



Ensemble Offspring

Annual Report 2022





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Acknowledgements

Cover image by Keith Saunders (2021)

About Ensemble Offspring

Ensemble Offspring is Australia's leading new music group. Uniting the country's most fearless instrumentalists under the leadership of internationally acclaimed percussionist Claire Edwardes OAM, we subvert classical music traditions and deliver concerts that "burst with imagination, energy and inspiration" (Seesaw Magazine).

As the foremost champions of contemporary music in Australia, Ensemble Offspring has commissioned and premiered over 350 works and have toured new Australian music around the world. Our dedication to excellence and amplifying underrepresented voices has earned multiple APRA Art Music Awards and an ARIA Award nomination.

Through our pioneering spirit and relentless commitment to equality, Ensemble Offspring continues to shape a vibrant and diverse artistic future for Australian music.

"In a music industry that can often feel impenetrable - most of all for marginalised voices - its mission is not just honourable, but essential. In other words, it is not just doing the right thing, it is doing what's necessary for the survival of new music in Australia." – Cut Common



Image by Jared Underwood (Listen Up 2022). Left to right: David Yipininy Wilfred, Eric Avery, Jason Noble, Allara Briggs Pattison, Daniel Wilfred, Claire Edwardes, Peter Knight.



2022 Board and Key Personnel

Board Members

Dr Anthony Lowe, Chair (Non-Executive Director and Actuary)

Anthony is a Non-Executive Director and Chair of Actuaries Institute's Public Policy Council Committee. He was formerly Chief Executive Officer at Prostate Cancer Foundation of Australia, co-lead of the National Health and Medical Research Council Centre of Research Excellence in Prostate Cancer Survivorship, and Adjunct Associate Professor at Griffith University. Prior to joining Prostate Cancer Foundation of Australia, Anthony was Chief Operating Officer at the National Breast Cancer Foundation. He has held senior executive positions in the financial services industry in Australia, the US and UK, ultimately becoming Executive Director and Asia-Pacific business group leader at Mercer Wealth Solutions.

Trish Ludgate, Former Deputy Chair, resigned 8 December 2022 (Executive Manager, Musica Viva Australia)

Trish has spent over 30 years in arts management in Australia, first as CountryWide and Export Manager at Musica Viva, then as Relationship Manager in the Major Performing Arts division at the Australia Council for the Arts. She is now enjoying her second placement at Musica Viva. She has sat on the Board of the Australian Youth Orchestra, served as Chair at Arts on Tour and on the Board of Governors of the Federation of Asian Cultural Promotion. At Musica Viva from 1983-2002 she was also responsible for curating and implementing the Cultural Relations Program for the Department of Foreign Affairs and Trade (DFAT) internationally.

Simon Miller, Deputy Chair (CEO, Anglicare Sydney)

Simon is the CEO of Anglicare Sydney, where he leads a large not-for-profit with more than 4000 staff serving people in need. He also has extensive not-for-profit Board and public sector executive experience. From these roles, he brings deep governance, strategy, finance and fundraising skills to Ensemble Offspring. Prior to Anglicare, Simon was a Senior Partner and Managing Director at Boston Consulting Group, leading the Asia-Pacific Artificial Intelligence and Analytics business. At BCG, he advised executives at some of the world's largest companies and governments on digital, strategy, M&A, innovation and organisation. He's also a (very average) flute player and (enthusiastic) supporter of the arts!

Wayne Smithson, Treasurer (Associate Professor, Universal Business School Sydney)

Wayne is an Associate Professor at the Universal Business School Sydney and brings his wealth of experience in accounting, teaching and business in a number of national and international companies over a commercial career spanning over forty years. His senior finance positions include National Finance Director for Ernst & Young and Finance Director for the Bank of New Zealand in Australia. Wayne has experience across many industries including manufacturing, services, logistics and teaching. Wayne is a qualified CPA, a Fellow of the Institute of Managers and Leaders and was a graduate member of the Australian Institute of Company Directors.

**Claire Edwardes OAM, CEO and Artistic Director**

Claire Edwardes OAM has been the sole Artistic Director of Ensemble Offspring for 7 years and previously was co-director with composer Damien Ricketson for almost 10 years. She has over 25 years' experience as a professional percussionist and is acknowledged as a long-term leader in Australia's musical landscape. Having built her career on the development of innovative projects and programs, Claire has presented and produced music at many levels of the Australian and international music scenes. She is the only Australian to win the APRA Art Music Award for Excellence by an Individual three times and is a committed advocate of gender equity in music.

Rachel Kent, Ordinary Member, resigned 27 April 2022 (CEO, Bundanon Trust)

Rachel was the Chief Curator at the Museum of Contemporary Art (MCA) Australia and in 2021 took over as CEO of Bundanon Trust. She has presented exhibitions in Australia, New Zealand, Japan, the United States and Canada, working with artists such as Grayson Perry, Yinka Shonibare MBE, Tatsuo Miyajima, David Goldblatt, Cornelia Parker and, forthcoming, Doug Aitken. Rachel's exhibitions have been presented at the Brooklyn Museum, New York; Musée d'art contemporain de Montreal; National Museum of African Art, Smithsonian Institution, Washington DC; and the Museum of Contemporary Art Tokyo. Rachel is passionate about creativity in all its forms, including live art, performance and music.

Hannah Mason, Ordinary Member, appointed 23 November 2022 (Director of Production & Events, Sydney Opera House)

Hannah is the Director, Production & Events at the Sydney Opera House. She has more than 25 years' experience across the arts, talent management, digital marketing, and production and stage management fields. From 2015 to 2021 Hannah was General Manager at Sydney Philharmonia Choirs and her earlier roles have included Group General Manager at talent management company, Artist & Entertainment Group, General Manager at web and digital marketing agency, The Web Showroom. Prior to emigrating to Australia, Hannah spent 10 years working in stage and technical production management roles in the UK, including London's West End. Hannah was a non-executive director of Sydney Philharmonia Choirs from 2011 to 2015 and was a member of the Create NSW Artform Advisory board for Classical Music, Opera and Choral until 2022.

Jason Noble, Ordinary Member/Musicians' Representative (Clarinetist)

Jason Noble is one of Australia's most versatile clarinetists, spanning the classical to highly experimental and improvisatory genres. As a core member of Ensemble Offspring for 20 years, Jason has performed contemporary new music at festivals from Warsaw to London, Shanghai to Kabul and around Australia, working largely with living composers. His album releases include THRUM (2020) and Chi's Cakewalk (2017). Jason collaborates with emerging composers and is an in-demand music educator and examiner. He has been invited to teach two winter academies at the Afghanistan National Institute of Music in Kabul and maintains links with staff and students there.

Marni Oaten, Ordinary Member (Partner, Climate & Sustainability, Deloitte)

Marni is a leader of Deloitte's Emissions Solutions offering, a technology incubation program delivering large scale climate action. As an experienced Sustainability executive, Marni brings an energetic and pragmatic approach to developing and delivering Environmental, Social and Governance (ESG) strategies to enable operations to move forward on their sustainability programs. As a power electrical engineer with over 20 years of experience in business and engineering roles, she is drawn towards cross-sector collaborations to drive



industry defining solutions. Marni has a demonstrated history of working commercial and philanthropic partnerships. Marni holds Board roles with Pollinate Group, and the Global Institute of Intrapreneurs.

Patron

Shane Simpson AM, Patron (Special Counsel, Simpson Solicitors)

Shane Simpson AM is the chairman of Studio A and the NAISDA Foundation. He is also on the Council of the National Library of Australia, a director of the UNSW Foundation, and the independent director on several private foundations. Shane Simpson was the founder of the Arts Law Centre of Australia and the Prelude Project (a national network of composer houses). He is Special Counsel at Simpsons Solicitors, a firm specialising in the arts, entertainment, cultural property and copyright. He was formerly chair of the Bundanon Trust; Advisory Council of the Faculty of Art + Design, UNSW; The Aboriginal Benefits Foundation; the NSW Film and Television Office and Museums and Galleries NSW and a non-executive director on numerous boards in the cultural industries including the Australian Maritime Museum the New Zealand Film Commission, the Australian National Academy of Music, the National Association for the Visual Arts, the Crafts Council of Australia, the Music Council of Australia and the Copyright Agency. He is the author of many books including the classic, 'Music Business'.

Core Musicians

Véronique Serret (violin), Blair Harris (cello), Lamorna Nightingale (flute), Jason Noble (clarinet), Claire Edwardes (percussion), Benjamin Kopp (piano)

Noisy Women Commission

Samantha Wolf

Hatched Academy Participants

Hatched Ambassador: Brett Dean

Hatched Associate Artist: Eliza Shephard

Hatched Composer Intensive participants: Andrea Guterres, Lewis Mosely, Sean Quinn, Ceridwen McCooley, Alexander Voltz

Hatched Mentorship participants (mentored online): Total: 16

First Nations Program

First Nations Composer in Residence: Eric Avery (Ngiyampaa/Yuin/Bandjalang/Gumbangirri)
Ngarra-Burria: First Peoples Composers Participants: Marlene Cummins, Aaron Wyatt, Mark Ross, Will Kepa

Staff members

Claire Edwardes (Artistic Director, 4 days/week), Ella Howard (Producer, 3 days/week – on leave February-October), Roman Benedict (Producer 3 days/week – February-October)
Angus Davison (Development Manager, 2.5 days/week), Eitan Muir (Administrator, 3 days/week), Ben Robinson (Marketing Administrator, 3 days/week).



Artistic Director and Chair's Report

Introduction

Ensemble Offspring's 2022 Season featured 43 concerts performed in an array of venues from Sydney to Melbourne to Bermagui and beyond. As an adjunct to our busy performance schedule, we conducted educational workshops with young composers in Sydney, Perth, Wyangala, Warren & online. Audience attendance at our concerts exceeded our target by 22.4%. Our educational workshops reached over 700 people, many of whom were under 18 years of age, First Nations backgrounds and/or female identifying.

Highlight works from our Ngarra-Burria: First Peoples Composers program were released on ABC Classic in a new album, *To Listen To Sing*. Simultaneously these works were published with the AMC for access by all, providing a significant contribution to the Australian cultural landscape.

Our 2022 season foregrounded work by underrepresented artists

We partnered with a plethora of First Nations artists: premiering Nardi Simpson's concert length suite *-barra* at Sydney Festival, releasing an ABC Classic CD of music by participants in Ngarra-Burria: First Peoples Composers, and presenting a live Ngarra-Burria showcase at Eugene Goossens Hall.

We connected with emerging talent across Australia through our three streams of Hatched Academy: Home Academy provided accessible digital mentorships to 16 young musicians, Composer Intensive brought 5 emerging composers together with EO for a residency at the CORRIDOR project (Wyangala), and our Associate Artist was 2022 Young Performers Award winning Melbourne flautist Eliza Shephard.

Among the works premiered in 2022 were those by previous Noisy Women Commission recipients Eve Klein (2020) and Nirmali Fenn (2021) whose new works were premiered at *Another Future* at Casula Powerhouse.

Our season emphasised accessibility and reach

We were invited for a week-long residency at Warren Chamber Music Education Week, presenting three concerts and four workshops to youth in the region. We presented workshops at Santa Sabina College (Strathfield) with guest composers Damian Barbelar and Elizabeth Younan for Australian Composition Day. And we were ensemble-in-residence at WAAPA, presenting four days of workshops, four masterclasses, and two concerts (*Rhythms of Change* and *Time as Revelator*).

We toured *Songbirds* to Melbourne Recital Centre, Noosa, Blackheath Chamber Music Festival and the Bellingen Muse Festival, and toured our *Blue Silence* trio program to the Hume Chamber Music (Goulburn) and Bellingen Muse festivals. Other regional outreach included Bermagui and surrounding areas as ensemble-in-residence at *Four Winds*, and partnering with Percussion Australia to present *Coming Together* at the Blue Mountains Entertainment Centre.

Five full-length concerts were presented online, including two self-presented livestreams (*Elegy* and *Another Future*) and three partnerships with Australian Digital Concert Hall (*Time as Revelator*, *Whirling* and *Turning* and *Songline Inventions*).



Our diverse Sydney programs hit a chord with audiences

Our house concert series Avant Gardens ran for the second time with three programs in new locations around Sydney. We launched Ciaran Frame's roaming musical installation Sticky Notes with 13 performances at Circular Quay. And we partnered with Performance Space's LIVEWORKS to present Night Songs, a new suite of audio-visual works featuring the pied butcher bird by Hollis Taylor and Jon Rose.

Our major Carriageworks program, Time as Revelator, received rave reviews. The international classics including Steve Reich's *Vermont Counterpoint* and emerging classics by Holly Harrison and William Gardiner were so well-received that our 2023 season includes a second show run at Carriageworks.

Our ambitious Listen Up! Festival was a two-part micro-festival at the National Art School's newly renovated Cell Block Theatre, featured a mind-blowing long-form collaboration with First Nations artists Allara (Melbourne), Eric Avery, and David and Daniel Wilfred (NT), as well as trumpeter Peter Knight (former Artistic Director of AAO).

Offspring x Xenakis, our tribute to Xenakis on his 100th anniversary, was featured at Phoenix Central Park. Our show was hugely popular, receiving over 1,000 ballot entries and reaching far beyond Sydney's regular classical concertgoers.

Lessons Learned

2022 was (surprisingly) one of Ensemble Offspring's most successful years to date. This sense was garnered throughout the year by consistently positive audience attendance, audience feedback surveys, media and peer reviews and record-breaking fundraising (exceeding our 2021 fundraising target by 16.7%). There can be few stronger endorsements for the innovative and industry leading artistic vision we put forward over the past 12 months.

As well as our consistently engaging programming, we found that our audiences appreciated the chance to experience new music at a range of leading venues, some of which the ensemble had not performed at in recent years. Moving forward, this 'Sydney sampler' concept was a central selling point for our first ever 2023 subscription series launched in late 2022 - with concerts from Carriageworks to the Sydney Opera House and The Nielsen to Casula Powerhouse, our inaugural Ensemble Offspring Subscription Series sold strongly to end 2022.

One of the major takeaways from 2022 was that the ensemble musicians and staff alike were extremely busy. Like many similar organisations, Ensemble Offspring had a backlog of projects from 2020 and 2021 to be staged in 2022 and therefore we had a very full program in 2022. Again, like many organisations, we are responding to this by slightly winding back our performance commitments in 2023 and trying to find equilibrium in our operations. Although we remain busy with a bustling concert schedule, a small reduction in the number of projects will enable musicians and team to bring their very best to all aspects of running the ensemble.

2022 reviewers said:

- ★★★★★½ "...every Australian should see this brilliant performance piece." – Sydney Scoop (-barra)

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Image by Panagiotis Karamanos (Sticky Notes 2022)

- ★★★★★ “[The second concert] was as emotionally compelling and profound as the first concert was intellectually exhilarating and virtuosic.” – Limelight (**Listen Up!**)
- “...an ensemble of Australia’s finest musicians performing innovative, relevant and engaging new music that bursts with imagination, energy and inspiration.” – Seesaw Magazine (**Time as Revelator**)

Hatched Academy participant feedback:

- "Hatched Composer Intensive gave me the leg-up I needed to feel that I have some professional connection to the contemporary music scene in Australia." – Andrea Guterres (Hatched Composer Intensive 2022)
- "I relished the opportunity to work with the musicians and other composers during the week. Discussions during rehearsal thoroughly enhanced the comradery of the cohort and allowed us all to embrace the variety of personalities present. Speaking on the same level as EO’s musicians made us not feel like students being taught, but instead like colleagues. A maturity and integrity was fostered throughout the group as we all grew into the Hatched environment." – Sean Quinn (Hatched Composer Intensive 2022)

And we were recognised by awards including;

- Claire Edwardes was awarded an OAM (Medal of the Order of Australia) for her services to music,
- The Ngarra-Burria: First Peoples Composers program was awarded the Classical:NEXT Innovation Award (Hannover), recognising collaborative programs worldwide.

Organisational Sustainability

Like many other arts organisations, because of restrictions during the pandemic, Ensemble Offspring had a backlog of projects from the previous two years. We were determined to return to live performance strongly with 43 concerts in total. We are pleased to report that the 2022 artistic program was exceptionally well received, and audience numbers were significantly higher than anticipated.

In 2022 we were fortunate to receive financial support from Australia Council for the Arts, Create NSW, City of Sydney, our committed philanthropic donors, and others – we are very grateful for your support, without which we could not continue our work, and the statement it makes about the cultural importance of Ensemble Offspring. As can be seen from the Annual Financial Report, we remain in a strong financial position with sufficient reserves at 31 December to underwrite our future plans.

Long serving Board members Trish Ludgate and Rachel Kent stepped down during the year with Hannah Mason and Jenny Bisset joining the Board. We would like to thank Trish and Rachel for their dedicated service to Ensemble Offspring.

We would also like to thank our artists, staff, supporters, and Board for their support. We look to the future with a boldness in approach that we are renowned for - in full consciousness that future success relies not on mirroring our 25+ year history, but on staying nimble and leveraging new opportunities as they arise.



Image by Keith Saunders (2021)

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(ABN: 70 830 604 180)

ANNUAL FINANCIAL REPORT

FOR THE YEAR ENDED

31 DECEMBER 2022

ENSEMBLE OFFSPRING LTD

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RESPONSIBLE PERSONS' REPORT

The Responsible Persons present this report to the members of Ensemble Offspring Ltd ("the company") for the year ended 31 December 2022.

Responsible Persons

The names of each person who has been a Responsible Person during the year and to the date of this report are:

Anthony Lowe (Chair/ Company Secretary)
Jenny Bisset (Company Secretary, appointed 7 February 2023)
Claire Edwardes (Ordinary Member/ Artistic Director)
Rachel Kent (Ordinary Member, resigned 27 April 2022)
Trish Ludgate (Deputy Chair, resigned 8 December 2022)
Hannah Mason (Ordinary Member, appointed 23 November 2022)
Simon Miller (Deputy Chair)
Jason Noble (Ordinary Member/ Musicians' Representative)
Marni Oaten (Ordinary Member)
Wayne Smithson (Treasurer)

Responsible Persons have been in office since the start of the financial year to the date of this report unless otherwise stated.

Board Meetings

	<u>Number eligible to attend as Responsible Person</u>	<u>Number attended</u>
Anthony Lowe	6	6
Jenny Bisset	0	0
Claire Edwardes	6	6
Rachel Kent	2	2
Trish Ludgate	6	5
Hannah Mason	1	0
Simon Miller	6	6
Jason Noble	6	6
Marni Oaten	6	5
Wayne Smithson	6	5

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Company Secretary

The Company Secretary position was occupied by Anthony Lowe over the course of the financial year.

Members' Guarantee

In accordance with the Company's constitution, each member is liable to contribute \$10 in the event that the company is wound up. The total amount members would contribute is \$70 as at 31 December 2022.

Results

The Company finished the year with a deficit of \$4,542 (2021: a surplus of \$196,275).

Review of Operations

The Responsible Persons have reviewed the operating and financial forecasts for the Company for 2023 and are satisfied that, after a full review, the Company will continue on a going concern basis in the coming year. In 2023, sufficient cash flows are expected to be generated for the Company to meet its liabilities as they fall due. Therefore, this financial report has been prepared on a going concern basis.

Significant Changes in the State of Affairs

There have been no significant changes in the business affairs of the Company during the year.

Principal Activities

Ensemble Offspring Ltd is a company limited by guarantee, incorporated and domiciled in Australia. Its registered office and principal place of business is 15 Nicholson Street TEMPE NSW 2044.

The principal activities of the Company during the course of the financial year were the performance and presentation of contemporary classical music. There were no significant changes in the nature of the activities of the Company during the year.

Objectives and Strategies

Ensemble Offspring embodies adventurous new music. The dynamic Company gives a voice to Australian artists, engaging audiences with bold musical experiences characterised by innovation, excellence, open-mindedness, and cultural relevance.

Ensemble Offspring engages in a program of artistic and cultural activity that shapes the music of tomorrow, through:

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- performing, presenting, and recording new Australian and international repertoire
- commissioning new artistic work
- facilitating collaborations between musical genres and other art forms
- raising public awareness of new music through audience engagement, education, and promotional activities, and
- contributing to the vibrancy and growth of the Australian music sector in an international context, through regular international touring, a strong online presence, and nurturing artistic relationships internationally.

Ensemble Offspring is driven by musical discovery and committed to our core values of:

- innovation: being at the forefront of new artistic developments in Australia and abroad
- excellence: creating, performing, and presenting music of the highest calibre
- open-mindedness: promoting a culture within artists, arts workers, and audiences that embraces new ways of experiencing music, and
- cultural relevance: connecting artists and audiences to build a vibrant artistic and cultural space for new and progressive music.

After Balance Date Events

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

Auditor's Independence and non-audit service

The auditors' declaration of independence as required under s60—40 of the Australian Charities and Not-for-profits Commission Act 2012 appears on page 7 of this financial report and forms part of the Responsible Persons' report for the year ended 31 December 2022.

Likely Developments

It is not foreseen that the Company will undertake any change in its general direction during the coming financial year. The Company shall continue to pursue its financial trading activities as detailed earlier in the report to produce the most beneficial result for its members.

Environmental Issues

The Company's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a State or Territory.

ENSEMBLE OFFSPRING LTD

On behalf of the Responsible Persons:

Anthony Lowe

Anthony Lowe, Chair

Wayne Smithson

Wayne Smithson, Treasurer

Dated: 24 March 2023

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ACCOUNTANTS AND BUSINESS ADVISORS
CHARTERED ACCOUNTANTS

GNV Accounts & Business Advisors Pty Ltd

ABN: 57 159 078 869

PO Box 344

OATLEY NSW 2223

Tel: (02) 9585 9406

Mobile: 0402 919 792

Email: george@gnvaccountants.com.au

Auditor's Independence Declaration

To the Responsible Persons of Ensemble Offspring Limited

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for profits Commission Act 2012, as auditor of Ensemble Offspring Limited for the year ended 31 December 2022.

I declare that, to the best of my knowledge and belief, there have been:

(a) No contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and

(b) No contraventions of any applicable code of professional conduct in respect of the audit

GEORGE VOURANTONIS

G VOURANTONIS, CA

RCA# 219006

Director

Oatley, NSW, 24 March 2023.



ACCOUNTANTS AND BUSINESS ADVISORS
CHARTERED ACCOUNTANTS

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**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF
ENSEMBLE OFFSPRING LIMITED**

I have audited the accompanying financial report, being a general purpose financial report, of Ensemble Offspring Limited which comprises the statement of financial position as at 31 December 2022, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the responsible persons' declaration.

In my opinion, the financial report of Ensemble Offspring Limited is in accordance with 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 performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the Australian Charities and Not-for- profits Commission Regulation 2013.

Basis of Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the company in accordance with the auditor independence requirements of the Australian Charities and Not-for-Profits Commission Act 2012 and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. A written Auditor's Independence Declaration is included on page 7.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion

Emphasis of Matter – Basis of Accounting

I draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the responsible persons' financial reporting responsibilities under the ACNC Act 2012. As a result, the financial report may not be suitable for another purpose. My opinion is not modified in respect of this matter.

Responsibility of the Responsible Persons for the Financial Report

The responsible persons of the company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act 2012 and is appropriate to meet the needs of the members. The responsible persons' responsibility also includes such internal control as the responsible persons determine is necessary to enable the preparation of a 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 responsible persons are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the responsible persons either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

The responsible persons are responsible for overseeing the registered company's financial reporting process.

Auditor's Responsibility for the Financial Report

My 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 my 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.

A further description of our responsibilities for audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.



G VOURANTONIS, CA

RCA# 219006

Director

Oatley, NSW, 24 March 2023.

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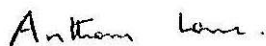
RESPONSIBLE PERSONS' DECLARATION

In accordance with a resolution of the Responsible Persons of Ensemble Offspring Ltd, we state that—

in the opinion of the Responsible Persons:

- a) the financial statements and notes of the Company are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
 - i) giving 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
 - ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Act 2012; and
- b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

On behalf of the Board:



Anthony Lowe, Chair



Wayne Smithson, Treasurer

Dated: 24 March 2023

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STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2022

		2022	2021
	Notes	\$	\$
Revenue			
Grant Income	4	279,727	403,088
Interest		34	25
In-Kind Income		9,000	34,330
Donations and Sponsorships		196,638	190,894
Performance Fees		172,015	89,916
Government Subsidy		-	6,650
		657,415	724,902
Expenses			
Performance			
Artists Costs		231,168	159,196
Venue and Rehearsal Fees		55,848	54,914
Marketing and Promotion		27,751	17,529
Administration		72,068	44,489
Auditors Remuneration		3,000	2,000
Employment Costs		263,122	216,169
In-Kind Expense		9,000	34,330
		661,957	528,627
Other comprehensive income		-	-
Total comprehensive (loss)/income for the year		(4,542)	196,275

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STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2022

		2022	2021
	Notes	\$	\$
<u>Assets</u>			
Current Assets			
Cash and Cash Equivalents	5	864,176	963,211
Trade and Other Receivables	6	10,670	319
Prepayment		15,474	11,198
Total Current Assets		890,320	974,728
Total Assets		890,320	974,728
<u>Liabilities</u>			
Current Liabilities			
Trade and other Payables	7	191,359	275,018
Annual Leave Provision	8	15,741	14,638
Total Current Liabilities		207,100	289,656
Non-Current Liabilities			
Long Service Leave Provision	8	14,791	12,101
Total Non-Current Liabilities		14,791	12,101
Total Liabilities		221,891	301,757
Net Assets		668,429	672,971
<u>Equity</u>			
Retained Earnings		668,429	672,971
Surplus		668,429	672,971

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STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2022

		2022	2021
	Notes	\$	\$
Cash Flows from Operating Activities			
Receipts from Customers		139,021	147,161
General Donations		196,638	135,894
Grants received		215,823	507,097
Sponsorship		-	-
Interest Received		34	25
Payments to Suppliers and Employees		(650,552)	(482,104)
Net Cash (Outflows)/Inflows from Operating Activities		(99,036)	308,073
Net (decrease)/increase in cash held		(99,036)	308,073
Cash at the beginning of the financial year		963,211	655,138
Cash at the end of the financial year	5	864,175	963,211

ENSEMBLE OFFSPRING LTD

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
As at 1 January 2022	672,971	476,696
Total comprehensive (loss)/income for the year	(4,542)	196,275
Closing Retained Earnings	668,429	672,971

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 1: CORPORATE INFORMATION

ABN 70 830 604 180

The financial report of Ensemble Offspring Ltd ('the Company') for the year ended 31 December 2022 was authorised for issue in accordance with a resolution of the Responsible Persons on 22 March 2023.

Ensemble Offspring Ltd is a company limited by guarantee incorporated and domiciled in Australia.

Ensemble Offspring Ltd.'s principal activity is the performance and presentation of contemporary classical music. The Company operates as a not-for-profit organisation.

The registered office and principal place of business is:

15 Nicholson Street TEMPE NSW 2044

Web address: www.ensembleoffspring.com

NOTE 2: BASIS OF PREPARATION

Statement of compliance

These general-purpose financial statements have been prepared in compliance with the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and Australian Accounting Standards - Simplified Disclosures. The Company is a not-for-profit entity for the purposes of preparing these financial statements.

Other than the change in disclosure requirements, the adoption of AASB 1060: General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities has had no significant impact on the financial statements because the Company's previous financial statements complied with Australian Accounting Standards - Reduced Disclosure Requirements.

Basis of measurement

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

Comparatives

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

New and revised standards that are effective for these financial statements

Several amendments to Australian Accounting Standards and interpretations are mandatory for the 31 December 2022 reporting period. These include:

- AASB 1060: General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (commencing on or after 1 July 2021)
- AASB 2020-2: Amendments to Australian Accounting Standards – Removal of Special Purpose Financial Statements for Certain For-Profit Entities (commencing on or after 1 July 2021)

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 2: BASIS OF PREPARATION (cont'd)

AASB 1060 and AASB 2020-2 act to mandate that the Company prepare a general-purpose financial report under a new Simplified Disclosure Standard. The application of AASB 1060 and AASB 2020-2 have not had a material impact on the carrying values of the Company's asset, liability, or equity balances; nor a material impact on the recognition and measurement of the Company's revenue or expenses.

New standards and interpretations not yet adopted

Certain new accounting standards, amendments, and interpretations have been published that are not mandatory for the 31 December 2022 reporting period and have not been early adopted by the Company. These include:

- AASB 2020-1: Amendments to AASs - Classification of Liabilities as Current or Non-current (commencing on or after 1 January 2023)
- AASB 2021-2: Amendments to AASs - Disclosure of Accounting Policies and Definition of Accounting Estimates (commencing on or after 1 January 2023)

It is not expected that AASB 2020-1 or AASB 2021-2 will have a material impact on the Company in future reporting periods.

NOTE 3: SIGNIFICANT ACCOUNTING POLICIES

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

Income tax

The Company is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax under Div. 50 of the Income Tax Assessment Act 1997.

Goods and services tax (GST)

Revenues, expenses, and assets are recognised net of the amount of associated GST unless the GST incurred is not recoverable from the taxation authority. In this case, it is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the taxation authority is included with other receivables or payables in the Statement of Financial Position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities that are recoverable from, or payable to the taxation authority, are presented as operating cash flows.

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 3: SIGNIFICANT ACCOUNTING POLICIES (cont'd)

Revenue recognition

Amounts disclosed as revenue are net of returns, trade allowances and duties and taxes including goods and services tax (GST). Revenue is recognised for the major business activities as follows:

Sale of goods - retail

The Company sells tickets to events through third-party ticket agencies. Revenue from the sale of tickets to events is recognised upon delivery of the service to the customer. Third-party ticketing agencies usually remit ticket money within 14 days of the event being held.

Revenue from the sale of other goods to customers is recognised on delivery of the goods to customers.

Interest income

Interest income is recognised when the amounts are credited to the bank statement or become due and receivable.

Donations

Revenue from donations is recognised when the Company receives donations.

Other revenue

Other revenue is recognised when the right to receive the revenue has been established.

Government Grants

Grants from the government are recognised at their fair value where there is a reasonable assurance that the grant will be received and the Company will comply with all attached conditions.

Donations and grants received, which at the balance date are for a specific project not yet completed, are only recognised as income when the project occurs, as these amounts are repayable if not fully utilised on the specific project.

Cash and Cash Equivalents

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

Trade Receivables

Trade receivables are recognised initially at fair value less provision for impairment. Trade receivables are generally due for settlement within 30 days. They are presented as current assets unless the collection is not expected for more than 12 months after the reporting date.

The collectability of trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectible are written off by reducing the carrying amount directly.

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 3: SIGNIFICANT ACCOUNTING POLICIES (cont'd)

Trade Receivables (cont'd)

The amount of the impairment loss is recognised in profit or loss within other expenses. When a trade receivable for which an impairment allowance had been recognised becomes uncollectible in a subsequent period, it is written off against the allowance account. Subsequent recoveries of amounts previously written off are credited in the Statement of Comprehensive Income.

Leases

Operating lease payments, if any, are recognised as an expense in the Statement of Comprehensive Income on a straight-line basis over the lease term.

Financial Instruments

The net fair values of financial assets and liabilities approximate their carrying value.

Trade and Other Payables

These amounts represent liabilities for goods and services provided to the Company before the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition. Trade and other payables are presented as current liabilities unless payment is not due within 12 months from the reporting date. They are recognised at their fair value.

Employee Benefits

Wages, Salaries, Annual Leave, and Long Service Leave

Liabilities for wages, salaries, annual leave, and long service are recognised in the provision for employee benefits for employees' services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

Going-Concern

The Company will always be reliant on the support for its events from members, non-members, and sponsors. The Responsible Persons believe that through tight budgetary controls and effective cash management, the Company will continue to operate and provide services to its members and the community as a whole.

Impairment of Assets

Assets with an indefinite useful life are not amortised but are tested annually for impairment. Assets subject to annual depreciation or amortisation are reviewed for impairment whenever events or circumstances arise that indicate that the carrying amount of the asset may be impaired. An impairment loss is recognised where the carrying amount of the asset exceeds its recoverable amount. The recoverable amount of an asset is defined as the higher of its fair value less costs to sell and value in use.

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
NOTE 4: GRANT INCOME		
Australia Council	98,500	166,954
Create NSW	140,000	206,394
Local Government	41,227	29,740
	<u>279,727</u>	<u>403,088</u>

	2022	2021
	\$	\$
NOTE 5: CASH AND CASH EQUIVALENTS		
Cash at Bank	<u>864,176</u>	<u>963,211</u>

	2022	2021
	\$	\$
NOTE 6: TRADE AND OTHER RECEIVABLES		
Trade Receivables	10,670	275
Other Receivables	-	44
	<u>10,670</u>	<u>319</u>

	2022	2021
	\$	\$
NOTE 7: TRADE AND OTHER PAYABLES		
Trade Payables	7,315	83
Grants and Sponsorships for Future Services	148,010	234,849
Superannuation	14,665	10,578
PAYG/GST Payable	12,342	20,016
Other	9,026	9,493
	<u>191,359</u>	<u>275,018</u>

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
NOTE 8: PROVISIONS - EMPLOYEE BENEFITS		
Annual Leave		
As at 1 January	14,638	9,730
Arising during the year	1,103	4,908
As at 31 December	<u>15,741</u>	<u>14,638</u>
Long Service Leave		
As at 1 January	12,101	8,737
Arising during the year	2,690	3,364
As at 31 December	<u>14,791</u>	<u>12,101</u>

NOTE 9: KEY MANAGEMENT PERSONNEL

All Responsible Persons provide their services on a voluntary basis and do not, other than for reimbursement of exceptional expenses incurred, receive remuneration from the Company.

One Responsible Person receives compensation as the Artistic Director of the Company and as a performing artist. Total amounts received for 2022, comprising short-term benefits only, totalled \$155,538 (2021: \$122,314).

NOTE 10: CONTINGENCIES

As at 31 December 2022, there were no contingent assets or liabilities.

NOTE 11: EVENTS AFTER THE BALANCE SHEET DATE

There have been no items of significance subsequent to 31 December 2022, and as at the date of this report, that would impact the results as outlined in this financial report. With regards impact of COVID-19, refer to Note 13.

NOTE 12: COMMITMENTS

The Company has a monthly lease commitment on the rehearsal and office premises it currently occupies.

ENSEMBLE OFFSPRING LTD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 13: IMPACT OF CORONAVIRUS (COVID-19)

Background:

COVID-19, which is a respiratory illness caused by a new virus, was declared a worldwide pandemic by the World Health Organisation in March 2020. COVID-19, as well as measures to slow the spread of the virus, have since had a significant impact on the domestic and global economy and equity, debt, and commodity markets.

The Responsible Persons have considered the impact of COVID-19 and other market volatility in preparing its financial statements. Given the dynamic and evolving nature of COVID-19 as well as the limited recent experience of the economic and financial impact of such a pandemic, changes in the measurement of the Group's assets and liabilities may arise in the future.

Other than the events outlined below, the impact of events that arise after the reporting period will be accounted for in future reporting periods.

COVID-19 pandemic has directly affected the operations of EO as follow:

- Government COVID-19 stimulus package

Due to the decrease in revenue as a result of COVID-19 the company received the ATO cash flow boost and JobKeeper payments.

- Performance

The delivery of performance had been restricted due to the required social distancing and lockdown.



www.ensembleoffspring.com



Australian Government



Ensemble Offspring is assisted by the Australian Government through the Australia Council, its arts funding and advisory body; and by the NSW Government through Create NSW.