



ensemble offspring

annual report 2013

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ENSEMBLE OFFSPRING: ABOUT US

Ensemble Offspring is Australia's pre-eminent new music ensemble, dedicated to the performance of innovative new music. The Sydney-based group is committed to a living classical music tradition combining classics of the 20th century with the music of tomorrow from Australia and abroad. Originally called the Spring Ensemble as resident ensemble in Roger Woodward's Sydney Spring Festival, the group will celebrate its 20th anniversary in 2015.

With a reputation for original and unique programming and high quality performances, Ensemble Offspring pursues an agenda of directly shaping the music of our future. The ensemble is based on the philosophy of promoting artistic integrity, musical open-mindedness and challenging the way musicians and audiences think about music. Embracing an eclectic and progressive repertoire, the ensemble can be found presenting spectral, minimalist and complexist classics one week and free improvisation, multimedia and cross-genre events the next.

Whilst the core line-up of the group is flute (Lamorna Nightingale), clarinet (Jason Noble), violin (Veronique Serret & James Cuddeford), percussion (Claire Edwardes), drum kit & percussion (Bree van Reyk) and piano (Zubin Kanga), it is often expanded to include instruments such as accordion (James Crabb), double bass (Dave Symes), electric guitar (Zane Banks) and for larger combinations, a conductor (Roland Peelman). Further to this, collaborations are by no means limited to the world of music and have been in the fields of physical theatre (Theatre Kantanka), popular music (Lee Ranaldo and Mike Patton), dance (Critical Path), instrument building (Linsey Pollak) and much more.

Ensemble Offspring is led by Co-Artistic Directors, Claire Edwardes and Damien Ricketson.



Claire Edwardes
Artistic Director/Percussionist

Percussionist Claire Edwardes is a leading interpreter of contemporary classical music and Co-Artistic Director of Ensemble Offspring. Recent career highlights include concertos with the Radio Chamber Orchestra (Netherlands), the Queensland Symphony Orchestra and Sydney Symphony as well as solo festival appearances at Huddersfield Festival of Contemporary Music (UK), Woodend Winter Arts Festival (Victoria) and Ozasia Festival (Adelaide). In 2012 & 2007 she was awarded the AMC/APRA Art Music Award for Excellence in Australian Music, in 2005 she was the recipient of the MCA Freedman Fellowship and in 1999 she was named ABC/Symphony Australia Young Performer of the Year.



Damien Ricketson
Artistic Director/Composer

Damien Ricketson is a composer and Co-Artistic Director of Ensemble Offspring. Damien's music is characterised by exotic sound-worlds and novel forms and has frequently been featured in Ensemble Offspring events. Recent works have included *Fractured Again*, a major multimedia production that toured China and featured in the Sydney Festival and *Some Shade of Blue*, a microtonal work for a newly invented instrument, the Tarhu. Damien has a PhD from the Sydney Conservatorium where he is now Lecturer in Composition and Contemporary Music Studies.

ENSEMBLE OFFSPRING BOARD: PROFILES



Kate Lidbetter (Chair)

CEO, Symphony Australia

Kate Lidbetter is Chief Executive Officer of Symphony Australia, also known as Symphony Services International. Previous positions have included Director of Music at the Australia Council for the Arts, Artist Development Manager of Symphony Australia, Artistic Administrator of the Australian Youth Orchestra and General Manager of Sydney Children's Choir. In addition to her role as Chair of Ensemble Offspring, she is a Councillor on the Music Council of Australia, Chair of Gondwana Choirs and Company Secretary of Symphony Australia. Kate is a member of Women on Boards and the Australian Institute of Company Directors. She has a Bachelor of Arts (USyd), Graduate Diploma in Arts Management (UTS), Masters in Policy (UNSW), Graduate Certificate in Applied Finance (Kaplan) and is a graduate of the Australian Institute of Company Directors' company directors course.



Yarmila Alfonzetti (Deputy Chair)

Head of External Relations Sydney Conservatorium of Music

Yarmila Alfonzetti manages industry, community, and government relations for the Sydney Conservatorium, project management for Estivo: European Chamber Music Summer School & Festival and the 2015 Centenary. Prior to this she was Head of Classical Music at the Sydney Opera House leading the World Orchestras Program, The Composers new music series, and curating the annual Utzon Music Series.

Yarmila has worked with the Historic Houses Trust of NSW, the NSW Premier's Department, and was the Foundation Executive at the Powerhouse Museum. She holds a Bachelor of Music (Hons) from the Sydney Conservatorium, and a Masters of Project Management from the University of Sydney. Yarmila is a member of the Artistic Advisory Panel of Sydney Youth Orchestras, the Helpmann Awards Classical & Opera Selection Panel, and the Classical Aria Chart Selection Panel.



Andrew Fellowes (Treasurer)

Director of Treasury and Investment Services | Finance, University of NSW

Andrew Fellowes joined the University of New South Wales as Director of Treasury in July 2010, and assumed responsibility for Investment Services in January 2012. Previously he was Corporate Finance Manager at Downer EDI Ltd from 2008 to 2010. Andrew is responsible for the management of cash, funding, banking, exposures to financial markets risks including credit, foreign exchange and interest rate risk. He currently manages more than \$500m in short & long-term investments for the University, and sits on the governance committees of a number of infrastructure projects currently under construction or planned on campus valued at more than \$300m. Andrew has a Masters of Applied Finance from Macquarie University.



Robert Glass (Company Secretary)

Media Arts Lawyers

Rob Glass is a lawyer at Media Arts Lawyers, and previously worked at a Chambers and Legal 500 listed intellectual property firm in Australia and a commercial firm in New Zealand. Rob draws on more than 10 years experience working in the music industry to provide pragmatic legal advice to some of Australia's leading musicians, producers, managers, labels and events, drafting and negotiating the deals that form the backbone of the business.



Penny Stannard
Cultural Policy Consultant

Penny Stannard is a PhD candidate at the University of Technology, Sydney. Her research examines the evolution of cultural policy and arts-based activity in Australian communities and cities. Penny has had a 20 year career producing contemporary cultural programs for organisations across the government, community, education and not-for-profit sectors. Her work spans disciplines of practice and is informed by methodologies that engage communities, researchers, policy makers, educators and artists in partnerships that result in creating new cultural material and influencing policy directions. She is also currently the Director of 'Anzac Notes' a major new music project that engages Australia's veterans, serving Defence personnel, young people, composers and communities across NSW in the commemoration of the 2015 Centenary of Anzac.



Sharon Kelly
Freelance Writer and Publicist

Sharon Kelly is a seasoned media, communications and marketing professional with over 22 years experience promoting a variety of brands, from genetics to motor cars. Starting her career as production manager for a leading academic book publishing company in London, England where she is from, in Australia her media and communications career has embraced the medical and scientific arena, not-for-profit sector, commercial business and government. Sharon has a Masters in Media, Technology and Law (Macquarie University 2002) and a Diploma of Business (Frontline Management Swinburne University 2008).

MEETING ATTENDANCE

Name	Meetings eligible to attend <i>2 as Incorporated Association 4 as Company Limited by Guarantee</i>	Meetings Attended
Kate Lidbetter	6	6
Yarmila Alfonzetti	5	6
Claire Edwardes *	2	2
Andrew Fellowes **	2	3
Rob Glass	5	6
Sharon Kelly	5	6
Damien Ricketson *	2	2
Penny Stannard	4	6

* Ceased being a director 13/5/13, when Ensemble Offspring became a Company Limited by Guarantee

** Appointed 19/8/13

CHAIR'S REPORT 2013

2013 was an enormously successful year for Ensemble Offspring. In addition to the outstanding artistic program and international tour, the company made a successful bid to become a Key Organisation of the Music Board of the Australia Council.

This success substantially increased our grant level and provided stability for three years, and demonstrated recognition of the Ensemble's standing as a key company within the small-to-medium performing arts sector. We were proud and excited to accept this honour.

In order to reach this milestone, the company invested two years in strengthening its governance, procedures and policies. This included improving compliance, building reserves and financial stability, and transitioning to the legal status of company limited by guarantee. We also created a three year business plan that clearly outlines our journey over the next few years — artistic, financial, marketing and governance.

The company's careful management and thorough approach to achieving our financial goals is reflected in a 2013 surplus of \$28,681 against a break-even budget, and a notable increase on the 2012 surplus.

The increased funding achieved for 2014 and beyond will allow us to properly recompense our existing personnel, employ a full time General Manager and implement our inaugural artist development academy, Hatched. It will also make the company more attractive to potential board directors who we hope will provide guidance and contacts to assist in the key development area of fundraising. To that end, the Noisy Egg Creation Fund continues to attract individual philanthropy and we thank all of our 2013 donors for their support and encouragement.

In 2013 we were joined by a new Board member, Andrew Fellowes. Andrew brings financial expertise and knowledge of the tertiary education sector, and we welcomed him to the hard-working team of directors including Yarmila Alfonzetti, Rob Glass, Sharon Kelly and Penny Stannard. I pay tribute to these committed directors and thank them for their guidance, their energy and expertise. Their contribution certainly led to the company's successes in 2013.

I also thank and acknowledge the company's Administrator, Cherie Stewart, who juggles multiple balls while working part time from Tasmania. Cherie's work behind the scenes, particularly on the website and marketing the company, is exemplary.

Finally, I congratulate the Artistic Directors Damien Ricketson and Claire Edwardes, and the marvellous musicians that form the core of Ensemble Offspring. These visionary musicians create and perform an array of music at a level of excellence that never ceases to amaze me. Their dedication to the music and the company, and their fostering of new music — particularly new Australian music — is an inspiration and a joy. They truly are the heart of Ensemble Offspring and I hope you will join me in experiencing a concert (or several!) in 2014.



Kate Lidbetter
Chair, Ensemble Offspring

ARTISTIC DIRECTORS' REPORT

In 2013 Ensemble Offspring presented a program of innovative new music. The program included 22 public events comprising 11 distinct concert programs. The majority of the concerts took place in Sydney, however, four programs were toured nationally and one internationally (Europe). The program also featured two education focused workshops, a creative development project, an ABC studio recording and a CD release.

Collectively the annual program comprised 57 works, nine of which were world premieres including commissions by Australian composers such as Elena Kats-Chernin, Kate Moore, Jane Stanley, Erik Griswold and international composer Jennifer Walshe. Performances of existing repertoire were sometimes subject to significant reinvention as evidenced in *Beyond Atmospheres*: a radical reinterpretation of Ligeti's orchestral masterpiece *Atmospheres*.

Although the 2013 program still sat within the classical chamber tradition, such performance practices were augmented via sonic arts practices, such as the collaboration with turntablist Martin Ng and electric guitarist Oren Ambarchi, physical choreography, for instance in works such as Walshe and Shlomowitz, and microtonal performance practices, as in *Between the Keys*.

Standard concert presentation conventions were also stretched in projects such as *The Listening Museum* in which audiences experienced works as sound objects in a gallery-like, concert length, live performance installation.

ARTISTIC HIGHLIGHTS IN 2013

Ligeti Morphed: a high-profile cross-genre project with sound artists Oren Ambarchi (Melbourne) and Martin Ng. The event brought together a collection of original collaborative works interspersed with arrangements of Gyorgy Ligeti classics culminating in *Beyond Atmospheres*, a time-stretched reinvention of his vast textural masterpiece. The collaboration received considerable positive feedback due to its lucid and compelling blending of musical approaches and traditions - electronic and acoustic media, improvisation and composition and new work with existing work. The project featured three sold-out performances in Carriageworks as part of the 2013 Sydney Festival, a performance at the Melbourne Recital Centre, a national broadcast by ABC Classic FM and an imminent release on limited edition LP.

Between the Keys Tour: the continuation of the Partch's Bastards project. A culmination of many years of experimentation and investigation into integrating new tuning theories, new instrument designs, micro-tonal performance practises and the creation of original work. Featuring five specially composed pieces and two radical reinterpretations of existing canonic works, this edition of the project was toured to Armidale, Canberra, Parramatta and Wollongong with accompanying community and education workshops regionally. Despite the relatively foreign sound-worlds, we received a striking positive audience response across demographics from children to seniors. The project was also released on CD and featured in the industry journal, *Music Forum Magazine*.

European Tour: international performances and workshops in Den Haag, Brugge, London and Glasgow featuring specially commissioned chamber works by female Australian composers Elena Kats-Chernin, Kate Moore and Jane Stanley presented alongside Ensemble Offspring's core

ARTISTIC DIRECTORS' REPORT

Australian repertoire. The tour had many benefits in developing our core artists and improving our international reputation and in turn the reputation of Australian composers abroad. International feedback consistently suggested that the performance excellence of the group was of a truly international standard and that we had a presentation style (developed through many years of theatrical collaborations and informal presentation by musicians) that was original and fresh, making new music accessible and fun.

The Ensemble's growing profile in the community was evident with invitations to appear at the Sydney Festival, Metropolis Festival (Melbourne), TEDx (Concert Hall, SOH) and BIFEM (Bendigo) as well as international presenters, such as King's Place (London), Concertgebouw (Brugge) and Theatre Dakota (Den Haag).

Ensemble Offspring performances were previewed and/or reviewed in publications including The Sydney Morning Herald, The Financial Times, The Age, TimeOut Magazine, RealTime Arts and numerous blog reviews. Many of our newly commissioned Australian works were recorded by ABC Classic FM for delayed national broadcast, while ABC's live recording of the Ensemble's BIFEM performance was broadcast nationally (19/09/13), featured as a podcast and on ABC YouTube and submitted to the European Broadcasting Community.

A total of 4,071 people attended Ensemble Offspring performances, however, it should be noted that approximately half of this audience was due to our TEDx performance in the Concert Hall of the Sydney Opera House. When taking TEDx out of the mix, audience figures of 1,393 paid and 478 unpaid are more indicative. An additional 200 people participated in workshops and seminars.



Damien Ricketson



Claire Edwardes



Ensemble Offspring

(Company Limited by Guarantee)

ABN 70 830 604 180

ACN 163 501 620

Annual Report

31 December 2013

Board Report

The Board submit the financial statements of Ensemble Offspring Limited for the financial period 1 January 2013 to 31 December 2013

Board members

Chair: Kate Lidbetter

Deputy Chair: Yarmila Alfonzetti

Company Secretary: Robert Glass

Treasurer: Andrew Fellowes (from 19 Aug 2013)

Regular member: Penny Stannard

Regular member: Sharon Kelly

Principal Activities

The principal activity of the company is the presentation of innovative new music.

Significant Changes

No significant change in the nature of these activities occurred during the period.

Operating Results

The profit from ordinary activities after providing for abnormal items amounted to \$28,681.

Signed in accordance with a resolution of the Members of the Board



Signed

Signed by: Kate Lidbetter

Dated this: 12 May 2014

ENSEMBLE OFFSPRING LTD

INDEPENDENT AUDIT REPORT TO THE MEMBERS

Scope

We have audited the financial statements, being the Income and Expenditure Statement of Ensemble Offspring Ltd. We have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the Organisation.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statement is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts in the income and expenditure statement, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial statement are presented fairly in accordance with Accounting Standards and other mandatory professional reporting requirements and statutory requirements so as to present a fair view which is consistent with our understanding of the Organisation's financial position and the result of their operations.

We have not been engaged to express any opinion on any internal control procedures, non-exclusively including segregation of duties which holds an element of risk in this organisation.

The audit opinion expressed in this report has been formulated on the above basis.

Audit Opinion

In our opinion, the financial report of Ensemble Offspring Ltd has been prepared:

- (a) so as to fairly represent the financial position of the organisation and the result of its operation for the period 1 January 2013 to 31 December 2013; and
- (b) in accordance with the provisions of the Associations Incorporations Act; and
- (c) in accordance with applicable Accounting Standards and other Mandatory professional reporting requirements.



Jennie Hawkshaw
REGISTERED COMPANY AUDITOR
Auditor Number: 403474

Signed at Erina this 8th April 2014

Ensemble Offspring Limited
Income Statement
For the year ending 31 December 2013

Income	2013	2012
Grant Income		
Australia Council	86,662	58,765
Other Federal Funding	15,000	0
Arts NSW	46,750	49,285
Earned Income		
Performance Income and fees	52,970	48,874
Merchandising and Retail	391	434
Sponsorship & Philanthropic	40,995	16,604
Other earned income	3,386	3,863
Total	246,154	177,825
EXPENSES		
Salaries Wages and Fees	156,422	126,807
Program, Production & Touring	\$23,216	14,468
Marketing, Promotion & Development	7,907	9,487
Infrastructure Costs	29,928	20,635
Total	217,474	171,397
Profit	28,681	6,427

Ensemble Offspring Limited
Statement of Financial Position
As at 31 December 2013

	2013	2012
	\$	\$
ASSETS		
Current Assets		
Current Cash Assets	233,944	94,359
Intangible Assets	2,000	2,000
TFN Withholding	0	0
Prepayments & Accrued Expenses	3,376	3,384
Trade Debtors	16,299	4,435
Total Current Assets	255,618	104,178
Non-Current Assets		
Musical Instruments & Accessory	5,220	4,233
Total Non-Current Assets	5,220	4,233
Total Assets	260,838	108,411
LIABILITIES		
Current Liabilities		
Trade and other payables	31,578	19,635
Grants Received in Advance	159,000	47,748
Total Current Liabilities	190,578	67,383
Total Liabilities	190,578	67,383
NET ASSETS	70,260	41,028

**Ensemble Offspring Limited
Statement of Changes in Equity
For the year ending 31 December 2013**

	2013 \$	2012 \$
Accumulated Surplus		
Balance as at 1 January	41,580	35,153
Surplus for year	28,681	6,427
Balance as at 31 December	70,261	41,580

Statement by Members of the Board

The Board has determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the provisions of the Corporations Act and in accordance with applicable Accounting Standards and other Mandatory requirements.

In the opinion of the Board the financial statements as set out in this report:

- 1) Present fairly the financial position of Ensemble Offspring Limited as at 31 December 2013 and Its performance for the year ended on that date.
- 2) At the date of this statement, there are reasonable grounds to believe that Ensemble Offspring will be able to pay its debts as and when they fall due.

The statement is made in accordance with a resolution of the Board and is signed for and on behalf of the Committee.



Signed

Date: 12 May 2014



Signed

Date: 12 May 2014