Heard  
Ruth Hendy  
Alisa Kane  
Amy Kane  
Jessica Lee  
Tom Nguyen  
Estelle Pham  
Reingard Porges  
Susan Powers  
Jonathan Randall  
Victoria Rands  
Malcolm Stephens  
Laxmikant Tak  
Kate Thomas  
Kay Vernon  
Elizabeth Whittle

### \$2-\$249

Vanessa Agius  
Mark D Agnew  
Julie Andrew  
Elise Armour  
Harrison Armour  
Monique Armour  
Roger Austin  
Karan Babbar  
Suk Young Bae  
Anna-Rosa Baker  
Deborah Barkauskas  
Karez Bartolo  
Britta Baumann  
Sam, Joel & baby Bedford  
Alina Belshaw  
Alice Betteridge  
Peter Biro  
April Hsin Biro  
Lily Edwards  
Blasikiewicz  
Bondibuilda

Belinda Bonham  
Janine Boubbov  
Antonetta Brex  
Eiko Bron  
Ruby Bron  
Angus Brook  
Damian Broomhead  
Noeline Brown  
Vanessa Burges  
Theresa Calovini  
Gabriella Campisi  
Teresa Campisi  
Patrick Campisi  
Dominic Campisi  
Serafino Campisi  
Capitaland  
Dean Carter  
Isabella Catalano  
Yzabelle Celedonio  
John Cha  
Sam Chan  
Joanne Chan  
Ming Chen  
Frieda Chen  
Qi Chen  
Jing Chen  
Patricia Chen  
Jason Cheung  
Jimmy Cheung  
Aidan Cheung  
Sung Hwan Cho  
Andre Choi  
Lisa Chu  
Craig Chu  
Jeffery Chu  
Sonya Chu  
Peter Chun  
Ricky Chun  
Ian Cifuentes  
Thomas Coates  
Belinda Cocca  
Benjamin Cook  
Brooke Cook-Gowans  
David Cooper  
Alexandra Coroneo  
Gabriela Costa  
Alfonso Costa  
Hans Coster  
Vincent Coudyser  
Angus Cross  
Kathryn Crossing  
Jeremy Curran  
Heidi Curran  
Aiden Curran  
M D  
Maddie D  
Rebecca Darby  
Suzy David  
Breteil David  
Demeil David  
Ada De Palo

Sasha Debus  
Tricia Debus  
Ana Dennis  
Clara Dharma  
Amy Diaz  
Kate Diaz  
Geoff Diemar  
Laurel Doel  
Rebecca Donati  
Sandra Draguns  
Aija Draguns  
Jen Driscoll  
Niamh Duggan  
Geraldine Dwyer  
Anthony Dwyer  
DX Packaging  
Claire Edwardes  
Krishantha Ekanayake  
Alicia Elliott  
Parisa Ettehad  
Colin Farrell  
Fei Fei  
Lucrezia Fei  
Rebecca Felix  
Rob Felix  
Yolande Fleming  
Juni Fonseca  
Ben Franklin  
Ian Fry  
Marcus Fung  
Felix Fung  
Jane Furlong  
Henry Gallagher  
Lyn Gangemi  
Scott Gangemi  
Rhonda Gasper  
George Fetting  
Photographer  
Mayim Gerdis  
Bonney Ghosh  
Hannah Gilbert  
Yang T Goh  
Ryo Goh  
Michael Goldberg  
Sharon Goldman  
Sukie Gong  
Ann-Marie Goodmund  
Kylie Goodwin  
David Gosling  
Lindi Greenfield  
Emmanuel Gryllis  
Yiyang Gu  
Elvira Guan  
Alexandra Guerman  
Joanna Guirgis  
Puneet Gulati  
Melinda Gummerson  
Hayley Gunsberger  
Julie Guo  
Chris Gurney  
H H  
Tam Haddad

Christopher Hall  
Brett Hall  
Catherine Hallgath  
Courtney Hamilton  
Rita Han  
Irene Han  
Carol Harper  
Beatrice Harris  
Susan Hart  
Anthony Hattersley  
Huijun He  
Headway Accounting and Taxation  
Lilian Hedges  
Griffyn Heels  
Claudia Henderson  
Dula Hettiarachchi  
Cheralee Heynes  
Cordelia Highfield  
Jacqueline Highfield  
Ian Hill  
Louise Holt  
Amelia Hong  
James Horne  
Jennifer Hotop  
James Howells  
Cynthia Hu  
Adelaide Huie  
Paddy Humby  
Johnny Hung  
Sonya Hyam  
Michael Ibrahim  
Jonathan Irawan  
Michael Irby  
Carolina Irby  
Alexander Irby  
Sabrina Jajoo  
Ramsin Jajoo  
Jazzy Café Bar  
Zilin Jin  
David William Johnson  
Anna Jordan  
Dayanna Jordan  
Marcus Kahla-Dunn  
Maria Kalithrakas  
Ronin Kennedy  
Rene Khio  
Sophie Kiang  
Jaden Kiang  
Jeannie Kim  
Kinsella  
Ji Young Ko  
Poh Koh  
Tania Koit  
Malina Koo  
Suzana Kostovski  
Paul Kostovski  
Evan Kou  
Bruno Krockenberger  
Kathy Kung  
Wayne F Kurtz  
Daniel Kurtz  
Judith Kuzma  
Eric Kwong  
Jason La Rocca  
Leon Lam  
Jessica Lam  
Kathryn Lambert  
Ji Mee Lee  
Chyi Lin Lee

Hyo Jin Lee  
Carolyn Lee  
Min Lee  
Denise Leung  
Denise Levien  
Yu Juan Li  
Wenting Li  
Zabrina Li  
Cynthia Li  
Wenting Li  
Helen Li  
Ray Lien  
Sienna Lien  
Andrew Lin  
Sussanna Lin  
Carol Lin  
Xuejiao Lin  
Henry Lin  
Yen-Hsin Ling  
Aileen Liu  
Hueiming Liu  
Minnie Liu  
Jane Lo  
Tony Lofthouse  
Heather Lofthouse  
Eleanor Lofthouse  
Mad Lofthouse  
Maria Longo  
Jeff Love  
VS Luc  
Steven Andrew Lukunic  
Belinda Madin  
Zhiling Mai  
Alexander Maltas  
Tjorben Mansueto  
Nikolas Margerrison  
Ellen Marinko  
Aviti Mathur  
Iti Mathur  
Stacey Matthews  
Annelise McCarthy  
Kim McCleery  
Sue McDonald  
Edward Walter McMartin  
Susie Mee  
Brodie Melrose  
Raymond Mo  
Dominic Moawad  
Zoe Mok  
Varvara Moldavska  
Karen Moreira  
Rebecca Morgan  
Puja Motwani  
Anthony Moundalek  
Sydney Moutou  
David Moutou  
Lynette Mu  
Alex Mullin  
Emma Munro  
Susan Munro  
Timothy Munro  
Eugenia Munro  
Tom Munro  
Geeta Murjani  
Kathlin Murphy  
Kathie Musumeci  
Olivia Nakhle  
Victoria Ngu  
Mira Nguyen

Ashley Nguyen  
Kim Thai Nguyen  
Victoria Nguyen  
Adrienne Niko  
Benji Nordling  
Oscar O'Bryan  
Gabrielle O'Dempsey  
Ruth Odes  
Su-Lee Oei  
Sandi Oh  
Alex Oh  
Sally Oh  
Callum O'Loughlin  
Liisa Pallandi  
Stephanie Pan  
Augustin Pan  
Jenny Pang  
Sung Park  
Sang Heon Park  
Mia Patoulios  
Lorraine Patoulios  
Lewis Pearce  
Rudolph Pereira  
Alex Petrillo  
Elaine Pfeil  
Cindy Pham  
Margaret Phillips  
Cristina Pienescu  
Lisa Polsek  
Erik Krsto Polsek  
Janet Post  
Phillip Poulton  
Jasmine Powell  
Goldshining Print  
Gail Pryor  
Q Flow P/L  
Chun Qin  
Shradha Radia  
David Rafferty  
Ilana Ramirez  
Alana Randazzo  
Pace Randolph  
Sando Rashed  
Daphne Ravey  
Peter Ree  
Helen Rees  
Helen Reidy  
Michael Reidy  
Solim Rho  
Margaret Ross  
Anthony Rossiter  
Vikram Rupani  
David Ryan  
Harriet Ryder  
Amanda Ryding  
Carol Saliba  
Genevieve Saliba  
Maria Sandbach  
Jen Sandbach  
Cate Sandbach  
Peter Sandbach  
Sarah Sandstad  
Vennisa Santoro  
Mark Saravi  
Tony Sattout  
Joan Sattout  
Gill & Tim Savage  
Pam & Robert Savage  
Sophie Schultz  
Gieta Seymour  
Greg Shanahan

Bruce Sharpe  
Janet Shen  
Carissa Sheng  
Phillip Shovk  
Alex Siegers  
Chanop Silpa-Anan  
Timothy Sim  
Yuna Sim  
Elizabeth Sim  
Val Simkins  
Dejan Simkovic  
Bharati Sinha  
Anika Sinha  
Riikka Sintonen  
Jukka Sintonen  
Anthony Smith  
Michael Smith  
Charlotte So  
Pauline Solari  
Bronte Sprotte  
Jacqueline Stanton  
Inken Steeb  
Michael Stephens  
Jenefer Stewart  
Steven Su  
Nicoline Sudmeyer  
Jie Sun  
Vivian Sun  
Wiwien Syahar  
J T  
Janet Tannous  
John Tannous  
Mary Tazawa-Lim  
Michael Thompson  
Brian Tiet  
Angus Tiet  
Terra Tormey  
Tanya Townsend  
Theresa & Ken Tran  
Kimberly Tran  
Paula Trent  
Chiraag Mukesh Tulsiani  
Deanna Tulsiani  
Prem Tulsiani  
Mansi Tulsiani  
Deaana Tulsiani  
Dom V  
Vikas Vashisth  
Vansh Vashisth  
Gracelyn Vega  
Stefanie Vianello  
Laszlo Virag  
Lily W  
Neville Wadia  
Kevin Wagner  
John Walker  
Grace Wang  
Renee Wang  
Bing Wang  
Xiao Wang  
Alicia Wang  
Renee Wang  
Kelly Wang  
Bing Wang  
Hayley Warden  
Judy Watt  
Camille Wee  
Mark Westbrook  
Lucy Kate Westbrook  
Keri Whiteley

Georgia Widjaja  
Tyler Wilkinson  
Sarah-Grace Williams  
Belinda Wills  
Adam Wills  
Alice Wilson  
Penelope Win  
Peter Witts  
Jane Won  
Clement Wong  
Adrian Wong  
Kevin Wong  
Joyce Wong  
Wei Yip Wong  
Leo Woo  
Chris Woods  
Matthew Woods  
Andrew Woods  
Charmayne Wright  
Kelvin Wright  
Ping Xie  
Haoning Xu  
Jian Xu  
Xavier Xu  
Hong Xue  
John Yang  
Yan Yang  
Caleb Yap  
Loong Sing Yap  
Felicity Yau  
Su Wen Yeow  
Cary Yeung  
Emma Yole  
Sharon Yoo  
Eun Yoo  
Alex Young  
J YT  
Kerrie Yu  
Xinrong Yuan  
Jennifer Yuan  
Angela Yue  
Xianghui Zeng  
Cathy Zhang  
Jane Zhang  
Jessica Zhang  
Lilly Zhang  
Tiantian Zhang  
Vincent Zhong  
Minyan Zhu  
Zachary Zhu  
Liang Zhu  
Jolene Zhu  
Leo Zhu



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

Managed Financial Risks to achieve a small deficit

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

Visory



“I first joined SYO in May of 2021. I could never have imagined where I would be if it wasn’t for the SYO staff, my peers and the tremendous opportunities I have received throughout my time here! SYO truly is a family that encourages growth and connection amongst developing musicians!”

- Elise

## Key Achievements

Commenced Finance Systems upgrade, including new Accounting Software

Rolled out new HR and Payroll System for full time, part time, and casual staff

Engaged external book-keeping company

Appointed 1 new Board Member to replace 1 retirement

Won grant funding that matches SYO needs for projects in youth and education

Through Create NSW, secured 3 year rehearsal and administrative home from 2023

## Employment

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

51 SYO musicians hired into arts admin roles through SYO’s Professional Pathways program

# 2022

FINANCIALS





The Board of directors submit the financial statements of the Sydney Youth Orchestras Inc (“Association” or “SYO”) for the financial year ended 31 December 2022.

#### Board Directors

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

##### **Greg Levy | Chair (appointed 19 July 2016)**

Greg has over 30 years’ experience in the financial sector advising Government and corporate clients on complex acquisition, restructuring and project finance transactions. Greg was most recently Head of Corporate and Leveraged Finance ANZ, Macquarie Capital. Prior to joining Macquarie Capital in 2002, Greg held various positions at Bankers Trust Australia and Dresdner Kleinwort Wasserstein.

##### **Tim Downing | Deputy Chair (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 for over 40 years. Tim has Bachelor of Commerce and is a Fellow of the Australian Institute of Company Directors and a Fellow of Finsia.

##### **Anne Cahill OAM (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.

Anne has extensive experience on not-for-profit Boards and is currently a Director of Orange Music Foundation Ltd, Bach Akademie Australia & the Sisters of Charity Foundation.

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).

##### **Matthew Campbell (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.

##### **Geraldine Doogue AO (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 bulleting, 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.

##### **Wallis Graham (appointed 19 September 2017)**

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

##### **Christopher Lawrence (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.

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.

##### **Pieter Oomens (appointed 19 July 2011, resigned 26 June 2022)**

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 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 Winona School Foundation and President of the Conservatorium of Music High School P & C.

##### **Navleen Prasad (appointed 16 August 2022)**

Navleen is a corporate executive with more than 25 years’ experience, primarily in corporate affairs roles spanning government and public affairs, reputation and issues management, stakeholder engagement, media relations, CEO and internal communications.

In August 2022, Navleen was appointed CEO of the Australian Investment Council, the peak body for private capital. Prior to this appointment, she worked for Macquarie Group where, over 19 years, she held roles primarily in Corporate Affairs, including leading their Government and External Relations function. Navleen began her career in client-facing roles in the taxation consulting divisions of Deloitte and PwC.

Navleen has extensive experience across the spectrum of sectors making up the Australian economy, particularly financial services, infrastructure, energy and decarbonisation, commodities, and agriculture. She has also previously been an active member of community and semi-professional arts organisations as a flautist, saxophonist and theatre improviser.

**Andrew Wiseman (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.

**Secretary**

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

Daniel is an accomplished manager with experience across public service and private companies. Having achieved a Master of Arts Management, Daniel is committed to better measuring and articulating the value of the arts and its benefits to young people. Daniel underpins the business of SYO by providing high-level administrative support to the Chief Executive Officer, secretariat duties to the SYO Board, overseeing business systems and processes, and managing the Marketing and Development team.

Director	Board Meetings	
	A	B
Greg Levy	6	6
Tim Downing	6	6
Anne Cahill OAM	5	6
Matthew Campbell	4	6
Geraldine Doogue AO	4	6
Wallis Graham	5	6
Christopher Lawrence	6	6
Pieter Oomens	3	3
Navleen Prasad	3	3
Andrew Wiseman	6	6

A – Number of meetings attended

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

**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 2022.

**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 2022 is a deficit of (\$3,335). This compares to an operating surplus of \$60,916 recorded in the previous financial year.

**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.

***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).



## Sydney Youth Orchestras Inc | ABN 63 886 284 698

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

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

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

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

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

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

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.

### **Likely developments and results**

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

### **Indemnifying officers or auditor**

The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2022 was \$2,823 (2021: \$2,823).

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



Greg Levy  
Chair | Director

Dated at Sydney on 25 May 2023



Tim Downing  
Director

Dated at Sydney on 25 May 2023

25 May 2023

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 2022, 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

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Statement of Profit or Loss and Other Comprehensive Income  
For the year ended 31 December 2022

	Note	2022 \$	2021 \$
Grant revenue	3	275,281	380,077
Other revenue	3	1,753,630	1,427,165
<b>Total revenue</b>	<b>3</b>	<b>2,028,911</b>	<b>1,807,242</b>
Employee benefits expense		(1,428,945)	(1,290,635)
Marketing		(132,050)	(127,739)
Venue hire		(91,721)	(59,485)
Cost of tours		(74,320)	(7,681)
Sponsor servicing and fundraising expense		(7,414)	(3,043)
Other production		(47,770)	(48,899)
Depreciation and amortisation expense		(108,045)	(78,990)
Other expenses		(117,145)	(110,085)
<b>Surplus/(deficit) before financing income</b>		<b>21,501</b>	<b>80,685</b>
Financial income		1,286	1,059
Financial expenses		(26,122)	(20,828)
<b>Net financing income</b>		<b>(24,836)</b>	<b>(19,769)</b>
<b>Surplus/(Loss) before tax</b>		<b>(3,335)</b>	<b>60,916</b>
Income tax expense		-	-
<b>Surplus/(Loss) for the year</b>		<b>(3,335)</b>	<b>60,916</b>
Other comprehensive income/(loss), net of tax		-	-
<b>Total comprehensive surplus/(loss) for the year</b>		<b>(3,335)</b>	<b>60,916</b>

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

Sydney Youth Orchestras Inc | ABN 63 886 284 698

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

- the attached financial statements and notes comply with the Australian Accounting Standards – Simplified Disclosures, the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act NSW 2009 and associated regulations.
- 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
- there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Board:



Greg Levy  
Chair | Director

Dated at Sydney on 25 May 2023



Tim Downing  
Director

Dated at Sydney on 25 May 2023

**Statement of Financial Position**  
As at 31 December 2022

	Note	2022 \$	2021 \$
<b>Assets</b>			
Cash and cash equivalents		1,069,099	1,032,776
Trade and other receivables		125,450	53,240
Other current assets		147,290	44,357
<b>Total current assets</b>		<b>1,341,839</b>	<b>1,130,373</b>
Property, plant and equipment	4	104,830	87,074
Right-of-use assets	4	59,649	84,560
<b>Total non-current assets</b>		<b>164,479</b>	<b>171,634</b>
<b>Total assets</b>		<b>1,506,318</b>	<b>1,302,007</b>
<b>Liabilities</b>			
Trade payables and accruals	5	61,268	118,440
Contract liabilities	6	580,818	274,316
Employee benefits provision	7	66,444	81,180
Lease liability	8	37,264	50,851
<b>Total current liabilities</b>		<b>745,794</b>	<b>524,787</b>
Employee benefits provision	7	17,255	17,255
Lease liability	8	25,314	38,675
<b>Total non-current liabilities</b>		<b>42,569</b>	<b>55,930</b>
<b>Total liabilities</b>		<b>788,363</b>	<b>580,717</b>
<b>Net assets</b>		<b>717,955</b>	<b>721,290</b>
<b>Equity</b>			
Accumulated funds		717,955	721,290
<b>Total equity</b>		<b>717,955</b>	<b>721,290</b>

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

**Statement of Change in Equity**  
For the year ended 31 December 2022

	Accumulated Funds
Balance at 1 January 2021	660,374
Total comprehensive surplus for the year	60,916
<b>Balance at 31 December 2021</b>	<b>721,290</b>
<b>Accumulated Funds</b>	
Balance at 1 January 2022	721,290
Total comprehensive loss for the year	(3,335)
<b>Balance at 31 December 2022</b>	<b>717,955</b>

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



**Statement of Cash Flows**  
**For the year ended 31 December 2022**

	Note	2022	2021
		\$	\$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		1,503,189	980,885
Cash receipts from Government subsidies		5,192	73,250
Cash paid to suppliers and employees		(2,115,622)	(1,573,525)
Grants received		412,306	380,077
Sponsorship received		20,500	5,500
Donations received		366,122	345,054
Interest charges paid		(26,122)	(20,828)
<b>Net cash (used in) / provided from operating activities</b>		<b>165,565</b>	<b>190,413</b>
<b>Cash flows from investing activities</b>			
Interest received		1,286	1,059
Acquisition of property, plant and equipment	4	(76,406)	(22,416)
<b>Net cash (used in) / provided from investing activities</b>		<b>(75,120)</b>	<b>(21,357)</b>
Repayment of lease liabilities		(54,122)	(46,543)
<b>Net cash (used in) / provided from financing activities</b>		<b>36,323</b>	<b>(46,543)</b>
Net increase in cash & cash equivalents		36,323	122,513
<b>Cash and cash equivalents at 1 January</b>		<b>1,032,776</b>	<b>910,263</b>
<b>Cash and cash equivalents at 31 December</b>		<b>1,069,099</b>	<b>1,032,776</b>
-		-	-

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

**Notes to the financial statements**  
**For the year ended 31 December 2022**

**1 General Information**

The financial statements cover Sydney Youth Orchestras Inc as an individual entity. The financial statements are presented in Australian dollars, which is Sydney Youth Orchestras Inc's functional and presentation currency. Sydney Youth Orchestras Inc is a not-for-profit incorporated association, incorporated and domiciled in Australia. Its registered office and principal place of business are 182 Cumberland Street, The Rocks, NSW 2000.

A description of the nature of the incorporated association's operations and its principal activities are included in the Officers' report, which is not part of the financial statements.

The financial statements were authorised for issue on the 25 May 2023.

**2 a) Significant accounting policies**

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

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

The incorporated association has adopted all 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 incorporated association.

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

**Conceptual Framework for Financial Reporting (Conceptual Framework)**

The incorporated association has adopted the revised Conceptual Framework from 1 January 2022. The Conceptual Framework contains new definition and recognition criteria as well as new guidance on measurement that affects several Accounting Standards, but it has not had a material impact on the incorporated association's financial statements.

**AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities**

The incorporated association has adopted AASB 1060 from 1 January 2022. The standard provides a new Tier 2 reporting framework with simplified disclosures that are based on the requirements of IFRS for SMEs. As a result, there is increased disclosure in these financial statements for key management personnel and related parties.

**b) Basis of preparation**

These general-purpose financial statements have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosures issued by the Australian Accounting Standards Board ('AASB'), the Australian Charities and Not-for-profits Commission Act 2012 and New South Wales legislation the Associations Incorporation Act NSW 2009 and associated regulations, as appropriate for not-for-profit oriented entities.

**Historical cost convention**

The financial statements have been prepared under the historical cost convention.

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.

**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:

**Employee Benefits Provision**

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.

**Estimation of useful lives of assets**

The association determines the estimated useful lives and related depreciation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

**d) 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.

**e) Current and non-current classification**

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

**Cash and cash equivalents**

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

**Trade and other receivables**

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any allowance for expected credit losses. Trade receivables are generally due for settlement within 30 days.



3 Revenue	2022	2021
	\$	\$
Grants from:		
Create NSW	190,281	372,492
Other	85,000	7,585
Total Grant Revenue	<u>275,281</u>	<u>380,777</u>
Participation, membership, and audition fees	1,024,838	791,995
Ticket sales, performance fees and merchandise	290,321	156,744
Donations and fundraising events	366,122	408,583
Sponsorship fees (including volunteer services)	20,500	5,500
Business related income	29,182	24,588
Government subsidies	22,667	39,755
Total Earned Revenue	<u>1,753,630</u>	<u>1,427,165</u>
Total revenue	<u>2,028,911</u>	<u>1,807,242</u>

**Accounting Policy**

The Association recognises revenue as follows:

**Revenue from contracts with customers**

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

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

**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.

**4 Property, plant and equipment**

	Musical Instrument	Music Library	Office Furniture and Equipment	Motor Vehicle	Total Property, Plant & Equipment	Right-of-use Assets
<b>Cost</b>						
Balance at 1 January 2022	118,012	100,394	159,482	42,281	420,169	161,576
Acquisitions / Additions	36,483	11,988	27,936	-	76,406	33,405
Disposals						(33,458)
Balance at 31 December 2022	<u>154,495</u>	<u>112,382</u>	<u>187,418</u>	<u>42,281</u>	<u>551,566</u>	<u>161,523</u>
<b>Depreciation and impairment losses</b>						
Balance at 1 January 2022	101,847	80,887	127,396	22,965	388,086	77,016
Depreciation charge for the year	8,617	22,979	21,769	5,285	58,650	49,395
Disposals	-	-	-	-	-	(24,537)
Balance at 31 December 2022	<u>110,464</u>	<u>103,866</u>	<u>149,165</u>	<u>28,250</u>	<u>446,736</u>	<u>101,874</u>
<b>Carrying amounts</b>						
At 31 December 2021	<u>16,165</u>	<u>19,507</u>	<u>32,086</u>	<u>19,316</u>	<u>87,074</u>	<u>84,560</u>
At 31 December 2022	<u>44,031</u>	<u>8,516</u>	<u>38,253</u>	<u>14,031</u>	<u>104,830</u>	<u>59,649</u>

**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.

**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 2022 which include:

- Equipment rental lease in relation to two office photocopiers. This five-year lease ends 27 June 2027.
- 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.

The initial lease of the photocopier, which commenced January 2019, was terminated in September 2022 and a new lease agreement was entered into in September 2022.

<b>5 Trade and other payables</b>	2022	2021
	\$	\$
PAYG and superannuation contributions	38,201	20,051
Other payables and accruals	23,067	98,389
	<u>61,268</u>	<u>118,440</u>

**Accounting Policy**

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

<b>6 Contract Liabilities</b>	2022	2021
	\$	\$
Memberships, camp and tour fees received in advance	432,569	216,047
Other income received in advance	35,750	6,988
Other grants received in advance	112,499	51,281
	<u>580,818</u>	<u>274,316</u>

**Accounting Policy**

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

<b>7 Employee benefits</b>	2022	2021
	\$	
Current		
Provision for annual leave	45,678	66,047
Provision for long service leave	20,766	15,133
Total Current	<u>66,444</u>	<u>81,180</u>
Non-current		
Provision for long service leave	17,255	17,255
	<u>83,699</u>	<u>98,435</u>

Contributions to defined contribution superannuation plans are expensed in the period in which they are incurred.

	2022	2021
	\$	\$
	114,317	93,455

**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**

	2022	2021
Current	\$	\$
Lease liabilities	37,264	50,851
Non-current		
Lease liabilities	25,314	38,675
	<u>62,578</u>	<u>89,526</u>
Future lease payments	2022	2021
	\$	\$
Within one year	39,432	54,126
One to five years	27,940	39,444
	<u>67,372</u>	<u>93,570</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.

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:

	2022	2021
	\$	\$
Compensation to members of key personnel	<u>232,049</u>	<u>201,521</u>

**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**

**Pieter Oomens**  
**Geraldine Doogue AO**  
**Tim Downing**

**Wallis Graham**  
**Matthew Campbell**  
**Anne Cahill**  
**Christopher Lawrence**  
**Andrew Wiseman**  
**Navleen Prasad**

**Director from 19 July 2016**

All committees [ex officio]

**Director from 19 July 2011 to 26 June 2022****Director from 5 February 2013****Director from 16 August 2016**

Deputy Chair, Audit and Risk Committee

**Director from 19 September 2017****Director from 15 June 2021****Director from 15 June 2021****Director from 10 August 2021****Director from 10 August 2021****Director from 16 August 2022****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 2022.

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

### 11 Remuneration of auditors

During the financial year the following fees were paid or payable for services provided by Crowe Sydney, the auditor of the association:

	2022	2021
	\$	\$
Audit services – Crowe Sydney		
Audit of the financial statements	6,720	6,000

### 12 Subsequent events

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 Assets and Contingent Liabilities

The Association had no contingent assets or liabilities as at 31 December 2022 and 31 December 2021.

### 14 Commitments

The Association has no commitments for expenditure as at 31 December 2022 and 31 December 2021.

## 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 2022, 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

1. in accordance with the Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:
  - (a) giving a true and fair view of the Association's financial position as at 31 December 2022 and of its financial performance for the year then ended;
  - (b) and complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022*.
2. 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 2022.

#### 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.

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## SYO is celebrating its 50th Birthday in 2023.

To mark this tremendous occasion, SYO is marking the impact it has made for our young musicians over 50 years in a bumper year of concerts, a re-envisioned touring program, new ways to reach more musicians than ever before, and in connecting with alumni and our family of supporters.

We are beyond excited, and we invite you to celebrate this special milestone with us.

Our celebrations in 2023 will be once in a lifetime experiences that cannot be missed.

Please join us for our Gala on the 25th November at The Sydney Opera House - the exact anniversary and location of SYO's first concert 50 years ago.



### Gala

**25th November 2023**  
Sydney Opera House




# SYO 50


THE  
SYDNEY  
YOUTH  
ORCHESTRA



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# SYO

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