




SYDNEY YOUTH ORCHESTRAS
ANNUAL REPORT 2025



SYDNEY YOUTH ORCHESTRAS
IS SUPPORTED BY THE
NSW GOVERNMENT
THROUGH CREATE NSW



Sydney Youth Orchestras acknowledge the Gadigal and Wangal people of the Eora Nation, the traditional custodians of the unceded land on which we work, rehearse and perform. We pay our respect to Elders past and present, the original storytellers of these lands where we learn and create music today.

We extend that respect to all Aboriginal and Torres Strait Islander peoples and honour the continuation of the oldest music practice in the world.

Always Was, Always Will Be.

SYO is a cornerstone of Australia's orchestral music landscape, in operation for more than 50 years. Our mission is to build pathways for young musicians to connect, create and champion orchestral music. SYO engage hundreds of young musicians per year in core programs and hundreds more through open programs, providing exceptional training and access to orchestral music. Through targeted programs and outreach, SYO is committed to expanding opportunities for young people in Sydney, Western Sydney, regional and remote NSW.

Our role in fostering sustainability in the music ecosystem is vital, by offering long-term artistic pathways, employment and training to our workforce, and by connecting our wide-reaching community of music-makers, advocates and support networks. We believe every young person deserves rich artistic experiences and recognise the transformative impact of music on personal and creative development. Our programs nurture talent and build essential skills, preparing young people for lifelong engagement with music.

By investing in the next generation of artists, SYO contributes to the future sustainability of the music and arts industries. We aim to inspire, educate, and empower young people, ensuring they become the cultural leaders of tomorrow.

2025 was a defining year for Sydney Youth Orchestras — a year that tested the organisation, challenged its people, and ultimately reinforced the extraordinary value of youth music education across New South Wales.

In the face of significant operational and financial disruption following the conclusion of the Haymarket Creative tenancy, SYO continued to deliver ambitious artistic programs, statewide engagement and transformative opportunities for young people. More than 1,400 young musicians participated in rehearsals, concerts, camps, tours, workshops and educational programs throughout the year, with the organisation delivering more than 1,000 activities and reaching audiences and participants more than one million times through live, digital and broadcast engagement.

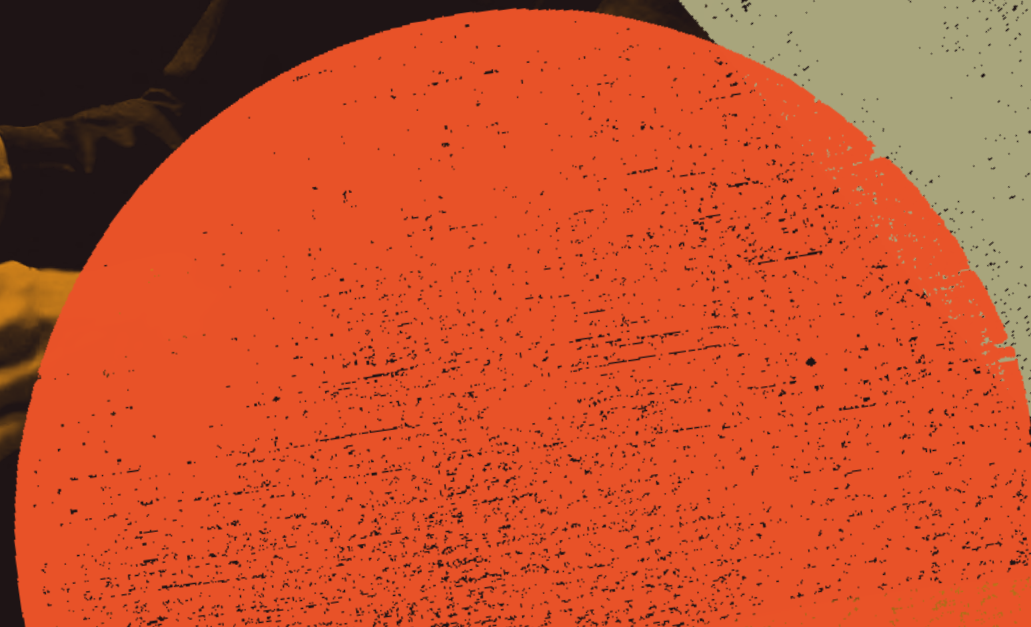
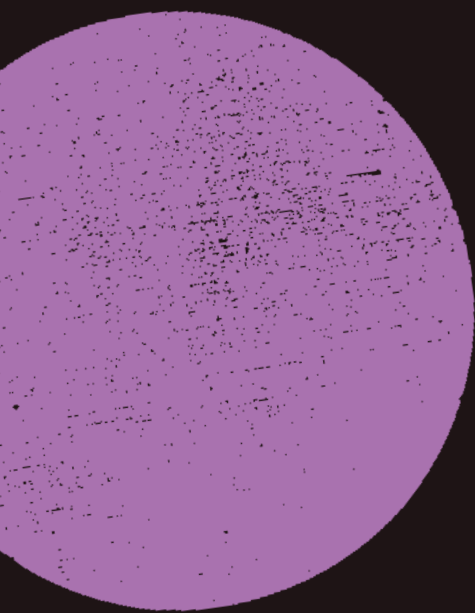
Across every program, SYO remained committed to creating pathways for young people to access high-quality orchestral experiences regardless of geography or circumstance. Regional NSW remained central to this vision, with initiatives including the Big Sky Tour, Youth Orchestral Camp in Armidale and digital learning programs strengthening connections with communities across the state. In Western Sydney, family programming, workshops and the continued growth of the Western Sydney Youth Orchestra reinforced SYO's commitment to culturally diverse and accessible participation.

Artistically, 2025 was ambitious, collaborative and future-focused. Under the leadership of Chief Conductor Stanley Dodds and the artistic team, young musicians explored repertoire spanning orchestral masterworks, contemporary Australian music and new creative collaborations.

SYO also continued to champion youth leadership, artistic innovation and the development of new Australian work, reflecting a belief that young people should not simply inherit orchestral tradition, but actively shape its future.

Importantly, 2025 also marked the beginning of a new strategic chapter for the organisation. The launch of SYO's 2025 — 2029 Strategic Plan reaffirmed a commitment to artistic excellence, inclusive access, statewide engagement and the long-term sustainability of orchestral music in Australia.

After a year of significant challenge and renewal, SYO finishes 2025 resilient, ambitious and rebuilding — with renewed clarity about its purpose, its community and its future.



ACTIVITY OVERVIEW

1,400⁺

ENROLMENTS ACROSS PROGRAMS

101⁺

CONCERTS AND PERFORMANCES

2

MAJOR REGIONAL ACTIVITIES

1,096

TOTAL ACTIVITIES

23

COMMERCIAL PERFORMANCE ACTIVITIES

577

DIGITAL, ONLINE OR BROADCAST EVENTS

2

HOLIDAY PROGRAMS

355

REHEARSALS

153,484

LIVE AUDIENCES

268

ORCHESTRAL MUSICIANSHIP SESSIONS

52

FREE EVENTS

33,244

PARTICIPATION COUNTS

927,297

BROADCAST AUDIENCE

FROM THE CHAIR



CHAIR

Andrew Wiseman

2025 was one of the most challenging and important years in the recent history of Sydney Youth Orchestras.

The conclusion of the Haymarket Creative tenancy created significant operational, financial and organisational disruption for SYO. It required the organisation to rapidly relocate operations, reconfigure rehearsal and performance activity, and navigate an extraordinarily difficult period of uncertainty. Yet despite these challenges, SYO continued to deliver ambitious artistic programs, statewide engagement and meaningful opportunities for young people across New South Wales.

This resilience matters because the work of SYO matters deeply. For more than five decades, Sydney Youth Orchestras has played a vital role in shaping Australia's orchestral and cultural landscape. The organisation is not simply a youth music program; it is one of the country's most significant training grounds for young musicians, a critical pathway into the arts sector, and an essential piece of cultural infrastructure. The health of Australia's orchestral future depends upon organisations like SYO — organisations that nurture talent, build artistic communities, develop future audiences and ensure that orchestral music remains vibrant, relevant and accessible for generations to come.

The impact of SYO extends far beyond the concert hall. The experiences young people have through music build confidence, discipline, creativity, collaboration and belonging. They shape future performers, educators, arts workers, advocates and leaders. In a time when young people face increasing social and economic pressures, the opportunity to participate in something ambitious, creative and deeply human has never been more important.

Importantly, 2025 also marked the beginning of a new strategic chapter for SYO. The launch of the 2025 — 2029 Strategic Plan reaffirmed the organisation's commitment to artistic excellence, inclusive access, youth leadership and statewide engagement. It reflects a bold vision for the future of orchestral music — one where young people are not only participants, but creative leaders shaping the future of the artform itself.

On behalf of the Board, I would like to sincerely acknowledge the support of the NSW Government, including Create NSW and the Premier's Discretionary Fund, whose assistance was critical in helping the organisation maintain continuity during an exceptionally difficult period. I would also like to thank our major partners and supporters, including Macquarie Group and TAFE NSW, whose belief in the organisation and its mission continues to make a profound difference to the lives of young people across NSW.

I would like to acknowledge the extraordinary leadership of Chief Executive Officer Mia Patoulios. Throughout a year of immense operational complexity, Mia led the organisation with determination, resilience and unwavering commitment to SYO's mission and

community. Her hard work, grit and belief in the importance of youth music education have been instrumental in guiding SYO through one of the most difficult periods in its recent history.

I would also like to recognise the tireless efforts of the senior leadership team — James Pensini, Katie Garman, Georgia Wilson, Daniel Placido and Sacha Walters — whose professionalism, adaptability and commitment ensured that the organisation continued to deliver for young people despite significant challenges. Alongside our broader staff team, tutors, conductors and volunteers, they demonstrated extraordinary dedication throughout the year.

This year also marks the conclusion of Board service for Geraldine Doogue, whose contribution to Sydney Youth Orchestras since joining the Board in 2013 has been extraordinary. Across more than a decade, Geraldine has helped shepherd SYO through periods of growth, transformation and

renewal, always with wisdom, generosity and a deep belief in the power of music and young people. Having already served the maximum Board tenure possible, Geraldine generously extended her service to help ensure stability and continuity for the organisation following the Haymarket disruption. Her calm counsel, thoughtful questions and unwavering faith in the organisation have left an enduring mark on SYO, and we are profoundly grateful for her years of service.

We are also delighted to welcome Justin Tyler to the Board. As both a former SYO musician and parent of current SYO members, Justin brings a unique combination of professional expertise and lived experience of the organisation that will serve SYO well in the years ahead.

After a year of profound challenge, SYO finishes 2025 resilient, ambitious and rebuilding. More importantly, it finishes the year with renewed clarity about its purpose and renewed confidence in its future. The young people who fill our rehearsal rooms each week remind us why this work matters. They are not simply the future of orchestral music — they are already shaping it.



FROM THE CEO



CHIEF EXECUTIVE OFFICER

Mia Patoulios

2025 was a year that asked a great deal of us and, in asking, revealed something extraordinary about who we are. The financial fallout from the end of our Haymarket Creative tenancy cast a long shadow over the start of the year. Two consecutive deficit years, a relocation for the third time in four years, and the unresolved consequences of a cultural infrastructure arrangement that was never fit for purpose are not abstractions. They have real costs: to our people, our programs, and our reserves. I acknowledge that honestly, and with the same commitment to transparency that I believe our community deserves.

What I can tell you is that SYO met that moment, not because the challenges weren't real, but because of the people who showed up, consistently and generously, to face them.

I owe a particular debt of gratitude to our Chair Andrew Wiseman and Board Director Navleen Prasad, whose counsel and advocacy were indispensable as we worked through a complex and at times difficult negotiation with the NSW Government. Their steadiness gave me confidence at moments when confidence was hard to come by. To all of our Board of Directors, Andrew, Tim Downing, Anne Cahill OAM, Wallis Graham, Christopher Lawrence, Navleen Prasad, Geraldine Doogue AO and Matthew Campbell, thank you for your time, your expertise, and your unwavering commitment through one of the most demanding periods in our history. Boards like

ours don't happen by accident, and I am deeply grateful for every one of you. I want to offer a particular and personal thank you to Geraldine Doogue AO, whose time on this Board has meant more to me than I can easily express. Her insightful questions in the boardroom always sharpened our thinking, her unwavering love of music gave every conversation a deeper purpose, and her personal support of me as I grew into this leadership role was a gift I will carry with me long after her tenure has ended. Thank you, Geraldine.

To Sue Procter, our Finance Consultant, what Sue gave this organisation in 2025 was far beyond any role description. She brought not just considerable experience and deep financial knowledge, but a genuine passion for what we do and why it matters. She stayed with us well beyond the immediate crisis because she cared about seeing SYO arrive on the other side. Her commitment to rebuilding our financial stability, and her belief in the importance of this organisation to the broader ecology of music in Australia, means everything. I am profoundly grateful for her generosity of spirit, her expertise, and her heart.

There are moments in leadership when you find yourself pulled away from the day-to-day life of the organisation you love. 2025 had more than a few of those moments for me. It is in those times that you discover whether you have truly built something, or whether you have simply been holding everything together yourself. What I discovered, is that SYO's Senior Leadership Team is the real thing.



Katie Garman, James Pensini, Georgia Wilson, Daniel Placido and Sacha Walters didn't just keep the lights on while I was distracted by governance, finance and negotiation. They steered the ship. They made decisions with confidence and care, held the culture of this organisation steady and intact, advocated for their teams, protected our musicians, and delivered a year of programs that speaks for itself. I want this community to know exactly who was at the helm. The financial turnaround we are reporting this year is a direct result of their hard work, discipline and creativity, and that of our entire SYO Team and creative educators. This is what organisational resilience actually looks like: not a single decision, but hundreds of committed ones made by people who care deeply about what they are building.

Our new home at TAFE NSW Ultimo has been far more than a practical solution. It is the beginning of a creative partnership already shaping who we are. Your Song, Our Orchestra, our first collaborative project with TAFE NSW, brought together a beautiful diversity of voices and musical experiences that felt like a glimpse of something important about SYO's future. We are proud to be building this relationship.

The 2025 Big Sky Tour was one of the finest things SYO has ever done. Travelling through Bourke, Warren, Cobar, Wilcannia and Broken Hill, connecting with schools, communities, First Nations artists and regional audiences, our musicians showed that orchestral music at its best is not something you do to an audience, but with communities. The tour's profile on ABC's Backroads brought those stories to audiences across the country, and I couldn't have been more moved.

It is also a deep honour to represent SYO, our musicians, and NSW as a founding Board Director of the Australian Network of Youth Orchestras, a new association born from the collective vision of Australia's state youth orchestras.

ANYO exists to strengthen the national ecosystem of youth orchestral music, advocate for young musicians, and ensure this artform has a future worthy of its importance. To sit at that table on behalf of SYO and the young people we serve is a privilege I don't take lightly.

This year also saw the formalisation of our Youth Advisory Council. Watching this group of remarkable young people contribute their perspectives and voices to the decisions that shape their own experience has been one of the true joys of the year. This is not a consultation exercise. It is a structural commitment to placing young people at the heart of how SYO thinks, plans and grows. It is exactly the kind of organisation I want us to be.

What moves me most, year after year, is the quiet, persistent belief of our entire SYO community. Our SYO Team, who give so much more than their job descriptions require. Our conductors, who hold their ensembles with such extraordinary care and our tutors, who remember every musician's name. Our families, who drive hours each way every week without complaint. Our donors and partners, whose generosity makes so much of what we do possible, and who choose, year after year, to invest in young people and in the transformative power of music. This organisation is built on that collective devotion, and 2025 was no exception.

And at the centre of it all: our musicians. Young people who turn up, curious, courageous and open, week after week, ready to make something together. We build this program on a deep commitment to kindness, openness and adventure. Watching our young people inhabit that culture in 2025, on stages in Sydney, in rehearsal rooms, in red dirt towns far from home, was a reminder of what we are, and what we're for.

We finish the year changed, and in some important ways, strengthened. The work of rebuilding continues and so does the music.

YOUTH ADVISORY COUNCIL

The establishment of the inaugural SYO Youth Advisory Council in 2025 marked an important step in strengthening youth voice within the organisation and further recognising young people as active contributors to the future of orchestral music.

Formalised in 2026, the Council was developed to create more structured opportunities for young musicians to contribute to artistic, programmatic and organisational discussions.

The initiative reflects SYO's broader commitment to youth leadership and to ensuring young people are not only participants in the organisation, but collaborators in shaping its direction, culture and community impact. Council members represent a cross-section of the program and provide insight into the experiences, aspirations and challenges facing young musicians today.

Throughout its establishment phase, the Youth Advisory Council contributed feedback on participation experience, communication, community connection and future program ideas. The initiative also created leadership development opportunities for members, supporting skills in advocacy, collaboration and governance.

The formation of the Council reflects a growing recognition across the arts sector that meaningful engagement with young people strengthens organisational relevance, accessibility and sustainability. As the initiative develops, SYO sees the Youth Advisory Council as an important mechanism for fostering dialogue, empowering emerging leaders and ensuring the perspectives of young people remain central to SYO's future.

YOUTH ADVISORY COUNCIL

Paighthor Acevedo-Martin
 Demeil Anokin David
 Maya Hommsa
 Dylan Lin
 Lauren Lin
 James Mackun
 Anna McAweaney
 Caitlin Murphy
 Juliette Pfeil
 Isabelle Saliba
 Wendy Thompson
 Isabella Wilson
 Kate Yau

“More than anything, SYO has given me lifelong friendships, valuable connections to the wider music industry, and a deeper understanding of the endless possibilities available to us as young musicians. Seeing such a diverse group of performers come together on stage, unified by the same love for music, is something truly incomparable.”

KATE | YOUTH ADVISORY COUNCIL,
 PETER SEYMOUR ORCHESTRA

YOUNG PEOPLE AT SYO

SYO is an organisation which is wholly dedicated to the advancement, support and wellbeing of young people. We are proudly a child safe organisation and embrace 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 the weekly and open programs.

3 Child Safe is explicitly addressed in the SYO Musicians Online Porthole, including how to report issues.

4 Child Safe refresher training is provided to all SYO staff annually.

5 Complaint processes are clearly articulated and reports can be made at safe@syo.com.au and is accessible to all SYO musicians and parents.

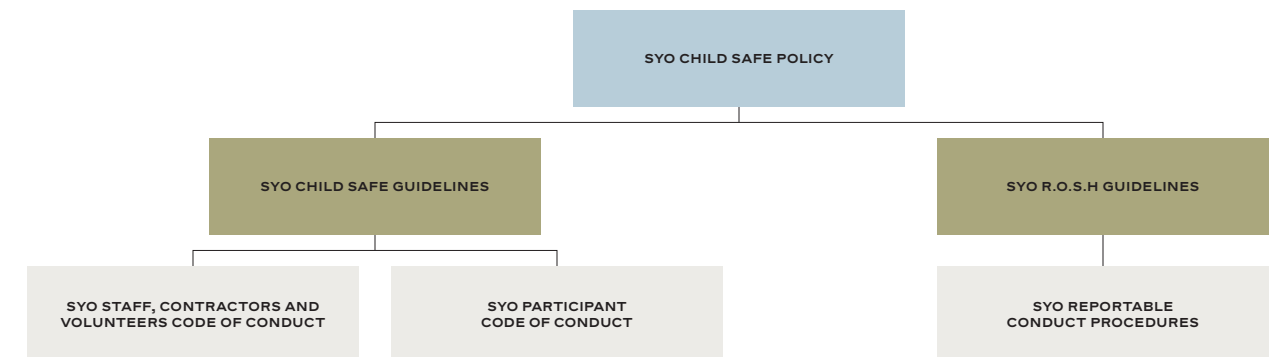
6 Child Safe reports are submitted on all SYO activities and submitted including actions to the SYO Board of Directors monthly.

7 Detailed policies and procedures are publicly accessible and reviewed regularly both internally and by externally 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.

10 The SYO Youth Advisory Council is actively involved in the decision-making processes that affect young people in the SYO program. All SYO's child safe policies and procedure documents can be accessed here.



SYO AND FIRST NATION AUSTRALIANS

Always was

Always will be

RECONCILIATION ACTION PLAN

One of the most significant milestones achieved during 2025 was the development of Sydney Youth Orchestras' inaugural Innovate Reconciliation Action Plan (RAP), formally endorsed in May 2026. The RAP represents a major step in SYO's long-term commitment to reconciliation, cultural learning and the inclusion of First Nations voices within orchestral music practice.

Developed through consultation, reflection and relationship-building, the RAP builds on several years of meaningful engagement with Aboriginal and Torres Strait Islander artists, educators and communities across New South Wales. This includes collaborations through the Big Sky Tour, Youth Orchestral Camp in Armidale, partnerships with Wilcannia Central School, and creative projects with artists including Nancy Bates, Leroy Johnson, DOBBY and Kelsey Iris.

The RAP outlines a two-year framework focused on relationships, respect, opportunities and governance, embedding reconciliation into all areas of SYO's operations and artistic activity. It commits the organisation to strengthening cultural competency, expanding First Nations artistic programming, improving pathways and accessibility for young First Nations musicians, and building long-term partnerships with Aboriginal and Torres Strait Islander communities and organisations.

Importantly, the RAP reflects SYO's belief that orchestral music can play a meaningful role in truth-telling, connection and cultural exchange. Through the work of the RAP Working Group, and the leadership of First Nations artists and advisors, SYO is committed to ensuring reconciliation is embedded not only in policy, but in practice — shaping the experiences of the thousands of young musicians, artists and audiences who engage with the organisation each year.

SYO RAP WORKING GROUP

Our RAP Working Group was established in March 2024 and has been instrumental in laying the foundations for our first Reconciliation Action Plan. Members of the RWG have already undertaken annual cultural competency training with a focus on protocols for working with First Nations artists and musicians. Our Chief Executive Officer will champion our Reconciliation Action Plan and is responsible for internally and externally demonstrating our commitment to reconciliation. The RAP Working Group consists of key staff from all levels of management. Our First Nations representation within the RAP Working Group will be led by our Musician Representatives, with support and mentoring from Rhyan Clapham (Filipino Muruwari).

RAP WORKING GROUP MEMBERS

Chief Executive Officer (RAP Champion)
 Head of Business Operations (Chair)
 Executive Officer
 Head of Development
 Manager, Musicians and Training
 Coordinator, Marketing and Media
 First Nations Musicians Representatives x 2
 First Nations Musicians Mentor

Mutawintji National Park, Pantjikal, Wanyuparku, Wilyakali, and Malyangapa Country. Photo Credit: Craig Proudford

OUR PEOPLE

BOARD OF DIRECTORS

Chair

Andrew Wiseman

Deputy Chair

Tim Downing

Anne Cahill OAM

Matthew Campbell
(until May 2025)

Wallis Graham

Geraldine Doogue AO
(until December 2025)

Christopher Lawrence

Navleen Prasad

Justin Tyler
(from March 2026)

Company Secretary and Public Officer

Daniel Placido

PATRON

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

ADMINISTRATION AND MANAGEMENT

Chief Executive Officer

Mia Patoulios

Head of Orchestral Training and Artistic Programming

James Pensini*

Manager, Artistic Programming

Ailsa Fulcher

Manager, Musicians and Training

Alexandra Lee
(from November 2025)

Sofie Nicolson*
(until November 2025)

Coordinator, Musicians and Training

Felix Qian
(from January 2026,
maternity cover)

Ella Savides
(until January 2026)

Manager, Production and Events

Aeden MacNamara
(from July 2025)

Gianni Posadas-Sen
(until June 2025)

Coordinator, Production and Events

Felix Qian
(January to December 2025)

Timothy Ford
(from February 2025)

Georgia Holmes
(from February 2026)

Olivia Bryant
(until January 2025)

Executive Officer

Daniel Placido

Head of Business Operations

Katie Garman

Assistant, Business and Venue

Sophie Edwards-Argent
(until March 2025)

Finance Consultant
Sue Procter
(from January 2025)

Financial Controller
and Head of Finance
Vincent Man
(until August 2025)

Head of Development
Georgia Wilson

Head of Engagement
Sacha Walters
(until April 2026)

Coordinator,
Media and Marketing
Imogen Mabin
(from March 2026)

Assistant,
Media and Marketing
Imogen Mabin
(until February 2026)

Conductor Emeritus
Brian Buggy OAM†

2025 PROGRAM

Conductors

Chief Conductor
Stanley Dodds

Conductor,
The Philharmonic Orchestra
Stephen Williams*

Symphonic Orchestral Program
Kate Morgan

Dr Sada Muramatsu

James Pensini*

Tyler Wilkinson*

Strings Program

Niamh Armstrong*

Alina Belshaw

Bronte Ellis*

Dr Sada Muramatsu

Sandi Oh*

Accompanist, Strings
Szu-Yu Chen

Orchestral Training Assistants
Alexandra Arkapaw*

Natalie Liu*

Orchestral Musicianship Tutors
Alina Belshaw

Adele Cummings

Emma Ritchie

Carla Trott

Alane Thorne*

Barry Walmsley

Jeffrey Willey

VOLUNTEERS

Stephen Bell

Ian Hill†

Archivist

Gail Pryor

HONORARY MEMBERS

Ursula Armstrong

Anthony Bell

Stephen Bell

Jan Bowen AM

Susie Dickson

Alan Hauserman

Greg Levy

Malcolm Long AM

Jon North

Pieter Oomens

Greeba Pritchard

Gail Pryor

*Denotes SYO Alumni

†Deceased

VISION

To boldly shape
the future
of orchestral music

PURPOSE

To inspire all young
people to strive
for individual and
collective excellence

MISSION

To build pathways for young musicians to connect, create and champion orchestral music

CONNECT

We connect young musicians, conductors, audiences, professionals, educators and arts organisations to build vibrant musical communities.

CREATE

We create transformative experiences where young musicians can achieve artistic excellence in a welcoming, supportive and safe environment.

CHAMPION

We champion orchestral music, introducing children to instruments and orchestras, fostering a love of playing and preparing young people for professional and sustainable careers, with them at the centre of all decision making.

VALUES

COLLABORATIVE

We work together on and off the stage. We celebrate each other's achievements. We value our supporters. An orchestra is bigger than the sum of its parts, as is our community.

BRAVE

We are bold. We drive towards a creative future. We simultaneously embrace tradition while boldly pushing boundaries. We are dynamic.

AUTHENTIC

We are true to ourselves. We act with openness and honesty. We celebrate and express our youthfulness. We tell our stories and share the stories of our communities.

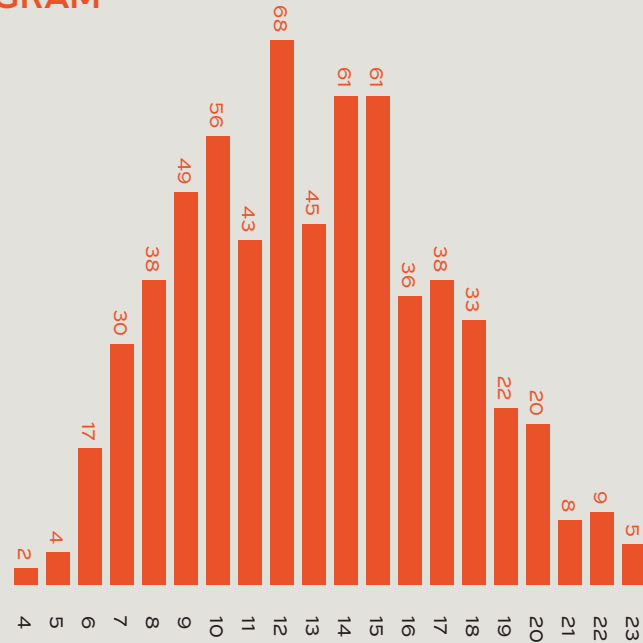
ENGAGEMENT

	2025
Total participation	1,490
Individual musicians	1,274
Core program total	658
Individual musicians	645
Musicians in a second orchestra	13
Auditions	1,087
Touring musicians	57
Open program total	775
Individual musicians	629
Youth Orchestral Camp regional musicians	19
Summer School participants	315
HSC Summer School participants	24
Orchestral Explorers Summer School participants	26
Winter School participants	329
HSC Winter School participants	29
Orchestral Explorers Winter School participants	33
Participants who attended both Summer and Winter School	125

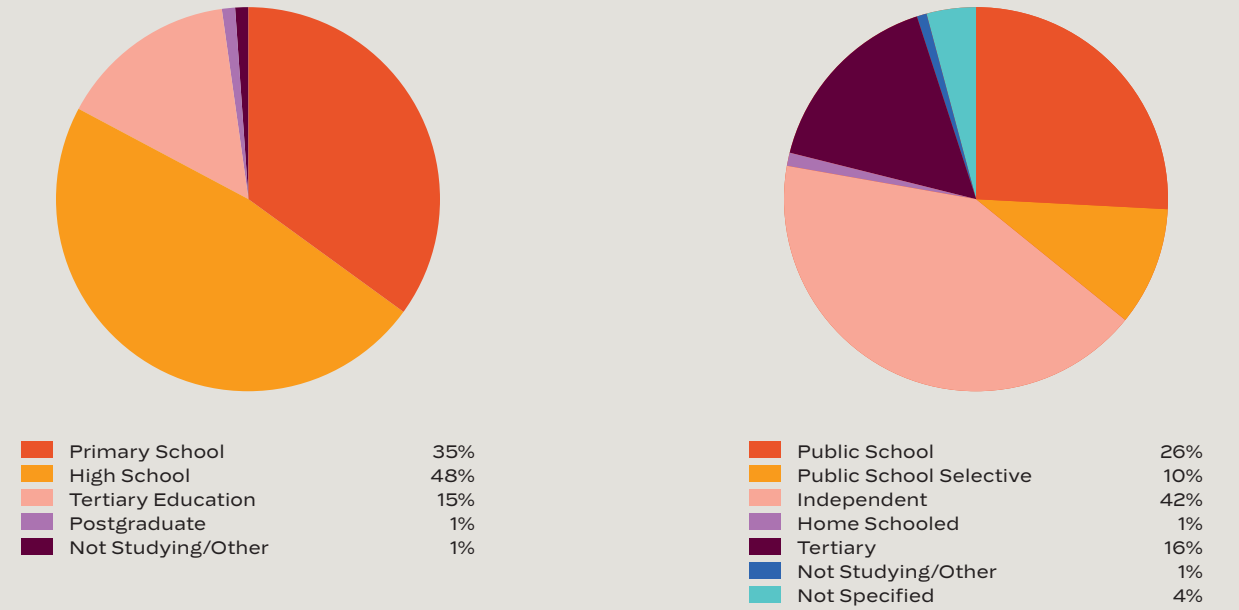


DIVERSITY CORE PROGRAM

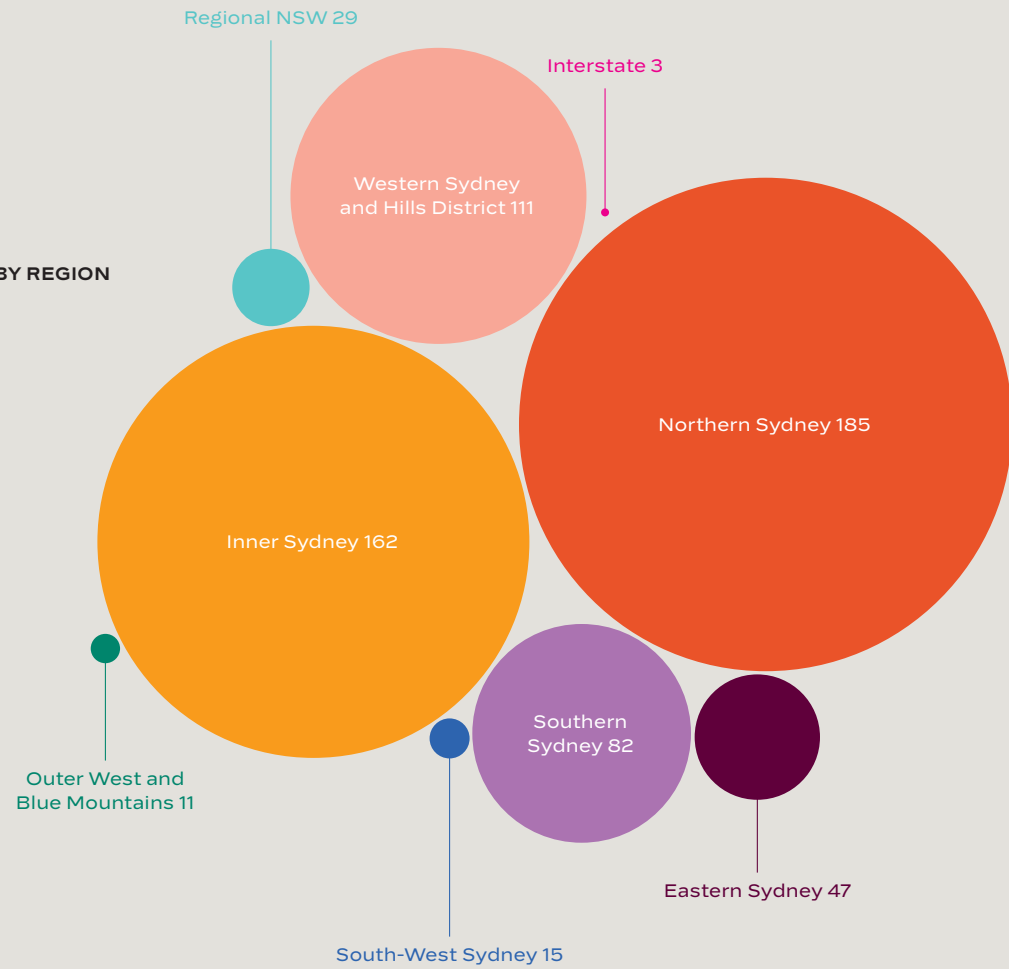
PARTICIPANTS BY AGE RANGE



PARTICIPANTS BY EDUCATION

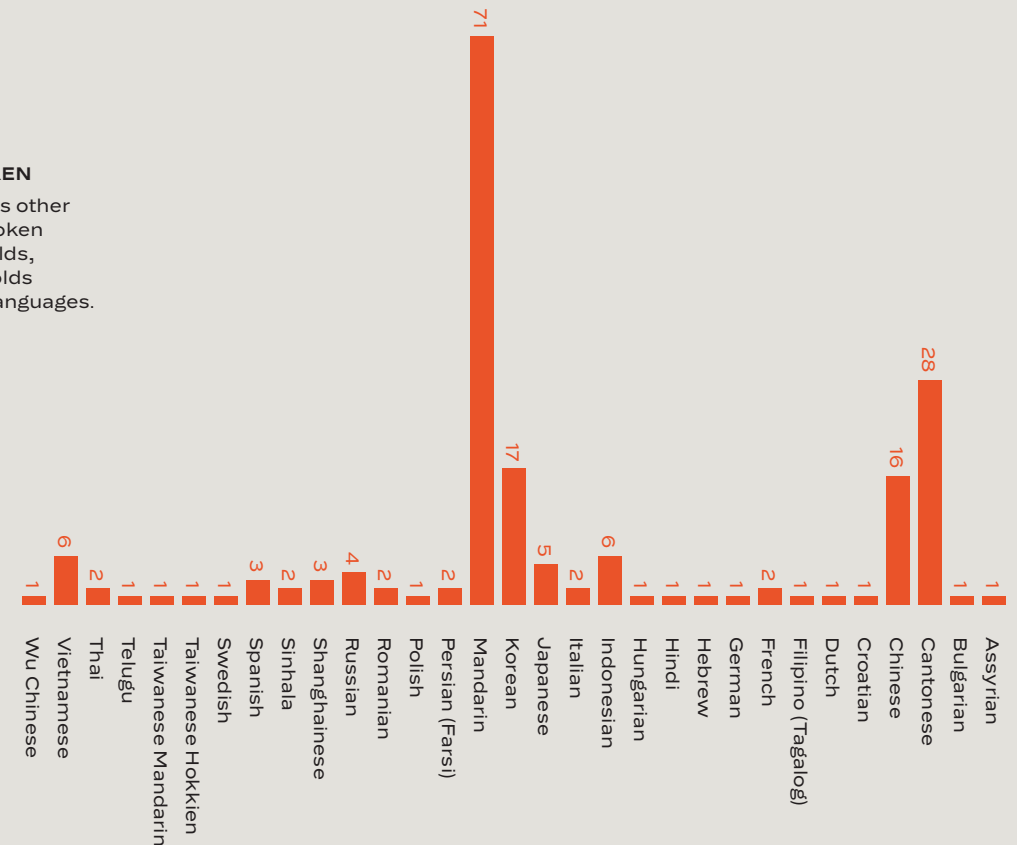


PARTICIPANTS BY REGION



PARTICIPANTS BY LANGUAGES SPOKEN

At least 31 languages other than English are spoken across 176 households, with some households speaking multiple languages.



CORE PROGRAM MUSICIANS

SYO PREP

Conductors
Alina Belshaw and Sandi Oh

Violin

Liam Balasubramaniam
Dylan Chappel
Stevie Condous
Ophelia Donald
Edward Hooper
Raphaël Hutton
Sebastian Lee
Anna Liu
Anita Lo
Isaac Luc
Gerard McInerney
Edgar Moore
Patricia Mundine
Adelyn Naidoo
Kyle Ng
Sienna Nguyen
Frances Pang
Jasmina Maria Radwan
Olivia Jadwiga Redwan
Summer Raja
Sonata Safi
Caitlin Sekers
Anna Verawati
Madeleine Vohland
Ryan Wang
Chloe Wong
Adeline Wu
Lareina Xue

Viola

Alice Dooley
Lauren Nguyen

Cello

Joshua Ahn
Zachary Chen
Chloe Dooley
Enoch Jiang
Oscar Ko
Ethan Li
Ryan Li
Allan Liu
Christopher Nelson
Helena Underwood

Double Bass

Lewis McGrath
Felix Pels

STAGE 1 ORANGE

Conductor
Sandi Oh

Violin

Kiran Aggarwal
Emily Ai
Kento Banno
Isaac Cai
Henley Chan
Lily Fletcher
Charlotte Gresham
Isabelle Joo
Natalie Kim
Amelia Koh
Elise Li
Ethan Li
Hamish McGrath
Dana Mullins
Tanyaradzwa Muregerera
Banksia Noipa
Allan Song
Lleyton Tan
Chelsea Tang
Akshaya Geeta Valluri
Laura Wu
Yixuan (Sherry) Yang
Ivy Zhou

Viola

Cosmo Ko
Kevin Ma
Ava Tu

Cello

Sophie Dooley
Sian Lim
Francesca Philipp
Ivy Wang
Deborah Yu
Double Bass
Eunice Rianto

STAGE ONE PINK

Conductor
Niamh Armstrong

Violin

Jackson Cai
Isabelle Chan
Maurice Cheung
Adelle Conomos
James Conomos
Allegra Constantino
Clementine Guan
Hattie Hunt
Zoe Kastanias
Zahra Khan
Maxime Lee
Phoebe Li
Zachary Lu
Gem McGuire
Sebin (Celine) Park
Lily Song
Elena (Alina) Wang
Alexandra Wong
Ryan Wu
Chloe Xu
Daphne Yu
Rui An (Ryan) Zheng

Viola

Freya Patoulios
Jayden Yang

Cello

Rebecca Lua
Mavis Wang
Annabel Weng
Hesper Wu
Claire Zhang

Double Bass

Xander Brennan
Stella Lloyd
Stage One Yellow

Conductor

Alina Belshaw

Violin

Mitchell Chan
Clara Chen
Matthew Cheung
Madeline Dooley
Emma Dwyer
Miller Gan
Jackson Hatty
Jett Inthapichai
Zoe Li
Eleanor Lim
Veronica Lu
Niamh Mapledoram
Isaac Nguyen
Xzavier Sun Nolevski
Alison Qin
Leon Rosswick
Charis Sung
Kieran Wong
Daniel Wu
You You (Yoyo) Wu
Ruixi (Judy) Xia
Haze Yang
Renee Zhang

Viola

Alyssa Mok
Katharine Ungureanu

Cello

Noah Kim
Bronte Lusted
Callan McGrath
Benjamin Nelson
Estella Wasita
Samuel Zhang

Double Bass

Harry Wang
James Yuen

STAGE 2 BLUE

Conductor
Alina Belshaw

Violin

Sarah Aoki
Celeste Arango
Allora Bolton
Theodore Chen
Elana Chron
Andrew Clark
Rose Cotis
Georgia Crastin
Aisha Ford
Joshua Fu
Joanna Ge
Sophia Gonclaves Salles
Trisha Graham
Thea Guan
Benaya Hartono
Renhou Hu
Giancarlo Ibarra
Giuliana Ibarra
Amelie Lam
Oliver Lee
Angela Lien
Maria Pienescu
Iva Batis Quiwa
Zoe Sussman
Roman Vaughan
Olivia Wang
Zhixian (Katie) Wang
Zoe Wang
Emily Ye
Aimee Zankl

Viola

Seeyann Ho
Asher Hollonds
Emily Wen

Cello

Ruby Fletcher
Justine Ghavidel
Anh Le
Sebastian Scarf
Magda Schubert
Zachary Sekers
Keeley Shead
Viljami Sintoten
Sophia Xie
Arthur Yang
Double Bass
Nicholas Hung
Lance Meng

STAGE 2 RED

Conductor
Sandi Oh

Violin

Thaddeus Candra
Isabelle Chang
Evelyn Chappel
Alice Gu
Hannah Hau
Isabelle Hong
Aimee Li
Zachariah Li
Nancy Lin
Carter Liu
Jaclyn Liu
Weimi Lu
Miki Moyes
Oliver Ng
Maya Nguyen
Xinyue (Antares) Qi
Amelia Shen
Ellie Sloan
Natalie Sun
Zhixi (Jooshi) Tong
Anastasia Wong
Alicia Wu
Lucas Wu
Sophie Yao
Olivia Yin
Yvonne Zhong

Viola

Luka Arkaev
Mariella Cigana
Susie Kim

Cello

Angela Dou
Irina Gao
Audrey Henderson
Kenta Humphrey
Peter Li
Ailsa Liu
Marco Scarf
Jasper Wang
Alvin Yang

Double Bass

Kite Wang

STAGE 3 PURPLE

Conductor
Niamh Armstrong

Violin

Vanessa Chen
Audrey Choi
Ko-Chen (Avery) Chou
George Dai
Carston Kwan
Claire Lee
Renee Li
Kevin Luo
Chloe Ouyang
Scarlett Rigato
Coco Shao
Alice Shen
Olivia Smith
Cedric Song
Blair Tang
Emma Wang
Catherine Wu
Gloria Yang
Yumo Zhang
Sean Zhao
Antonio Zhu

Viola

Isis Bellach
Amelia Hong
Michael Huang
Miranda Ke
Xavier Tang

Cello

Sharon Diao
Ellie Gui
Oliver Kim
Darcey Li
Zachary Malpass
Kayla Vartanian
Ned Williams
Jessica Yang

Double Bass

Dominic Meisel

STAGE 3 SILVER

Conductor
Sada Muramatsu

Violin

Karmichael Candra
Vincent Candy
Coen Chu
Lucian Dunn
Gabrielle Hulskamp
Rebecca Mak
Abigail Nicholson
Benjamin Nordling
Jay Oh
Sophia Rule
Grace Tran
Isabella Tsai
Mimi Tupman
Lucia Vu
William Wang
Chanel Wolfson
Naomi Wright
Zachary Cheng-Chi Yuan
Holly Zaki
Mina Hanyang Zhang
Riaan Zheng

Viola

Lucas Leung
Lynette Mu

Cello

Eden Elski
Luca Geretto
Ivy Jiang
Hanwen (Evan) Kou
Felix Li
Kyumin Nam
Matthew Ting

Double Bass

Zechariah Hung

THE RICHARD GILL
CHAMBER ORCHESTRA

Conductor
Kate Morgan

Violin

Amalyn Bonduriansky
Marion Choi
Audrey Fung
Joey Fung
Amelia Ho
Naomi Hsieh
Lila Jezek
Audrey Lee
Brayden Lee
Annabelle Liu
Juliette Pfeil
Charlee Potter
Anna Prokhorov
Clare Pullinger
Alicia Randall
Olivia Sekers
Lok Tin Samuel Shen
William Shui
Sanni Sintonen
Alexander Tarasov
Charlie Wilson
Sylvanas Yu
Evelyn Zhou

Viola

Davey Austin
Imogen (Mimi) Bush
Madeleine Hsu
Katherine Li
Zoe Lisnic

Cello

Aaron Dong
Mila Huang
Patrick (Paddy) Humby
Amelia Kane
Jackson Siu Him Lai
James Mackun
Eliza Pei
Sachio Perera
Daniel Shen
Alicia Wang
Nathan (Jing) Zhou

Double Bass

Aidan Curran
Hugo Gilmovich
Hamish Hung

CORE PROGRAM MUSICIANS

THE WESTERN SYDNEY
YOUTH ORCHESTRA

Conductor
Sada Muramatsu

Flute
Thomas Koit
Jason Lim

Oboe
Ruby Fletcher
Xinluyi (Muse) Zhang

Clarinet
Lili Baran
Freddie Chan
Tam Taurisano

Bassoon
Elijah Zhang

French Horn
Yaeli Freeman
Nahal Shekarchi
Chloe Yu

Trumpet
Jayden Chow
Samuel Huang
Alexander Koit

Percussion
Jun Cho

Violin
Terry Chen
Aryan Chikani
Angelina J Filipovski
Emily Greer
Joshua Hasanoff
Serena Ho
Faye Lim
Amelia Lin
Tyler Little
Kingston Vo
Leila Woods
Andrea Xu
Xinyun (Nancy) Zhang

Viola
Ivan Shu
Merrick Tang
Kaïen Zhang

Cello
Chloe Armitage
Rowan Bleasel
Linda Chi
Marilla Gibian-Stuart
Alexandra Huang
Sachio Perera
Joy Wei

THE SYMPHONIC
WIND ORCHESTRA

Flute
Momoko Abe
Amily He
Neve Peters
Isabelle Saliba
Sarah Sommerville
Caitlin Wolf

Oboe
Seanna Chung
Olivia (Jiayuan) Yang

Clarinet
Joshua Bie
Audrey Blackman
Christopher Costa
Tiffany Du
Jessica Edwards
Charlotte Evans
Terrence Fan
Lewis Hansen
Sophia Ho
Orlando Holmes
Samuel Huang
Ryan Larkin
Deborah Leong
Hugh Niblett
Jessica Robinson
Emma Shan
Oliver Sharp
Ximena Sim
Tam Taurisano
Wendy Thompson
Justin Wang
Samuel Yang

Bassoon
Dana Hamilton
Sienna Lim
Anna Mcaweane
Eowyn Ransley
Jacob Teh

Saxophone
Brendon Chen
Elisa Chun
David Kless
Dylan Lin
Catherine Luszczynski
James Stacey

French Horn
Evan Jung
Alex Li
Henry Lin
Chloe Robinson
Chloe Yu

Trumpet
Lachlan Hanna
Minchan Kim
Jack Lau
Rosanna Ranasinghe
Adam Sher
Millie Sloan

Tenor Trombone
Wolfgang Hummel
Chloé Rambaud
Jacob Xie

Bass Trombone
Miles Street

Euphonium
Lucas Yuen

Tuba
Phillip Kang
Ray Yu

Percussion
Oliver Cheung
Hugo Keris
Liam Kim
Isaac Man
Harris Robinson
Zachariah Southall

THE PETER SEYMOUR
ORCHESTRA

Conductor
James Pensini

Flute
Ryan Cai
Evelyn Hilder
Mindy Mulders
Elana Sydenham
Fiona Zhang

Oboe
Dana Lee
Arthur Munoz

Clarinet
Alice Betteridge
Anika Sinha
Omri Weininger

Bassoon
Arlette Ansell
Anna Mcaweane
Lucinda Paterson

French Horn
James Cheung
Kita Munesane
Dru Whitfield
Alex Yin

Trumpet
Cindy Hu
Maksim Stevanovski

Tenor Trombone
Gabriel Inokai
Jeremy Kim

Bass Trombone
Sebastian Kameron

Tuba
Kirrily Jee

Percussion
Ollen Djonov

Violin
Angela Bai
Abigail Bush
Chloe Chai
Iris Cho
Sophie Chou
Demeil Anokin David
Shirley Feng
Annika Jacobson
Sophie Kiang
Jaden Kiang
Zoe Lee
Sean Lin

Raymond Luo
Anthony Mackun
Varvara Moldavska
Giorgia Murray
Mira Nguyen
Caitlin Ong
Gabrielle Thai
Catherine Whitehouse
Ruo Yu (Laurent) Yan
Annalise Yau
Kate Yau
Isaac Ren Wei Yeow
Alyssa Zhang
Samantha Zhang

Viola
Elliot Bastian
Kineth Ekanayake
Estelle Gilmovich
Sam Loneragan
Tomas Mimmocchi
Rupert Savage
Ingrid Stephenson

Cello
Scarlett Briger
Gabriel Chan
Linda Chi
Imogen Duns
Mason Fok
Junhee Heo
Caitlyn Kang
Serena Li
Maia Luo
Natasha Tiet
James Vu
Wenxin Wang

Double Bass
Emma Faulkes
Charrise A Rianto
Noah Taylor

THE PHILHARMONIC
ORCHESTRA

Flute
Ellie Foulkes
James Hillier
Saskia Scheib
Kai Simpson-Smith

Oboe
Sophia Hillier
Orin Kim Narushima
Aanya Mathur

Clarinet
Felix Coster
Lucille Healy
Emma Lang (Term 4 only)
Lara Ueki

Bassoon
Ruby Bron
Rose Hart
Lucinda Paterson
Emily Ava Wan

French Horn
Georgia Hammond
Christian Lau
Sophie Moulds
Kesitaike Nila
Horace Tan
Jinghao Zhao

Trumpet
Matilda Dearden
Mya Hill
Liam Mcrae

Tenor Trombone
Tom Borbilas
Rory Kane

Bass Trombone
Thomas Woodcock

Tuba
Ashton Parris

Percussion
Valdas Cameron
Marco Constantino
Tenor Manns
Hayden Markham-Ball
Josephine Scott

Violin
Celine Choi
Zac Choi
Eloise Dahm
Andrew Dahrma
Ethan Duhs
Anna Dunlop
Emma Foote
Courtney Hamilton
Joel Ilisar
Angelina Jin
Ching Ka Janelle Lin
Lauren Lin
David Milic
Isabelle Pannell
Marie Park
Clayton Poon
Parsa Rahmanseresht
Koki Takamura
Isabella Wilson
Sophia Wong

Viola
Sophie Gan
Lola McKenzie
Antonia Touma
Lara van den Dolder
Neil Wang

Cello
Darius Giann
Ashley Huang
Rose Marie Li
Juliette Roumanoff
Melody Su
Abigail Thompson
Max Troughton
Erik Wild
Ivy Wu
Esther Yang

Double Bass
Sophie Gallagher-Horne
Sehyun Kim
Estelle Lee

THE SYDNEY
YOUTH ORCHESTRA

Chief Conductor
Stanley Dodds

Flute
Kara Thorpe**
Ami Humphreys
Isabelle Ironside
Christina Zhou

Oboe
Gahyun Lee**
Sophia Hillier
Caleb Mayo
Cate Sandbach

Clarinet
Amelia Dillon**
Tessa Darby
Emma Lang
Aiden Love

Bassoon
Lyndon Coward
Emily Hinwood
Jay Lee
Emily Ava Wan
French Horn
Rory Hodgson**
Eloise Brundson
Josephine Kilham
Kian Shanahan

Trumpet
Toby Rands**
Alexander Butler
Matthew Hyam
Tom Lim

Tenor Trombone
Joshua De Haan**
Luke Berlee
Wesley Woodhouse

Bass Trombone
James McNaughton**

Tuba
Ben Clarke**
Percussion
Joshua Chee
Hayden Markham-Ball
Noam Zemack

Violin
Khang Mai*
Natalie Liu**
Kieran Chan
Casey Chen
Caitriona Fox
Maya Hommsma
Elaine Huang
Wansi Huang
Olive Jacks
Sophia Juarez
Ashley Kim
Annabel Krockenberger
James Krockenberger
Violet Krockenberger
Bettina Minogue
Caitlin Murphy
Naomi Nogawa-Lewy
Ethan Powell
Scarlett Seybold
Jennifer Sung
Koki Takamura
Lucas Yang
Vicky Ying
Kerrie Yu
Claire Zhang

Viola
Spencer Oxnam**
Alexandra Arkapaw
Lisa Bongpipat
Julian Lang
Alice Moon
Benjamin Munro
Haruki Muramatsu
Aleksii Prakhii
Amayah Ryan
Si-Yun Tan
Neil Wang
Derek Wu

Cello
John Wu**
Belvina Bai
Alexander Benz
Emily Broomhead
James Grennan
Kai Hall
Charlotte He
Elden Loomes
Ellen Polsek
Marcus Tyler

Double Bass
Grace Reynolds**
Paighthor Acevedo-Martin
Yolanda Dolenac
Sehyun Kim
Timothy Lutge

*Concertmaster
**Principal

DIGITAL IMPACT

In 2025, Sydney Youth Orchestras continued to expand its digital presence, connecting audiences with the stories, achievements and experiences of young musicians across New South Wales. Through video content, social media engagement, broadcast coverage and community storytelling, SYO reached audiences well beyond the concert hall, showcasing the impact of music education and youth creativity across metropolitan, regional and remote communities.

AUDIENCE REACH

- 927,297 broadcast reach for performances and programs.
- 1.43 million content views across Facebook and Instagram.
- 82,600 social media reach on Instagram alone, representing a 100.7% increase on the previous year.

DIGITAL ENGAGEMENT

- 18,700 content interactions across Facebook and Instagram, reflecting growing audience engagement with SYO's programs and stories
- 5,289 website link clicks generated through social media content
- 56,000 profile visits across Facebook and Instagram

YOUTH VOICE

Young people continued to play an active role in telling the SYO story. Musician-created content remained among the organisation's strongest performing digital content during 2025, providing authentic insight into the experiences of young musicians and demonstrated the value of empowering them as storytellers and advocates for the arts.

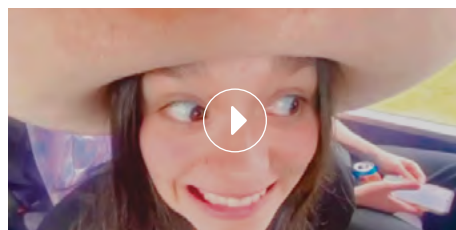
Top-performing youth-generated content included:



- YOC Day 3 — 4,923 views



- Winter School Concert — 4,196 views



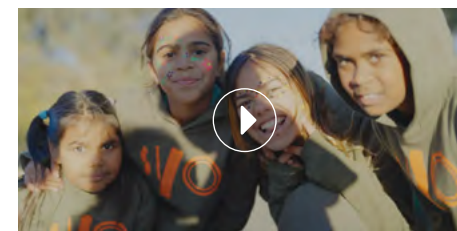
- YOC Day 1 — 3,324 views

ORCHESTRAL MUSICIANSHIP

The Orchestral Musicianship (OM) program continued to enrich the musical development of young musicians, complementing weekly ensemble rehearsals with a deeper exploration of music theory, listening and analytical skills. Across 2025, OM delivered over 268 activities and recorded over 6,986 participant engagements through classes, workshops and learning experiences led by some of Sydney's leading music educators and conductors.

Students developed skills in areas including musical notation, harmony, score reading, sight-singing and aural training, while exploring key works and composers from across orchestral history. Designed to support both developing musicians and senior secondary music students, the program strengthened participants' understanding of music beyond performance, building confidence, musical literacy and readiness for further study and progression through SYO's orchestral pathway.

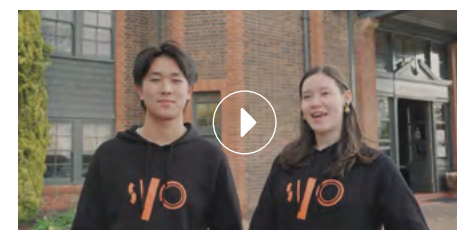
MEDIA SHOWCASE



Wilcannia Song

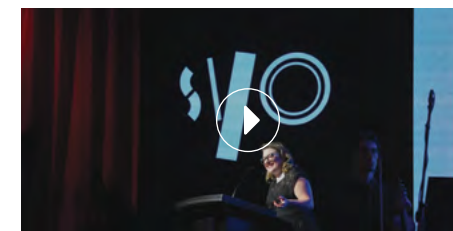
Wilcannia Song was created through a powerful collaboration between acclaimed singer-songwriter Nancy Bates, a proud Barkindji woman, and students from Wilcannia Central School's Wilcannia Community Kids Choir. Performed as part of the Big Sky Tour Gala Concert in Broken Hill, the song celebrated culture, creativity and community while highlighting the strong partnership between with Wilcannia Central School.

This collaboration was featured in Season 12, Episode 7 of ABC Back Roads, "Outback Kids' Choir", bringing the story of music-making and cultural connection to audiences across Australia.



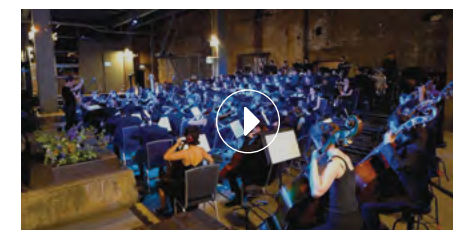
Youth Orchestral Camp 2025

Youth Orchestral Camp brought together young musicians from across NSW for an intensive week of rehearsals, workshops and performances in Armidale. The resulting digital content captured not only musical achievement, but the friendships, creativity and sense of belonging that make the program a defining experience for many participants.



LIVE AT ILUMINA

LIVE AT ILUMINA celebrated the talent and dedication of SYO's young musicians while raising vital funds for the Opportunity Fund. Through powerful performances and inspiring stories, the event highlighted the impact of philanthropy in ensuring young people can access transformative musical experiences regardless of financial circumstance. SYO thank Macquarie Group for its support for SYO's Outreach and Engagement initiatives.



Mahler Symphony No 7 at White Bay Power Station

In December 2025, The Sydney Youth Orchestra presented a landmark performance of Mahler's Symphony No. 7 under the direction of Stanley Dodds at White Bay Power Station. Combining one of the orchestral repertoire's most ambitious works with one of Sydney's most iconic contemporary performance spaces, the project showcased the scale, artistry and ambition of Australia's next generation of orchestral musicians.



The Big Busk Livestream

The Big Busk Livestream brought the energy and excitement of SYO's annual fundraising event to audiences across Australia and beyond. Broadcast live over eight hours, the livestream showcased performances from orchestras and ensembles throughout the day, providing family, friends, alumni and supporters with the opportunity to experience the event from anywhere. As part of SYO's largest public celebration of youth and orchestral music, the livestream extended the reach of The Big Busk beyond Sydney's streets and venues, highlighting the talent, dedication and diversity of more than 600 young musicians while supporting fundraising efforts that help keep orchestral music accessible for future generations.

STRATEGIC PRIORITIES

1
 Bold,
 youthful and
 unique

Celebrate the perspectives of young people and their contribution to the arts sector and the broader community.

Young people remained at the centre of everything SYO did in 2025. From creating safe and supportive learning environments to providing meaningful leadership opportunities, the organisation continued to demonstrate its commitment to ensuring young musicians feel valued, connected and empowered through participation in orchestral music.

SYO maintained a strong focus on wellbeing, child safety and positive participant experiences throughout the year. Additional child-safe training sessions were delivered for staff and conductors, while conductor and educator review processes were expanded to support continuous improvement in program delivery. Annual survey results reflected this commitment, with 88% of participants reporting positive experiences, 88% reporting positive wellbeing outcomes and 95% indicating they felt safe and supported within the organisation.

The strength of SYO's programs was reflected in continued demand and high levels of participant engagement. Audition numbers reached a record 1,087, while enrolments across core and open programs exceeded targets with more than 1,400 participations recorded. Retention and progression outcomes also remained strong, demonstrating that young people continue to value and return to SYO's programs as part of their ongoing musical development.

Youth voice remained a central organisational priority. The Youth Advisory Committee completed a full year of activity, providing direct input into organisational planning and decision-making, and we expanded opportunities for young people to represent the organisation and contribute to advocacy and communications initiatives. Together, these achievements demonstrate SYO's commitment to creating an organisation that is not only for young people, but increasingly shaped by them.

BOLD, YOUTHFUL AND UNIQUE

“ SYO has become one of the most important parts of my youth. It has shaped me profoundly into the person I am today, not only as a young musician, but also as a person who values teamwork, dedication, gratitude, and friendship. ”

LINDA | PETER SEYMOUR ORCHESTRA AND WESTERN SYDNEY YOUTH ORCHESTRA

GOAL	STRATEGIC PRIORITY	MEASURE	TARGET	2025
Celebrate the perspectives of young people and their contribution to the arts sector and the broader community	To exercise the highest standards of care and safety for young musicians as people, to foster an emotionally safe, supportive, mental health environment and to seek continuous improvement in these areas.	Percentage positive feedback rating	85%	88%
		Percentage well-being response rating	90%	88%
		Percentage feeling of safety at SYO rating	95%	95%
		Number of child safe training sessions for staff and conductors	2	3
		Number of conductor/educator program review sessions	2	4
	Excite young people with interesting, fun, unique, joyful and challenging programs and experiences that young people want to be part of, and return to.	Number of application: (auditions)	1,082	1,087
		Percentage retention: (at audition, not enrolment)	85%	87%
		Percentage pathway progression	30%	43%
		Percentage capacity (of available places filled)	80%	94%
		Number of musician enrolment (individuals in core and open programs)	1,115	1,274
	Ensure young voices are heard or represented at all levels of decision making within the organisation.	Number of Youth Advisory Committee meetings per year	4	4
		Number of Youth Advisory Committee members	8	13
		Number of Media Training Sessions	1	1
		Number of SYO Ambassador Participation	5	6

STRATEGIC PRIORITIES

2

Excellence is accessible

SYO continued to demonstrate that artistic excellence and accessibility are mutually reinforcing goals. Through diverse artistic programming, targeted participation initiatives and statewide engagement, the organisation expanded opportunities for young people to access high-quality orchestral experiences while ensuring that a broad range of voices, stories and perspectives were represented on stage.

Artistic diversity remained a significant strength throughout the year. SYO presented 13 new works, more than double its target, alongside 43 Australian works and 25 artistic collaborations. Performances and creative projects showcased composers, arrangers, soloists and collaborators from regional NSW, Western Sydney and other priority communities, reflecting the organisation's commitment to broadening participation in orchestral music and supporting contemporary Australian artistic voices.

Regional and Western Sydney engagement continued to grow strongly. More than 7,100 regional engagements and almost 3,000 Western Sydney engagements were recorded through performances, workshops, school programs and community partnerships. A major highlight was the Big Sky Tour, which brought performances, workshops and creative collaborations to communities across far western NSW while strengthening long-term relationships with local artists, schools and community organisations.

To exemplify excellence at all levels of development and operations, to build a place where all young people in NSW can become the best musicians they can be.

Accessibility remained central to participation. SYO awarded 233 scholarships across hardship, regional, tertiary and pre-professional categories, and delivered digital education programs to support engagement for geographically isolated musicians. Family-focused programs, school partnerships and introductory music experiences reached more than 1,700 children and created welcoming entry points for younger participants and new audiences.

The year also saw continued growth in SYO's artistic profile and reach. Musicians performed in leading professional venues, collaborated with six education partners and three international artists, and contributed to a record audience and engagement reach of more than 1.1 million people across live performance, broadcast and digital platforms. Recognition as a resident company further strengthened SYO's position as a leading force in youth orchestral training and performance in Australia.

Together, these achievements demonstrate SYO's commitment to ensuring that excellence in orchestral music is accessible to young people across NSW, regardless of background, circumstance or location, while continuing to elevate the profile and impact of young Australian musicians.

EXCELLENCE IS ACCESSIBLE

GOAL	STRATEGIC PRIORITY	MEASURE	TARGET	2025
<p>To exemplify excellence at all levels of development and operations, to build a place where all young people in NSW can become the best musicians they can be.</p>	<p>Be open and welcoming to different perspectives and backgrounds, and to amplify unique and diverse voices, especially Australian, across all orchestras.</p>	Number of collaborations	21	25
		Number of new works	6	13
		Number of works performed that expand beyond the traditional orchestral canon	6	82
		Number of Australian works performed	20	43
		Number of performances showcasing priority areas (Western Sydney, Regional NSW, First Nations, Young People featured as composer/arranger/soloist)	30	14
	<p>Supporting young people from diverse backgrounds – that our musicians are a reflection of the diversity of young people in NSW.</p>	Biennial review of policies and procedures (includes anti-discrimination policies)	Yes	No
		Number of scholarships (hardship/regional/tertiary/pre-professional)	260	233
		Number of Western Sydney activities	43	118
		Number of Western Sydney engagements	925	2,927
		Number of regional activities	28	25
		Number of Regional NSW engagements	2,560	7,100
		Number of NSW schools reached through digital in-schools programs		80
		Number of audience at children’s concerts both live and digital	110	1,768
	<p>To champion excellence in young Australian musicians and Australian music education on state, national, and international stages, and to seek high quality venues for performance.</p>	Number of International tour activities	0	N/A
		Number of international tour audiences	0	N/A
		Number of international artists working with orchestras	3	3
		Number of educational partners/collaborators	3	6
		Number of professional venues accessed	6	8
		Number of audience and participants across all programs	98,330	1,106,933
<p>To continuously improve the program and raise the profile of The Sydney Youth Orchestra as a bold artistic force that young musicians aspire towards, representing the energy of young people in Sydney and NSW.</p>	To be recognised as a resident company		Achieved	
	Number of applications to The.SYO	197	180	
	Number of presentations of new work by The.SYO/ The.SYO Touring Orchestra	7	23	
	Number of audience and reach by The.SYO/ The.SYO Touring Orchestra	6,595	6,084	

STRATEGIC PRIORITIES

3

Sustaining orchestral music

Contribute to the sustainability of the orchestral music industry by providing a pathway for young musicians to the profession, and through building a sustainable business operation.

SYO continued to strengthen its contribution to the long-term sustainability of orchestral music in Australia by investing in young musicians, supporting career pathways and building organisational capacity for future growth. Through training, employment opportunities, advocacy and strategic planning, the organisation remained focused on developing both the future workforce and the broader cultural ecosystem in which it operates.

Pre-professional development remained a major focus throughout the year. Participation in The.SYO exceeded targets, with 84 musicians engaged across the program. Young musicians also accessed 90 paid employment opportunities and 23 paid performance engagements, gaining practical experience through collaborations with presenters, arts organisations and community partners. These opportunities supported the development of professional skills while strengthening pathways between training and employment within the music sector.

SYO also continued to advocate for the value of orchestral music and music education through government engagement, industry participation and media activity. The organisation secured five grants during the year, maintained strong relationships with philanthropic partners and contributed to sector-wide discussions through industry forums and representative bodies.

The year marked an important period of organisational renewal. Following relocation to TAFE NSW Ultimo, SYO successfully maintained program continuity while undertaking significant operational change. The endorsement of the 2025 — 2029 Strategic Plan and recognition as a resident company provided a strong foundation for future growth, while continued donor support and successful fundraising outcomes reflected confidence in the organisation's vision and impact.

As the orchestral sector continues to evolve, SYO remains committed to building pathways not only for future performers, but also for educators, arts workers, advocates and creative leaders. Through investment in young people, strong partnerships and long-term organisational sustainability, SYO continues to play a significant leadership role in shaping the future of orchestral music in Australia.

SUSTAINING ORCHESTRAL MUSIC

“ Practising makes you better, and you will improve little by little, even though you might not notice it. Never say I need to be perfect. Instead, say I can be better. There is no such thing as being perfect; there is only such a thing as being better. ”

AMELIA | WESTERN SYDNEY YOUTH ORCHESTRA

GOAL	STRATEGIC PRIORITY	MEASURE	TARGET	2025	
Contribute to the sustainability of the orchestral music industry, by providing a pathway for young musicians to the profession and through building a sustainable business operation.	Be forward thinking and build lasting financial sustainability for generations to come.	Percentage increase to the level of reserve	16%	2%	
		Percentage of donors retained year on year	20%	20%	
		Average donation value	No target	\$778.73	
		Percentage of new donors	20%	80%	
		Number of individual donations	No target	674	
	To build greater opportunities for employment and employment pathways for young musicians to contribute to the broader music sector.		Number of musicians in The.SYO	70	84
			Number of musicians engaged in paid employment	80	90
			Number of accredited training opportunities offered	0	0
			Number of musicians progressing into The.SYO from any SYO ensemble	35	21
			Number of paid performances opportunities for young musicians	20	23
	Advocate for the importance of orchestral music and music education to government, corporates, philanthropic organisations and individuals.		Number of grants won	3	5
			Number of ANYO meetings attended	3	2
			Number of donations from organisations	10	19
			Number of number of industry or government panel appearances	2	1
			Number of media appearances by SYO staff	3	5
Build informed audiences for orchestra and classical music.		Number of SYO Social Concert outings	3	0	
		Number of tickets used	60	0	
		Number of podcast episodes	4	0	

FROM THE HEAD OF ARTISTIC PROGRAMMING



HEAD OF ORCHESTRAL TRAINING
AND ARTISTIC PROGRAMMING

James Pensini

2025 was a year that reminded us all just why Sydney Youth Orchestras is so important — not only to the future of orchestral music and creativity, but to the lives of the young people who through contact with SYO emerge transformed. In a year marked by significant challenge and transition, the thing that remained constant and has always remained constant, was the commitment, optimism and spirit of our young musicians. No matter the venue, rehearsal space or circumstance, they continued to arrive ready to learn, create, collaborate and support one another through music. It has been a genuine privilege to witness the resilience and generosity of this community throughout the year.



Working with more than 1,400 enrolments across our programs in 2025 has been deeply inspiring. Beyond technical and artistic development, orchestral music teaches young people how to listen, communicate, lead, adapt and work collectively toward something bigger than themselves. It creates friendships, confidence, belonging and a sense of shared purpose that extends far beyond the stage.

Artistically, 2025 was ambitious, exciting and full of memorable moments. Young musicians embraced significant orchestral repertoire including Mahler's Symphony No. 7 and Brahms' A German Requiem, alongside chamber music projects, showcase concerts, contemporary Australian orchestral and singer-songwriter works and collaborative performances across the state. Through the Big Sky Tour, Youth Orchestral Camp in Armidale and programs in Western Sydney and regional NSW, musicians also experienced the power of music to connect communities, tell stories and create meaningful shared experiences. In a world more and more driven by fake news, AI and superficiality genuine human connection, creativity and storytelling matter more now than ever.

"There is no doubt that creativity is the most important human resource of all. Without creativity, there would be no progress, and we would be forever repeating the same patterns and ideas of the past." Edward de Bono

Some of the most rewarding moments of the year were not necessarily found in the concert hall, but in the quieter moments around rehearsals, workshops and regional visits — seeing young people encourage one another, discover confidence, take creative risks and form lifelong friendships through music-making together.

Importantly, 2025 also marked the beginning of a new strategic chapter for SYO. The launch of the 2025 — 2029 Strategic Plan reaffirmed our commitment to artistic excellence, accessibility, youth leadership and the future of orchestral music in Australia.

I would like to sincerely thank SYO's incredible team of conductors, tutors, artistic staff and educators, whose care, mentorship and belief in young people continue to shape the culture of this organisation. Every week, SYO is reminded that the future of orchestral music is already here — in the talent, curiosity, courage and joy of the young people who continue to inspire all of us.



CREATIVE HIGHLIGHTS

A PROFESSIONAL PATH



Lever Du Soleil

Lever du Soleil (Sunrise) opened The Sydney Youth Orchestra's 2025 season with an ambitious celebration of French Impressionism under the direction of Chief Conductor Stanley Dodds. Featuring works by Satie, Debussy and Ravel, the concert showcased the exceptional artistry and technical achievement of SYO's young musicians, culminating in a virtuosic performance of Ravel's Daphnis et Chloé Suite No. 2. The program concluded with Justin Williams' Symphony No. 1, highlighting SYO's commitment to championing contemporary Australian composers alongside orchestral masterworks. The concert reflected SYO's dedication to artistic excellence, ambitious repertoire and the development of Australia's next generation of orchestral musicians.

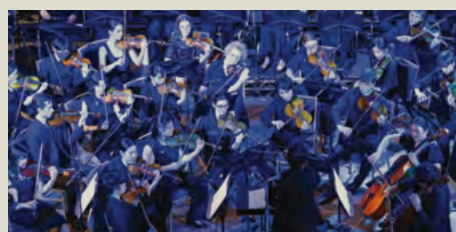
Symbiosis

Symbiosis celebrated the artistry, precision and collaborative spirit of chamber music through performances by select musicians from The Sydney Youth Orchestra. Presented in intimate chamber ensembles, the program challenged young performers to develop advanced listening, leadership and ensemble skills while exploring both traditional and contemporary repertoire. Under the mentorship of leading professional musicians, participants refined their musical voices through highly collaborative performance-making, demonstrating the unique connection and immediacy that chamber music offers. The concert highlighted SYO's commitment to nurturing

versatile, thoughtful and technically accomplished young artists, while providing audiences with an engaging and deeply personal musical experience.

A German Requiem

The Sydney Youth Orchestra collaborated with Sydney Philharmonia Choirs for a performance of Brahms' monumental Ein deutsches Requiem (A German Requiem) at the Sydney Opera House Concert Hall, conducted by Brett Weymark. Featuring soprano Cathy-Di Zhang, baritone Morgan Pearse and the Festival Chorus, the performance brought together large-scale choral and orchestral forces in one of the repertoire's most emotionally powerful works. The collaboration provided SYO musicians with the opportunity to perform alongside leading professional artists in a major concert hall setting, developing ensemble, listening and performance skills through participation in a landmark choral-orchestral masterwork.



Lied Der Nacht

The Sydney Youth Orchestra concluded its 2025 season with a landmark performance of Mahler's monumental Symphony No. 7, conducted by Stanley Dodds. One of the most ambitious and technically demanding works in the orchestral repertoire, the symphony challenged young musicians to navigate vast orchestral forces, complex musical architecture and extraordinary emotional range. From its shadowed opening to its triumphant finale, the performance showcased the

maturity, artistry and dedication of SYO's flagship ensemble. Featuring the symphony's distinctive sound world — including mandolin, guitar, cowbells and tenor horn — the concert reflected SYO's commitment to artistic excellence and providing young musicians with transformative large-scale orchestral experiences.

SHARING THE JOY OF MUSIC



Big Sky Tour

Photo Credit: Craig Proudford

The 2025 Big Sky Tour built on the success of SYO's 2023 Big West Tour, bringing orchestral music, workshops and community engagement activities to regional communities across far western New South Wales. Led by conductor Ben Northey, the tour travelled to Bourke, Warren, Cobar, Wilcannia and Broken Hill, presenting performances, school workshops and collaborative creative projects with local musicians, choirs and communities.

The tour featured a combination of orchestral masterworks and contemporary Australian repertoire, including new works by Australian composers Jessica Wells and SYO alumnus Andrew Howes, alongside collaborations with regional singer-songwriters and community ensembles. A highlight of the project was activity connected to Royal Far West's centenary celebrations and partnerships with First Nations artists and communities through workshops, songwriting projects and performances.

The Big Sky Tour provided SYO musicians with valuable cultural exchange and regional touring

experiences while strengthening long-term relationships with communities across regional NSW through the shared experience of live music.

Kids Music Playtime

SYO musicians continued their long-standing partnership with the Sydney Opera House through Kids Music Playtime, an interactive early childhood concert series designed for babies, toddlers and their families. Presented in the Joan Sutherland Theatre Northern Foyer, the performances introduced young audiences to live music in a relaxed and engaging environment where children were encouraged to move, dance and sing along. Featuring a range of musical styles and interactive performance elements, the program supported early childhood music engagement while providing SYO musicians with valuable experience in participatory and family-focused performance practice. The program reflects SYO's ongoing commitment to accessible music education and nurturing lifelong connections with live music from an early age.



The Big Busk

Photo Credit: Brent Wilson

The Big Busk continued as one of SYO's flagship fundraising and community engagement initiatives, transforming streets, public spaces and local venues into vibrant performance stages for young musicians across Sydney. First launched in 2018, the event celebrates the joy of live music while providing musicians with valuable performance experience outside the concert hall. Through pop-up

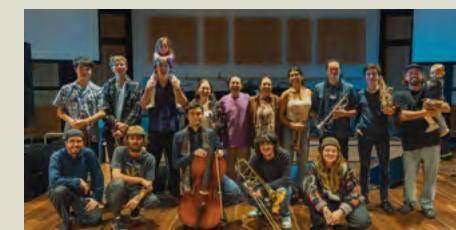
performances and a live stream, The Big Busk raises vital funds to support SYO's programs while strengthening public engagement with orchestral music. The initiative also continues to demonstrate SYO's leadership in innovative youth music engagement, with The Big Busk now adopted by youth orchestras in other Australian cities.



Lah-Lah meets

The Peter Seymour Orchestra

SYO collaborated with ABC Kids stars Lah-Lah and her Big Live Band for a family concert presented as part of Sydney Fringe Festival at Turner Hall, Ultimo. Designed for children aged 2–7 and their families, the sold-out event provided an engaging and accessible introduction to orchestral music while giving SYO musicians valuable experience in family-focused and participatory performance practice.

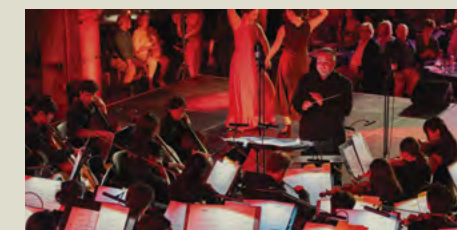


WARRANGU; River Story

Photo Credit: Luke Currie-Richardson

SYO musicians participated in performances of WARRANGU; River Story, a major contemporary work by Wiradjuri composer, producer and drummer DOBBY. Bringing together professional artists, community participants and young musicians, the project explored themes of Country, culture,

connection and resilience through music and storytelling. Participation provided SYO musicians with a unique opportunity to engage with contemporary Australian artistic practice, collaborate across disciplines and contribute to a significant First Nations-led work. The experience reflected SYO's commitment to broadening artistic perspectives and preparing young musicians for a diverse and evolving cultural landscape.



Taste of Spain

Photo Credit: Jeremy Curran

Taste of Spain was a vibrant cross-cultural collaboration presented by the Western Sydney Youth Orchestra at Casula Powerhouse Arts Centre as part of the Sydney Festival. Featuring a 60-piece orchestra performing the music of Spanish composer Isaac Albéniz alongside Compañía Pepa Molina's flamenco ensemble Las Flamenkas, the event combined orchestral performance, dance and cuisine in an immersive celebration of Spanish culture. The performance highlighted the versatility and artistry of WSYO musicians while creating a dynamic dialogue between classical music and traditional flamenco practice. The event reflected SYO's commitment to culturally diverse programming, creative collaboration and accessible community-focused artistic experiences in Western Sydney.



OUR PARTNERS

The achievements of Sydney Youth Orchestras in 2025 were made possible through the support of a dedicated community of partners who share our belief in the power of music to inspire, connect and transform young lives.

We gratefully acknowledge the following partners for their support throughout 2025.

As the leading provider of orchestral training in New South Wales and the largest weekly orchestral training program in Australia, SYO is proud to work alongside organisations, foundations and businesses that invest in the next generation of musicians. Together, we are creating pathways for young people to learn, perform and thrive through orchestral music.

MAJOR PARTNERS



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OUR DONORS

On behalf of the young musicians, staff and Board of Sydney Youth Orchestras, we extend our sincere thanks to the following individuals, organisations and foundations for their generous support in 2025. Their investment in young musicians is helping to shape the future of orchestral music in Australia.

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Financial Report

Sydney Youth Orchestras Inc | ABN 63 886 284 698

The Board of directors submit the financial statements of the Sydney Youth Orchestras Inc (“Association” or “SYO”) for the financial year ended 31 December 2025.

Board Directors

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

Andrew Wiseman, Chair (from 20 February 2024) | Director (appointed 10 August 2021)

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 artists’ rights. Andrew was a partner of Allens for 28 years. In addition to his Chair role with SYO, he is Chair of The Bible Society of Australia Inc, Vice President of The Arts Law Centre of Australia and on the boards of Documentary Australia and Life Education Australia.

Andrew was a practising intellectual property and technology lawyer for over 40 years. He built his reputation through his work for high-profile international and domestic clients across many industries in the areas of copyright, patents, trade marks, designs, confidentiality and many more. In doing so, he developed a unique blend of litigation and commercial legal skills, making him one of Australia’s leading music industry lawyers. He acted on international landmark music industry litigation and commercialisation matters. Sony Music, Sony/ATV Publishing, Sony Pictures, Sydney Symphony Orchestra, Sydney Youth Orchestras and Australian Brandenburg Orchestra together with a variety of international and local artists, managers and others in the entertainment business have sought Andrew’s advice and representation. Clients also seek Andrew’s drafting and negotiation skills and experience and guidance for their general commercial contracts, distribution agreements and other commercial arrangements.

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 – resigned 26 May 2025)

Matt brings senior management experience to our Board having held Board and C Level positions in leading public & private businesses within Australia and New Zealand. These businesses include Temple & Webster, Sony Music, Rebel Sport, The Warehouse Group (New Zealand), Brashs Pty Ltd, The Reject Shop and Coco Republic amongst others.

Matt has also served on community and industry Boards including Mary Potter Hospice, AUSMUSIC, Australian Dance Theatre, SA Great, Bach Akademie, Australian Music Retailers Association and The Royal Childrens Hospital 'My Room' child cancer support charity.

Geraldine Doogue AO (appointed 5 February 2013 – retired 2 December 2025)

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.

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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, and arts administration over more than five decades.

He has worked as a producer/presenter on ABC Radio (Radio National, Local Radio and Classic), BBC TV, ABC TV and the 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 and achieving three Platinum and three Gold album awards.

Christopher’s books about music — including Swooning, Swing Symphony and Symphony of Seduction — have been published in Australia, the US, UK, Hungary, China and Russia. As a recording producer, he has received three ARIA (Australian Record Industry Association) Awards for Best Classical Recording, the 1989 International Emmy from the US television industry, and the Editor’s Choice award at the Cannes Classical Awards in France.

His executive and directorial roles have included Artistic Director of Musica Viva Australia, Executive Producer of Music (Arts) on ABC TV, and Artistic Director of the Sydney Youth Orchestras. He has also served on the boards or committees of the Van Diemen’s Band Association, Tasmanian Symphony Orchestra, Tasmanian Chamber Music Festival, and the Spring Bay Mill development on Tasmania’s east coast.

In 1999 Christopher was awarded an Honorary Doctorate in Communications from the University of Central Queensland and is also the recipient of a Churchill Fellowship.

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.

Justin Tyler (appointed 7 March 2026)

Justin Tyler is a founding partner and Director of Daintree Capital. With over twenty years of experience in financial markets — spanning fixed income analysis, investment banking, and portfolio management — Justin brings deep commercial, governance and strategic expertise to the Sydney Youth Orchestras Board. He is a CFA Charterholder

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and holds a Graduate Diploma in Applied Finance and Investment from the Securities Institute of Australia, alongside Bachelor degrees in Science and Arts.

Justin’s connection to Sydney Youth Orchestras is both longstanding and personal. A former member of the organisation in his youth, he credits his time with SYO for shaping his musical foundations and instilling a lasting sense of purpose. That connection has come full circle through his sons, who are now proud members of the organisation, giving Justin a current and first-hand perspective on the experience of today’s young musicians.

Justin is committed to strengthening the organisation’s long-term sustainability, deepening its community connections, and ensuring it remains a place where young people can thrive artistically and personally.

Daniel Placido, Executive Officer | 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, and contributing to SYO’s strategic goals.

Director	Board Meetings	
	A	B
Andrew Wiseman	12	12
Tim Downing	8	12
Anne Cahill OAM	12	12
Matthew Campbell	5	7
Geraldine Doogue AO	10	12
Wallis Graham	11	12
Christopher Lawrence	8	12
Navleen Prasad	11	12

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 2025.

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 2025 is a surplus of \$86,060. This compares to an operating deficit of \$486,100 recorded in the previous financial year.

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Included in the operational result is donation income received in 2025 specifically for the International Tour scheduled for 2026. Accounting Standards require this income be recognised when SYO gains control of the funds, which, in this case, was on receipt. The table below represents to the 2025 Operational Result for SYO excluding the \$25,000 donation earmarked for 2026.

	2025	2024
Operational Result	\$86,060	(\$486,100)
Less 2026 donation income received 2025	(\$25,000)	-
Revised Operational Result	\$61,060	(\$486,100)

Following significant tenancy challenges faced over the 2022-2024 period, SYO acknowledges the strategic and stabilisation support received from the NSW Government in 2025. The surplus generated in 2025 has returned the Association to a positive net asset position.

Vision:

To boldly shape the future of orchestral music.

Purpose:

To inspire all young people to strive for individual and collective excellence.

Mission:

To build pathways for young musicians to connect, create and champion orchestral music.

Strategic Plan 2025-2029 Priorities:

Bold, Youthful and Unique: Celebrate the perspectives of young people and their contribution to the arts sector and the broader community.

Excellence is Accessible: To exemplify excellence at all levels of development and operations, to build a place where all young people in NSW can become the best musicians they can be.

Sustaining Orchestral Music: Contribute to the sustainability of the orchestral music industry, by providing a pathway for young musicians to the profession and through building a sustainable business operation.

Our Values:

- Collaborative
- Authentic
- Brave

Artistic Principles:

Empower young people as creatives and expose them to new creative practice, composition and space.

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.

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

Expose young people to differing perspectives through repertory, touring and cross-cultural collaboration.

Matters subsequent to the end of the financial year

No events have occurred subsequent to balance date and up to the date of this report that materially affect the operations of the Association, the results of those operations or the state of affairs of the Association in subsequent financial years.

Likely developments and results

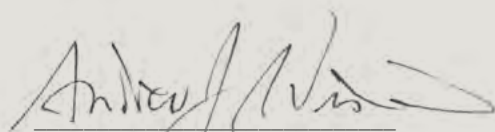
Information on likely developments in the operations of the Association and the expected results of operations have not been included in this report because the directors believe it would be likely to result in unreasonable prejudice to the Association.

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Indemnifying officers or auditor

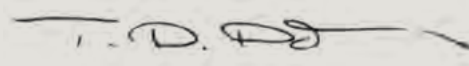
The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2025 was \$2,200 (2024: \$1,728).

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



Andrew Wiseman
Chair | Director

Dated at Sydney 5 May 2026



Tim Downing
Director

Dated at Sydney on 5 May 2026



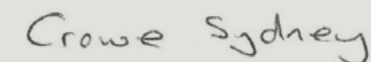
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Auditor's Independence Declaration Under Section 307c of the *Corporations Act 2001* to the Directors of Sydney Youth Orchestras Incorporated

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2025 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012*, in relation to the audit, and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Yours sincerely,



Crowe Sydney



Alison Swansborough
Partner

5 May 2026
Sydney

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

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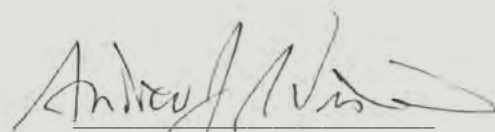
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Sydney Youth Orchestras Inc | ABN 63 886 284 698

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

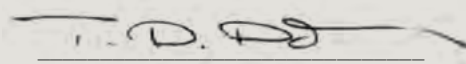
1. the attached financial statements and notes comply with the Australian Accounting Standards – Simplified Disclosures, the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act NSW 2009 and associated regulations.
2. the attached financial statements and notes give a true and fair view of the Association's financial position as at 31 December 2025 and of its performance for the financial year ended on that date; and
3. there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Board:



Andrew Wiseman
Chair / Director

Dated at Sydney on 5 May 2026



Tim Downing
Director

Dated at Sydney on 5 May 2026

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Statement of Profit or Loss and Other Comprehensive Income
For the year ended 31 December 2025

	Note	2025	2024
		\$	\$
Grant revenue	3a	611,769	150,000
Other revenue	3b	2,519,200	2,249,681
Total revenue	3	3,130,969	2,399,681
Employee benefits expense		(1,955,137)	(1,912,730)
Marketing		(160,000)	(89,627)
Venue hire		(172,419)	(124,188)
Cost of tours		(295,393)	(132,151)
Sponsor servicing and fundraising expense		(18,363)	(39,699)
Other production		(181,870)	(162,896)
Depreciation and amortisation expense		(34,484)	(197,457)
Other expenses		(244,317)	(212,141)
Surplus/(deficit) before financing income		68,986	(471,208)
Financial income		17,922	6,082
Financial expenses		(848)	(20,974)
Net financing loss		17,074	(14,892)
Loss before tax		86,060	(486,100)
Income tax expense		-	-
Profit / (Loss) for the year		86,060	(486,100)
Other comprehensive income/(loss), net of tax		-	-
Total comprehensive profit / (loss) for the year		86,060	(486,100)

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

**Statement of Financial Position
As at 31 December 2025**

	Note	2025	2024
		\$	\$
Assets			
Cash and cash equivalents		946,315	755,890
Trade and other receivables		16,983	104,642
Other current assets		66,326	138,538
Total current assets		1,029,624	999,070
Property, plant and equipment	4	47,374	68,465
Right-of-use assets	4	11,743	18,454
Total non-current assets		59,117	86,919
Total assets		1,088,741	1,085,989
Liabilities			
Trade payables and accruals	5	114,973	266,644
Contract liabilities	6	747,549	685,705
Employee benefits provision	7	122,353	108,262
Lease liability	8	7,142	6,772
Total current liabilities		992,017	1,067,383
Employee benefits provision	7	35,580	36,379
Lease liability	8	5,599	12,742
Total non-current liabilities		41,179	49,121
Total liabilities		1,033,196	1,116,504
Net assets		55,545	(30,515)
Equity			
Accumulated funds		55,545	(30,515)
Total equity		55,545	(30,515)

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

Sydney Youth Orchestras Inc | ABN 63 886 284 698

**Statement of Change in Equity
For the year ended 31 December 2025**

	Accumulated Funds
Balance at 1 January 2024	455,585
Total comprehensive loss for the year	(486,100)
Balance at 31 December 2024	(30,515)
Accumulated Funds	
Balance at 1 January 2025	(30,515)
Total comprehensive surplus for the year	86,060
Balance at 31 December 2025	55,545

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

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Statement of Cash Flows
For the year ended 31 December 2025

	Note	2025	2024
		\$	\$
Cash flows from operating activities			
Cash receipts from members & concert performances		2,235,132	1,777,527
Cash paid to suppliers and employees		(3,164,080)	(2,501,427)
Grants received		647,475	391,220
Sponsorship received		2,750	55,000
Donations received		467,026	339,284
Interest charges paid		(848)	(20,974)
Net cash (used in) / provided from operating activities		187,455	40,630
Cash flows from investing activities			
Interest received		17,922	6,082
Acquisition of property, plant and equipment	4	(8,179)	(29,451)
Net cash (used in) / provided from investing activities		9,743	(23,369)
Cash flows from financing activities			
Repayment of lease liabilities		(6,773)	(227,717)
Net cash (used in) / provided from financing activities		(6,773)	(227,717)
Net increase in cash & cash equivalents		190,425	(210,456)
Cash and cash equivalents at 1 January		755,890	966,346
Cash and cash equivalents at 31 December		946,315	755,890

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

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Notes to the financial statements
For the year ended 31 December 2025

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 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 The Muse, TAFE NSW, Level 1, 651 Harris Street, Ultimo 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 5 May 2026

2 a) Material accounting policy information

The material 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.

b) Going concern

The Directors undertook a thorough assessment of the going concern position of SYO in preparing these financial statements. The review considered the operating budgets, projected balance sheet position and detailed cash flows for the Association to beyond 12-months from signing date.

As part of this assessment, the Directors noted the significant uplift in operational funding from Create NSW – now confirmed at \$300,000 per annum until 2029 as well as trends in enrolments and philanthropic support in recent years.

Taking these operating conditions into account, the Association reasonably expects to be able to pay debts as and when they fall due for the period through to May 2027. On this basis the Directors have assessed the going concern assumption for the preparation of these consolidated financial statements to be appropriate.

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.

Sydney Youth Orchestras Inc | ABN 63 886 284 698

c) 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.

d) Critical accounting estimates and judgements

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 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:

Revenue assessment between AASB 15 – Revenue from Contracts with Customers and AASB 1058 – Income of Not-for-profit Entities

The interaction between AASB 15 and AASB 1058 require management to assess whether the government grants and other funding received need to be accounted for under AASB 15 or AASB 1058. The Association first considers whether AASB 15 applies to a transaction or part of a transaction. Key to this assessment is whether the government grants and other funding agreements contain:

- a contract with a customer that creates 'enforceable rights and obligations'; and
- the contract includes 'sufficiently specific' performance obligations.

Critical judgement was applied by management in assessing whether a promise is 'sufficiently specific', taking into account all facts and circumstances and any conditions specified in the agreement (whether explicit or implicit) regarding the promised goods or services, including conditions regarding:

- the nature or type of the good and services;
- the cost or value of the goods or services;
- the quality of the goods or services; and,
- the period over which the goods or services must be transferred.

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.

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Note 3 - Revenue

	2025	2024
	\$	\$

Note 3a - Grant revenue

Create NSW Annual	150,000	150,000
Create NSW Project	144,069	-
Create NSW Regional Tour	160,200	-
NSW Premiers Department	100,000	-
Other Funding	57,500	-
	611,769	150,000

Note 3b - Other revenue

Participation, membership, and audition fees	1,678,821	1,538,299
Ticket sales, performance fees and merchandise	334,485	265,778
Donations and fundraising events	467,026	339,284
Sponsorship fees (including volunteer services)	2,500	50,000
Business related income	36,368	56,320
	2,519,200	2,249,681

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.

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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.

Membership, audition fees and other programs

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.

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.

Note 4 - Property, plant and equipment

	Musical Instrument	Music Library	Furniture & Equipment	Motor Vehicle	Total Property, Plant & Equipment	Right-of-use Assets
Cost						
Balance at 1 January 2025	167,967	55,457	217,474	42,281	483,179	33,553
Acquisitions / Additions	526	-	7,653	-	8,179	-
Disposals / Modifications	-	-	(125,645)	-	(125,645)	-
Balance at 31 December 2025	168,493	55,457	99,482	42,281	365,713	33,553
Depreciation and impairment losses						
Balance at 1 January 2025	133,287	52,387	190,205	38,835	414,714	15,099
Depreciation charge for the year	10,850	768	12,709	3,446	27,773	6,711
Disposals / Modifications	-	-	(124,148)	-	(124,148)	-
Balance at 31 December 2025	144,137	53,155	78,766	42,281	318,339	21,810
Carrying amounts						
At 31 December 2024	34,680	3,070	27,269	3,446	68,465	18,454
At 31 December 2025	24,356	2,302	20,716	-	47,374	11,743

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%
---------------------	--------

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Office equipment	20-33%
Music library	20%
Motor vehicles	12.5%
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 had one lease on 31 December 2025 - an equipment rental lease in relation to two office photocopiers. This five-year lease ends 27 June 2027.

Note 5 - Trade and other payables

	2025	2024
	\$	\$
PAYG and superannuation contributions	76,218	48,530
Other payables and accruals	38,755	218,114
	<u>114,973</u>	<u>266,644</u>

Sydney Youth Orchestras Inc | ABN 63 886 284 698

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.

Note 6 - Contract liabilities	2025	2024
	\$	\$
Memberships, camp & tour fees received in advance	565,049	477,940
Other income received in advance	-	2,110
Other grants received in advance	182,500	205,655
	<u>747,549</u>	<u>685,705</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.

Note 7 - Employee benefits	2025	2024
	\$	\$
<i>Current</i>		
Provision for annual leave	94,080	76,165
Provision for long service leave	28,273	32,097
	<u>122,353</u>	<u>108,262</u>
<i>Non-current</i>		
Provision for long service leave	35,580	36,379
	<u>35,580</u>	<u>36,379</u>

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

	2025	2024
	\$	\$
Superannuation expense	<u>186,049</u>	<u>175,155</u>

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

Sydney Youth Orchestras Inc | ABN 63 886 284 698

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.

Note 8 - Lease liabilities	2025	2024
	\$	\$
Lease liability - current	7,142	6,772
Lease liability - non-current	5,599	12,742
	<u>12,741</u>	<u>19,514</u>
Future Lease payments	2025	2024
	\$	\$
Within one year	7,620	7,620
One to five years	5,715	13,335
Less future finance charges	(594)	(1,441)
	<u>12,741</u>	<u>19,514</u>

Sydney Youth Orchestra is in negotiations to secure a 5-year lease over the property it currently resides in.

Note 9 - Key management personnel compensation

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

	2025	2024
	\$	\$
Compensation to members of key personnel	<u>277,113</u>	<u>272,757</u>

Note 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:

	All committees [ex officio]
Geraldine Doogue AO	Director from 5 February 2013, retired 2 December 2025
Tim Downing	Director from 16 August 2016 Deputy Chair, Finance and Risk Committee
Wallis Graham	Director from 19 September 2017
Matthew Campbell	Director from 15 June 2021, resigned 26 May 2025
Anne Cahill OAM	Director from 15 June 2021
Christopher Lawrence	Director from 10 August 2021
Andrew Wiseman	Director from 10 August 2021 Chair from 20 February 2024
Navleen Prasad	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 2025.

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

Sydney Youth Orchestras Inc | ABN 63 886 284 698

Note 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:

	2025	2024
	\$	\$
Audit services - Crowe Sydney	<u>13,160</u>	<u>10,120</u>

Note 12 - Subsequent events

No events have occurred subsequent to balance date and up to the date of this report that materially affect the operations of the Association, the results of those operations or the state of affairs of the Association in subsequent financial years.

Note 13 - Contingent Assets and Contingent Liabilities

The Association had no contingent assets or liabilities as at 31 December 2025 and 31 December 2024.

Note 14 - Commitments

The Association has no commitments for expenditure as at 31 December 2025 and 31 December 2024.



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

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 2025, 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 material accounting policy information, 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* (ACNC Act), including:
 - (a) giving a true and fair view of the Association's financial position as at 31 December 2025 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 all material respects, in accordance with the requirements of the *Charitable Fundraising Act NSW 1991* and the *Charitable Fundraising Regulation 2021*.

Basis for Opinion

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

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

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Responsibilities of the Directors for the Financial Report

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures and the *ACNC Act, the Charitable Fundraising Act NSW 1991* and the *Charitable Fundraising Regulation 2021*, and for such internal control as management determines is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

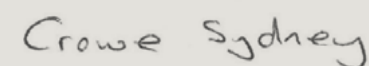
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

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

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



Crowe Sydney


Alison Swansborough
Partner5 May 2026
Sydney



