WA Youth Jazz Orchestra Annual Report 2022

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We acknowledge the Whadjuk people of the Nyoongar nation as the 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.

Young Women in Jazz, 2022. Image courtesy of Josh Wells

Chair's Report

It is with great pleasure that I present the WA Youth Jazz Orchestra's 2022 Annual Report.

2022 saw the continued growth of WAYJO in terms of output, quality and audience reach. Our young musicians benefit greatly from our programs and this past year has been no exception. The issues navigating Covid-19 and the ensuing restrictions and absences of staff and artists it has inflicted upon all arts organisations continued throughout the year. This didn't prevent our musicians, staff and Board members from continuing their work, and compensating for these complications with great effort and dedication.

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

We also 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's 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 City of Joondalup, the City of Armadale, Alinta Energy and all our wonderful private donors, Seat Sponsors and 240 Club members.

I acknowledge the support of our Board and volunteers, and of course our wonderful staff Mace, Monique, Emily, Laura, Justine, Amanda, Ricki, Marty, Gemma, Jess and Tom. This 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

Kate Pass' Kohesia Ensemble, 2021. Image courtesy of Josh Wells

Artistic Director's Report

We thought the worst of it was over, but the first half 2022 was, again, a year of interruptions. Covid capacity restrictions meant we needed to reconsider the first half of the year's program, but we were able to adapt and ended up having a great year with some really exciting new shows and collaborations.

Our season launch was taken online with our three bands performing on video for a virtual program launch. This was the first time we have done this, but due to the State Government restrictions for live performances, it was a necessary decision and a great learning experience for the staff and the bands.

We again presented a program of WA based guest artists, with a focus on featuring the three main instrument groups of the big band horn section: trumpet, trombone and

saxophone.

Trumpeter Jessica Carlton joined the Wednesday Night Orchestra to present the music of Kenny Wheeler. This very complex and harmonically rich music was a great challenge and a great way to feature Jessica's musicianship. Saxophonist, and WAYJO alumni, Gemma Farrell joined WAYJO as a guest artist for the first time. She performed with the MinterEllison Monday Night Orchestra, playing a selection of original music and arrangements. The trombone section was featured in a show called Big Band Backbone with three WA professional trombonists, Jeremy Grieg, Catherine Noblet and Will Pethic - all alumni from different eras of WAYJO history.

We, of course, revisited historic repertoire with Celebrating the Greats; a show specifically for the Perth Swing Dance Community.

A collaborative highlight of the 2022 season was between WAYJO and Djinda Boodja (formerly AbMusic) for a concert at The Rechabite called Beats & Pieces. We worked with staff and students at Djinda Boodja to create a program of music fusing rock, funk and hip hop.

As we have for many years, we finished the year at the Quarry Amphitheatre with a show called the Best of 2022, which gives each one of our bands the opportunity to perform their favorite repertoire from the year.

Our Pathways program went from strength to strength with the growth of the Northern Corridor Training Band, which caters 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. This program was in addition to our Young Women in Jazz program, WAYJO Club and Composer in Residence.

At the end of 2022 we said goodbye to WAYJO staff members Emily Stoke and Justine Thornley. Both contributed a great deal to the culture and stability of the organisation and I wish them all the best in their next endeavours.

Never a dull moment around WAYJO HQ! We have another big year planned in 2023 to celebrate our 40th anniversary with more performance opportunities for everyone. I look forward to seeing you at a performance soon. Take care and stay safe.

– **Dr Mace Francis**

General Manager's Report

In 2022 WAYJO presented 33 performances across 22 venues, visited 16 schools and ran 111 workshops across 5 programs. That's a lot of work for a small office team!

It has been an honour and a pleasure working for the amazing organisation that is WAYJO. It is wonderful to witness our musicians work with the fantastic array of Guest Artists we had in 2022, and 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, Justine, Laura, Amanda, Marty, Ricki, Gemma, Tom, Adrian, Alex, 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, all of our Private Donors, Seat Sponsors and 240 Club Members.

As General Manager and on behalf of WAYJO, I sincerely thank you all.

– **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, 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 2022. 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 large 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.

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; 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; 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 Boorloo / Perth, 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
Emily Stokoe and Laura Halligan

Marketing Coordinator
Justine Thornley

Bookkeeper
Amanda Luke

Monday Night Orchestra Music Director
Ricki Malet

Tuesday Night Orchestra Music Director
Marty Pervan

Assistant Music Director
Tom Salleo

Young Woman in Jazz Coordinator
Gemma Farrell

Northern Corridor Training Band Music Director Jess Herbert

WAYJO Board

Chair
Simon Durack (JP)

Vice Chair
Jon Bennett

Treasurer
Steele Bromley

Secretary
Aimee Doyle

Band Representative
Dusan Cuculoski

Ordinary Board Members
Annika Andrew

Andrew Fairbairn

Craig Boyle

Kate Pass

Emily Dawe (resigned)

St John of God Health Care Tuesday Night Orchestra, 2022.
Image courtesy of Josh Wells

2022 Audience Summary

WAYJO presented 11 ticketed performances in 2022.

Ticketed Program	No. Performances	Attendees
Jessica Carlton Plays the music of Kenny Wheeler	1	70
Beats and Pieces	1	195
Gemma Farrell Meets WAYJO	1	130
'Taint What you Do	1	154
The Trombone – Big Band Backbone	2	350
Celebrating the Greats	3	245
The Best of WAYJO 2022	1	450
Total	**11**	**1479**

A number of WAYJO's shows and tours were postponed or curtailed due to the COVID-19 pandemic. Ticket buyers were naturally hesitant to book tickets in case of cancellation of performances, having to cancel because of illness, or fear of illness.

It is estimated that WAYJO reached around 25,000 people in 2022, either as attendees, online or as participants in a variety of programs.

Digital & Social Media
Newsletter Recipients: 3,500
Newsletter Reach: 23,269
Facebook followers: 4,143
Financial members: 54
Twitter: 477
LinkedIn: 477
YouTube: 173 Subscribers, 1,124 views, 11,834 Impressions

Pathways Program's Audience reach
Regional Tours: 2,718
Outer-Metro School Workshops and Performances: 1,200
Spring into Armadale: 1,500
Perth International Jazz Festival: 2,000
Young Women in Jazz Performance: 150

Pathways Program participants
WAYJO Club: 10
Young Women in Jazz: 39
Northern Corridor Training Band: 27
Eastern Corridor workshops at Armadale SHS: 40

Artistic Summary

All WAYJO Guest Artists appeared in 2022 thanks to WAYJO's Major Programs Partner Minderoo Foundation

WAYJO presented seven major productions in 2022.

Friday 8 July, 8.00pm
Jessica Carlton plays the Music of Kenny Wheeler
WAYJO Wednesday Night Orchestra with special guest Jessica Carlton
Lyric's Underground, Maylands

"Since moving to Perth, I have been very excited by the work that WAYJO does as an organisation that is focused on inspiring and educating young musicians. I am of course passionate about music, but also about providing positive and safe environments for young musicians to develop in" - Jessica Carlton

Kenny Wheeler was an important and unique voice in jazz as a trumpeter and big band composer. His lyrical and unorthodox style of playing has influenced generations of trumpet players and his albums for big band, including Music for Small and Large Ensembles are considered classics.

This concert showcased two significant Wheeler works, *A Long Time Ago Suite* and *The Sweet Time Suite* – featuring our Guest Artist trumpeter, Jessica Carlton. Jessica, who recently moved to Perth after living and studying in Melbourne and New York, is a distinct voice in the Australian jazz scene and her lyrical and melodic improvisational style is influenced by Wheeler.

Wednesday Night Orchestra with Jessica Carlton, 2022. Image courtesy of Josh Wells

Carlton was nominated for Young Australian Jazz Artist of the Year at the Bell Awards in 2015 for her debut album 'Not Alone', and won the Monash Jazz Prize in her second year at Monash University, where she completed a Bachelor of Music Performance in Jazz Trumpet. Carlton has been featured in the Melbourne International Women's Jazz Festival and the Wangaratta Jazz Festival. She currently lives and teaches in Fremantle, WA, where she is completing a Master of Teaching at the University of Western Australia and raising her daughter.

Friday 10 June, 7.30pm
Beats and Pieces: From Latino to Electro
St John of God Health Care Tuesday Night Orchestra with Adolfo Chavez, Marcus Perrozzi & Steve Richter, plus WAYJO Wednesday Night Orchestra with Zero Emcee & Daniel Chandler (Djinda Boodja, formally known as Abmusic)
The Rechabite, Northbridge

A night of Latino and Electro grooves! This event combined the popular WAYJO Latin Explosion show from 2019 and 2021 and a new collaboration with Djinda Boodja (formally known as Abmusic), Beats & Pieces brought together two programs and collaborations to feature guest artists with diverse cultural backgrounds, but with a focus on dancing and rhythm. Indigenous artists **Zero Emcee** and **Daniel Chandler** collaborated with WAYJO Artistic Director Mace Francis and the Wednesday Night Orchestra to reimagine their funk, rock and hip-hop music with a jazz orchestra. **Adolfo Chavez**, **Marcus Perrozzi** & **Steve Richter** brought their expertise in Latin and Cuban music traditions to provide insight into this genre of big band jazz music alongside the St John of God Health Care Tuesday Night Orchestra.

A Link to the Videos of Beats & Piece concerts
https://youtube.com/playlist?list=PLkzSmL_wzKlSVHTcKLlqCyaAEliofiLR6

St John of God Health Care Tuesday Night Orchestra, 2022. Image courtesy of Josh Wells

Each band gained insight into what is needed to perform in a professional manner in this synthesis of different genres. This event was very successful and will contribute to further collaborations between guest artists and WAYJO staff and bands.

"It is so enjoyable to play with you guys. Most appreciated". - Adolfo Chavez

"Firstly, thank you once again for inviting me to perform alongside your fabulous TNO last night! It was another resounding success and a fabulous night of music! Congratulations to all involved in making this event happen, particularly during these challenging times. Emily - thanks for running a smooth ship on the night! Your communication and effort are much appreciated. Many thanks and I hope to work with you again in the not-too-distant future. Take care and best wishes!" - Marcus Perrozzi

Guest Artist Zero Emcee with the Wednesday Night Orchestra. Image courtesy of Josh Wells

Saturday 30 July, 8.00pm
Gemma Farrell Meets WAYJO
MinterEllison Monday Night Orchestra, with special guest Gemma Farrell
Lyric's Underground, Maylands

WAYJO presented outstanding saxophonist, composer and educator Gemma Farrell at Lyric's Underground on Saturday 30 July. Gemma amazed the audience with her skills as a performer, while demonstrating the variety and versatility of the saxophone family. From the soprano to the electronic wind instrument – right through to the

sizeable and deep baritone – the evening showcased the saxophone in an evening of big band jazz that received rave reviews.

"WAYJO is special to me. I was in the bands as a high school and university student, and both the organisation and I have come a long way since that time. The musical directors and staff are encouraging and inclusive, and it is a pleasure to work for them running the Progressions Program. However, I felt fortunate to be asked to perform with them as a guest artist. It was an opportunity to showcase my music, the saxophone family, which I am particularly passionate about, and be involved with rehearsals as a soloist. As someone in my 30s now, I hope my story and experience could inspire the younger members, as hopefully, in years to come, we'll see them come back as guest artists." - Gemma Farrell

MinterEllison Monday Night Orchestra with Gemma Farrell, 2022. Image courtesy of Josh Wells

Sunday 21 August, 7:30pm
'Taint What you Do
MinterEllison Monday Night Orchestra and the WAYJO Wednesday Night Orchestra
The Rechabite, Northbridge
'*Taint What You Do* brought back the charm and splendour of live dance band evenings. This relaxed Sunday evening show was perfect for dancers of all ages and families to enjoy classic jazz. It was supported and attended by members of the Perth swing dance community and swing dance schools.

Friday 16 September, 6.30pm
The Trombone: Big Band Backbone – Act Belong Commit Concert
WAYJO Northern Corridor Training Band and St John of God Health Care Tuesday Night Orchestra, with special guests Jeremy Greig, Catherine Noblet & Will Pethick
Prendiville Catholic College, Ocean Reef

Saturday 17 September, 7.30pm
The Trombone: Big Band Backbone
St John of God Health Care Tuesday Night Orchestra, with special guests Jeremy Greig, Catherine Noblet & Will Pethick
Subiaco Arts Centre, Subiaco

The *St John of God Health Care Tuesday Night Orchestra* presented a special show featuring one of the big band's oldest instruments, the trombone. These concerts highlighted three of WA's finest trombonists and WAYJO alumni in Jeremy Greig, Catherine Noblet and Will Pethick. They all served in different eras of WAYJO and came together to showcase the instrument Beethoven once described as "The voice of God". Trombones are the backbone of the big band, providing the harmonic foundation, the brassy punch and the guts of the band.

Jeremy Greig is a trombonist, Diploma of Music co-ordinator and lecturer in Jazz at WAAPA. He has a Bachelor of Music from Edith Cowan University and a Master of Music from University of Miami. He has lived and performed in the USA and performed with the likes of *Ray Charles, Natalie Cole, Barry Gibb (Bee Gees), Steve Lawrence and Edie Gorme, Don Rickles, Wayne Newton,* and *Wynton Marsalis*.

Catherine Noblet is an Australian jazz trombonist from Perth. A WAAPA graduate, she has studied and worked as a freelance musician in Perth and the US. She completed her Master of Music at the University of Illinois, studying with legendary trombonist, *Jim Pugh*. She now resides in Perth as a freelance musician and a regular member of the *Mace Francis Orchestra, Straight Ahead Big Band, Amnesiacs,* and *The Western Australian Jazz Project*.

Will Pethick was a member of WAYJO in 2021 who previously studied at the James Morrison Academy in South Australia. Selected to be a part of the Australian National Youth Jazz Orchestra last year, Will performed with *Will Vinson* in the 2021 Sydney Con Jazz Festival. Now back in Perth, he performs locally with *The Western Australian Jazz Project, Perth Symphony Orchestra* and more.

Will Pethic, Jeremy Greig and Catherine Noblet with the St John of God Health Care Tuesday Night Orchestra. Image courtesy of Josh Wells

Friday 14 October, 1:00pm
Celebrating the Greats – Act Belong, Commit School Show Concert
MinterEllison Monday Night Orchestra and St John of God Health Care Tuesday Night Orchestra
Downstairs at the Maj, Perth

Friday and Saturday 14 & 15 October, 7:30pm
Celebrating the Greats
MinterEllison Monday Night Orchestra and St John of God Health Care Tuesday Night Orchestra
Downstairs at the Maj, Perth

2022 was the 100th birthday celebration of bassist and composer Charles Mingus. Several band members from the seminal Count Basie Orchestra line-up of the late 1950s also turn 100. *Eddie 'Lockjaw' Davis, Joe Newman, Frank Wess* and *Ernie Wilkins* were all born in 1922, contributing iconic arrangements and solos on some of their most famous recordings.

Saturday 5 November, 12.00pm
Perth International Jazz Festival
MinterEllison Monday Night Orchestra, with special guest Emiliano Sampaio (Brazil)
Forrest Place, Perth

Emiliano Sampaio is a big band composer, guitarist and trombonist, originally from Brazil but now living and working in Austria. Emiliano performed at the Perth International Jazz Festival (PIJF) in 2019 with his trio, *Meretrio*, where he witnessed the great big band culture we have here, so much so, he wanted to come back and work with WAYJO. In 2022, Emiliano came to PIJF with a quartet and a program of music to workshop and perform with WAYJO. Three of the pieces were commissions for a European big band in 2020 that were never performed so fortunately WAYJO was able to produce the world premiere of his works.

Emiliano and his drummer Luis Oliveria rehearsed for two nights with the MinterEllison Monday Night Orchestra in the lead up to the Perth International Jazz Festival performance, and also attended a WAYJO Wednesday Night Orchestra rehearsal as guest Musical Director. Emiliano was amazed that we had rehearsed his music ahead of time and was appreciative of the fact that he could concentrate on the detail and nuance of the music, more so than the fundamentals. This meant he was able to really polish the music for performance and meant the orchestra was able to get a much deeper insight into the music and how it should work, because we have workshopped the basics ahead of time; a luxury that does not always happen in the professional world but an important step for younger musicians and their skill development.

"I had a wonderful time working with WAYJO in November 2022! A group of highly talented and motivated young musicians playing with passion and curiosity. I was very happy to have my music performed in WA for the first time and it could not get better! Congratulations on having WAYJO in WA and be proud of this band, which presents the next generation of artists in Australia." - Emiliano Sampaio

The concert was held as part of the free concert series at Forrest Place on Saturday 5 November with the support of Lotterywest and the City of Perth.

Emiliano Sampaio and MinterEllison Monday Night Orchestra at Perth International Jazz Festival, 2022.

Friday 25 November, 7:30pm
Best of WAYJO 2022
MinterEllison Monday Night Orchestra, St John of God Heath Care Tuesday Night Orchestra, & WAYJO Wednesday Night Orchestra
The Quarry Amphitheatre, *City Beach*

The Best Of 2022 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.

Act-Belong-Commit Regional Tours

Southwest Tour
18 members of the MinterEllison Monday Night Orchestra (MNO) went on tour to the Southwest from the 2nd of August to the 6th 2022. Accompanying them was Emily Stolkoe (Events & Logistics Manager), Mace Francis and (Artistic Director), Ricky Malet (MNO Musical Director) and Tom Salleo (Assistant Musical Director).

The following workshops and activities were the focus:
Busselton SHS: 90-minute workshop with Q&A and 30-minute performance
Nova Village: One hour performance and afternoon tea with residents
Margaret River SHS: 90-minute workshop with Q&A and 30-minute performance
Margaret River District Club: 90-minute performance for local residents and young people
Georgiana Molloy Anglican School: 60-minute workshop with Q&A and 30-minute performance
Bunbury Regional Entertainment Centre: 60-minute free performance

All performances and workshops on the tour were provided free-of-charge. The total reach was 1,012 people and Healthway and Act Belong Commit were acknowledged at all events. The importance of staying mentally healthy was discussed during the workshops by WAYJO members and the Artistic Director with the students.

Margaret River SHS, MNO Regional Tour 2022. Image courtesy of Emily Stokoe

Nova Village Photo, MNO Regional Tour 2022. Image courtesy of Emily Stokoe

Great Southern Tour

The 18 members of the St John of God Heath Care Tuesday Night Orchestra (TNO) went on tour to the Great Southern region from September 21 to September 26. Accompanying them was Emily Stokoe (Events & Logistics Manager), Ricki Malet (MNO Musical Director), Tom Salleo (Assistant Musical Director) and Tim Collins (Production).

The following workshops and activities were the focus:
Kolbe Catholic College: 90-minute workshop with Q&A and 30-minute performance
Narrogin SHS: 90-minute workshop with Q&A and 30-minute performance
Albany SHS: 90-minute workshop with Q&A and 30-minute performance
Mount Barker Community College: 90-minute workshop with Q&A and 30-minute performance
North Albany SHS: 90-minute workshop with Q&A and 30-minute performance
Albany Entertainment Centre: Free community performance
York Festival: Two free community performances

All performances and workshops were provided on the tour were free. The total reach was 2,073 people and Healthway and the Act Belong Commit were acknowledged at all events.

Mount Barker Community College, TNO Regional Tour 2022. Image courtesy of Emily Stokoe

Pathways Programs

WAYJO Club

Returing in 2022, WAYJO Club was again an opportunity for aspiring instrumentalists and vocalists aged 12-18 years to learn about and participate in jazz music making with WAYJO in a social and inclusive setting. WAYJO Club is a program that connects the gaps in knowledge between high school aged students and their experiences in WAYJO and then, potentially WAAPA. It helps to define a pathway into WAYJO by showing that music is not just something you do in school, but there is potential to make it an important part of your life outside of school and into the future. It is a place to meet like-minded young musicians from other schools, and with the same dreams and aspirations - a safe place to meet and play.

WAYJO Club was set up to give high school musicians the opportunity to learn more jazz specific skills outside of school in an environment with other young aspiring jazz musicians. We were told, by school teachers, that many schools who don't offer jazz often have a few "jazz nerds" (an affectionate term) who are hungry for more jazz but can't access this at school. WAYJO Club is designed to get all these "jazz nerds" from different schools together and playing/learning together. The program involves online resources in the form of videos and PDF resources that are sent out monthly, jazz camps where the participants play together and opportunities such as concert invitations and open rehearsals. This program led to 9 musicians feeling confident enough to audition for WAYJO, with two successfully making it into the 2023 band.

The program developed the young musicians' skills in overall musicality, improvisation, ensemble playing and audition preparation, helping in their ability to make their transition from high school music student to WAYJO musician down a clear pathway. No audition is required to take part; WAYJO Club is open to all young musicians with a basic understanding of music. It was delivered as a combination of both online and in-person sessions, and WAYJO Club offered access to networks, resources, content, open rehearsals and jazz day-camps.

This year the young musicians worked with a range of talented jazz musicians including Marty Pervan (Trumpet), Cameron Fermoyle (Drums), Holly Forster (Saxophone), Gemma Farrell (Saxophone), Dusan Cuculoski (Trumpet) Alex Reid (Drums), Ricki Malet (Trumpet), Kate Pass (Bass), Bob Tweedie (Keys), Tom Salleo (Keys), Jess Carlton (Trumpet) and Mitch Wilmot (Saxophone).

"*[My son] had the best time! He said it was a brilliant day. There's been a lot of new jazz compositions and jamming happening in our home since!*".

"*[My daughter] had a GREAT time yesterday and was talking about it for ages, she can't wait to audition to join when the time comes but for now looking forward to the rest of WAYJO Club and Young Women in Jazz*".

SEMESTER 1
March 1: Online Resource Sent
April 5: Online Resource Sent
April 13: Open Rehearsal with WAYJOWednesday Night Orchestra (with Jess Carlton)
May 1: Jazz Camp
May 3: Online Resource Sent
May 30: Open Rehearsal with MinterEllisonMonday Night Orchestra

June 7: Online Resource Sent
June 19: Jazz Camp

SEMESTER 2
August 2: Online Resource Sent
August 23: Open Rehearsal with St John of God Health Care Tuesday Night Orchestra (with Harrison Ball)
September 6: Online Resource Sent
September 18: Jazz Camp
October 4: Online Resource Sent
October 10: Open Rehearsal with MinterEllison Monday Night Orchestra
October 23: Jazz Camp and Audition Preparation
November 1: Online Resource Sent

Outer-Metro Schools Workshops and Performances

WAYJO conducts school workshops and performances throughout the year with our Artistic Director and musicians travelling to schools for incursions. This year WAYJO went to Como Senior High School, St Stephen's School Duncraig, Armadale Senior High School and Challis Primary School. Artistic Director Mace Francis also conducted workshops every Friday at Armadale Senior High School with performance outcomes.

"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.

In 2022, the aim of the program was 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 designed 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.

There was one really key breakthrough moment this semester, with one trumpet player really getting the idea of what is possible with improvisation. Because of that, he is practicing more, and is always ready on time with his instrument and with lots of questions.

The workshop at Challis Primary School was an interactive workshop with their music students, which explored structured and free improvisation. The students were able to improvise using a selected number of notes and then any notes they wanted. We discussed what that felt like and what that sounded like. We then did some call and response between the WAYJO musicians and the Challis Primary, which meant someone would play a musical phrase and then the students would play the same musical phrase back.

We hope to work more closely with Challis Primary and Armadale SHS to build a program that creates a pathway from primary to high school and through to

WAYJO, teaching the appropriate skills which will allow them to be successful at each step of their journey".

Challis Primary School workshop and performance, 2022.

WAYJO Northern Corridor Training Band (WAYJO NC)

WAYJO NC is a training orchestra for high school students from different schools within the Northern Corridor, who wish 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 Students, plus experienced WAYJO Alumni.

This year the WAYJO NC had three performance outcomes. Thanks to the support of the Minderoo Foundation, they were able to perform with WAYJO's Guest Artists Will Pethick, Jeremy Greig and Catherine Noblet, to a sold-out theatre at Prendiville College. The overwhelming feedback was awesome. They also performed at the Western Australian Schools Jazz Festival where they were the top scoring jazz band in the state, and received a glowing report from adjudicator Tom O'Halloran.

Adrian Hicks, Alex Parkinson and Jessica Herbert ran this program at St Steven's School in Duncraig every Tuesday evening and was extremely impressed with the talent they came across. There were 37 participants in each term, with six of the musicians feeling confident enough to audition and one participant successfully auditioning for WAYJO.

At all schools Musical Directors discuss the importance of mental and emotional health and how becoming involved in our educational programs helps students not only to understand the *Act Belong Commit* messages, but experience it also. They speak to the students at the beginning of the course and then at the end to gage their retrospective thoughts on how their commitment to our program had affected them.

WAYJO Northern Corridor Training Band at Prendiville Catholic College, 2022. Image courtesy of David P Cox

Young Women in Jazz

On International Women's Day, WAYJO celebrated eight years of presenting **Young Women in Jazz** in Western Australia. Young Women in Jazz is an 8-week workshop program open to female identifying instrumentalists aged 14 - 25 who have an interest in jazz and improvised music. Facilitated by Gemma Farrell alongside Guest Artists including Kate Pass, Jessica Carlton, Alana Macpherson, Tayla Valenti and Sue Bluck.

Starting April 30, Saturday afternoon workshops and rehearsals were conducted in small groups by leading female educators, WAYJO Alumni, plus special guest artists, at the West Australian Academy of Performing Arts (on the ECU Mt Lawley campus). The workshops culminated in the exploration of newly found skills before an audience at the venue Lyric's Underground on Sunday 26 June.

This program is for female instrumentalists aged 14 to 25 who would like to learn more about jazz and improvised music, and to work and perform with some of Australia's leading female jazz professionals. This program is designed to encourage more young women to develop their skills in Jazz; a traditionally male dominated industry. This year WAYJO had 39 women in the program. The *Act-Belong-Commit* message is embedded in this program with young woman openly discussing the benefits of being in such a program and the enjoyment it and sense of connection it provides them.

With workshops at the West Australian Academy of Performing Arts (WAAPA), guest artists, alumni tutors, and the opportunity to perform in concert at Lyric's Underground, Young Women in Jazz is a great opportunity to explore this exciting artform.

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

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.

"I really liked how it was a comfortable, ensemble environment where it was okay and accepted to make mistakes. During the workshops, my ensemble would always crack jokes, but rehearse efficiently and learn about the different ways to approach jazz standards and improvisation. During the workshops we had some really cool guest artists visit like Jessica Carlton, Talya Valenti, Alana Macpherson, and Sue Bluck…. I made some great connections with people that I now play with at gigs and will go on to study with at WAAPA." - participant, Valentina Macias.

"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 likeminded peers and supportive, experienced tutors."- Program coordinator Gemma Farrell.

Young Women in Jazz performance, 2022, 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 its unique Composer-in-Residence programs, the WAYJO annually supports two emerging composers to develop new works for a large jazz ensemble, offering both generous commission fees and artistic mentorship.

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) and Alana Macpherson (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 2022 were Thomas Voss (SA) and Bob Tweedie (WA). Through our unique Composer-in-Residence program, WAYJO, with support from Minderoo Foundation, was able to support two emerging composers to develop new works for a large jazz ensemble, whilst offering them both commission fees and artistic mentorship in 2022.

"We were again pleasantly surprised at the quality of applications this year for the 2022 Composer-in-Residence". Thomas showed us exceptional big band craft and mature writing. Bob showed us interesting and exciting compositional ideas that I was excited to see transferred to big band format." - Dr. Mace Francis, WAYJO Artistic Director

Thomas Voss (age 25) is an Adelaide-based trombonist and composer/arranger who performs with and writes for a variety of local ensembles, including his own septet and big band. Thomas was selected as the lead trombonist for the 2021 and 2022 Australian National Jazz Orchestra Youth Big Bands, has performed in Adelaide's 2019 International Jazz Day concert, and was the JazzSA Superbands 2019 Composer-in-Residence, also serving as the program's coordinator since 2021. Thomas also won the 2017 Carl Fontana Jazz Trombone Competition and was a finalist in the 2017 James Morrison Scholarship. Thomas' compositions and arrangements have been performed and recorded by a number of artists, including the Mike Stewart Big Band, The Borderers and Amity Dry. Thomas also writes for school ensembles of all levels, including set pieces for Generations in Jazz and ABODA SA. We were thrilled the WAYJO musicians were able to work with an artist of such esteem.

"I'm absolutely thrilled to have been chosen as the 2022 WAYJO Composer-in-Residence, and very excited to have the opportunity to work with a program that has helped to train and advance so many fine musicians" – Thomas Voss

Bob Tweedie (age 22) is an enthusiastic young piano player who loves to play many kinds of music, but especially jazz. He is a graduating student of WAAPA with a Bachelor of Music – Jazz (Hons), teaches both privately and part-time at Santa Maria College, and keyboardist in WAYJO's Wednesday Night Orchestra (WNO) from 2018-2022. Currently dabbling in synthesisers and electronics, Bob plays with local bands such as Ken Paolo and the Space Cadets, and Residents' Club. Some notable

performances include being featured at the 2021 Perth International Jazz Festival with Sam Forster, as well as alongside some of Perth's best pianists at the Ellington Jazz Club's Solo Piano Showcase. Bob Tweedie is a jazz pianist who is absolutely obsessed with music. Drawing influence from the likes of Tigran Hamasyan, Brad Mehldau and Ari Hoenig, Bob strived to capture a modern and innovative sound, and was keen to show what he's been working on for the last four years.

"It's a privilege to be able to work with WAYJO, an organisation that provides such high-quality opportunities to developing musicians. WAYJO has been one of the core pillars in Perth jazz community for many decades, and acted as a transition for amateur musicians to become professional gigging musicians" – Bob Tweedie

The recording of both composers works took place on July 22 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 Emily Stokoe and artistic direction by Dr Mace Francis.

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 2022, this artist was Tom Salleo.

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 2022.

Funding from the Minderoo Foundation allowed WAYJO to complete our Guest Artists Program throughout 2022. 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
Geoffrey Christian Artist Exchange Fund

2022 Donors

Major Donors

Michael Beech
Chris Zelestis

Seat Sponsors

Tessa Campbell
Paul Clarke
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Shannon Johnston
Kylie Lamb
Sue Taylor
Shelly and John Thompson
Chris Zelestis
Elizabeth Chester
Peter Cowden
Steve Hogden
Richard Keen
Lloyd Smith
Ann ten Seldam
Jeremy Wallace

240 Club Members

Natasha Allchurch
Craig Boyle
Gordon Harvard
Sharon Herbert
Joe Musitano
Mark Shircore
Laura Angus
Steele Bromley
Cecilia Hastings
Brian Mumme
Robert Parkinson
Michael Smith

General Donors

James Blockley
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Stuart Roseby
Mel Stewart
Ann ten Seldam
Italo Zamudio-Villarroel

WAYJO is proudly supported by:

WA Youth Jazz Orchestra Association (Inc.)

ABN 75 330 922 427

Financial Report

For the year ended 31 December 2022

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Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2022

	Notes	2022 $	2021 $
INCOME			
Fees and services		34,412	30,542
Gifts and donations		18,858	20,530
Trusts and Foundation contributions		18,702	17,500
Interest received		621	313
Other income		12,477	6,263
Performance fees		56,547	78,518
Grant income	2	129,300	143,100
Sponsorship income - General		149,170	142,220
Sponsorship income – Healthway		40,000	40,000
Government Assistance		-	47,000
TOTAL INCOME		460,087	525,986
PROJECT EXPENDITURE			
Wages expense		127,735	117,954
Production expenses		74,199	64,703
Marketing expenses		17,348	12,439
ADMINISTRATION EXPENDITURE			
Wages expense		237,048	219,102
Depreciation and amortisation		15,916	17,335
Overheads	3	50,550	54,435
TOTAL EXPENDITURE		522,796	485,968
NET (LOSS)/PROFIT FOR THE YEAR		(62,709)	40,018
OTHER COMPREHENSIVE INCOME		-	-
TOTAL COMPREHENSIVE (LOSS)/INCOME ATTRIBUTABLE TO THE ASSOCIATION		(62,709)	40,018

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

Statement of Financial Position

As at 31 December 2022

	Note	2022 $	2021 $
CURRENT ASSETS			
Cash and cash equivalents	4	244,266	295,339
Trade and other receivables	5	12,821	8,761
TOTAL CURRENT ASSETS		257,087	304,100
NON CURRENT ASSETS			
Bendat scholarship fund	9	100,938	100,938
Intangible assets	6	26,997	35,423
Plant and equipment	7	14,910	19,201
TOTAL NON CURRENT ASSETS		142,845	155,562
TOTAL ASSETS		399,932	459,662
CURRENT LIABILITIES			
Trade and other payables	8	30,058	28,497
Provisions	10	55,901	54,483
TOTAL CURRENT LIABILITIES		85,959	82,980
NET ASSETS		313,973	376,682
EQUITY			
Restricted funds	9	100,938	100,938
Retained profits		213,035	275,744
TOTAL EQUITY		313,973	376,682

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

Statement of Changes in Equity

For the year ended 31 December 2022

	Restricted Funds	Retained profits	Total $
Balance at 31 December 2020	**100,938**	**234,726**	**336,664**
Net profit for the year	-	40,018	40,018
Total comprehensive income	-	40,018	40,018
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**

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

Statement of Cash Flows

For the year ended 31 December 2022

	Notes	2022 $	2021 $
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts from customers		108,259	123,434
Sponsorship/donations received		260,921	207,639
Grants received		124,300	125,070
Government assistance		0	47,000
Payments to suppliers and employees		(541,565)	(477,554)
Interest received		212	313
Net cash (used in) / provided by operating activities	**11**	**(47,873)**	**25,902**
CASH FLOW FROM INVESTING ACTIVITIES			
Purchase of non-current assets		(3,200)	(18,364)
Net cash used in investing activities		**(3,200)**	**(18,364)**
Net (decrease)/increase in cash and cash equivalents		(51,073)	7,538
Cash and cash equivalents at the beginning of financial year		295,339	287,801
Cash and cash equivalents at the end of financial year		**244,266**	**295,339**

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

Notes to the Financial Statements
For the year ended 31 December 2022

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 31 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. In arriving at this position, in the opinion of the directors the Association will based on varying cash flow forecasts have access to sufficient funds to meet administrative and other committed expenditure for a period of not less than 12 months from the date of this 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 2022, 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.

	2022 $	2021 $
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	-	29,400
Local Government	3,000	13,700
Other government funding	26,300	-
	129,300	143,100
3. OVERHEADS		
Rent	5,340	8,152
Insurance	10,583	8,957
Other	34,627	37,326
	50,550	54,435
4. CASH AND CASH EQUIVALENTS		
Cash at bank	244,266	295,339
	244,266	295,339
5. TRADE AND OTHER RECEIVABLES		
Trade receivables	880	528
Prepayments	7,533	4,233
Other receivables	4,408	4,000
	12,821	8,761
6. INTANGIBLE ASSETS		
Library collection – at cost	132,668	129,468
Less: Accumulated amortisation	(105,671)	(94,045)
	26,997	35,423
7. PLANT AND EQUIPMENT		
Plant and equipment – at cost	50,119	50,119
Less: Accumulated depreciation	(35,785)	(33,941)
	14,334	16,178
IT equipment – at cost	26,254	26,254
Less: Accumulated depreciation	(25,678)	(23,231)
	576	3,023
	14,910	19,201

	2022 $	2021 $
8. TRADE AND OTHER PAYABLES		
Trade payables	2,200	252
Accrued expenditure	14,572	13,316
Other payables	13,286	14,929
	30,058	28,497
9. BENDAT SCHOLARSHIP FUND		
Non-current assets		
Bendat Scholarship Fund*	100,938	100,938
Restricted Funds		
Balance	100,938	100,938
	100,938	100,938

* WA Youth Jazz Orchestra Association Inc ("WAYJO") holds $100,938 (2021 - $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 2022, $100,938 is held in a separate term deposit.

10. PROVISIONS		
Provision for annual leave	18,923	10,973
Provision for long service leave	8,180	10,460
Unearned revenue	28,798	33,050
	55,901	54,483
11. CASH FLOW STATEMENT RECONCILIATION		
Reconciliation of net profit after tax to net cash used in operating activities		
Net (loss)/profit after income tax	(62,709)	40,018
Adjustments for non-cash item:		
Depreciation and amortisation	15,916	17,335
	(46,793)	57,353
Changes in assets and liabilities:		
(Increase) in trade and other receivables	(4,059)	(2,611)
Increase/(Decrease) in trade and other payables and provisions	2,979	(28,840)
Net cash (used in)/provided by operating activities	(47,873)	25,902

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	2022	2021
	$	$
Within 1 Year	1,350	1,350
Later than 1 year but not later than 5 years	1,350	2,700
Later than 5 years	-	-
	2,700	4,050

The Association has no other commitments for future expenditure or any contingent assets/liabilities at 31 December 2022. (31 December 2021: NIL).

14. 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	Kate Pass
Board Member	Annika Andrew
Board Member	Emily Dawe (resigned 14th February 2023)
Board Member	Craig Boyle
Board Member	Aimee Doyle
Artistic Director (Ex-Officio)	Dr Mace Francis
General Manager (Ex-Officio)	Monique Douglas
Band Representative (Ex-Officio)	Dusan Cucloski (appointed 8th March 2022; resigned 8th December 2022)
	Taj Johnstone (appointed 14th February 2023)

BOARD MEMBERS' STATEMENT

For the year ended 31 December 2022

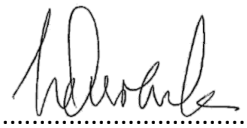
In accordance with the resolution of the board members of WA Youth Jazz Orchestra Association (Inc.), we state that in the opinion of the board members:

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 2022 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.



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Simon Durack
Chair

.....

Steele Bromley
Treasurer

Dated:

PERTH, WA

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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 2022, 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
PARTNER

30 MARCH 2023
WEST PERTH,
WESTERN AUSTRALIA

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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 2022, 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 2022, 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.

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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

30 MARCH 2023
WEST PERTH,
WESTERN AUSTRALIA