

WA Youth Jazz Orchestra Annual Report 2023



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We would like to acknowledge the Whadjuk people of the Nyoongar nation as the Traditional Custodians of the land on which WAYJO is located, and recognise their continuing connection to land, waters and culture. We pay our respects to all Traditional Owners of Country throughout Australia and their elders past, present and their descendants.



WAYJO's 40th Anniversary Concert (Guest Artist Libby Hammer)
Image Courtesy of Josh Wells

Chair's Report

It is with great pleasure that I present the WA Youth Jazz Orchestra's 2023 Annual Report.

Coinciding with WAYJO's 40th anniversary celebrations, 2023 saw the organisation continue to grow in terms of output, quality and audience reach. Our young musicians gain extraordinary benefit from our programs and this past year has been no exception. With Covid 19 mostly behind us, our musicians, staff and Board members have continued their work with great effort and dedication.

As always, the WAYJO Board extends a deep thank you to all of our funders for their ongoing contributions. Our success depends upon the generosity of a variety of people and organisations, and we are proud of the connections we have continued to build across industries and individuals.

We would also like to thank our Government Partners, the Department of Local Government, Sport and Cultural Industries, and Healthway for the Act Belong Commit message, the City of Bayswater - our Facilities Partner; our Principal Partner North West Shelf Gas; Minderoo Foundation, our Major Programs Partner; MinterEllison our Monday Night Orchestra's Naming Rights Partner; and St John of God Health Care, our Tuesday Night Orchestra's Naming Rights Partner. I also thank the Simon Lee Foundation, the Bendat Foundation, the Stan Perron Foundation, the Wright Burt Foundation, the City of Joondalup, the City of Armadale and all our wonderful private donors, Seat Sponsors and 240 Club members.

I acknowledge the support of the WAYJO Board and volunteers, and of course our wonderful staff in 2023: Mace, Monique, Emma, Laura, Emily, Amanda, Ricki, Marty, Gemma, Jess and Tim. Their valued support keeps the development of all our talented musicians going. As Chair Person and on behalf of WAYJO – I sincerely thank you.

Simon Durack JP
Chair
WAYJO



Don't Get Round Much Anymore 2023 (Guest Artist David Theak)

Image courtesy of Josh Wells

Artistic Director's Report

It is nice to start this annual report without mentioning Covid, so I won't.

40 years is a huge achievement for any organisation, let alone a small arts company dedicated to big band jazz music. We are very proud of what the company has done, the rich history and where we are today. I would like to acknowledge all those who have worked very hard to make the organisation what it is today.

We started the year with a Band Camp for all our members and staff. This was the first time we have tried this, and it was a great success. Spending 24 hours together playing music, talking about music and socializing was a great way to start the year and something we will continue as a way to build culture and connection.

We opened our performance season at Lyric Lane. It was a great way to start the year, with all three of our bands playing in our local neighbourhood here in Maylands.



We were able to program national artists for our annual program, again for the first time since the covid lockdowns and the pandemic period. We worked with rising jazz star, Tessie Overmyer (NSW), WAYJO alumni Matthew Jodrell (VIC) and longtime supporter and previous Guest Artist David Theak (NSW). Each artist joined a band for an intensive rehearsal period, then a short regional tour, finishing with a concert in Perth. This was a new way of working with our Guest Artists and combined the benefits of guests and touring together.

We did something and a bit festive to celebrate our 40th anniversary with a mini festival at the State Theatre Centre Studio Underground and foyer over 2 days. We put on concerts with all of our bands with Guest Artists, with smaller groups playing in the foyer. There were artist and alumni Q&As and panels, plus photos, videos and historic memorabilia displayed all over the STC. A really fun 40th Festival.

In November, Directed by Masa Ikeda and myself, WAYJO and Showa University of Music in Japan came together celebrating culture and their shared love of music, continuing a 10-year relationship, which started in 2014. The two joined together to form a cross-cultural big band 'SHOWAYJO' at the Perth International Jazz Festival's Jazz Picnic in the Park.

As we have for many years, we finished the year at the Quarry Amphitheatre with a show called *The Best of 2023*, which gives each one of our bands the opportunity to perform their favourite repertoire from the year that was.

Our Pathways program went from strength to strength with the growth of the Northern Corridor Training Band to cater to high school aged musicians living in the northern suburbs of Perth. This band requires no audition and is an open and inclusive learning environment.

We renamed our Young Women in Jazz program to *Progressions* to be more inclusive, and expanded our Composer in Residence to include a category for national female or non-binary composers under 30 years old.

We welcomed Emma Franz to our team as Business Development. At the end of 2023 we said goodbye to WAYJO staff member Laura Halligan and welcomed back Emily Stokoe. Lucy Iffla (WAYJO alumni) joined us late in 2023 also in a new role.

Never a dull moment around WAYJO HQ! We have another big year planned in 2024. look forward to seeing you at a performance soon. Take care and stay safe.

– Dr Mace Francis

General Manager's Report

It is an honour and a pleasure working for the amazing organisation that is WAYJO. It was wonderful to witness our musicians work with the fantastic array of Guest Artists we hosted in 2023, and to see the development of our musicians across all of our programs and productions. Of particular satisfaction was the result of an independent report measuring our creative and social impact, which confirmed that almost all our participants experience the outcomes we strive for.

I acknowledge with gratitude our dedicated staff members Mace, Emily, Laura, Amanda, Emma, Marty, Ricki, Gemma, Tim, Adrian, Jess and the WAYJO Board for their commitment.

All of WAYJO's achievements would not be possible without our supporters and sponsors: The Department of Local Government, Sport and Cultural Industry, Healthway for the Act Belong Commit message, North West Shelf Gas, Minderoo Foundation, MinterEllison, St John of God Health Care, the City of Bayswater, Alinta Energy, the City of Joondalup, the City of Armadale, the Simon Lee Foundation, the Bendat Foundation, the Stan Perron Foundation, the Wright-Burt Foundation and all of our Private Donors, Seat Sponsors and 240 Club Members.

As General Manager and on behalf of WAYJO, I sincerely thank you all for your on – going commitment and dedication to WAYJO.

– Monique Douglas

About WAYJO

Since 1983, the WA Youth Jazz Orchestra (WAYJO) has offered outstanding opportunities to young musicians. From our humble beginnings, the company is now a pillar of the Western Australian cultural landscape. Our membership comprises 54 musicians, aged 14 to 25, who perform in three 18-piece jazz big bands. The company is unique in Australia, offering the only large scale annually curated big-band jazz season of increasing quality and excellence.

Our annual program consists of a variety of curated streams, including ticketed performances featuring local, national and internationally reputable guest artists, a balance of historic and new music programs, free community events, private and commercial hires, Pathways Programs, regional tours, international exchanges, recordings and commissioning.

WAYJO's artistic staff are recognised across Australia and internationally for their talent and dedication and are a major drawcard to young musicians auditioning to join the company. The administrative team is lean and tremendously dedicated and delivers a season of events and performances of comparable volume and quality to major performing arts companies.

A significant number of WAYJO alumni have gone on to become eminent Australian musicians on the national and international scene, as well as important educators and community leaders, or leaders in other fields - often citing the creative training, teamwork, life-skills, and life-long collegiate relationships and support networks garnered at WAYJO as a major factor in their success.

WAYJO's recent history is one of ground-breaking success. New programming initiatives, aggressive marketing campaigns, and increased word-of-mouth have resulted in higher attendance and participation rates at workshops and performances, rising from 8,000 patrons in 2018 to over 12,000 in 2023. WAYJO's annual reach through our programs is now in excess of 30,000 people.

WAYJO have a new vision for the future. Increased investment in the human resources of the company will allow WAYJO to develop new income streams designed to strengthen the organisation's financial viability. WAYJO has conceived an artistic plan with the aim of taking a prominent place on the national stage as one of Australia's core arts companies. WAYJO will work with more artists and arts workers for deeper engagement with WAYJO members, reach underserved audiences, continue to improve gender and cultural diversity inclusiveness in the sector, inspire young musicians across the state and country, and will continue the development of digital jazz resources enshrining the legacy of Australian big-band jazz.

WAYJO's business and artistic teams have built the company into a position where the entire organisation is now ready to take another giant step forward. The company is primed to take advantage of the opportunities it has cultivated over recent years, committing to the future of jazz as the lead organisation in our field in Australia.



Wednesday Night Orchestra at Perth International Jazz Festival, 2023.

Image courtesy of Kelly Jennings

Our Vision

Music for Life

Our Purpose

To create an environment that nurtures and inspires musicians through big band jazz

Our Values

Inspire

Striving for excellence in all that we do: leading by example, to providing a unique experience in Australia inspired by artists who produce great art with us; inspired by our own people taking risks to grow.

Nurture

Providing opportunities to grow, to learn musically and as people, building discipline and resilience, learning for life, music for life.

Connect

An inclusive learning environment that broadens and deepens the experience of the WAYJO family; retaining and re-engaging the talent of past participants, inviting new participants to connect; creating legacy; regional, national and international interactions.

Create

Making great music all the time; an invitational culture where anyone can initiate and contribute; opportunities for emerging and established musicians/artists to create with us; encouraging lifelong creative expression.

Reflect

Considered in our work - a learning organisation in every aspect. We are aspirational and realistic, accountable and increasingly sustainable.

GOALS

- 1. To provide opportunities for musical learning experiences that challenge all WAYJO participants**

Artistry

At WAYJO, we learn by doing and we learn from the best. Our skills grow as we play together under the leadership of professional jazz musicians and composers; in big bands and smaller ensembles, at rehearsals, workshops and performances; learning to improvise, create and collaborate musically. Australian and international guest jazz artists, composers in residence and WAYJO's partnering organisations are all part of the mix that stretches each of us to be the best jazz music makers that we can be.

- 2. To provide a safe and respectful learning environment that increases inclusion of young music makers from diverse backgrounds and life experiences.**

WAYJO Family: Environment & Community

At WAYJO, we take responsibility for our own learning. We want people to feel welcome in the WAYJO family and we each actively contribute to creating a safe, respectful learning community. We stay mindful of the differences in our individual life circumstances, and we value the richness that comes from being part of an inclusive music making community, brought together through a love of jazz.

- 3. To provide multiple points of entry and engagement for young people to join in the WAYJO experience**

Pathways

At WAYJO, we develop pathways for people - young people at the start of their musical and jazz journey, those who aspire to join WAYJO, those who progress through WAYJO, those who inspire and support that learning journey and all of those who graduate from their time here. Every participant is part of the WAYJO family and contributes to the WAYJO legacy of music for life.

- 4. To share the WAYJO experience with young people and audiences, wherever they are.**

Reaching out

At WAYJO, we are exploring new ways of sharing the rich WAYJO experience, that is grounded on Noongar boodja (country) in BoorlooPerth, with the world. Through our tours and live performances, streaming and specific online performances, and intercultural and international collaborations, we aim to reach viewers across Western Australia, the nation and the globe. In particular, we want to inspire more young people by seeing WAYJO in action, demonstrating how coming together to make music grows our sense of connection to each other, as well as our skills, confidence and resilience. We want to share the unique WAYJO experience through creative contemporary storytelling that reflects and keeps pace with our young, diverse audiences.

- 5. To consolidate WAYJO's organisational foundation for a sustainable future**

Sustainability

At WAYJO, we're building on our 40-year legacy to strengthen our sustainability and secure the continuation of our cultural and social impact. That means respecting all of the resources and relationships that go into creating, supporting, protecting and increasing the quality and impact of the WAYJO experience. We are thoughtful about our people, our processes, our planet, our place and our purse! This informs how we go about our work.

WAYJO Staff

*Artistic Director &
Wednesday Night Orchestra Music Director*
Dr Mace Francis

General Manager
Monique Douglas

Events & Logistics Manager
Laura Halligan and Emily Stokoe

Business Development Manager
Emma Franz

Accountant
Amanda Luke

Monday Night Orchestra Music Director
Ricki Malet

Tuesday Night Orchestra Music Director
Marty Pervan

Assistant Music Director
Tim Newton

Northern Corridor Training Band Music Director
Jess Herbert

Progressions Music Director
Gemma Farrell

WAYJO Board

Chair
Simon Durack (JP)

Ordinary Board Members

Vice Chair
Jon Bennett

Annika Andrew

Treasurer
Steele Bromley

Tracy Armson

Catherine Adams

Secretary
Aimee Doyle

Andrew Fairbairn

Band Representative
Taj Johnstone

Craig Boyle



St John of God Health Care Tuesday Night Orchestra, 2023.
Image courtesy of Josh Wells

2023 Audience Summary

WAYJO presented 14 ticketed performances in 2023.

Program	No. Performances	Attendees
2023 Program Launch	1	350
The Groove Merchants – Tessie Plays Thad	2	400
40 th Anniversary Concert and Festival	5	600
Mambolicious – Jodrell Screams Puente	2	350
Swingin' at St Stephens	1	150
Don't get Around Much Anymore – David Theak Meets WAYJO	2	400
Best of 2023	1	500
Total	14	2750

It is estimated that WAYJO reached around 25,000 people in 2023, either as attendees, online or as participants in a variety of programs.

Digital & Social Media

Newsletter Recipients: 3343

Facebook followers: 4287

Financial members: 54

Twitter: 478

LinkedIn: 170

YouTube: 189

Instagram followers: 1460

Pathways Program's Audience reach

Regional Tours: 3000

Northern Corridor Training Band: 550

Perth International Jazz Festival: 2,000

Progressions (Formally Young Woman in Jazz): 150

Pathways Program participants

Progressions (Formerly Young Women in Jazz): 35

Northern Corridor Training Band: 39

Artistic Summary

All WAYJO Guest Artists appeared in 2023 thanks to WAYJO's Major Programs Partner Minderoo Foundation

The Groove Merchants: Tessie Overmyer Plays Thad Jones

Friday 31 March and Saturday April 1
Fishtrap Theatre, Mandurah Performing Arts Centre
Downstairs at the Maj.

The Groove Merchants: "Tessie Overmyer plays Thad Jones" saw guest artist, Tessie Overmyer, one of Sydney's most exciting emerging jazz alto saxophonists, and the WAYJO Wednesday Night Orchestra playing the music of seminal big band composer Thad Jones, in celebration of the 100th anniversary of his birth.

In 2020 and 2021, Tessie was selected to play lead alto in the Australian National Youth Jazz Orchestra and currently plays lead alto with the Sydney Conservatorium Jazz Orchestra. She has recently been awarded a scholarship at the Manhattan School of Music in New York City.

WAYJO's 40th Anniversary Concert and Festival

Friday 26 May and Saturday 27 May
Studio Underground, State Theatre Centre of WA

Celebrating 40 years of the WA Youth Jazz Orchestra.

With thousands of events under its belt and a special place in many WA musician's hearts and memories, WAYJO marked the occasion in style – bringing together Perth's biggest jazz names alongside future stars of the Australian jazz scene for one special weekend at the State Theatre Centre's Studio Underground and Foyer. The celebrations began with a **Gala performance on Friday evening** featuring WAYJO big bands alongside special guest alumni including Perth's premier jazz vocalist **Libby Hammer**, the versatile trombonist **Catherine Noblet**, the accomplished saxophonist **Gemma Farrell**, and the elegant vocalist **Lucy Iffla**. On the big night, all three bands – MinterEllison Monday Night Orchestra, St John of God Health Care Tuesday Night Orchestra, and Wednesday Night Orchestra took to the stage to perform commissioned works, band and fan favourites, and classic big band jazz repertoire.

The guest alumni for the evening were some of the most accomplished jazz musicians in WA. Libby Hammer, recipient of the Perth Jazz Society's Award for Most Outstanding Individual Contribution to Jazz in 2005, spent two years as resident vocalist for WAYJO and returned to grace the stage celebrating WAYJO's four-decade history.

Catherine Noblet, who played for over 10 years in WAYJO in the late 1990s to mid 2000s, studied at WAAPA and undertook a master's in jazz studies at the University of Illinois, studying with legendary trombonist Jim Pugh, and receiving a fellowship and teaching assistant position.

Saxophonist Gemma Farrell, leader of WAYJO's Progressions program and winner of WAM's Best Brass, String or Woodwind Instrumentalist in 2020, is the founder and

musical director of the Artemis Orchestra. This predominately female big band performs original music of Australian women, non-binary, and transgender people.

And recent WAYJO alumni, vocalist Lucy Iffla, who is already carving a successful career and following achieving a Top 10 Nominee for the Wangaratta 2020 National Jazz Awards, showcases an elegant and timeless voice beyond her years.

On **Saturday the 27th**, WAYJO took a trip down memory lane and immersed audiences in our **mini festival hub** of in-conversations, small group jazz ensembles, historic photo displays, alumni appearances, and big band performances.

Audiences were transported through time as all three big bands celebrated the greats playing classic big band jazz, music from the depths of the WAYJO library. line-up that traces jazz through to contemporary, translating be-bop to hip-hop. Guest artists were **Jamie Oehlers**, **Libby Hammer**, and **Zero Emcee**.

Rapper Zero Emcee – who joined WAYJO last year in a collaboration called Beats & Pieces and was a highlight of last year's program – joined the Wednesday Night Orchestra.

Mambolicious: Jodrell Screams Puente

Friday 30 June and Saturday July 1.
Margaret River HEART and The Milk Bar Inglewood.
St John of God Health Care TNO with Mat Jodrell.

WAYJO presented Mambolicious – a celebration of the 100th anniversary of the birth of Tito Puente, one of the most influential Latin big band leaders of all time. Featuring one of Australia's greatest trumpet players, **Mat Jodrell**, with the St John of God Health Care Tuesday Night Orchestra.

Mat Jodrell recently returned to Australia after eight years living and performing in New York City and teaching at Juilliard School of Music. He's performed with the likes of Benny Golson, Ron Carter, Herbie Hancock, and the Mingus Big Band to name a few, and has toured throughout Europe, Russia, Asia, South America, and the Middle East, performing at festivals and world-famous jazz clubs.

Don't Get Around Much Any More: David Theak Meets WAYJO

Thursday 14 September and Saturday September 16.
Fishtrap Theatre, Mandurah Performing Arts Centre.
Downstairs at the Maj.

WAYJO brought the swing and celebrated some of the greats: the Count, the Duke, and the Voice. Performing the music of Count Basie, Duke Ellington, Frank Sinatra and more. WAYJO's MinterEllison Monday Night Orchestra was joined on stage by the extraordinary **David Theak** – a highly accomplished saxophonist and leading Australian jazz educator from Sydney.

As the Head of Jazz at the Sydney Conservatorium, co-artistic director of the Australian National Youth Jazz Orchestra, and artistic director of the Sydney Conservatorium Jazz Festival, **David Theak** is a true and passionate advocate for big bands, he has toured the world with his quartet, Theak-tet, and paid tribute to the great tenor saxophonists of the swing era.

WAYJO's Best of 2023

Saturday 18 November.

Quarry Amphitheatre.

MinterEllison Monday Night Orchestra, St John of God Heath Care Tuesday Night Orchestra, & WAYJO Wednesday Night Orchestra.

WAYJO's Best of 2023 was the final performance of WAYJO's 40th year and an opportunity to showcase all three orchestras and their favourite repertoire of the year set at the beautiful the Quarry Amphitheatre.

The Best Of 2023 show wrapped up the year with all three big bands at the Quarry Amphitheatre. A sold-out show several years in a row, audiences heard each band present their favourite works from the annual program. After a full year of working together, these bands never sounded better to farewell some of our players and the year that was.

Perth International Jazz Festival SHOWAYJO

In November, Directed by Masa Ikeda and Mace Francis, WAYJO and Showa University of Music in Japan came together celebrating culture and their shared love of music continuing a 10-year relationship, which started in 2014. The two joined together to form a cross-cultural big band 'SHOWAYJO' at the Perth International Jazz Festival's Jazz Picnic in the Park.

This 9-day cultural exchange featured 10 members from the Wednesday Night Orchestra (WNO) and six musicians from Showa, as well as the hosting of an Associate Professor and Assistant from the university, which is located in Shin-Yurigaoka just outside of central Tokyo.

Thanks to the support of the North West Shelf Gas this cultural exchange includes an all-expenses trip for the travelling musicians, rehearsals, a recording session at Loop Studio, cultural activities and sightseeing as well as private and public performances. A 4 track EP called SHOWAYJO 2024 was made and released on all streaming services.



SHOWAYJO performance by the Wednesday Night Orchestra and students from Showa University with Music Director Mace Francis

Act-Belong-Commit Regional Tours

Monday Night Orchestra Tour: Thursday 14 September – Friday 15 September)

18 members of WAYJO's Monday Night Orchestra (MNO) went on tour to Safety Bay and Mandurah. Accompanying them was Monique Douglas (General Manager), Ricky Malet, David Theat (Guest Artist) and Matt Smith. The following workshops and activities were the focus:

Safety Bay SHS: 90-minute workshop with Q&A and 30-minute performance

Mandurah SHS: 90-minute workshop with Q&A and 30-minute performance

Margaret River SHS: 90-minute workshop with Q&A and 30-minute performance

The final performance was at the Fishtrap Theatre at the Mandurah Performing Arts Centre and the theatre was full. The show was "Don't Get Around Anymore" featuring Guest Artist David Theak.



Guest Artist David Theak, Music Director Ricki Malet and the MinterEllison Monday Night Orchestra

Tuesday Night Orchestra Tour: Wednesday 28 June – Saturday June 1

18 members of WAYJO's Tuesday Night Orchestra toured to schools in the Northern Suburbs and to Margaret River. They were accompanied by Music Director Marty Pervan, Events and Logistics Manager Laura Halligan, Artistic Director Mace Francis, Guest Artists Matt Jodrell and staff member Matt Smith.

The following workshops and activities were the focus:

Ocean Reef SHS: 90-minute workshop with Q&A and 30-minute performance

St Marks SHS: 90-minute workshop with Q&A and 30-minute performance

Margaret River SHS: 90-minute workshop with Q&A and 30-minute performance

The final Performance was at Margaret River Heart and was with special Guest Artist Matt Jodrel. The performance was with Mat and all 18 musicians and was called Mambolicious.



Tuesday Night Orchestra with Guest Artist Mat Jodrell and Music Director Marty Pervan

Wednesday Night Orchestra Tour: Wednesday March 30 – Saturday April 1

18 members of the Wednesday Night Orchestra tour to Northern Southern suburbs and Mandurah with Artistic Director Mace Francis, Events and Logistics Manager Laura Halligan and WAYJO staff Matt Smith.

The following workshops and activities were the focus:

St Stephens SHS: 90-minute workshop with Q&A and 30-minute performance

Prendiville SHS: 90-minute workshop with Q&A and 30-minute performance

Sacred Heart College: 90-minute workshop with Q&A and 30-minute performance

Kolbe Catholic College: 90-minute workshop with Q&A and 30-minute performance

The final performance was at Mandurah Performing Arts Centre Fishtrap Theatre and featured special guest Artist **Tessie Overmyer** and all 18 members of the Wednesday Night Orchestra.



Wednesday Night Orchestra with Guest Artist Tessie Overmyer and Artistic Director Mace Francis.

Pathways Programs

Outer-Metro Schools Workshops and Performances

WAYJO conducts school workshops and performances throughout the year with our Artistic Director and musicians travelling out for school incursions. This year WAYJO went to St Stephen's Senior High School, Prendiville College, Sacred Heart College, Kolbe Catholic College, Ocean Reef, St Marks Anglican Community School and Methodist Ladies College.

"My work with the year 9 music students at Armadale Senior High this year is the continuation of a program that started in 2020, when the students were in year 7. There have been quite a few covid restrictions, including this year, which has interrupted the flow of the program, however despite these interruptions it has been a worthwhile program working with the school, students and staff.

This year was particularly special as we were able to bring WAYJO's Guest Artists from over East David Theak, Mat Jodrell, Jamie Oehlers and Tessie Overmyer to all these schools (Supported by Minderoo Foundation). In 2023, the program aimed to keep the students engaged and motivated. Year 9 is a tricky age, with students being more conscious of others, not wanting to be judged and feeling self-conscious. The program was aimed to be inclusive, encouraging and supportive. All the musical activities were played together with no one being singled out. We made up songs, played group improvisations and passed on knowledge about how chords are built and how to play them.

WAYJO Northern Corridor Training Band (WAYJO NC)

WAYJO NC is a training orchestra for high school students wishing to extend themselves and learn how to read and play various styles of music including jazz, funk, Latin and rock. Rehearsals this year were in big band format, and involved learning phrasing, articulation and other basic improvisational techniques. Included with regular rehearsals were masterclasses, demonstrations, performances and mentoring from current WAYJO Members, WAAPA Staff, plus experienced WAYJO Alumni.

This year the NC was able to work with all our national Guest Artists including David Theak, Mat Jodrell, Tessie Overmyer, and Jamie Oehlers (from WAAPA) supported by the Minderoo Foundation. This year the WAYJO NC had three performance outcomes, they performed with WAYJO's Guest Artist David Theak to a sold-out theatre at St Stephens College, and the overwhelming feedback was awesome. They also performed at the Western Australian Schools Jazz Festival where they were once again the top scoring jazz band in the state. They also performed at the Perth International Jazz Festival.

Jessica Herbert ran this program at St Stevens SHS in Duncraig every Tuesday evening and was extremely impressed with the talent they came across. There were 40 participants in each term with 15 of the musicians feeling confident enough to audition with 10 participants successfully auditioning for WAYJO – up from 1 in 2022.



Workshop with Guest Artist Tessie Overmyer

Progressions (Formally Young Women in Jazz)

New name, same great program! After feedback from our members, consultation with gender diverse individuals and much consideration, we have refreshed the name of our much loved and long running Pathways Program 'Young Women in Jazz'.

This new name is reflective of all the inclusive values WAYJO embodies and expands access to those genders often on the outskirts of jazz, acknowledging more female and non-binary identifying instrumentalists who would like to learn about jazz, perform live at a professional venue and work with some of Australia's leading female jazz professionals.

The Progressions Program is an 8-week workshop program open to female and non-binary identifying and instrumentalists aged 14 – 25, providing a great opportunity to explore this exciting art form. Facilitated by Gemma Farrell, other Guest Artists include Kate Pass, Jess Carlton, Alana Macpherson, Tayla Valenti and Sue Bluck. The program celebrated its 9th year of connecting women together.

This program is designed to encourage younger women to develop their skills in Jazz in a traditionally male dominated industry. In 2023 WAYJO had 39 participants in the program. The Act Belong Commit message is imbedded in this program with participants openly discussing the benefits of being in such a program and the enjoyment it and connection provides them with.

Starting in April, Saturday afternoon workshops and rehearsals were conducted at the West Australian Academy of Performing Arts (WAAPA). Guest artists, alumnae tutors, and the opportunities to perform live in concert is a great opportunity for young women to immerse themselves in everything jazz. Run in Perth since 2014, these workshops have seen young female and non-binary musicians build support networks, refine their skills and build confidence.

The workshops culminated in the exploration of newly found skills before an audience at Lyric's Underground, Sunday 26 June.

These workshops have seen young women and non-binary musicians build support networks, refine their skills and increase confidence. The aims of the project are to:

DEVELOP the skills and confidence of young women in jazz and improvised instrumental music.

BROADEN knowledge of jazz and improvised music.

INCREASE awareness of career options in jazz and related areas.

ENCOURAGE students to understand audition processes and apply for tertiary jazz courses.

NURTURE and foster friendships, ensembles and support networks among female jazz musicians.

"This course suits young women who are new to improvisation, plus more experienced musicians wanting to add to their skill set. It is a series of workshops for young women and people of marginalised genders to learn about jazz improvisation and small ensemble performance alongside like-minded peers and supportive, experienced tutors." Program coordinator Gemma Farrell.



Pathways Program: Progressions 2023

Image courtesy of Josh Wells

Composer-in-Residence

The WA Youth Jazz Orchestra offers young jazz composers exciting paid opportunities on an annual basis to develop new works and enhance their writing and conducting skills.

Through our unique Composer-in-Residence programs, WAYJO annually supports three emerging composers to develop new works for a large jazz ensemble, offering both generous commission fees and artistic mentorship. One offered nationally, one offered in WA as well as a WA Gender Marginalised.

The programs are run under the guidance of WAYJO's Artistic Director, Dr Mace Francis (winner of APRA/AMCOS *Jazz Work of the Year* and international *Scrivere in Jazz* prize; *Freedman Jazz Fellowship* finalist; and *Jazz 'Bell' Award* nominee).

This is a rare opportunity for a composer to create new music for a big band without creative restrictions or boundaries. We encourage forward thinking and creative ways of using the big band instrumentation as it is the only way that this music can move forward.

Since its launch in 2008, the WAYJO Composer-in-Residence program has presented new works from great Australian composers such as Rafael Karlen (QLD), Alice Humphries (WA), Jenna Cave (NSW), Andrew Murray (VIC), Brodie McAllister (QLD), Elliott Hughes (VIC), Tim Newhouse (WA), Rafael Jerjen (NSW), Joshua Hatcher (QLD), Scott van Gemert (VIC), Des Cannings (NSW), Brendan Keller-Tuberg (ACT) & Reece Clark (WA), Alana Macpherson (WA), Thomas Voss (SA) and Bob Tweedie (WA).

The Composer-in-Residence program enables young jazz composers an exciting, paid opportunity to develop new works for big band, to enhance their writing and conducting skills, and to produce a professional recording of their commissioned works. WAYJO's Composers-in-Residence for 2023 were Oliver Taylor (WA), Max Grynchuk (SA) and Jessica Carlton (WA). Through our unique Composer-in-Residence program, WAYJO, with support from Minderoo Foundation, was able to support three emerging composers to develop new works for a large jazz ensemble, whilst offering them all commission fees and artistic mentorship in 2023.

The recording of all composers works took place on August 13 at The Loop Studio and featured the Wednesday Night Orchestra. Audio Recording was done by artist Kieran Kenderessy, photography by artist Josh Wells, events and logistics by Laura Halligan and artistic direction by Dr Mace Francis.

Oliver Taylor a saxophonist, composer and music teacher based in Perth, Western Australia. He's been playing the saxophone for nearly a decade, as well as picking up the clarinet and flute along the way. He has a deep passion for music and musical education.

Oliver completed an honours degree from the West Australian Academy of Performing Arts in 2021 and was awarded a \$1200 prize for presenting the best honours recital in his graduating year.

Oliver is currently a member of WAYJO's Wednesday night band and has been a member since 2020. Oliver performs regularly around Perth, typically as a sideman playing jazz, swing, funk, blues, pop, and contemporary music.



Max Grynchuk is a Ukrainian-born trumpeter, composer, and arranger based in Adelaide, Australia. He completed his Bachelor of Music with First Class Honours specialising in Jazz Performance at the Elder Conservatorium of Music in 2018.

During his time at university, Max was the recipient of several awards including the Howell Ross Award for Top Trumpet Undergraduate (2017), and the Keith & Susie Langley Memorial Award for Best Overall Honours Graduate (2019). He was also the recipient of the Mike Stewart Award (2019) presented by the Helpmann Academy and JazzSA, which was valued at \$10,000 and required a grant proposal.

Since 2015, Max has performed as a member of the Hilltop Hoods horn section. He has played at festivals such as Falls Festival, Splendour in the Grass, Groovin' the Moo, as well as the Australian leg of their world tour, and as a support act for Eminem's tour of Australia and New Zealand.



Jessica Carlton is Jessica is a trumpet player and composer originally from Melbourne, Australia; now living in Perth. Jessica graduated high school from the Victorian College of the Arts Secondary School and graduated with a Bachelor of Music Performance (Jazz Trumpet) from Monash University (2015) where she was awarded the Monash Jazz Prize (2014).

Later in 2014, she released her first album 'Not Alone' and with this was nominated for the Bell Awards' Young Australian Jazz Artist of the Year. After living in New York

for two years, Jessica moved back to Australia and moved to Perth for the first time in 2018.

In 2021 she was nominated for the Music Trust's Freedman Jazz Fellowship where she submitted a proposal about composing music about the feminist movement in China. Jessica recorded some of that music on a collaborative quartet album (with Kate Pass, Talya Valenti, and Alana Macpherson) entitled 'Undeniable' (released 2022). In 2022, Jessica was also nominated for WAM's Best Brass Instrumentalist.



Assistant Music Director

Proudly supported by the Simon Lee Foundation, the WAYJO Assistant Musical Director program offers a mentoring traineeship for a young and emerging musical director. In 2023, this artist was Tim Newhouse.

"Being in front of the band for rehearsals and performances while being able to get feedback from mentors I have existing connections with was invaluable. WAYJO has had such a formative impact on my professional career and it has been terrific to be involved with the community again doing what I love to do".

The program offers the opportunity to develop skills in conducting a large orchestral band, programming repertoire for an 18-piece big band, and developing the leadership skills required to inspire and enhance the skills and experience of band members.

Based on the core values of opportunity, innovation, inspiration and excellence, the WA Youth Jazz Orchestra's vision is to provide unparalleled opportunities for emerging Australian jazz musicians and composers, equipping them with the skills and confidence to:

- Make great art;
- Be future innovators and leaders;
- Captivate and inspire audiences;
- Connect with and strengthen communities; and
- Invigorate and enrich society.

By offering artistic and industry expertise and world-class rehearsal and performance opportunities, WAYJO provides a framework for emerging jazz musicians and composers to become successful professionals.

Funding

WAYJO thanks our many supporters and donors who contribute so meaningfully, allowing us to achieve our mission.

Government Partners

The Board and Management acknowledge the investment from the State Government of Western Australia through the Department of Local Government, Sport and Cultural Industries.

WAYJO acknowledges the continued investment from Healthway and Act-Belong-Commit for our Pathways Programs, as well as the support from the City of Bayswater, our Facilities partner, who provide the amazing Maylands Hall as the base for not only WAYJO, but also a number of other arts organizations, including The Last Great Hunt and Oz Big Band. Thank you also to the City of Joondalup and the City of Armadale for the support of our Outer-Metro School Workshops.

Corporate Partners

WAYJO were delighted to welcome back our returning corporate partners.

North West Shelf Gas
St John of God Health Care
MinterEllison
Alinta Energy

Philanthropy

Donors and philanthropic foundations contributed greatly to WAYJO's financial position in 2023.

Funding from the Minderoo Foundation allowed WAYJO to complete our Guest Artists Program throughout 2023. The Minderoo Foundation also supported our pilot Pathways Program WAYJO Club.

We are grateful for the continuing support from our philanthropic foundations and private donors, which enables a range of activities and outcomes throughout the year.

Minderoo Foundation
Bendat Foundation
Simon Lee Foundation
Stan Perron Foundation
Wright-Burt Foundation
Geoffrey Christian Artist Exchange Fund

2023 Donors

Major Donors

Michael Beech

Chris Zelestis

Seat Sponsors

Paul Clarke

240 Club Members

Craig Boyle
Tim Chiew
Cecilia Hastings
Brian Mumme
Robert Parkinson
Michael Smith
Ruth Greble

Steele Bromley
Ruth Greble
Mark Hastings
Catherine Noblet
Mark Shircore

General Donors

Monique Beaudoire
James Blockley
Keith Cundale
Tyler Daniel
Ruth Greble
Neda Foratinezhad
Peter Kift
Francis Landels
June Moorehouse
Ruth Greble
Tory Rideout
Connie Saffioti
Mel Stewart
Stasia Telford
Leonard Walker
Italo Zamudio-Villarroel

Jon and Fionna Bennett
Jane Cranley
Kris Dallimore
Melissa Goh
Bruce Haynes
Geoff and Suzanne Gardiner
Jason & Kylie Lamb
Graeme Marshall
Joe Musitano
Dianna Pethic
Stuart Roseby
Natalie Stirling
Adam Taylor
Ann ten Seldam
Jeremy Wallace

WAYJO is proudly supported by:



MinterEllison.



WA Youth Jazz Orchestra Association (Inc.)

ABN 75 330 922 427

Financial Report

For the year ended 31 December 2023

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Statement of Profit or Loss and Other Comprehensive Income
For the year ended 31 December 2023

	Notes	2023 \$	2022 \$
INCOME			
Fees and services		32,352	34,412
Gifts and donations		9,569	18,858
Trusts and Foundation contributions		68,160	18,702
Fundraising		7,272	-
Interest received		5,142	621
Other income		6,135	12,477
Performance fees		50,400	56,547
Grant income	2	110,000	129,300
Sponsorship income - General		157,540	149,170
Sponsorship income – Healthway		30,000	40,000
TOTAL INCOME		<u>476,570</u>	<u>460,087</u>
PROJECT EXPENDITURE			
Wages expense		112,668	127,735
Production expenses		68,050	74,199
Marketing expenses		16,544	17,348
ADMINISTRATION EXPENDITURE			
Wages expense		230,355	237,048
Depreciation and amortisation		13,991	15,916
Overheads	3	80,888	50,550
TOTAL EXPENDITURE		<u>522,496</u>	<u>522,796</u>
NET (LOSS) FOR THE YEAR		<u>(45,926)</u>	<u>(62,709)</u>
OTHER COMPREHENSIVE INCOME		<u>-</u>	<u>-</u>
TOTAL COMPREHENSIVE (LOSS) ATTRIBUTABLE TO THE ASSOCIATION		<u>(45,926)</u>	<u>(62,709)</u>

This statement should be read in conjunction with the accompanying notes.

Statement of Financial Position

As at 31 December 2023

	Note	2023 \$	2022 \$
CURRENT ASSETS			
Cash and cash equivalents	4	204,115	244,266
Trade and other receivables	5	<u>15,549</u>	<u>12,821</u>
TOTAL CURRENT ASSETS		<u>219,664</u>	<u>257,087</u>
NON CURRENT ASSETS			
Bendat scholarship fund	9	100,938	100,938
Intangible assets	6	20,962	26,997
Plant and equipment	7	<u>12,679</u>	<u>14,910</u>
TOTAL NON CURRENT ASSETS		<u>134,579</u>	<u>142,845</u>
TOTAL ASSETS		<u>354,243</u>	<u>399,932</u>
CURRENT LIABILITIES			
Trade and other payables	8	20,803	30,058
Provisions	10	<u>65,393</u>	<u>55,901</u>
TOTAL CURRENT LIABILITIES		<u>86,196</u>	<u>85,959</u>
NET ASSETS		<u>268,047</u>	<u>313,973</u>
EQUITY			
Restricted funds	9	100,938	100,938
Retained profits		<u>167,109</u>	<u>213,035</u>
TOTAL EQUITY		<u>268,047</u>	<u>313,973</u>

This statement should be read in conjunction with the accompanying notes.

Statement of Changes in Equity
For the year ended 31 December 2023

	Restricted Funds	Retained profits	Total \$
Balance at 31 December 2021	100,938	275,744	376,682
Net (loss) for the year	-	(62,709)	(62,709)
Total comprehensive (loss)	-	(62,709)	(62,709)
Balance at 31 December 2022	100,938	213,035	313,973
Net (loss) for the year	-	(45,926)	(45,926)
Total comprehensive (loss)	-	(45,926)	(45,926)
Balance at 31 December 2023	100,938	167,109	268,047

This statement should be read in conjunction with the accompanying notes.

Statement of Cash Flows

For the year ended 31 December 2023

	Notes	2023 \$	2022 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts from customers		95,877	108,259
Sponsorship/donations received		277,906	260,921
Grants received		144,430	124,300
Payments to suppliers and employees		(557,644)	(541,565)
Interest received		5,005	212
Net cash (used in) operating activities	11	<u>(34,426)</u>	<u>(47,873)</u>
CASH FLOW FROM INVESTING ACTIVITIES			
Purchase of non-current assets		<u>(5,725)</u>	<u>(3,200)</u>
Net cash (used in) investing activities		<u>(5,725)</u>	<u>(3,200)</u>
Net (decrease)in cash and cash equivalents		(40,151)	(51,073)
Cash and cash equivalents at the beginning of financial year		<u>244,266</u>	<u>295,339</u>
Cash and cash equivalents at the end of financial year		<u>204,115</u>	<u>244,266</u>

This statement should be read in conjunction with the accompanying notes.

Notes to the Financial Statements

For the year ended 31 December 2023

1. ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the reporting requirements of the *Australian Charities and Not-for-Profits Commission Act 2012* and the *Associations Incorporation Act 2015*. The Board has determined that WA Youth Jazz Orchestra Association (Inc.) ('the Association') is not a reporting entity and accordingly the following Australian Accounting Standards ("AASBs") have been applied.

AASB 101	Presentation of Financial Statement
AASB 107	Statement of Cash Flows
AASB 108	Accounting Policies, Changes in Accounting Estimates and Errors
AASB 110	Events after the Reporting Date
AASB 1048	Interpretations Standard
AASB 1054	Australian Additional Disclosures
AASB 15	Revenue from Contracts with Customers
AASB 1058	Income of Not-For-Profit Entities
AASB 16	Leases

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the AASB and the disclosure requirements of AASBs mentioned above, as appropriate for not-for-profit oriented entities.

The financial report has been prepared on an accruals basis and is based on historical costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The carrying amounts of non-current assets do not exceed the net amounts that are expected to be recovered through the cash inflows and outflows from continued use and subsequent disposal. The expected net cash flows included in determining the recoverable amounts have not been discounted to their present values. Cost us based on the fair values of the consideration given in exchange for assets.

The following material accounting policies have been adopted in the preparation of this financial report. These policies have been consistently applied to all years presented, unless otherwise stated.

(a) Revenue and other income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Interest income

Interest income is recognised on a proportional basis taking into account the interest rates applicable to the financial asset.

Sponsorship and grants

Sponsorship and grants are recognised at their fair value where the association obtains control, it is probable economic benefits will be received and when the contribution can be measured reliably.

1. ACCOUNTING POLICIES (CONT.)

Donation income

Donation income is predominately received via electronic means, however, a portion of donations are received in cash or in-kind. Amounts donated can be recognised as revenue only when the Association gains control, economic benefits are probable and the amounts can be measured reliably. Controls have been established to ensure that donations are recorded in the financial records, however at times, it is impractical to maintain effective controls over the collection of such revenue prior to its initial entry into the financial records. Therefore, donations are recognised as revenue when they are recorded in the books and records of the Association. Donations received for specific purposes are transferred to a separate fund within equity after being first recorded in profit or loss.

(b) Income tax

The Association is exempt from tax under Subdivision 20-A of the *Income Tax Assessment Act 1997*.

(c) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits held at-call with financial institutions, and 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.

(d) Trade and other receivables

Receivables are recognised at amortised cost, less any provision for impairment.

(e) Intangible assets

Intangible assets are recorded at cost. It has finite life and is carried at cost less accumulated amortization and impairment. Intangible assets have an estimated useful life of between three to fifteen years. It is assessed annually for impairment.

(f) Plant and equipment

Plant and equipment are stated at historical cost less accumulated depreciation and impairment.

The carrying amount of plant and equipment is reviewed annually to ensure it is not in excess of its recoverable amount. The recoverable amount is assessed in the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present value in determining recoverable amounts.

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

Class of fixed asset	Depreciation rate
Plant and Equipment	5%-25%
IT Equipment	25%

1. ACCOUNTING POLICIES (CONT.)

(g) Impairment of assets

At each reporting date, the Association reviews the carrying values of its tangible and intangible assets to determine if there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less cost to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

(h) Trade and other payables

These amounts represent liabilities for goods and services provided to the Association prior to the end of the financial year and which are unpaid. The amounts are not discounted, are unsecured and are usually paid within 28 days of recognition.

(i) Employee entitlements

Provision is made for the Association's liability for employee entitlements arising from services rendered by employees to balance sheet date. These benefits include wages and salaries, annual leave and long service leave. Employee entitlements expected to be settled within one year have been measured at the present value of the estimated future cash outflows to be made for those entitlements.

(j) Provisions

Provisions are recognized when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(k) Fund accounting

On occasions, the Association may receive resources restricted for particular purposes. To facilitate observance of these limitations, the financial statements list separately those funds which are restricted or designated and those funds which are unrestricted.

Restricted funds are those funds presently available for use but expendable only for operating purposes specified by the donor or by statute. When the board specifies a purpose for the expenditure of funds, where none has been stated by the original donor, such funds are classified as designated funds.

Unrestricted funds are those funds presently available for use by the Association at the discretion of the board.

(l) Goods and services tax (GST)

Revenues, expenses and assets are recognised net of the amount of associated 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 the acquisition of the asset or as part of an item of expense. Receivables and payables are stated inclusive of the amount of GST receivable or payable.

(m) Judgements and estimate

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise judgement in the process of applying the Association's accounting policies. There have been no instances involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements.

1. ACCOUNTING POLICIES (CONT.)

(n) Going concern

The financial report has been prepared on a going concern basis, which contemplates the continuity of normal business and economic activities and the realisation of assets and discharge of liabilities in the normal course of business.

The Association incurred a loss of \$45,926 (2022: \$62,709) and operating cash outflows of \$34,426 (2022: \$47,873) during the year ended 31 December 2023. The directors highlight that there is a material uncertainty around the continuing viability of the Association and its ability to continue as a going concern and meet its debts and commitments as they fall due. This is due to the Associations dependence on continuing financial support from its members, funders, and sponsors in order to remain a going concern as outlined in Note 15. However, the Directors believe that the Association will be successful in the above matters and that it is appropriate to adopt the going concern basis in the preparation of the financial report.

(o) New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by WA Youth Jazz Orchestra Association for the reporting period ended 31 December 2023, and the assessment of the impact of these standards is ongoing. All new accounting standards effective this reporting period have been adopted and there was no material impact on the financial report.

	2023 \$	2022 \$
2. GRANT INCOME		
Department of Local Government, Sport and Cultural Industries- Base Grant	100,000	100,000
Department of Local Government Sport and Cultural Industries-Project Grant	-	-
Local Government	10,000	3,000
Other government funding	-	26,300
	<u>110,000</u>	<u>129,300</u>
3. OVERHEADS		
Contractors	39,837	-
Rent	5,597	5,340
Insurance	11,351	10,583
Other	24,103	34,627
	<u>80,888</u>	<u>50,550</u>
4. CASH AND CASH EQUIVALENTS		
Cash at bank	204,115	244,266
	<u>204,115</u>	<u>244,266</u>
5. TRADE AND OTHER RECEIVABLES		
Trade receivables	2,456	880
Prepayments	6,571	7,533
Other receivables	6,522	4,408
	<u>15,549</u>	<u>12,821</u>
6. INTANGIBLE ASSETS		
Library collection – at cost	136,668	132,668
Less: Accumulated amortisation	(115,706)	(105,671)
	<u>20,962</u>	<u>26,997</u>
7. PLANT AND EQUIPMENT		
Plant and equipment – at cost	50,119	50,119
Less: Accumulated depreciation	(39,025)	(35,785)
	<u>11,094</u>	<u>14,334</u>
IT equipment – at cost	27,978	26,254
Less: Accumulated depreciation	(26,393)	(25,678)
	<u>1,585</u>	<u>576</u>

	12,	14,910
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	2023	2022
	\$	\$
8. TRADE AND OTHER PAYABLES		
Trade payables	-	2,200
Accrued expenditure	8,060	14,572
Other payables	12,743	13,286
	<u>20,803</u>	<u>30,058</u>

9. BENDAT SCHOLARSHIP FUND

Non-current assets		
Bendat Scholarship Fund*	<u>100,938</u>	<u>100,938</u>
Restricted Funds		
Balance	<u>100,938</u>	<u>100,938</u>
	<u>100,938</u>	<u>100,938</u>

* WA Youth Jazz Orchestra Association Inc ("WAYJO") holds \$100,938 (2022 - \$100,938) from the Bendat Foundation in trust for the purpose of providing scholarships in accordance with the deeds of gift dated 6 April 2006, 6 August 2009 and 8 August 2011. As at 31 December 2023, \$100,938 is held in a separate term deposit.

10. PROVISIONS

Provision for annual leave	16,427	18,923
Provision for long service leave	9,528	8,180
Unearned revenue	39,438	28,798
	<u>65,393</u>	<u>55,901</u>

11. CASH FLOW STATEMENT RECONCILIATION

Reconciliation of net loss after tax to net cash used in operating activities

Net (loss) after income tax	(45,926)	(62,709)
Adjustments for non-cash item:		
Depreciation and amortisation	13,991	15,916
	<u>(31,935)</u>	<u>(46,793)</u>
Changes in assets and liabilities:		
(Increase) in trade and other receivables	(2,728)	(4,059)
Increase in trade and other payables and provisions	<u>23</u>	<u>2,979</u>
Net cash (used in) by operating activities	<u>(34,426)</u>	<u>(47,873)</u>

12. EVENTS SUBSEQUENT TO REPORTING DATE

There are no matters or circumstances that have arisen since the end of the financial year which significantly affected, or may significantly affect, the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

13. COMMITMENTS AND CONTINGENCIES

Commitments for minimum lease in relation to non-cancellable operating leases are payable as follows:
Premises.

Operating lease commitments	2023	2022
	\$	\$
Within 1 Year	1,350	1,350
Later than 1 year but not later than 5 years	-	1,350
Later than 5 years	-	-
	<u>1,350</u>	<u>2,700</u>

The Association has no other commitments for future expenditure or any contingent assets/liabilities at 31 December 2023. (31 December 2022: NIL).

14. RELATED PARTY TRANSACTIONS

Transactions between the Association and entities of which directors have declared an interest, are transacted under normal terms and conditions of business. There were no contracts involving directors' interests subsisting at period end excepting sponsorship agreements under normal terms and conditions of business.

Key management personnel acting as ex-officio board members received compensation of \$164,235 (2022 - \$155,440). This figure represents both short- and long-term benefits for senior management roles in the organisation.

15. ECONOMIC DEPENDENCY

The Association is dependent upon the continuing financial support of its members, funders, and sponsors in order to remain a going concern and it is the Board's belief that such financial support will continue to be made available.

16. ASSOCIATION DETAILS

Principal place of business:

WA Youth Jazz Orchestra Association (Inc.)
Maylands Town Hall
192 Guildford Road
Maylands, WA 6931

Board members:

The names of persons who were directors of WA Youth Jazz Orchestra Association (Inc.) during the financial year and to the date of this report were as follows:

Chair	Simon Durack
Deputy Chair	Jon Bennett
Treasurer	Steele Bromley
Board Member	Andrew Fairbairn
Board Member	Annika Andrew
Board Member	Craig Boyle
Board Member	Aimee Doyle (Resigned 26 th October 2023)
Board Member	Kate Pass (Resigned 26 th October 2023)
Board Member	Tracy Armson (Appointed 14 th December 2023)
Board member	Cathryn Adams (Appointed 14 th December 2023)
Board Member	Laura Halligan (Appointed 22 February 2024)
Artistic Director (Ex-Officio)	Dr Mace Francis
General Manager (Ex-Officio)	Monique Douglas
Band Representative (Ex-Officio)	Taj Johnston (appointed 20 th April 2023; resigned 14 th December 2023)

BOARD MEMBERS' STATEMENT

For the year ended 31 December 2023

In accordance with the resolution of the board members of WA Youth Jazz Orchestra Association (Inc.), we state that in the opinion of the board members:

- a) The association is not a reporting entity as defined in the Australian Accounting Standards.
- b) The financial statements and notes of the association are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012* and the *Associations Incorporation Act 2015*, including:
 - i) giving a true and fair view of the association's financial position as at 31 December 2023 and of its performance for the year ended on that date; and
 - ii) complying with Australian Accounting Standards to the extent described in Note 1 to the financial statements and complying with the *Australian Charities and Not-for-Profits Commission Regulation Act 2013*.
- c) There are reasonable grounds to believe that the association will be able to pay its debts as and when they become due and payable.



.....
Simon Durack
Chair



.....
Steele Bromley
Treasurer

Dated: 25 March 2024

PERTH,



PKF Perth
ABN 64 591 268 274
Level 5, 35 Havelock Street,
West Perth WA 6005
PO Box 609,
West Perth WA 6872
Australia

+61 8 9426 8999
perth@pkfperth.com.au
pkf.com.au

AUDITOR'S INDEPENDENCE DECLARATION

TO THE MEMBERS OF WA YOUTH JAZZ ORCHESTRA ASSOCIATION INC.

In relation to our audit of the financial report of WA YOUTH JAZZ ORCHESTRA ASSOCIATION INC. for the year ended 31 December 2023, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the Corporations Act 2001 or any applicable code of professional conduct.

PKF Perth

PKF PERTH

Simon Fermanis

SIMON FERMANIS
PARTNER

25 March 2024
WEST PERTH,
WESTERN AUSTRALIA

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF WA YOUTH JAZZ ORCHESTRA ASSOCIATION INC.

Report on the Audit of the Financial Report

Opinion

We have audited the special purpose financial report of WA Youth Jazz Orchestra Association Inc. (the Association), which comprises the statement of financial position as at 31 December 2023, the statement of profit or loss and other comprehensive income for the year then ended, 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 board members' statement.

In our opinion, the accompanying special purpose financial report presents fairly, in all material respects, the financial position of the Association as at 31 December 2023, and its financial performance for the year then ended in accordance with the financial reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act 2015.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act 2015 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 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.

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist the Association to meet the requirements of the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act 2015. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the Association's Board and should not be distributed to or used by any other party. Our opinion is not modified in respect of this matter.

Emphasis of Matter – Going Concern

Without modifying our opinion, we draw attention to Note 1 in the financial report, which indicates that the Association incurred a loss of \$(45,926) (2022: \$(62,709)) and operating cash outflows of \$(34,426) (2022: \$(47,873)) during the year ended 31 Dec 2023. This condition indicates the existence of a material uncertainty that may cast significant doubt about the Association's ability to continue as a going concern and therefore, the Association may be unable to realise its assets and discharge its liabilities in the normal course of business.

The financial report of the Association does not include any adjustments in relation to the recoverability and classification of recorded asset amounts or to the amounts and classification of liabilities that might be necessary should the Association not continue as going concern.

Responsibilities of the Board and those Charged with Governance

Board Members are responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act 2015 and for such internal control as Board Members determine necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing the Boards' financial reporting process.

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.

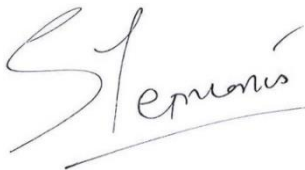
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- a) 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.
- b) 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 Association's internal control.
- c) Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board Members
- d) Conclude on the appropriateness of the Board Members' 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 Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause Association to cease to continue as a going concern.

- e) 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 the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

PKF Perth
PKF PERTH



SIMON FERMANIS
PARTNER
25 MARCH 2024
WEST PERTH,
WESTERN AUSTRALIA