



2022 Annual Report

**Australian
Youth
Orchestra**

AYO is supported by the
Australian Government



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Arts8



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About Australian Youth Orchestra

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

Within the community, AYO has committed itself to improving the quality of music education in classrooms around Australia. To meet this need, distinguished music educator the late Richard Gill AO launched the National Music Teacher Mentoring Program (NMTMP) to support classroom teachers in building their skills and confidence in teaching music.

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

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

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

About Australian Youth Orchestra

Vision

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

Mission

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

Guiding Principles

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

From the Chair

There were promising indications that during 2022 we would transition into a new normal, and whilst this occurred, it did not mean the year was entirely without challenges as COVID continued to be present across the population. Still, the Australian Youth Orchestra staff navigated these conditions with grace and skill. The Board would like to sincerely thank the staff team for their dedication and flexibility in the face of these challenges.

In April, AYO National Music Camp took place in Melbourne for the second year, with the Melbourne Conservatorium of Music as the official Training Partner. The program concluded with two concerts at Melbourne Recital Centre, the first orchestral concerts open to the public in nearly 18 months. These concerts were also broadcast via Australian Digital Concert Hall and gained over 3,000 live views, welcoming AYO into homes nationwide.

The iconic Australian Youth Orchestra made their triumphant return in July with AYO Winter Season, performing an epic tour covering Melbourne, Sydney and Brisbane. A massive 114 participants took on Berlioz's *Les franc-juges: Overture* and Strauss' *An Alpine Symphony* under the guidance of renowned conductor and friend, Sir Mark Elder CH CBE.

The orchestra also closed out the year's programs with a second season at Melbourne Town Hall, led by conductor Matthew Coorey. The repertoire included a new arrangement of Stravinsky's *Firebird: Suite* and Saint-Saens' *Cello Concerto*, with AYO alumnus Pei-Sian Ng as soloist. The 96 participants also had the privilege of performing the world premiere of Australian composer Andrew Ford's *The Meaning of Trees*, commissioned by AYO.

I would like to thank the members of the AYO Board of Directors for their dedication and insight through 2022. Special thanks go to Dr Graeme Blackman AO, for his service as he retired from the Board. The Board was joined by two new members, Prof. Scott Harrison and Linda Fox.

Colin Cornish AM announced his resignation in October after an incredible 17 years as CEO. I offer my warmest congratulations to Colin on his new role as Chief Executive Officer at the Adelaide Symphony Orchestra. Colin played a critical role in the growth and success of the organisation. His talent and capability as a musician and as a leader of musicians was a hallmark of his time in the role, during which the AYO and its many ensembles and training pathways have achieved ever higher standards of musical excellence. Colin left an indelible mark on AYO's history and will remain a close member of the organisation's community having been appointed an Honorary Life Member.

From the Chair

Thanks to the generous support of our principal funder the Australian Government, AYO was able to continue providing transformative training and experiences for participants across the country. The generosity of our other major partners, Metal Manufactures LTD, Naomi Milgrom AC, and the Colonial Foundation, allowed us to strengthen our organisational capabilities, secure our program offerings, and in collaboration with the Gill Family, expand the work of the National Music Teacher Mentoring Program (NMTMP). The acquisition of new donors and Trust & Foundation partners guarantees that AYO can continue to offer innovative training programs to as many young musicians as possible.

2023 is looking to be even busier than 2022. With the ongoing commitment of the staff team and the appointment of AYO's new CEO Kimbali Harding, the organisation will continue to make a positive impact on the music landscape and the exciting work of training the next generation of Australian musicians.

Ben Rimmer

Chair

Board of Directors

From the Chief Executive Officer

Australian Youth Orchestra saw the triumphant return to in-person program delivery in April 2022, despite the turbulence of the pandemic continuing to rumble. The AYO team performed an impressive feat, delivering the full annual portfolio of programs in a short, nine-month period and maximising the number of places on offer to young people. After such a long period where young musicians could not physically come together to create, perform and collaborate, AYO recognised the imperative of giving as many opportunities to young people as possible. The minimal disruption due to COVID infections among participants and staff is a testament to the exceptional implementation of stringent COVID safety protocols by the AYO team.

Furthermore, AYO capitalised on learnings and necessary digital innovations from the lockdown period to enrich the training programs with additional professional development and online workshops: a heartfelt congratulations and thanks to the AYO staff for their resilience, strength and ingenuity.

As is tradition, AYO National Music Camp kicked off the year (albeit in April) in a condensed format under the batons of the internationally acclaimed Chan Tze Law and Brad Cohen, and Chamber Director Kirsten Williams, with Elissa Seed (Orchestral Management), Phillip Sametz (Words About Music), Tony Cray (Sound Production) and Anne Cawrse (Composition) deftly leading the arts administration and composition programs. It was affirming to see the return of our many successful alumni as part of the tutor team, including Eliza Shephard and Molly Collier-O'Boyle, tutoring for the first time. Their dedication, expertise and care as they mentored the next generation of artists is the heart of AYO's strength.

The National Music Teacher Mentoring Program (NMTMP) demonstrated this strength in spades with an innovative pivot to deliver mentoring training sessions in an online course, leveraging the greater possibilities of digital platforms to enrich our understanding of the skills and expertise required of exceptional mentors. The learnings from these experiences led to a valuable partnership with Monash University to research and evaluate the impact of music teacher mentoring. Our thanks to Metal Manufactures LTD, whose belief in the importance of music education and significant support of the NMTMP allows us to continue to grow and improve the education of thousands of Australian children.

From the Chief Executive Officer

Whilst AYO National Music Camp marked the beginning of our annual programs, AYO's first performances for 2022 were in February, with a stellar chamber performance at MPavillion by AYO alumni. It is appropriate that our first performance after nearly a year's hiatus was held at Naomi Milgrom's iconic architecture commission. Naomi's dedication to supporting innovation and creativity in young Australians is humbling, and her long friendship and support of AYO is deeply appreciated. Without the generous support from individuals such as Naomi Milgrom AC, AYO and the generations of Australian musicians would not be possible.

After the easing of lockdowns and border restrictions, the organisation's flagship ensemble undertook an ambitious three-city tour in July, under the baton of legendary conductor, Sir Mark Elder CH CBE, before gathering again in December in Melbourne with esteemed alumni Matthew Coorey conducting and Pei-Sian Ng as soloist.

Maestro Fabian Russell delighted and inspired AYO's Young Symphonists in Ballarat, with a superb performance of works by Dvorak, Elgar and Australian composer, Harry Sdraulig, proving that once again when we set the bar high, our young people will rise to the occasion.

International favourite Ariel Zuckermann undertook an ambitious Momentum Ensemble tour of regional Victoria, New South Wales and Tasmania. With concerts in Meeniyan, Mallacoota and Merimbula, one might think Momentum Ensemble's alliteration was at play. Engaging these exceptional musicians in experiences that expand their understanding of the role of the modern musician, this project included community engagement with a school workshop and an interactive performance at a retirement village in Mallacoota. Unfortunately, the project was not seen to its conclusion with an outbreak of COVID within the ensemble demonstrating, once again, the fragility of the performing arts. The Melbourne and Spring Bay Mill performances were postponed until 2023.

Thank you to our generous supporters who believe in and invest in the training opportunities we provide for young orchestral musicians. Without the financial support of many individuals and organisations, AYO could not deliver such quality and breadth of opportunity. In addition to those supporters acknowledged by the Chair, I would like to pay particular thanks to those members of the John Bishop Circle whose gifts were realised in 2022. The visionary commitment of these individuals has played an extraordinary role in securing the future of AYO. On behalf of the Board and organisation, I sincerely thank all members of our donor and partner community for your continued support of our work.

From the Chief Executive Officer

Our alumni who constitute the majority of professional Australian orchestral musicians and who also represent Australia in orchestras across Europe, Asia and America are a testament to the consistent excellence and value of AYO's programs and the belief and dedication of our supporters. It was wonderful to see the return of the fellowship programs with Adelaide Symphony Orchestra and Melbourne Symphony Orchestra, where these orchestral musicians could mentor our young artists side-by-side. And with a holistic view of the orchestral eco-system, it was likewise gratifying to see the return of the Arts Administration Fellowships with Sydney Symphony Orchestra and Opera Australia.

The launching of careers into the orchestral community was evidently closer to home with new staff joining the Engagement Team; Michelle Cheung and Stella Joseph-Jarecki (a graduate of AYO's Words About Music and Orchestral Management programs). We also celebrate the exceptional new leadership of Bernie Heard (Directing the NMTMP program) and Callum Tolhurst-Close (Director of Philanthropy). AYO welcomes the new perspectives, energy and experience that both these senior leaders bring to the team, and thanks Katie Priddis for returning with her significant financial acumen and knowledge of AYO to take on the parental leave contract of Director of Finance.

AYO looks forward to 2023: a full year of incredible music making, where the exceptional talent and ability of our next generation of orchestral musicians will continue to thrive, excite and amaze.

Kimball Harding

Chief Executive Officer

Australian Youth Orchestra



Board of Directors

In 2022 Australian Youth Orchestra Board of Directors met six times.

Ben Rimmer

Non-Executive Director

Appointed: 23 May 2015

Office held

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

Dr Graeme Blackman AO

Non-Executive Director

Appointed: 25 August 2012 – 28 May 2022

Office held

- Deputy Chair
- Finance and Executive Committee
- Nominations Committee

Professor Scott Harrison

Non-Executive Director

Appointed: 28 May 2022

Office held

- Deputy Chair
- Nominations Committee

Marcus Elsum

Non-Executive Director

Appointed: 10 May 2014

Office held

- Treasurer/Company Secretary
- Finance and Executive Committee

Sally Basser

Non-Executive Director

Appointed: 18 June 2018

Office held

- Finance and Executive Committee
- Nominations Committee

Jessica Block

Non-Executive Director

Appointed: 11 December 2018

Office held

- Development Committee, Chair

Lachlan Bramble

Non-Executive Director

Appointed: 18 May 2019

Office held

- Artistic Advisory Committee, Chair

Linda Fox

Non-Executive Director

Appointed: 28 May 2022

Office held

- Finance and Executive Committee

Karina Filipi

Non-Executive Director

Appointed: 19 October 2021

Office held

- Artistic Advisory Committee

Board of Directors

Dr Kate Hadwen

Non-Executive Director

Appointed: 10 July 2018

Simon Johnson

Non-Executive Director

Appointed: 25 August 2016

Office held

- Development Committee
- Finance and Executive Committee
- Nominations Committee

Dr Andrew Lu AM

Non-Executive Director

Appointed: 2 July 2018

Office held

- Development Committee

Sandra Robertson

Non-Executive Director

Casual appointment: 26 November 2021

Office held

- Development Committee

Committees

Artistic Advisory Committee

In 2022 the Artistic Advisory Committee met twice

- Lachlan Bramble, Chair and Director
- Karina Filipi, Director
- Monica Curro, non-Director
- Tim Matthies, non-Director
- Shefali Pryor, non-Director
- Michele Walsh, non-Director

Development Committee

In 2022 the Development Committee met three times

- Jessica Block, Chair
- Simon Johnson, Director
- Dr Andrew Lu AM, Director
- Sandra Robertson, Director

Finance and Executive Committee

In 2022 the Finance and Executive Committee met six times

- Ben Rimmer, Chair
- Dr Graeme Blackman AO, Deputy Chair until 28 May 2022
- Professor Scott Harrison, Deputy Chair from 28 May 2022
- Marcus Elsum, Treasurer/Company Secretary
- Simon Johnson, Director
- Sally Basser, Director

Nominations Committee

In 2022 the Finance and Executive Committee met five times

- Ben Rimmer, Chair
- Sally Basser, Director
- Dr Graeme Blackman AO, Director until 28 May 2022
- Simon Johnson, Director
- Colin Cornish, CEO

Organisation

CEO/Artistic

Colin Cornish

Chief Executive Officer

Eliza McCracken

Artistic Administrator

Engagement

Candice Wise

Director of Engagement & Systems

Michelle Cheung

Marketing & Communications Manager
May 2022 –

Joseph Brown

Content Coordinator
Jun 2021 – Mar 2022

Stella Joseph-Jarecki

Communications Coordinator
May 2022 –

Eloise Wright

Marketing Coordinator

Finance

Kate O'Beirne

Director of Finance & Administration

Katie Priddis

Acting Director of Finance
Nov 2022 –

Rossy Yang

Senior Financial Accountant & Office Manager

Operations

Warren Lenthall

Director of Operations

Erica Dawkins

Operations & Production Coordinator

Nathan Walton

Operations & Music Coordinator

National Music Teacher Mentoring Program (NMTMP)

Bernie Heard

Manager, NMTMP
Aug 2022 –

Bernadette McNamara

Program Manager, NMTMP
Oct 2014 – Jun 2022

Louise Barkl

Education Advisor, NMTMP

Philanthropy

Callum Tolhurst-Close

Director of Philanthropy
Mar 2022 –

Volunteers

Patrick Brislan

Volunteer Development Coordinator
Jan 2002 – Dec 2022



Partners

AYO is supported by the
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Major Partners

NAOMI MILGROM AC



Program Partners



Graeme Wood
foundation



Concert Season Partners



Scholarship Partners



The
Greatorex
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HOTELS & RESORTS

Logistics Partner



Media Partners



Donors

The Australian Youth Orchestra gratefully acknowledges the support of all who enable us to discover, train and inspire the next generation of Australian musicians. In addition to those listed below, we also thank those generous individuals who choose to remain anonymous.

Visionary

Naomi Milgrom AC
Colonial Foundation
MM Electrical Merchandising

Impresario

Eric & Elizabeth Gross Foundation
Simon Johnson & David Nichols
Roslyn Packer AC
Patricia H. Reid Endowment
Graeme Wood Foundation

Virtuoso \$20,000+

Bowness Family Foundation
Crecherelle Foundation
Ulrike Klein Foundation
Robert Salzer Foundation
Serpentine Foundation

Maestro \$10,000+

Besen Family Foundation
Jessica Block
Rosemary Block
Rod Cameron
Cybec Foundation
Day Family Foundation
Groeneveld Family Trust
James N. Kirby Foundation
The Hon Dr Andrew Lu AM
& Professor Geoffrey Lancaster AO
Adrian & Charlotte MacKenzie
McCusker Charitable Foundation
Cameron Williams

Leader \$5,000+

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David Elsum AM & Lidge Elsum
Marcus & Jodie Elsum
Erin Flaherty & David Maloney AM
Frazer Family Foundation
John* & Irene Garran
Daniel Gauchat AM & Helen Gauchat
The Greatorex Fund
Christina Green & Maurice Green AM
Alex King*
Ben Rimmer*
Sirius Foundation
Gail Spira
Dr John Vallentine
Emeritus Professor Di Yerbury AO

Associate \$3,000+

Marilyn Burton
Ian & Cass George
Jenny Legoe
& The Hon Christopher Legoe AO KC
Igor Zambelli

* AYO Alumni

^ In memory of Deborah Lander

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

Donors

Tutti \$1,000+

Lynly & Sheila Aitken Trust
William Barnard & Maureen Everson-Barnard
Lance Bartholomeusz* & Claire Mitchell
Sally Basser
Peter Baxter*
David Bayly & Renae Capararo
Marco Belgiorno-Zegna AM & Angela
Belgiorno-Zegna
Mr Marc Besen AO
 & the late Mrs Eva Besen AO
The Bigalla Family
Lachlan Bramble*
Dr Roland & Therese Brand
Andrew & Robina Brookes
Alan & Jillian Cobb
Janet Cooke
David Conochie*
Colin Cornish AM*
Vanessa Cragg* & the late Ronald Cragg OAM
Carol & Andrew Crawford
Nara Dennis* & Gary Wain
Daniel Dean*
Professor Kwong Lee Dow AO*
NE JE Charitable Gift,
 managed by Equity Trustees^^
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Suellen Enestrom
Farrands Family
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Nancy Fox AM & Bruce Arnold
Louise Gourlay AM
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Jane Hazelwood*
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Dr Dennis Mather & John Studdert
The Kim Mooney Gift
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Clare Pullar
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Lynne Sherwood & the late Tim Sherwood
Dr Robyn Smiles* & John Colvin
Vivienne Stewart
Roger & Karen Stott
Peter & Jane Thompson
Amanda Tierney
Peter & Felicity Tout
Mary Vallentine AO
Dr Penelope Weir
Kim Williams AM & Catherine Dovey
Randal & Asako Williams
Ray Wilson OAM
Edward Wrigley

* AYO Alumni

^ In memory of Deborah Lander

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

Donors

Friends \$500+

Richard Banks
Pamela & Douglas Bartlett
Claire & Liam Bartlett
Margaret Billson
Celia Bischoff
Kees Boersma* & Kirsty McCahon*
Gregory Boyle & Mary Aris
Dr Judith Brown AM*
Dr Rotraud Annelie Brixius*
Camberwell Music Society^^
Angela Chilcott*
Rosemary Curtin*
Paul D'Arcy
Rob & Jane Diamond
Stephen Emmerson
Professor Robert G. Gilbert
Faye Goldsmith*
Peter Gray AM^^
Peter Guy
Gill Halliday
Suzanne Ho
Karl Hombergen
Rosanne Hunt*
Peter Ingram
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Peter King & Fiona Sinclair
Rod & Elizabeth King
The Hon. Justice Francois Kunc
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Marshall McGuire* & Ben Opie
Kathleen Nelson*
Margaret Oates
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Gerard Patacca*
Professor Patricia* & Professor Philip* Pollett
Rosemary* & Gwenneth* Pryor

Sandra Robertson
Peter Rose & Christopher Menz
Sylvia Rosenblum
Clare Ryan
Penelope Seidler AM
Julian Smiles* & Dimity Hall
Clare Thompson
Dr Damien Thomson* & Dr Glenise Berry
Callum & James Tolhurst-Close
Viv Tolliday
Helen Tuckey*
In memory of bassoonist, Vivian Wain*
Dr Sven Ole Warnaar
Fiona Wilson

Friends \$250+

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Gigi Boudville
Marilyn Christiansen
Karina Filipi*
Bernie Heard
Barbara Hornung*
Richard Hyne
Warren Lenthall
Andrew & Carolyn Marr
Tomislav Nikolic
Jenny Porter
Shefali Pryor*
Professor Stanley Ritchie*
Professor Jeffrey Rosenfeld AC OBE*
Mariette Ruys
Elissa Seed*
Barbara Tink*
Michele Walsh*
Elizabeth Whittle
Candice Wise
Robin Youl OAM RFD

* AYO Alumni

^ In memory of Deborah Lander

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and Marianne Hunt

Donors

The John Bishop Circle

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Patrick* & Lyn* Brislan
Anna Gauchat
Faye Goldsmith*
Virginia Gordon
Jane Gracie* & Laurence Mulcahy Estate
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Daniel-Francois Lemesle
Harold Levien
Dr Dennis Mather
Antony Morgan*
Professor Patricia* & Professor Philip* Pollett
Professor Jeffrey Rosenfeld AC OBE*
John Studdert
Mary Vallentine AO
Ray Wilson OAM
Emeritus Professor Di Yerbury AO

Legacy Gifts

The Estate of the late Dr Barry Landa
The Estate of the late Kevin William Lanyon
The Estate of the late Hon. Jane Mathews AO
The Estate of the late Bob Maynard
The Estate of the late James Tom Miles
McCarthy
The Estate of the late Geoffrey Scharer
The Estate of the late Leonard Spira OAM*

Endowments

Ruth Alexander Fund
National Music Camp Trust
Dorothy Fraser Scholarship Fund
Hunt Family Memorial Fund
Henry Jacono Memorial Fund
Ernest V. Llewellyn Memorial Fund
Vera & Lorand Loblay Scholarship
Richard Pollett Memorial Prize
Peter Seymour Trust
Standish Roberts Memorial Scholarship
Peter Weiss Scholarship Fund

* AYO Alumni

^ In memory of Deborah Lander

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

2022 Programs & Participants



National Music Teacher Mentoring Program

NMTMP Overview

The National Music Teacher Mentoring Program (NMTMP) exists to create opportunities for every child to access quality music education in the classroom - across remote, regional, and metropolitan Australia. It is a foundational music education approach that upskills classroom teachers through a scalable and sustainable program of mentoring.

Since established in 2015, tens of thousands of students nationally have received a foundational music education through the upskilling of over 700 classroom teachers.

- 363 Schools have participated
- 708 Teachers have been mentored

Vision

To enable access to high quality music education for every primary school student in Australia.

Principles

Working directly with education jurisdictions to tailor delivery, we:

- improve confidence and competence in the teaching of music
- improve student engagement, music outcomes and wellbeing through music learning
- promote the value, place and purpose of music education in primary school education and the potency of teacher mentoring to improve the quality of music education in Australian primary schools.

Process

- Identify Mentors and provide specialised program of Professional Learning
- Facilitate the provision of mentoring to primary classroom teachers nationally
- Develop digital teaching resources and make them available for Teachers and Mentors
- Promote and raise awareness of the Program amongst teachers and School Leaders
- Develop and maintain relationships with existing and new partners in key jurisdictions
- Evaluate the program

National Music Teacher Mentoring Program

Program Funding

The NMTMP was developed collaboratively between Richard Gill AO and the Australian Youth Orchestra. The Commonwealth Ministry of the Arts (Attorney General's Department) and the Commonwealth Department of Education have provided funding for the Program since the pilot was designed in 2014.

The principal focus of the Commonwealth and private funding is to increase the scope of the Program to reach more students in all states and territories, through in-person and digital strategies, and to secure the Program on a long-term sustainable footing. Activities will continue to include national coordination, mentor training and program evaluation. The Commonwealth and private funding will not cover the full cost of the Program. State education departments, other jurisdictions and schools will co-fund the program in their area, meeting the cost of their local coordination and participation.

2022 Activity

In 2022 we worked with 73 teachers in 40 schools across five states, and an estimated 5,225 students directly benefiting from their teachers currently participating in the program.

In 2022 all schools continue to address the impact of COVID. We maintained programs in existing jurisdictions and saw modest growth in some regions. Our continued focus is on overall growth, supporting regional and remote schools, developing new digital resources, and rejuvenating the program vision with a complete overview of mentor training.

With new personnel joining AYO in Q4 2022, a revised strategy and long-term budget have been devised to address program capacity within funding availability.

National Music Teacher Mentoring Program

2022 Data

Jurisdiction	Teachers			Schools		
	Classroom	Specialist	Total	New	Continuing	Total
Vic MACS		4	4	3	1	4
VIC Ed Dept	5	11	16	13		13
Qld Good to Great	1	1	2	1	1	2
SA Ed Dept	20		20			8
WA ASME	6	1	7	3		3
NSW Ed Dept	19	4	23	9		9
NSW RGS	1		1	1		1
Total	52	21	73	30	2	40

Jurisdiction	Mentors			Students		
	New	Continuing	Total	Classroom	Specialist	Total
Vic MACS	1	2	3		792	792
VIC Ed Dept	8	5	13	110	2178	2288
Qld Good to Great	1		1			140
SA Ed Dept		9	9	440		440
WA ASME		2	2	132	198	330
NSW Ed Dept	4	5	9	418	792	1210
NSW RGS		1	1	25		25
Total	14	24	38	1125	3960	5225

National Music Teacher Mentoring Program

2022 Research

The AYO and Monash University collaborated throughout 2022 to evaluate the impact of the NMTMP from 2017-2020, engaging Professor Margaret Barrett and Dr Katie Zhukov to lead a detailed report and analysis of quantitative and qualitative data collected through 286 national surveys of teachers, mentors, and principals from 2017-2020.

This in-depth evaluation of the cumulative impact of the NMTMP revealed positive effects on students' emotional, psychological, behavioural, and learning outcomes, both in music and other subjects. The mentors shared their knowledge and expertise with generalist teachers who gained confidence and competence in teaching music.

The evaluation identified different models of music mentoring in addition to the base in-person model: whole-school, multi-year, and remote / regional mentoring. The whole-school model led to a flourishing of extra-curricular music activities and an increase in school enrolment. The multi-year model resulted in teachers expanding their professional knowledge and adapting their teaching strategies to new cohorts of students. The remote and regional mentoring models provided ongoing support through online meetings and mentor videos.



2022 National Auditions for 2023 Programs

The 2022 auditions for 2023 AYO programs took place online, with instrumental applicants providing video auditions and arts administration and composition applicants submitting a portfolio and completing an interview. The auditions and portfolio were assessed online by an international panel of artists and administrators.

The total number of applicants for the 2022 programs was 927. These applicants made a total of 3,339 applications for the range of AYO programs on offer encompassing instrumental, arts administration and composition programs comprised of the AYO training pathway. The average age of all applicants was 19 years; 33% were under 18 as of 1 January of the year of application, 45% were 18-21 years, and 22% were 22 years of age or older.

Assessment Panel

Violin	Anne Harvey-Nagl Glenn Christensen
Viola	Sally Clarke Stephen King
Cello & Bass	Zoe Knighton Young-Hee Chan
Flute & Oboe	Linda Stuckey Ben Opie
Clarinet & Bassoon	Som Howie Jackie Newcomb
Horn & Trumpet	Robert Johnson Anthony Heinrichs
Trombone & Tuba	Mitchell Nissen Karina Filipi
Percussion & Timpani	Rebecca Lagos Robert Cossom
Harp	Marshall McGuire
Piano	Susanne Powell
Established Ensembles	AYO Artistic Advisory Committee Members
Composition	Anne Cawrse
Orchestral Management	Warren Lenthall Elissa Seed
Sound Production	Tony Cray Eliza McCracken
Words About Music	Philip Sametz Candice Wise

2022 AYO Program Summary

AYO Training Programs

(listed in date order)

2022 AYO National Music Camp | Melbourne, VIC

Saturday 16 April – Monday 25 April 2022

2022 ASO Fellowships | Adelaide, SA

Monday 9 May – Sunday 15 May 2022

2022 AYO Winter Season | Sydney, NSW; Melbourne, VIC; Brisbane, QLD

Saturday 2 July – Friday 15 July 2022

2022 MSO String Fellowships | Melbourne, VIC

Sunday 21 August – Monday 29 August 2022

2022 AYO Chamber Players | Brisbane, QLD

Saturday 24 September – Sunday 2 October 2022

2022 AYO Young Symphonists | Ballarat, VIC

Saturday 24 September – Saturday 1 October 2022

2022 AYO Summer Season | Melbourne, VIC

Friday 9 December – Friday 16 December 2022

Momentum Ensemble Projects

(listed in date order)

2021 AYO Composition Recording | Sydney, NSW

Friday 11 February – Saturday 12 February 2022

2021 Artology Fanfare Recording | Sydney, NSW

Sunday 13 February 2022

2022 Momentum Ensemble – Belonging | VIC, NSW, TAS

Monday 23 May – Saturday 4 June 2022

2022 Artology Fanfare Recording | Sydney, NSW

Saturday 10 September 2022

AYO Young Symphonists

Ballarat, VIC

Saturday 24 September – Saturday 1 October 2022

Artists, Tutors and Program Staff

Music Director & Conductor	Fabian Russell
Violin 1	Anna McMichael*
Violin 2	Philippa Paige*
Viola	Merewyn Bramble*
Cello	Zoe Knighton*
Double Bass	Max McBride*
Flute	Eliza Shephard*
Oboe	Benjamin Opie
Clarinet	Amy Whyte*
Bassoon	Hugh Ponnuthurai*
Horn	Anton Schroeder*
Trumpet	Louisa Trewartha*
Low Brass	Alex Hurst*
Percussion	Greg Sully
Residential Coordinators	Alana Bryett Chris Robson

*AYO Alumni

Performances and Repertoire

Saturday 1 October 2022, 2pm

Wendouree Centre for the Performing Arts

DVORAK *Carnival*: Overture

SDRAULIG *Crossway*

ELGAR *Enigma* Variations

Participants | AYO Young Symphonist 2022

Violin 1

Jasmine Milton *Concertmaster*
Hannah Kim
Olivia Spyrou
Dylan Colombis
Khang Mai
Lily Song
Hannah Tyrrell
Daniel Feng

Violin 2

Louise Turnbull *Principal*
Sophia Jones
Natasha Paran
Jasmine Eo
Audrey Chen
Holly Sutton
Sarah Wong
Eliza Gregg

Viola

Hanna Wallace *Principal*
Max Kim
Jasmine Smith
Juliet O'Donnell
Lucia Hwang

Cello

Nicholas Branson *Principal*
Stirling Hall
Maggie Wang
Marcus Tyler
Jamie Wallace

Double Bass

Charles Taliadoros *Principal*
Daniel Davey
James Kerferd

Flute

Samuel de Kroon *Principal*
Eunsu Choi
Amy Song

Oboe

Owen Wu *Principal*
Molly Grogan
Tina Gallo

Clarinet

James Skelton *Principal*
Kotoko Takehara
Zed Pickup

Bassoon

Peter Lavilles *Principal*
Dylan Roberts

Horn

Samantha Collins *Principal*
Madeleine Gough
Josephine Kilham
Declan McGillicuddy
Rory Hodgson

Trumpet

Jade Park *Principal*
Xavier Wiencke
Jay Lee

Trombone

Archer Bryett *Principal*
Lachlan Scott
Ciaran Ernst-Russell

Tuba

Henry Lawton *Principal*

Timpani / Percussion

Owen Ferri
Grace Lee
Derek Wu
Freddy Ramly-Peck

AYO National Music Camp

Melbourne, VIC

Saturday 16 April – Monday 25 April 2022

Artists, Tutors and Program Staff

Conductors	Tzelaw Chan Brad Cohen Carlo Antonioli
Chamber Orchestra Director	Kirsten Williams
Chamber Music Coordinator	Lachlan Bramble*
Violin	Lachlan Bramble* Jenny Khafagi* Susannah Ng Michele Walsh*
Viola	Molly Collier-O'Boyle* Stephen King*
Cello	Zoe Knighton* Howard Penny
Double Bass	Robert Nairn* Rohan Dasika* Esther Toh*
Flute	Eliza Shephard*
Oboe	Stephen Robinson Ben Opie
Clarinet	David Griffiths*
Bassoon	Matthew Kneale*
Saxophone	Lachlan Davidson
Horn	Roman Ponomariov*
Trumpet	Timothy Francis* Callum G'Froerer**
Trombone	Mitchell Nissen*
Tuba	David Cribb*
Timpani/Percussion	Tom O'Kelly Francois Combemorel
Keyboard	Leigh Harrold*
Harp	Jacinta Dennett

AYO National Music Camp

Artists, Tutors and Program Staff

Composition	Anne Cawrse*
Orchestral Management	Elissa Seed*
Sound Production	Tony David Cray
Words About Music	Phillip Sametz
Residential Coordinators	Yvette Leach Emma Morrison Chris Robson
Casual Support Staff	Brienne Gawler Dominic Jones Daniel Boaden David Robinson

*AYO Alumni

Public Performances and Repertoire

Sunday 24 April 2022, 4pm
Melbourne Recital Centre

Bishop Orchestra – Tzelaw Chan, Conductor
BIZET *L'Arlésienne* Suite No.1 (mvt I, II, IV)
EÖTVÖS, Melody *The Saqqara Bird*
DVORAK Symphony No.9 *From the New World*

Sunday 24 April 2022, 7pm
Melbourne Recital Centre

Chamber Orchestra – Kirsten Williams, Director
MENDELSSOHN String Symphony No.10 in B minor
CURTIS, Leah *To Rest in Peace*
SUK Serenade Op.6 in E-flat

Alexander Orchestra – Brad Cohen, Conductor
STRAVINSKY *Funeral Song*
DAVIES, Olivia *Stratus*
RACHMANINOV *Symphonic Dances*

Alexander Orchestra | AYO National Music Camp 2022

Violin 1

Julia Hill *Concertmaster*
Marcus Michelsen
Daisy Wong
Natalie Kendy
Nicholas Miceli
David Tan
Ezra Uxó Williams
Lily Song
Anyang Tang
Hannah Tyrrell
Edmund Mantelli
Emanuel Arcaro
Elinor Warwick
Emily Thompson
Aaron Ooi
Najia Hanna

Violin 2

Olivia Kowalik *Principal*
Benjamin Lam
Sujie Kim
Haneulle Lovell
Rita Liao
Callail Rowley
Khang Mai
Brad Tham
Jessica Leigh
Grace Thorpe
Yemaya Maitri
Daisy Elliott
Ebony Bedford
Harry Nguyen

Viola

Jamie Miles *Principal*
Daniel Casey
Aaron Dungey
Sebastian Coyne
Matthew Wu
Hanna Wallace
Angelina Kim
Julian Kwok
Caitlin Annesley
Tahlia Brennan
Mia Baivucago
Darius Goh

Cello

Noah Lawrence *Principal*
Joshua Jones
Alice Hurwood
Youngjean Kim
Jamie Wallace
Flora Yang
Caleb Christian
Tak Heo
Ethan Chiao
Cindy Masterman

Double Bass

Luca Arcaro *Principal*
Thomas Crilly
Maddison Furlan
Isaac Said
Ella Evans
Alyssa Deacon
Jude Hill
James Kerferd

Flute/Piccolo

Jessica Walther
Laura Cliff
Lauren Borg

Oboe/Cor Anglais

Harry Wagstaff
Miriam Cooney
Phoebe Xu

Clarinet/Bass Clarinet

Drew Gilchrist
Oliver Crofts
Georgia White

Bassoon/Contrabassoon

Tasman Compton
Bailey Ireland
Peter Lavilles

Horn

Rosemarry Yang
Jude Austen Kaupe
Madeleine Aarons
Gabrielle Kennedy
Emma Rolfe

Trumpet

Elizabeth Dawson
Toby Rands
Jade Park

Trombone

Jordan Mattinson
Tate Cassells

Bass Trombone

Brady Foxley-Conolly

Tuba

Stan McDonald

Alto Saxophone

Paige Gullifer

Timpani

Huon Bourne Blue

Percussion

Buddy Lovett
Leah Columbine
Davis Dingle
Steven Bryer

Harp

Gemma Tong

Piano/Celeste

Ashly Zhang

Bishop Orchestra | AYO National Music Camp 2022

Violin 1

Emily Su *Concertmaster*
Leon Fei
Theonie Wang
Catherine Jang
Jasmine Milton
Sophia Jones
Ian Chiao
Olivia Spyrou
Noah Coyne
Eden Annesley
Candice Buchanan
Heather Kim
Alyssa Wong
Audrey Chen
Kevin Hsu
Lydia Tan

Violin 2

Robert Smith *Principal*
Lucy Clarke-Randazzo
Miriam Niessl
Lara Dowdeswell
John Choi
Ingram Fan
Autumn Lee
Fiona Feng
Natalia Beos
Yoyo Zhou
Claire Litinowicz
Chiyo Brown
Lucia Hughes
Kristelle Jaimes

Viola

Marlena Stanhope *Principal*
Helena Burns
Emma Amery
Philippa Newman
Mattea Osenk
Daniela Edwards
Charlotte Parker
Yona Su
Erica Ketterer
Ella Pysden
Jasmine Smith
Jeremy Egerton

Cello

Charlotte Miles *Principal*
Angela Shin
Sarah Wang
Chloe Law
Vincent Zhu
Fergus Ascot
Daniel Shearer
Mahalia Shelton
Andrew Clark
James Monro

Double Bass

Alexandra Elvin
Alexandra Thompson
Allan McBean
Harry Young
Michael McNamara
Jude Angove
Kevin Sun
Grace Reynolds

Flute/Piccolo

Anna Rabinowicz
Isabeau Hansen

Oboe/Cor Anglais

Shana Hoshino
Caitlin Benz

Clarinet/Bass Clarinet

Jes Broeren
Nathanael Duffy

Bassoon/Contrabassoon

Amelia Cody-Byfield
Andre Oberleuter

Horn

Stefan Grant
Tom Allen
Samantha Collins
Corey East-Bryans
Daniel Hill-Almeida

Trumpet

Harvey de Koster
Arkie Moore
Toby Rands
Jade Park

Trombone

Harrison Steele-Holmes
Thomas Grayden

Bass Trombone

Angus Pace

Tuba

Massimiliano Castor

Alto Saxophone

Paige Gullifer

Timpani

Owen Bloomfield

Percussion

Jamie Willson

Harp

Gemma Tong

Chamber Orchestra | AYO National Music Camp 2022

Violin 1

Daniel Shao *Concertmaster*
Hannah Kim
Louise Turnbull
Sara Barbagallo
James Tudball
Emma Richardson
Jonah Spriggs
Carmen Lui

Violin 2

James Armstrong *Principal*
Teresa Yang
Amy Lee
Beverly Kwan
Xavier Richardson
Star Yi
Connie Yang
Zander Thexeira

Viola

Sarah Zhu *Principal*
Curtis Lau
Felix Hughes-Chivers
Johnathan Bruhl
Sebastien Masel
Lisa Bongpipat

Cello

Erna Lai *Principal*
Vicky Deng
Tiffany Lee
Jack Theakston

Double Bass

Julia Magri *Principal*
Rio Kawaguchi
Lillian Bennett

Dumbek

Steven Bryer

AYO National Music Camp

Orchestral Management Participants | AYO National Music Camp 2022

Eljo Agenbach
Rebecca Cooper
Ruby Cooper
Laura Davies

Sophia Hans
Peyton Hawkins
Emma Warburton

Sound Production Participants | AYO National Music Camp 2022

Annabel Lee

Eunice Wong

Words About Music Participants | AYO National Music Camp 2022

Lily Begg
Emily Dodd
Miranda Ilchef

Molly Jenkins
Katherine Keeler

Composition Participants | AYO National Music Camp 2022

Paul Nicolaou
Alexander Palmer

Julia Vlahogiannis
Samuel Williams



AYO Winter Season

Sydney, NSW; Melbourne, VIC; Brisbane, QLD

Saturday 2 July – Friday 15 July 2022

Artists, Tutors and Program Staff

Conductor	Sir Mark Elder
Assistant Conductors	Carlo Antonioli Thaddeus Huang
Violin 1	Andrew Haveron
Violin 2	Emma Jezek*
Viola	Tobias Breider
Cello	Kristy Conrau* Adrian Wallis*
Double Bass	Kees Boersma*
Flute	Carolyn Harris
Oboe	Shefali Pryor*
Clarinet	Alex Morris*
Bassoon	Todd Gibson-Cornish
Horn	Euan Harvey
Trumpet	Anthony Heinrichs*
Trombone	Nick Byrne
Tuba	Thomas Allely
Timpani	Mark Robinson
Percussion	Shaun Trubiano*
Harp	Louise Johnson*
Keyboard	Josephine Allan*
Residential Coordinators	Chris Robson Veronica Ryan
Casual Support Staff	David Robinson Dominic Jones

*AYO alumni

AYO Winter Season

Performances and Repertoire

Sunday 10 July 2022, 5pm
Hamer Hall, Arts Centre Melbourne

Tuesday 12 July 2022, 7.30pm
Concert Hall, Queensland Performing Arts Centre

Thursday 14 July 2022, 7.30pm
Sydney Town Hall

BERLIOZ *Le franc-juges*: Overture
R STRAUSS *An Alpine Symphony* Op.64

Participants | AYO Winter Season 2022

Violin 1

Emily Su *Concertmaster*
Julia Hill
In Yi Chae
Robert Smith
Theonie Wang
Catherine Jang
Daisy Wong
Jasmine Milton
Natalie Mavridis
Liam Pilgrim
Chae Eun Oh
Natalie Kendy
Lucy Clarke-Randazzo
Haneulle Lovell
Jordan Hall
James Tudball

Violin 2

Daniel Shao *Principal*
Olivia Kowalik
Nanda Hong
Zak Ulliana
Lydia Sawires
Sujie Kim
Jackie Wong
Miriam Niessl
Emma Richardson
Natasha Paran
David Tan
Callail Rowley
Ezra Uxo Williams
Noah Coyne

Viola

Jamie Miles *Principal*
Marlena Stanhope
Olivia Spyrou
Sandra Ionescu
Sarah Zhu
Daniel Casey
Patrick Shannon
Liam Mallinson
Helena Burns
Aaron Dungey
Jeremy Egerton
Felix Hughes Chivers

Cello

Charlotte Miles *Principal*
Erna Lai
Alexandra Bekes
Noah Lawrence
Isaac Davis
Nadia Barrow
James Monro
Lily Dai
Joshua Jones
Angela Shin

Double Bass

Luca Arcaro *Principal*
Alexandra Elvin
Julia Magri
Emily Green
Oakley Paul
Thomas Crilly
Georgia Gamble
Alexandra Thompson

Flute

Jessica Walther *Principal*
Anna Rabinowicz
Laura Cliff
Alyse Faith

Oboe

Shana Hoshino *Principal*
Alexandra Allan
Harry Wagstaff
Phoebe Xu

Clarinet

Clare Fox *Principal*
Jes Broeren
Drew Gilchrist
Oliver Crofts

Bassoon

Tasman Compton *Principal*
Amelia Cody-Byfield
Tiger Chou
Andre Oberleuter

Horn

Claudia Leggett *Principal*
Stefan Grant
Natalia Edwards
Rosemarry Yang
Gemma Lawton
Laura Hjortshoj-Haller
Tom Allen
Madeleine Aarons
Samantha Collins

Trumpet

Joel Walmsley *Principal*
Harvey de Koster*
Raphael Harvey
James Earl

Trombone

Jeremy Mazurek *Principal*
Jordan Mattinson
Harrison Steele-Holmes

Bass Trombone

Brady Foxley Conolly *Principal*

Tuba

Stan McDonald *Principal*
Michael Welch

Timpani

Huon Bourne Blue *Principal*
Owen Bloomfield

Percussion

Thomas Waller *Principal*
Steven Hartley
Steven Bryer

Harp

Isla Biffin *Principal*
Paul Nicolaou

Celeste

Kimberley Gilbert *Principal*

Organ

Holly Broadbent *Principal*

AYO Summer Season

Melbourne, VIC

Friday 9 December – Friday 16 December 2022

Artists, Tutors and Program Staff

Conductor	Matthew Coorey*
Cello Soloist	Pei-Sian Ng*
Violin 1	Sarah Curro*
Violin 2	Matthew Tomkins
Viola	Lauren Brigden*
Cello	Molly Kadaruach
Double Bass	Benjamin Hanlon*
Flute	Prudence Davis*
Oboe	Michael Pisani
Clarinet	David Thomas*
Bassoon	Jack Schiller*
Horn	Carla Blackwood*
Trumpet	Shane Hooton*
Trombone	Iain Faragher
Tuba	Karina Filipi*
Lower Brass	Alex Hurst
Timpani	Guy du Blêt
Percussion	Rob Cossom*
Harp	Yinuo Mu
Keyboard	Louisa Breen*

*AYO alumni

Performances and Repertoire

Thursday 15 December 2022, 7.30pm
Melbourne Town Hall, Melbourne

SAINT-SAËNS Cello Concerto Op.33 No.1 in A minor
FORD *The Meaning of Trees* (World Premiere)
STRAVINSKY *The Firebird: Suite* (1911)

Participants | AYO Summer Season 2022

Violin 1

Emily Beauchamp *Concertmaster*
Robert Smith
James Armstrong
Andrew Wang
Catherine Jang
Jasmine Milton
Natalie Mavridis
Liam Pilgrim
Louise Turnbull
Haneulle Lovell
Nicholas Miceli
James Tudball
Emma Richardson
Beverly Kwan
Ezra Uxó Williams

Violin 2

Leon Fei *Principal*
Edward Walton
Olivia Kowalik
Daisy Wong
Benjamin Lam
Aya Smith
Sarah Chang
Natalie Kendy
Sujie Kim
Sara Barbagallo
Sophia Jones
Natasha Paran
David Tan
Lachlan Chen

Viola

Aidan Filshie *Principal*
Jamie Miles
Marlena Stanhope
Olivia Spyrou
Sarah Zhu
Daniel Casey
Patrick Shannon
Liam Mallinson
Helena Burns
Curtis Lau
Aaron Dungey
Emma Amery

Cello

Erna Lai *Principal*
Noah Lawrence
Isaac Davis
James Monro
Lily Dai
Joshua Jones
Angela Shin
Sarah Wang
Alice Hurwood
Youngjean Kim

Double Bass

Luca Arcaro *Principal*
Alexandra Elvin
Julia Magri
Oakley Paul
Adrian Whitehall
Thomas Crilly Georgia
Gamble
Alexandra Thompson

Flute

Jessica Walther *Principal*
Anna Rabinowicz
Isabeau Hansen
Isabelle Brown

Oboe

Shana Hoshino *Principal*
Harry Wagstaff
Caitlin Benz
Alexandra Allan

Clarinet

Clare Fox *Principal*
Jes Broeren
Oliver Crofts
Robert Mackay

Bassoon

Tasman Compton *Principal*
Tiger Chou
Jamie Dodd
Andre Oberleuter

Horn

Stefan Grant
Principal
Natalia Edwards
Laura Hjortshoj-Haller
Tom Allen
Corey East-Bryans

Trumpet

Raphael Harvey *Principal*
Harvey de Koster
William Madden

Trombone

Zhao Ming Liu *Principal*
Toby Sward

Bass Trombone

Brady Foxley-Conolly
Principal

Tuba

Max Castor *Principal*

Timpani

Huon Bourne Blue *Principal*

Percussion

Buddy Lovett *Principal*
Steven Hartley
Tayla Rattray
Leah Columbine

Harp

Paul Nicolaou *Principal*
Kaela Phillips
Myiesha Maisuria

Celeste

Kimberly Gilbert *Principal*

AYO Chamber Players

Brisbane, QLD

Saturday 24 September – Sunday 2 October 2022

Artists, Tutors and Program Staff

Violin	Natsuko Yoshimoto
Viola	Patricia Pollett*
Cello	Patrick Murphy*
Piano	Anna Grinberg
Woodwind	Eve Newsome*
Brass	Peter Luff

Casual Support Staff	Ruby Cooper
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*AYO Alumni

Performances

Friday 30 September 2022, 7pm
Old Government House, Brisbane

Saturday 1 October 2022, 3pm
QSO Studio, Southbank, Brisbane

Repertoire and Ensembles

Amiti Quartet

In Yi Chae *violin*
Ann Carew *violin*
Helena Burns *viola*
Erna Lai *cello*

Repertoire

BEETHOVEN String Quartet Op.18 No.3
DVORAK String Quartet in F Op.96 *American*
HARRISON *Balderdash*

AYO String Quartet

Daniel Shao *violin*
Marcus Michelson *violin*
Marlena Stanhope *viola*
Alexandra Bekes *cello*

Repertoire

SHAW *Valencia*
MENDELSSOHN String Quartet in f minor
Op.80
HAYDN String Quartet in g minor Op.20 No.3

Merryvale Trio

Chae Eun Oh *violin*
Ho-Se Kim *cello*
Samuel Choi *piano*

Repertoire

HAYDN Piano Trio No.39 in G *Gypsy*
TCHAIKOVSKY Piano Trio No.1 in a minor
WESTLAKE Piano Trio

AYO Piano Quartet

Robert Smith *violin*
Aidan Filshie *viola*
Charlotte Miles *cello*
Ashly Zhang *piano*

Repertoire

MOZART Piano Quartet in g minor
SCHUMANN Piano Quartet
STANHOPE *My Song Is Love Unknown*

AYO Wind Quintet

Jessica Walther *flute*
Shana Hoshino *oboe*
Jes Broeren *clarinet*
Tasman Compton *bassoon*
Laura Hjortshoj-Haller *horn*

Repertoire

BARBER *Summer Music*
WILLIAMS *Animalia*
HINDEMITH *Kleine Kammermusik* Op.24 No.2

Goldengate Brass

Fletcher Cox *trumpet*
Michael Olsen *trumpet*
Calen Linke *horn*
Jackson Bankovic *trombone*
Jason Catchpowle *tuba*

Repertoire

D. STANHOPE *Three Folksongs*
PREVIN *Four Outings*
LIKHUTA *Apex Predators*
HOROWITZ *Music Hall - Suite*

ASO Fellowships

Adelaide, SA

Monday 9 May – Sunday 15 May 2022

Fellows and Mentors

Violin	Julia Hill	Mentor: Cameron Hill Associate Concertmaster
Viola	Marlena Stanhope	Mentor: Justin Julian <i>Principal Viola</i>
Cello	Charlotte Miles	Mentor: Simon Cobcroft <i>Section Principal Cello</i>
Double Bass	Alexandra Elvin	Mentor: Jonathon Coco <i>Associate Principal Double Bass</i>
Flute	Jessica Walther	Mentor: Geoffrey Collins <i>Section Principal Flute</i>
Oboe	Shana Hoshino	Mentor: Joshua Oates <i>Section Principal Oboe</i>
Clarinet	Clare Fox	Mentor: Dean Newcomb <i>Section Principal Clarinet</i>
Bassoon	Tasman Compton	Mentor: Mark Gaydon <i>Section Principal Bassoon</i>
Horn	Claudia Leggett	Mentor: Adrian Uren <i>Section Principal Horn</i>

Professional Development Sessions

Artistic Planning for Orchestras

with Simon Lord, ASO Director of Artistic Planning and Vincent Ciccarello, ASO Managing Director

ASO Side by Side Rehearsal

Sibelius Symphony No. 5

Winds & Brass Excerpt Workshop

with Mitchell Berick, Principal Bass Clarinet and Sarah Barrett, Associate Principal Horn

Strings Excerpt Workshop

with Lachlan Bramble, Associate Principal 2nd violin

Audition Process, Trials, Etiquette Q&A

with Shivani Marx, Chief Operations Officer and Ashley Retter, Orchestra Assistant

Q&A

with Conductor Brad Cohen and Soloist Colin Prichard



MSO String Fellowships

Melbourne, VIC

Sunday 21 August – Monday 29 August 2022

Fellows and Mentors

Violin	Emily Su	Mentor: Kirstin Kenny <i>First Violin</i>
Violin	Julia Hill	Mentor: Lorraine Hook <i>First Violin</i>
Violin	Daniel Shao	Mentor: Roger Young <i>Second Violin</i>
Viola	Aidan Filshie	Mentor: Katharine Brockman <i>Viola</i>
Viola	Marlena Stanhope	Mentor: Lauren Brigden <i>Viola</i>
Cello	Erna Lai	Mentor: Sarah Morse <i>Cello</i>
Cello	Charlotte Miles	Mentor: Rohan de Korte <i>Cello</i>
Double Bass	Alexandra Elvin	Mentor: Ben Hanlon <i>Double Bass</i>
Double Bass	Luca Arcaro	Mentor: Rohan Dasika <i>Double Bass</i>

Professional Development Sessions

Violin and Viola Excerpt and Concerto Workshop

with Tair Khisambeev Acting Associate Concertmaster

Cello Excerpt and Concerto Workshop

with David Berlin Principal Cello

Double Bass Excerpt Workshop

with Christian Geldsetzer Guest Principal Double Bass

Health and Wellbeing: Alexander Technique

with Ann Shoebridge

Q&A

with Jaime Martín (conductor)

MSO Management and Musicians

Open discussion with MSO Chief Operating Officer, Guy Ross, Assistant Principal Emeritus Cello and Engagement Lead, Nick Bochner and Tiffany Cheng, First Violin.

Momentum Ensemble

- Belonging

VIC, NSW, TAS

Monday 23 May – Saturday 4 June 2022

Artists

Conductors Ariel Zuckermann
 Carlo Antonioli

Public Performances and Repertoire

Friday 27 May 2022

Meeniyan Town Hall, Meeniyan, 6pm

Sunday 29 May 2022

Mallacoota Golf & Country Club, Mallacoota, 6pm

Monday 30 May 2022

Twyford Hall, Merimbula, 6pm

Wednesday 1 June 2022*

Cremorne, Melbourne, 7pm

Saturday 4 June 2022*

Spring Bay Mill, Tasmania, 2pm

* cancelled due to COVID-19

GIFFORD, Brenda arr. Wells *Bardju*

TAKEMITSU *Rain Coming*

POTTER, Julia *Belonging and Longing to Be*

SKIPWORTH, Lachlan *Avem Asperitas*

MUSSORGSKY arr. YU *Pictures at an Exhibition*

Momentum Ensemble | Belonging Project

Violin

Phoebe Masel
Julia Hill
Robert Smith
Sola Hughes

Viola

Dana Lee
Lucas Levin

Cello

Simon Svoboda
Charlotte Miles

Double Bass

Jason Henery

Flute

Alyse Faith
Laura Cliff

Oboe

Alexandra Allan

Clarinet

Mitchell Jones
Clare Fox

Bassoon

Tiger Chou

Horn

Nicola Robinson
Natalia Edwards

Trumpet

Raphael Harvey

Trombone

William Kinmont
Pius Choi

Timpani/Percussion

Huon Bourne Blue
Jet Kye Chong
Gabriel Fischer

Harp

Kate Moloney

Piano

Rachael Lin

Composition Recording

Sydney, NSW

Friday 11 February – Saturday 12 February 2022

Artists and Tutors

Conductor Carlo Antonioli
Composition Tutor Anne Cawrse

Composition

Isabella GEROMETTA *Pulse Race*
Lewis INGHAM *Moiré Patterns*
Robert MCINTYRE *When Thunder Speaks Softly*
Aaron PELLE *Sandcastles*
Ben ROBINSON *Vertigo*

Composed as part of the 2021 AYO Composition program, and recorded during 2022 due to COVID-19 related travel restrictions in 2021.

Recording Ensemble

Violin 1

Felix Pascoe

Flute

Laura Cliff

Horn

Stefan Grant
Gemma Lawton

Violin 2

Daniel Shao

Oboe

Callum Hogan

Trumpet

Sophie Spencer
Raphael Harvey

Viola

Aidan Filshie

Clarinet

Clare Fox

Trombone

Jarrold Callaghan

Cello

Nick McManus

Bassoon

Tiger Chou

Timpani

Owen Bloomfield

Double Bass

Adrian Whitehall

Percussion

Blake Roden
Buddy Lovett

Artology Fanfare Recordings

Sydney, NSW

Sunday 13 February 2022

Artist

Conductor

Carlo Antonioli

Fanfares

Anika GANESH *Unum*

Bonnie COOKE *Everlasting*

Cassie PARKE *Flare*

Charlie WELLS *The Joy of the Night*

Floyd TAYLOR *Arrival*

Phillip CULLEN *Anticipation*

Raphael LUXTON *It's Now or Never*

Will HARTLEY-KEANE *...Towards a Fanfare-ish Ending*

Composed as part of the 2021 Artology Fanfare project, and recorded during 2022 due to COVID-19 related travel restrictions in 2021.

Recording Ensemble

Violin 1

Daniel Shao

Flute

Laura Cliff

Horn

Emily Newham

Gemma Lawton

Violin 2

Felix Pascoe

Oboe

Callum Hogan

Trumpet

Sophie Spencer

Dominic Longhurst

Viola

Aidan Filshie

Clarinet

Clare Fox

Trombone

Jarrold Callaghan

Cello

Nick McManus

Bassoon

Tiger Chou

Timpani

Owen Bloomfield

Double Bass

Adrian Whitehall

Percussion

Blake Roden

Buddy Lovett

Artology Fanfare Recordings

Sydney, NSW

Saturday 10 September 2022

Artist

Conductor Thaddeus Huang

Fanfares

Joonwoo KIM *The Night Parade*

Owen BLOOMFIELD *Fanfare to the Formidable*

Benjamin RAYMOND *Universal Galaxies*

Olivia BRYANT *Embolden (to have courage)*

Timothy JAYATILAKA *Fanfare for the Daily Grind*

Natalie WIHANDONO *Carnival*

Taylee JUREKIE-ROFE *Fanfaronade*

Recording Ensemble

Violin 1

Seamus MacNamara

Flute

Elissa Koppen

Horn

Gemma Lawton

Alexander Hogan

Violin 2

Marcus Michelsen

Oboe

Harry Wagstaff

Trumpet

Sophie Spencer

Raphael Harvey

Viola

Pheobe Gilbert

Clarinet

James Julian

Trombone

Jarrold Callaghan

Cello

Liam Meany

Bassoon

Tiger Chou

Timpani

Adam Cooper-Stanbury

Double Bass

Julia Magri

Percussion

Salina Myat

Blake Roden

2022 Financial Report

Australian Youth Orchestra

ABN 42 004 355 739

Financial Report for the year ended 31 December 2022

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Independent auditor's report to the members

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

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

Its registered office and principal place of business is:

Registered office

Level 2, Building 3
658 Church Street
Cremorne VIC 3121

Principal place of business

Level 2, Building 3
658 Church Street
Cremorne VIC 3121

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

Auditors: Crowe, Sydney

Solicitors: HBA Legal, Sydney

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

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

The directors present their report on the company for the year ended 31 December 2022.

Directors

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

Ms Sally Basser
 Ms Jessica Block
 Mr Lachlan Bramble
 Mr Marcus Elsum
 Ms Karina Filipi
 Dr Kate Hadwen
 Mr Simon Johnson
 Dr Andrew Lu AM
 Mr Ben Rimmer
 Ms Sandra Robertson

Ms. Linda Fox was appointed on 28 May 2022.

Professor Scott Harrison was appointed on 28 May 2022.

Dr Graeme Blackman AO was retired on 28 May 2022.

Information of directors who held office during the year.

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Lachlan Bramble	Non – Executive Director	Appointed 18 May 2019	AMusA LMusA BMus DipA MMus	Associate Principal 2 nd Violin, Adelaide Symphony Orchestra National President, Symphony Orchestra Musicians' Association Program Coordinator, Adelaide Chamber Music School	Artistic Advisory Committee (Chair)
Sally Basser	Non – Executive Director	Appointed 18 June 2018	BSocWk(Hons 1) (UNSW) MPA (UC) Graduate of the AICD	Director, Australian National Academy of Music Director, Connect Health & Community (resigned in Dec 2022) Director, Bell Shakespeare Company Principal Consultant, NFP Success Director, Art Gallery of Ballarat Public Member, the Australian Press Council	Finance & Executive Committee Nominations Committee

Australian Youth Orchestra
 Directors' Report
 For the year ended 31st December 2022

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Dr Graeme Blackman AO	Non – Executive Director	Appointed 25 August 2012 Retired 28 May 2022	BSc(Hons) PhD BD MTheol FTSE FAICD FRACI Flod(Lond)	Chairman, Leading Age Services Australia Ltd Chairman, Aged and Community Care Providers Association Chairman, National Stem Cell Foundation of Australia Chairman, Community Services Trust Anglicare Victoria Chairman, Journal of Anglican Studies Trust Chancellor, University of Divinity Trustee, The Leith Trust Trustee, Johnston Collection of Fine and Decorative Arts President, Victorian Council of Churches	Deputy Chair Finance & Executive Committee Nominations Committee
Jessica Block	Non – Executive Director	Appointed 11 December 2018	BA LLB (Hons) Graduate of the AICD	Director, Jessica Block Consulting Director, ACO Instrument Fund Director, ACO US, Inc Member, Sydney Writers' Festival Development Committee	Development Committee (Chair)
Marcus Elsum	Non – Executive Director	Appointed 10 May 2014	BCom CA ANZ Graduate of the AICD	Company director, investor and business consultant Board adviser, investment and risk committee member, Stamford Capital Compliance committee member, Neuberger Berman Australia Compliance committee member, One Investment Group Investment Committee, amicaa Funds Management Director, Stodmarc Pty Ltd	Treasurer/Company Secretary Finance & Executive Committee

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Karina Filipi	Non – Executive Director	Appointed 19 October 2021	BMus MA in Music (Research) MA in Music (Performance) Master of Music Pedagogy	Acting Principal Tuba, Orchestra Victoria Casual Tuba, Melbourne, Adelaide, Sydney, and Queensland Symphony Orchestras Guest teacher, Australian National Academy of Music Tuba teacher, Victorian College of the Arts Secondary School Tuba teacher, Monash University	Artistic Advisory Committee
Linda Fox	Non – Executive Director	Appointed 28 May 2022	MBA (Executive) GradDip (IT) BCom (Acct) Graduate of the AICD CA ANZ	Compliance Committee Member, Investors Mutual Limited Committee member, North Sydney Symphony Orchestra	Finance & Executive Committee
Dr Kate Hadwen	Non – Executive Director	Appointed 10 July 2018	PhD MED Grad Cert Ed (School L'ship) BTeach MNTCW	Principal, Pymble Ladies College Director, Alliance of Girls' Schools Australasia Honorary Research Associate, Telethon Kids Institute Member, AISNSW Advisory Council Member, IGSSA Standing Committee	Development Committee
Professor Scott Harrison	Non – Executive Director	Appointed 28 May 2022	BMus. Ed Grad. Dip. Mus MMus M Higher Ed PhD LMusA LTCL	Pro Vice-Chancellor (Arts, Education and Law), Griffiths University Board Director, Business South Bank	Finance & Executive Committee
Simon Johnson	Non – Executive Director	Appointed 25 August 2016	London City & Guilds, 706/1 706/2 Distinction Guide Internationale Des Fromagers SMH Professional Excellence Award Chevaliers Du Tastevin	Director, Global Distribution Network Hospitality, Retail & Brand Development consultancy Founder, Simon Johnson Quality Foods Member, The 1st Australian International Olive Oil Judging Panel Companion honour member	Development Committee Finance & Executive Committee Nominations Committee

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Dr Andrew Lu AM	Non – Executive Director	Appointed 02 July 2018	AM OAM LLB LLM SJD Grad Dip Law CTA FAAL FFin ANZIIIF(Fellow)CIP FGIA MCI Arb	President, Mental Health Tribunal WA Solicitor for 22 years and former partner of national law firms Director, National Gallery of Australia Foundation Director, Arts Law Centre of Australia Director, Melbourne International Film Festival Director, Chamber of Arts and Culture WA Deputy Member, Reproductive Technology Council Sessional Member, State Administrative Tribunal WA Adjunct Professor of Law, Curtin University	Development Committee
Ben Rimmer	Non – Executive Director	Appointed 23 May 2015	BA LLB MBA Graduate of the AICD FIPAA	Associate Secretary, DFFH (VIC) Chief Executive Officer, Homes Victoria (VIC) Director, Institute of Public Administration (VIC)	Chair Finance & Executive Committee (Chair) Development Committee Nominations Committee
Sandra Robertson	Non – Executive Director	Appointed 26 November 2021	BBus (Hons) GradDip (Mkting) MMkting	Director of Fundraising & Marketing, Breast Cancer Net Mentor, Creative Partnerships Australia (finished in 2022) Director, Polyglot Theatre	Development Committee

Company secretary

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

AYO's mission

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

AYO's vision

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

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

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

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

Goals for 2022

Priority Area: Artistic and Educational Program

- To develop the world's best young orchestras and ensembles
- To ensure the best eligible musicians regardless of geographical or financial disadvantage are identified and nurtured as participants of AYO
- To empower pre-professional musicians with skills, imagination, and resilience to sustain a professional career
- To contribute to the provision of quality music education for all Australian school children

Priority Area: Engagement and Communications

- To increase awareness of the value of AYO

Priority Area: Funding and Development

- To build a sustainable source of revenue based around deep relationships

Priority Area: Human Resources

- To sustain a culture that supports and motivates a highly effective team

Priority Area: Financial Sustainability

- To maintain and strengthen our financial health

Priority Area: Systems and Infrastructure

- To maintain and develop efficient IT, administrative and communication systems

Priority Area: Governance

- To ensure effective and accountable governance of the company

Principal activities

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

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

As a result of Coronavirus (COVID-19) pandemic, from May 2021 to December 2021, the company temporarily transitioned core classical music training programs online. Programs recommenced face to face from April 2022. Various expenditure and revenue amounts reflect this reimplementation of programs.

These programs include AYO National Music Camp, ASO Fellowship, AYO Winter Season, MSO Fellowships, MSO String Fellowships, AYO Young Symphonists, AYO Chamber Players, AYO Summer Season, AYO Momentum Ensemble and National Music Teacher Mentoring Program.

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

Dividends

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

Review of operations

	2022	2021
	\$	\$
Revenue from ordinary activities	6,218,729	4,480,185
Profit/(Loss) from ordinary activities before income tax expense	1,001,581	1,829,360

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

(a) Results

The net operating profit for 2022 was a profit of \$1,001,581 (2021: a profit of \$1,829,360).

- The Department of Infrastructure, Transport, Regional Development and Communications, approved a grant of \$2,555,000 for 2022/23, of which \$1,277,500 has been brought to account in the 2022 financial year,

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

and a grant of \$2,528,000 for 2021/2022, of which \$1,264,000 has been brought to account in the 2022 financial year.

- The Department of Infrastructure, Transport, Regional Development and Communications, approved a further grant of \$245,000 to fund the National Music Teachers Mentoring Program over a six-year period from July 2017 – June 2023. This is in addition to the original grant of \$800,000, the grant of \$50,000 received in 2019, the grant of \$50,000 received in 2020 and the grant of \$245,000 received in 2021, of which \$245,000 was brought to account in 2022 to fund the program.
\$867,635 of grant income was brought to account in 2022 to reflect the reassessment of unearned grant funding that was received prior to 2022.
The Programs Reserve has been established, and \$913,477 of grant funding has been transferred to this reserve to be drawn down to fund the program in line with the approved budget and strategic plan.
The Colonial Foundation donated \$100,000 in 2021, which has been brought to account in 2022 to support activity in 2022. Funding of \$300,000 was also received in 2022, of which \$100,000 was brought to account in 2022 to support activity in 2022 and \$200,000 was brought to account in 2022 and transferred to the Programs Reserve to support activity in 2023.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,124) and the National Music Camp Trust Fund (\$1,506). This fee is based on 1.2% of the balance of each fund on 31 December 2022.
- A net amount of \$37,674 was transferred to the International Touring Reserve to be allocated against the next International Tour.
- The following transfers were transferred from the Scholarship Reserve in 2022 being donations, interest earned, change in market value of investments, scholarships paid:
 - o Net transfer from the Ernest Llewellyn Scholarship fund of \$69,279.
 - o Net transfer from the Richard Pollett Memorial Award fund of \$30,652
 - o Net transfer from the Vera & Lorand Loblay Scholarship fund of \$66,555
 - o Net transfer from the Standish Roberts Memorial Scholarship funds of \$4,000
 - o Net transfer from the financial assistance fund of \$58,794
 - o Net transfer to the Peter Weiss Scholarship fund of \$70,975
 - o Net transfer to the Monty Wain Memorial fund of \$607.
- An amount of \$649,500 was transferred from the Special Projects Reserve to fund program activity in 2022.
- A net amount of \$585,179 was transferred to the Major Gifts Reserve in 2022 being bequests, interest earned and change in market value of investments.
- An amount of \$11,285 was transferred from the Digital Reserve to fund digital activities including the development of website and database.

(b) Activities:

The following programs were presented in 2022:

AYO National Music Camp

Melbourne, VIC
17 – 25 April 2022

ASO Fellowships

Adelaide, SA
9 – 14 May 2022

AYO Winter Season

Melbourne, VIC | Brisbane, QLD | Sydney, NSW
2 – 15 July 2022

MSO Fellowships

Melbourne, VIC
21 – 29 August 2022

AYO Young Symphonists

Ballarat, VIC
24 September – 2 October 2022

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

AYO Chamber Players

Brisbane, QLD
24 September – 2 October 2022

AYO Summer Season

Melbourne, VIC
9 – 16 December 2022

National Auditions for 2023 Programs

Online
20 July – 30 September 2022

Momentum Ensemble

Sydney, NSW
11 – 13 February 2022, and 10 September 2022

Melbourne, Meeniyah, Mallacoota, VIC | Merimbula, NSW
23 May – 2 June 2022

National Music Teacher Mentoring Program

Online
22 March 2022
10 May 2022
2 & 4 August 2022
11 & 13 November 2022
Adelaide, SA
19 March 2022
9 July 2022
18 November 2022

Albany, Kalgoorlie, Norseman, WA
13 – 14 June 2022
16 – 19 August 2022
20 – 21 October 2022

Melbourne, VIC
22 July 2022

(c) Income tax

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

Matters subsequent to the end of financial year

No other matter or circumstance has arisen since 31 December 2022 that has significantly affected, or may significantly affect the company's operations, the result of those operations, or the company's state of affairs in future financial years.

Likely developments and expected results of operations

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

Environmental regulations

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

Meetings of Directors

The Board of the Australian Youth Orchestra met 5 times during the year ended 31 December 2022.

	Meetings Attended	Meetings Held while Director
Lachlan Bramble	5	5
Sally Basser	4	5
Dr Graeme Blackman AO	1	1
Jessica Block	5	5
Marcus Elsum	5	5
Karina Filipi	5	5
Linda Fox	4	4
Professor Scott Harrison	4	4
Simon Johnson	3	5
Dr Andrew Lu AM	5	5
Sandra Robertson	5	5
Ben Rimmer	5	5

Likely developments

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

Indemnification and insurance of Officers

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

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2022. Since the end of the year, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2023.

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

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

Proceedings on behalf of the company

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

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

Contributions on winding up

The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2022 the number of members was 26 (2021: 23).

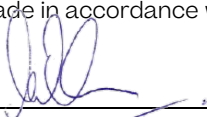
Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under the Australian Charities and Not-For-Profits Commission Act 2012 is set out on page 11.

Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2022

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

Director



Director



Signed on this 18th day of May 2023

18 May 2023

The Board of Directors
Australian Youth Orchestra
Level 2, Building 3
658 Church Street
Cremorne VIC 3121

Dear Board Members

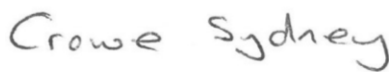
Australian Youth Orchestra

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

As lead audit partner for the audit of the financial report of Australian Youth Orchestra for the financial year ended 31 December 2022, I declare that to the best of my knowledge and belief, that there have been no contraventions of:

- (i) the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Yours sincerely,



Crowe Sydney



Alison Swansborough
Associate Partner

Liability limited by a scheme approved under Professional Standards Legislation.

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

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

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Australian Youth Orchestra
Statement of Comprehensive Income
For the year ended 31st December 2022

	Note	2022 \$	2021 \$
Revenue from ordinary activities	2	6,218,729	4,480,185
Board expenses		(26,162)	(755)
Operating expenses		(410,674)	(351,190)
Occupancy expenses		(233,714)	(166,538)
Production expenses		(477,393)	(77,645)
Marketing expenses		(187,097)	(102,399)
Tutor, performer and staff expenses		(2,014,783)	(1,690,326)
Student assistance expenses		(107,862)	(23,147)
Travelling expenses		(1,336,280)	(238,327)
Decrease in market value of investments		(423,183)	-
Unrealised foreign exchange loss		-	(498)
Total expenses relating to ordinary activities	3	(5,217,148)	(2,650,825)
Profit/(Loss) from ordinary activities before income tax expense		1,001,581	1,829,360
Income tax expense		-	-
Profit/(Loss) from ordinary activities after income tax expense		1,001,581	1,829,360
Total comprehensive income/(loss) for the year		1,001,581	1,829,360

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

Australian Youth Orchestra
Statement of Financial Position
As at 31st December 2022

	Note	2022 \$	2021 \$
Current assets			
Cash assets	4	2,367,632	2,361,481
Investments	4	7,100,147	7,167,618
Receivables	5	181,339	57,365
Other	6	251,969	213,692
Total current assets		<u>9,901,087</u>	<u>9,800,156</u>
Non-current assets			
Investments	7	45,546	-
Plant & equipment	8	203,015	227,258
Right-of-use assets	9	31,909	76,382
Total non-current assets		<u>280,470</u>	<u>303,640</u>
Total assets		<u>10,181,557</u>	<u>10,103,796</u>
Current liabilities			
Creditors & payables	10	257,538	172,793
Contract liabilities	11	231,690	610,210
Provisions	12	313,020	217,410
Lease liabilities	13	11,917	52,740
Total current liabilities		<u>814,165</u>	<u>1,053,153</u>
Non-current liabilities			
Contract liabilities	14	-	622,635
Provisions	15	13,017	71,767
Lease liabilities	16	10,085	13,532
Total non-current liabilities		<u>23,102</u>	<u>707,934</u>
Total liabilities		<u>837,267</u>	<u>1,761,087</u>
Net assets		<u>9,344,290</u>	<u>8,342,709</u>
Equity			
Retained profits	17	2,168,580	2,189,846
Reserves	18	7,175,710	6,152,863
Total equity		<u>9,344,290</u>	<u>8,342,709</u>

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

Australian Youth Orchestra
Statement of Changes in Equity
As at 31st December 2022

	Note	Retained Profits	ITF Reserve ¹	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	Programs Reserve	Total Equity
As at 1 January 2022		\$ 2,189,846	\$ 855,921	\$ 883,964	\$ 1,930,715	\$ 2,038,785	\$ 443,478	\$ -	\$ 8,432,709
Net result from operations		1,001,581							1,001,581
Transfer from/(to) ITF Reserve		(37,674)	37,674						
Transfer from/(to) Major Gifts Reserve		(585,179)		585,179					
Transfer from/(to) Scholarships Reserve		157,698			(157,698)				
Transfer from/(to) Special Projects Reserve		649,500				(649,500)			
Transfer from/(to) Digital Reserve		11,285					(11,285)		
Transfer from/(to) Programs Reserve		(1,218,477)						1,218,477	
Total Transfers from/(to) Other Reserves		(1,022,847)	37,674	585,179	(157,698)	(649,500)	(11,285)	1,218,477	-
Transfer from / (to) retained profits	16	(21,266)	37,674	585,179	(157,698)	(649,500)	(11,285)	1,218,477	1,001,581
As at 31 December 2022	16,17	2,168,580	893,595	1,469,143	1,773,017	1,389,285	432,193	1,218,477	9,344,290

1. International Touring Fund Reserve

Australian Youth Orchestra
Statement of Changes in Equity
As at 31st December 2022

	Note	Retained Profits	ITF Reserve	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	Programs Reserve	Total Equity
As at 1 January 2021		\$ 1,919,696	\$ 702,416	\$ 778,907	\$ 1,627,606	\$ 1,096,462	\$ 388,262	\$ -	\$ 6,513,349
Net result from operations		1,829,360							1,829,360
Transfer from/(to) ITF Reserve		(153,505)	153,505						
Transfer from/(to) Major Gifts Reserve		(105,057)		105,057					
Transfer from/(to) Scholarships Reserve		(303,109)			303,109				
Transfer from/(to) Special Projects Reserve		(942,323)				942,323			
Transfer from/(to) Digital Reserve		(55,216)					55,216		
Transfer from/(to) Programs Reserve		-						-	
Total Transfers from/(to) Other Reserves		(1,559,210)	153,505	105,057	303,109	942,323	55,216	-	-
Transfer from / (to) retained profits	16	270,150	153,505	105,057	303,109	942,323	55,216	-	1,829,360
As at 31 December 2021	16,17	2,189,846	855,921	883,964	1,930,715	2,038,785	443,478	-	8,342,709

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

Australian Youth Orchestra
Statement of Cash Flows
As at 31st December 2022

	Note	2022	2021
		\$	\$
Cash flows from operating activities			
Receipts from students		567,267	137,641
Grants received		3,365,150	3,249,750
Concert fees received		27,925	-
Bursaries, foundations & donations		1,241,034	806,527
Other receipts		61,239	218,651
Interest received		115,888	80,427
Dividend received		48,347	40,744
Franking credit refund received		10,257	14,723
Trust income received		61,718	57,790
Payments to suppliers and employees		(4,893,603)	(2,848,166)
Net cash flows from/(used in) operating activities		605,222	1,758,087
Cash flows from investing activities			
Payments for plant and equipment		(75,092)	(101,493)
Redemption of/(Payment for) Investments		(401,568)	(2,324,772)
Net cash flows from/(used in) investing activities		(476,660)	(2,426,265)
Cash flows from financing activities			
Payments for lease liabilities		(122,411)	(141,326)
Net cash flows from/(used in) financing activities		(122,411)	(141,326)
Net increase/(decrease) in cash held		6,151	(809,504)
Cash at the beginning of year		2,361,481	3,170,985
Cash at the end of the year	4	2,367,632	2,361,481

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

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

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Note 1 Summary of Significant Accounting Policies

a. Basis of preparation

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

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

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

Current and non-current classification

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

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

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

Going concern

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

As at the date the accounts were signed, the Department of Infrastructure, Transport, Regional Development and Communications, had not formally notified the AYO of its continued funding beyond 2022/23. The risk of these funds not being received is very low. In the unlikely event that the funds are not received, the AYO will still be able to continue as a going concern.

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

New or amended Accounting Standards and Interpretations adopted

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

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

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

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

Conceptual Framework for Financial Reporting (Conceptual Framework)

The Company has adopted the revised Conceptual Framework from 1 January 2022. The Conceptual Framework contains new definition and recognition criteria as well as new guidance on measurement

that affects several Accounting Standards, but it has not had a material impact on the Company's financial statements.

AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities. The Company has adopted AASB 1060 from 1 January 2022. The standard provides a new Tier 2 reporting framework with simplified disclosures that are based on the requirements of IFRS for SMEs.

c. Income tax

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

d. Revenue recognition

The Company recognises revenue as follows:

Revenue from contracts with customers

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

Revenue is recognised for the major business activities as follows:

(i) Funding revenue

Funding revenue is received from the Department of Infrastructure, Transport, Regional Development and Communications and is recognised in the profit and loss when the Company receives the grant funding. Where the funding relates to activities that have not yet been delivered, the income is transferred to a reserve.

(ii) Sponsorship, trust & foundations, and donations

Revenue received in respect of sponsorship, trusts & foundations, and other donations is recognised in the profit and loss when the Company receives the funding. Where the funding relates to activities that have not yet been delivered the income is transferred to a reserve.

Where funding received includes performance obligations, that are enforceable and specific and meet the requirements for deferral under AASB 15, and those obligations have not yet been met, the income is deferred until such time as the performance obligations are fulfilled.

(iii) Registration and membership fees

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

(iv) Performance fee revenue

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

(v) Interest Income

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

e. Receivables

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

f. Plant and equipment

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

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

Depreciation

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

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

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

g. Right-of-use assets

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

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

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

h. Contract liabilities

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

i. Lease liabilities

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

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

j. Trade and other creditors

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

k. Maintenance and repairs

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

l. Website and database costs

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

m. Goods and services tax (GST)

Revenues, expenses, and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the Statement of Financial Position. Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

n. Employee benefits

(i) Wages, salaries and annual leave

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

(ii) Long service benefits

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

(iii) Superannuation

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

o. Cash and cash equivalents

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

p. Investments

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

Financial assets at fair value through profit or loss

Financial assets not measured at amortised cost or at fair value through other comprehensive income are classified as financial assets at fair value through profit or loss. Fair value movements are recognised in profit or loss.

q. Comparative figures

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

r. Significant accounting judgements, estimates and assumptions

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

(i) Impairment of Non-financial Assets

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

(ii) Estimate of Useful Lives

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

(iii) Lease term

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

(iv) Incremental borrowing rate

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

(v) Employee benefits provision

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

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

Note 2 Revenue

Revenue from operating activities	2022	2021
	\$	\$
Grants – The Department of Infrastructure, Transport, Regional Development and Communications	2,786,500	2,613,890
Grants – reassessment of unearned income	867,635	-
Registration & application fees	410,275	153,420
Management fees	3,630	4,358
Memberships	945	836
Performance fees & earned income	30,312	-
Sponsorships, bequests, trusts & foundations & donations	1,852,843	1,096,027
Government subsidies	-	158,742
Other income	39,333	17,872
Total revenue from operating activities	5,991,473	4,045,145
Revenue outside the operating activities		
Interest/Distributions	227,256	151,847
Net gains on financial investments held at fair value through profit & loss	-	283,193
Total revenue from outside the operating activities	227,256	435,040
Revenue from ordinary activities	6,218,729	4,480,185

Note 3 Expenses and Losses

Profit/(loss) from ordinary activities includes as expenses:		
Depreciation of musical instruments, furniture & fittings, IT & website	98,959	86,013
Depreciation of right-of-use assets	122,108	216,888
Defined contribution superannuation expense	155,615	126,276
Short-term and low-value assets lease payments	23,478	7,668
Loss on foreign currency	-	498
Travel expenses (administration)	61,773	12,620
Travel expenses (programs)	1,274,507	225,707

Note 4 Current Assets - Cash Assets/Investments

Cash Assets

Cash at bank and on hand	1,114,650	1,330,184
Cash on deposit	1,252,982	1,031,297
Total cash assets	2,367,632	2,361,481

Investments

Financial assets at fair value through profit & loss:

Fixed interest securities	4,532,029	5,029,139
Shares and other equities	2,568,118	2,138,479
Total investments	7,100,147	7,167,618

Note 5 Receivables

Trade debtors	7,924	1,285
GST Receivable	80,292	16,515
Other debtors	93,123	39,565
Total receivables	181,339	57,365

Trade debtors arise from fees owing by students for participation in the company's programs.
Other debtors arise from activities other than those attended by students.

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

Note 6 Other

	2022	2021
	\$	\$
Prepayment	<u>251,969</u>	<u>213,692</u>

Note 7 Non-current Assets - Investments

Investments	<u>45,546</u>	<u>-</u>
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Note 8 Plant and Equipment

Music equipment at cost	163,517	158,219
Deduct: accumulated depreciation	<u>(123,436)</u>	<u>(116,968)</u>
	<u>40,081</u>	<u>41,251</u>
Music and scores at cost	5,102	5,102
Deduct: accumulated depreciation	<u>(4,886)</u>	<u>(4,545)</u>
	<u>216</u>	<u>557</u>
Furniture and equipment at cost	76,116	74,983
Deduct: accumulated depreciation	<u>(72,060)</u>	<u>(66,000)</u>
	<u>4,056</u>	<u>8,983</u>
Database at cost	370,860	331,660
Deduct: accumulated depreciation	<u>(284,984)</u>	<u>(234,531)</u>
	<u>85,876</u>	<u>97,129</u>
IT equipment at cost	95,332	84,902
Deduct: accumulated depreciation	<u>(72,999)</u>	<u>(58,395)</u>
	<u>22,333</u>	<u>26,507</u>
Website at cost	120,116	104,116
Deduct: accumulated depreciation	<u>(72,314)</u>	<u>(51,963)</u>
	<u>47,802</u>	<u>52,153</u>
Digital Connection Trial equipment at cost	335,888	335,888
Deduct: accumulated depreciation	<u>(335,888)</u>	<u>(335,888)</u>
	<u>-</u>	<u>-</u>
National Music Teacher Mentorship equipment at cost	3,030	3,554
Deduct: accumulated depreciation	<u>(379)</u>	<u>(2,876)</u>
	<u>2,651</u>	<u>678</u>
Total	<u>203,015</u>	<u>227,258</u>

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

Movements in non-current assets

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Digital Connection Trial equipment	National Music Teacher Mentorship equipment	Total
Balance at 1 January 2022	41,251	557	8,983	97,129	26,507	52,153	-	678	227,258
Additions	5,298	-	1,134	39,200	10,430	16,000	-	3,030	75,092
Depreciation	(6,468)	(341)	(6,061)	(50,453)	(14,604)	(20,351)	-	(681)	(98,959)
Loss on disposal	-	-	-	-	-	-	-	(376)	(376)
Balance at 31 December 2022	40,081	216	4,056	85,876	22,333	47,802	-	2,651	203,015

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Digital Connection Trial equipment	National Music Teacher Mentorship equipment	Total
Balance at 1 January 2021	43,391	897	11,446	144,523	22,845	-	-	688	223,790
Additions	4,832	-	6,675	-	18,895	61,060	-	804	92,266
Depreciation	(6,972)	(340)	(8,046)	(47,394)	(13,540)	(8,907)	-	(814)	(86,013)
Loss on disposal	-	-	(1,092)	-	(1,693)	-	-	-	(2,785)
Balance at 31 December 2021	41,251	557	8,983	97,129	26,507	52,153	-	678	227,258

Note 9 Right-of-use Assets

	2022	2021
	\$	\$
Right-of-use – land & building	488,188	410,553
Deduct: accumulated depreciation	(469,838)	(351,268)
	18,350	59,285
Right-of-use – plant & equipment	17,686	17,686
Deduct: accumulated depreciation	(4,127)	(589)
	13,559	17,097
Total right-of-use assets	31,909	76,382

The company has leases at 31 December 2022 which include:

Equipment rental lease in relation to one office photocopier. This five-year lease ends 31 October 2026.

Office lease in relation to the rental of premise at Level 2, Building 3, 658 Church Street, Cremorne 3121 which starts 1 August 2014 and ends 24 February 2023.

Note 10 Current Liabilities – Creditors and Payables

Trade creditors	162,931	66,867
Other payables	94,607	105,926
	257,538	172,793

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

Note 11 Current Liabilities – Contract Liabilities

	2022	2021
	\$	\$
Receipts of registration fee in advance	213,341	49,710
Grants & sponsorship	18,349	315,500
Department of Infrastructure, Transport, Regional Development and Communications	-	245,000
	<u>231,690</u>	<u>610,210</u>

Note 12 Current Liabilities - Provisions

Provision for annual leave	146,497	128,304
Provision for long service leave	157,771	85,808
Provision for office relocation	8,427	-
Fringe benefits tax payable	325	3,298
	<u>313,020</u>	<u>217,410</u>

Note 13 Current Liabilities – Lease Liabilities

Lease liabilities	11,917	52,740
	<u>11,917</u>	<u>52,740</u>

The Company has applied the practical expedient to all COVID-19 related rent concessions that meet the following conditions:

- The change in lease payments results in revised consideration for the lease that is substantially the same as, or less than, the consideration for the lease immediately preceding the change;
- any reduction in lease payments affects only payments originally due on or before 31 December 2021; and
- there is no substantive change to other terms and conditions of the lease.

The practical expedient allows changes in lease payments resulting from the rent concession to be treated as a variable lease payment through the statement of profit or loss and other comprehensive income, rather than as a lease modification.

Amount recognised in profit or loss to reflect changes in lease payments arising from COVID-19 rent concessions

-	106,267
<u>-</u>	<u>106,267</u>

Note 14 Non-current Liabilities – Contract Liabilities

Department of Infrastructure, Transport, Regional Development and Communications
(National Music Teachers Mentoring Program)

-	622,635
<u>-</u>	<u>622,635</u>

Note 15 Non-current Liabilities - Provisions

Provision for long service leave	13,017	71,767
	<u>13,017</u>	<u>71,767</u>

Note 16 Non-current Liabilities – Lease Liabilities

Lease liabilities	10,085	13,532
	<u>10,085</u>	<u>13,532</u>
Future lease payments		
Future lease payments are due as follows:		
Within one year	12,309	53,244
One to five years	10,560	14,400
More than five years	-	-
	<u>22,869</u>	<u>67,644</u>

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

Note 17 Retained Profits

	2022	2021
	\$	\$
<u>Movements in retained profits</u>		
Opening balance	2,189,846	1,919,696
Net profit/(loss) for the Year	1,001,581	1,829,360
Transfer (To)/from International Touring reserve	(37,674)	(153,505)
Transfer (To)/from Special Projects Reserve	649,500	(942,323)
Transfer (To)/from Major Gifts Reserve	(585,179)	(105,057)
Transfer (To)/from Scholarships Reserve	157,698	(303,109)
Transfer (To)/from Digital Reserve	11,285	(55,216)
Transfer (To)/from Programs Reserve	(1,218,477)	-
Closing balance	<u>2,168,580</u>	<u>2,189,846</u>

Note 18 Reserves

<u>International Touring Reserve</u>		
Opening balance	855,921	702,416
Transfer (To)/from retained profits	37,674	153,505
Closing balance	<u>893,595</u>	<u>855,921</u>

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

<u>Major Gifts Reserve</u>		
Opening balance	883,964	778,907
Transfer (To)/from retained profits	585,179	105,057
Closing balance	<u>1,469,143</u>	<u>883,964</u>

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

<u>Special Projects Reserve</u>		
Opening balance	2,038,785	1,096,462
Transfer (To)/from retained profits	(649,500)	942,323
Closing balance	<u>1,389,285</u>	<u>2,038,785</u>

The Special Projects Reserve was established in December 2011 to set aside funds for specific projects which fall outside the normal operations of the AYO. Included in the Special Projects Reserve is net program savings as a result of the Coronavirus (COVID-19) pandemic in 2020 and 2021 which will be utilised to support program activity in 2023 and in the future.

<u>Scholarships Reserve</u>		
Opening balance	1,930,715	1,627,606
Transfer (To)/from retained profits	(157,698)	303,109
Closing balance	<u>1,773,017</u>	<u>1,930,715</u>

The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships. The balance at 31 December 2022 is made up of Ernest Llewellyn Scholarship fund of \$574,388, Richard Pollett Scholarship fund of \$192,207, the Vera and Lorand Loblay Scholarship fund of \$444,106, Standish Roberts Memorial Scholarship fund of \$27,887, Financial assistance funds of \$263,462, Peter Weiss Scholarship fund of \$255,854 and Monty Wain Memorial fund of \$15,113.

<u>Digital Reserve</u>		
Opening balance	443,478	388,262
Transfer (To)/from retained profits	(11,285)	55,216
Closing balance	<u>432,193</u>	<u>443,478</u>

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

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

Programs Reserve

	2022	2021
	\$	\$
Opening balance	-	-
Transfer (To)/from retained profits	1,218,477	-
Closing balance	<u>1,218,477</u>	<u>-</u>

The Programs Reserve was established in December 2022 in order to set aside funds for costs expected to be incurred against funds received from the Department of Infrastructure, Transport, Regional Development and Communications to fund the National Music Teachers Mentoring Program and funds received from trusts and foundations to fund future AYO programs.

Total Reserves	<u><u>7,175,710</u></u>	<u><u>6,152,863</u></u>
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Note 19 Compensation of Key Management Personnel

Total compensation (6 staff, 2021 – 6 staff)	<u>902,637</u>	<u>896,708</u>
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No income has been paid or is payable, or otherwise made available, to directors by the company or to related parties in connection with the management of the affairs of the company.

Note 20 Related Parties

Directors - Transactions with Directors

Lachlan Bramble was a director of Australian Youth Orchestra in 2022. During the year, the company paid him \$2,250 for his tutorial services and \$110 for his meal allowance.

Karina Filipi was a director of Australian Youth Orchestra in 2022. During the year, the company paid her \$751 for her tutorial services.

There were no transactions with directors in 2021.

There were no other transactions with related parties during the current or previous financial year.

Trusts - Transactions with Trusts

The company is the trustee for the Dorothy Fraser Scholarship Fund. During the year, the company charged a management fee of \$2,124 (2021: \$2,549) to the Dorothy Fraser Scholarship Fund and received a scholarship of \$14,200 (2021: nil).

The company is the trustee for the National Music Camp Trust. During the year, the company charged a management fee of \$1,506 (2021: \$1,809) to the National Music Camp Trust and received a scholarship of \$9,200 (2021: nil).

Receivable from and payable to related parties

Receivable from the Dorothy Fraser Scholarship Fund for the management fee	2,336	2,804
Receivable from the National Music Camp Trust for the management fee	1,657	1,990
Total receivable from related parties	<u>3,993</u>	<u>4,794</u>

Loans to/from related parties

There were no loans to or from related parties at the current and previous reporting date.

Note 21 Remuneration of Auditors

The auditor of the company, Crowe Sydney performed the audit and receive \$14,300 for these services. (2021: \$13,230)

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2022

Note 22 Contingent Liabilities

The Company joined the National Redress Scheme in 2020. In certain circumstances a future claim against the Company could be made under this scheme. There were no contingent liabilities as at 31 December 2022 and 31 December 2021.

Note 23 Commitments for Expenditure

There were no commitments for expenditure as at 31 December 2022 and 31 December 2021.

Note 24 Trust Assets

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

National Music Camp Trust Fund

Dorothy Fraser Scholarship Fund

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

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

Note 25 Subsequent Events

No matter or circumstance has arisen since 31 December 2022 that has significantly affected, or may significantly affect the company's operations, the result of those operations, or the company's state of affairs in future financial years.

Australian Youth Orchestra
Director's Declaration
For the year ended 31 December 2022

In the directors' opinion:

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

The attached financial statements and notes give a true and fair view of the company's financial position as at 31 December 2022 and of its performance for the financial year ended on that date; and

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

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2022*.

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

Director 

Director 

Signed on this 18th day of May 2023

Independent Auditor's Report to the Directors of Australian Youth Orchestra

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Australian Youth Orchestra (the Company), which comprises the statement of financial position as at 31 December 2022, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- (a) giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year then ended;
- (b) and complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional & 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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Other Information

The directors are responsible for the other information. The other information comprises the information contained in the Company's Annual Report for the year ended 31 December 2022 but does not include the financial report and our auditor's report thereon.

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

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

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

Responsibilities of the Directors for the Financial Report

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the director's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern.

If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with Management regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during the audit.

Crowe Sydney

Crowe Sydney



Alison Swansborough

Associate Partner

18 May 2023

Sydney