



ORANGE REGIONAL CONSERVATORIUM
2022 ANNUAL REPORT

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The Orange Regional Conservatorium acknowledges the Wiradjuri people who are the traditional owners of the land on which the Conservatorium operates. We pay our respects to Elders past, present and emerging and celebrate the diversity of Aboriginal and Torres Strait Islander peoples and their ongoing cultures and connections to the lands and waters of NSW.

FUTURE DIRECTIONS

OUR PURPOSE

As an organisation the ORC strengthens and enriches community by sharing the joy and transformative power of music through quality education, performance, appreciation and engagement.

OUR VISION FOR THE FUTURE

In the next five years, ORC will transform from a well-respected regional conservatorium to a leading Australian regional conservatorium, offering our community access to world class musical experiences and becoming increasingly visible, inclusive, accessible, relevant, and valued.

OUR PRINCIPLES

QUALITY

The programs and practices of the ORC will be of the highest quality and aim for excellence.

INCLUSION

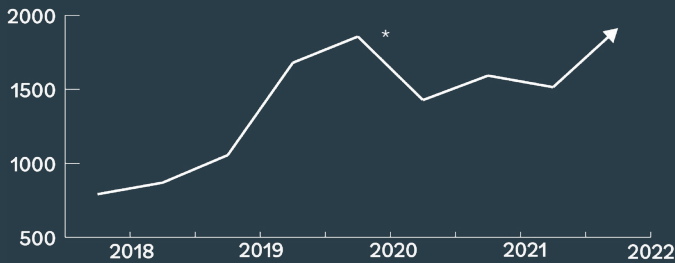
The work of the ORC will be all-embracing, visible, and accessible to our diverse community, particularly inclusive of those who are disadvantaged.

IDENTITY

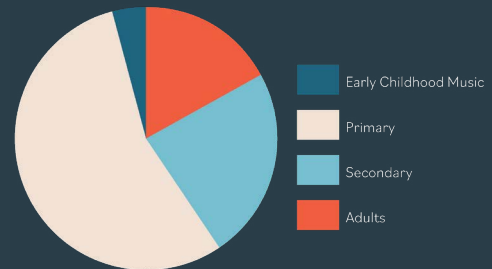
The ORC will strive to be known and valued as an organisation that enriches and strengthens our community through music.

2022 AT A GLANCE

- 1900+ Enrolled Students
- Delivering lessons and programs in 21 local schools
- Over 10,000 audience members
- 40+ Ensembles, choirs & groups rehearsing weekly
- National & international visiting artists
- Over 40 professional educators and musicians on staff



Enrolments 2018 - 2022
*Impact of COVID-19 Pandemic on school program enrolments



Demographics of enrolments in 2022

FIVE YEAR COMPARISON

INCOME	2017	2022	GROWTH
Individual and Shared Lesson Fees	\$551k	\$712k	+29%
Choirs, Ensembles & Classes	\$76k	\$129k	+70%
In-School Programs	\$46k	\$102k	+119%
Annual Scholarship Donations	\$8k	\$19k	+130%
PEOPLE			
Employees	32	43	+34%
Members of the ORC	76	195	+157%
BALANCE SHEET			
Book Value of Instruments & Equipment	\$101k	\$189k	
Net Assets (Accumulated Funds)	\$0.177m	\$1.027m	



Andrea Lam, Kids Cushion Concert

MANAGEMENT COMMITTEE



Dr Pam Ryan, *Chairperson*

Pam is Chair of our Conservatorium, elected March 2022. Pam's background is education, spending 10 years as Principal of Orange High School, seven as a Director of Government schools in the Orange district, and then several years overseas in the international school sector. One of her great joys as an educator has been to see music and the arts thrive, driving the culture and ethos of schools.

In civic life, Pam was an Orange City Councillor and Deputy Mayor. In private life, she has long taken a keen interest in community sport, particularly that most beautiful of games, netball.



John O'Malley, *Treasurer*

John is the ORC Treasurer. He has over thirty years' experience as a Chartered Accountant and Registered Company Auditor. During that time, he has seen both the good and the bad of management and governance in the not-for-profit sector. Drawing from that experience he brings to the Conservatorium:

- Expertise in financial management and reporting
- A clear understanding of the Committee responsibility for setting strategy and Management's responsibility for execution
- The willingness and ability to constructively question and challenge management proposals
- John enjoys family activities with his three children, cycling, skiing, is a private pilot and occasionally torments the ORC staff by taking singing lessons.



Paul Kelly, *Secretary*

Paul was first elected to the Management Committee in 2019 and is currently Secretary and Vice Chair. Paul is a retired psychologist and educator who managed school counselling and student wellbeing programs across the Western NSW, Riverina and New England regions for the NSW Department of Education. Together with management and organisation skills, Paul brings to the Management Committee considerable experience as a previous board member of other not-for-profit community-based organisations. He is a founding member and current treasurer of Just Add Music (JAM) Orange. Paul is an ORC volunteer and teaches ukulele to a beginner's group at the ORC. He is a self-taught, performing musician with a keen interest in all music genres. Paul is committed to supporting musicians, music performance and highlighting the value of music to community wellbeing



Sarah Carter

Sarah joined the ORC board in 2020 after having a long association with the Orange Regional Conservatorium. Through her and her children's tuition, as well as ensemble participation, she has gained a deep understanding of the Con's values and work practises and is excited about the ORC's vision of providing outstanding musical education and exceptional performances to the Orange community. Sarah has a Bachelor of Economics and is a practising Financial Planner. Her next step with the ORC's journey is to be involved in the fundraising committee to help fund the fit out of the new ORC building. Sarah is a passionate musician, playing cello in her string quartet with friends as well as the Orange Symphony Orchestra. Sarah and her husband have 4 children who all love participating in musical activities.



Maria Edwards

Maria Edwards is a long-time resident of Orange. After many years as a Commonwealth Public Servant in Canberra, Maria returned to Orange and has had an active interest in philanthropy. Maria is President of the Friends of the Orange Regional Gallery (FORG), Maria is a Board Member of Orange Regional Arts Foundation (ORAF), Board Member & Secretary of the Duntryleague Mansion Foundation and Benefactor of the Orange Regional Gallery.



Roslyn Hodges

Ros was elected to the Conservatorium management committee in 2019. Her background is in education with a particular focus on early childhood. Before retirement she managed NSW government funding contracts in the Central West, ensuring not-for-profit organisations achieve required goals according to their funding agreements. Since retiring, Ros has had the opportunity and time to volunteer with the Conservatorium, Friends of the Regional Gallery and Food Care. Her main interests are water colour painting, playing the ukulele, tai chi and attending the seniors' gym. Ros is particularly interested to encourage links between early childhood services and the Conservatorium to provide opportunities to experience music in all its forms.



Paris Willis

Paris joined the Management Committee in 2021. Paris is a practising Solicitor with a Diploma of Law from the Legal Profession Admission Board and a Bachelor of Economics from the University of Sydney. In a past life Paris was a publican and café owner. Paris enjoys music and covets the ability of those who can read and play it - but has absolutely no aptitude herself!



String Spectacular

Dr Pam Ryan
Chairperson



CHAIRPERSON'S REPORT

Welcome to our ORC 2022 Annual Report. The past 12 months have been busy and productive ones, so in this report we take time to review and share our achievements, and to signal the challenges ahead.

The Chair's report is written on behalf of the ORC Management Committee, a team of seven community volunteers committed to ensuring the good governance and sustainability of the Conservatorium. We feel privileged to work alongside an outstanding staff team, ably led by our Director, Donna Riles, and to represent a network of dedicated members and volunteers.

Together, our aim is for the ORC to strengthen and enrich our Orange and regional community 'by sharing the joy and transformative power of music'. Although perhaps a lofty and noble sounding endeavour, be assured it is also the most wonderful fun!

OUR FUTURE DIRECTIONS IN ACTION

Our Future Directions 2022 - 2026 maps out our path to a bright future that builds on the achievements of the Conservatorium's 30-year history. With one year of our current 5-year plan behind us, we can celebrate the successes to date and keep our remaining goals in clear sight.

Future Directions is framed around five key areas, which the Management Committee (MC) has monitored over the course of the year to ensure we are making sound progress. These areas are:

- **Expansion and Inclusion**
- **Innovation**
- **Quality and Excellence**
- **Working with the Community**
- **Accountability and Transparency**

So that there is a direct line from our planning to implementation to reporting, the 2022 Annual Report is organised according to these areas of focus.



Wula Gurray performing at 2022 Citizenship Ceremony

2022 HIGHLIGHTS

While sections of the Annual Report will go into more detail, the Management Committee is pleased to highlight several actions.

Expansion and Inclusion

The 5-year planning process demonstrated a strong appetite to develop and grow as an organisation, and to be more visible and accessible to the Orange and region community. Our aim is to be increasingly inclusive. Several actions in 2022 are worth noting.

- The appointment of a permanent Development Manager was approved by the MC, with Bridget Kerr taking up that position. The Manager's role is to support growth, build community engagement and enhance the profile of the Conservatorium. Already we are reaping the benefits of the role and Bridget's hard work, as evidenced in strong membership growth and increased audience numbers.
- Guided by James Buchanan, our Programs and Projects Manager and myself, we commenced a process to refresh our organisational 'brand', so that it reflects and projects ORC as a dynamic and contemporary organisation with a deep history and bright future. Local designers have been engaged to manage the process and we will be excited to release our new look in time for the transition to our new home in the cultural precinct of Orange.

Innovation

Innovation and renewal are important to the growth and sustainability of any organisation. As an ORC Management Committee, we encourage the exploration of new ideas and ways of working.

- An important area for 2022 has been engaging with the Indigenous creative arts community and expanding our Indigenous programs. Watching our Wula Gurray children's choir sing the National Anthem in Wiradjuri at the 2022 Citizenship Ceremony was indeed moving.
- A new Composition Project collaboration was established with Sydney Conservatorium of Music.

Quality and Excellence

The ORC values excellence in terms of our program of performances and in the professional way we present as an organisation, but most particularly, in terms of the quality of music education and teaching. To be assured of this quality, several new processes have been implemented.

- In addition to the ORC student survey, in 2022 we conducted a staff survey which helped identify levels of work satisfaction and areas that can be strengthened. The responses indicated a healthy and positive work environment that naturally can be further enhanced. The survey will be repeated in 2023.
- In line with the Director's performance review, staff were also involved in planning and reflecting on their performance. This process provides an opportunity for reciprocal feedback and an encouragement of individual and collective growth.
- Heads of Department designed a student exit survey to gather information when students discontinue studies. The purpose is to understand the reasons why students leave and to identify and address areas of concern.

Working with the Community

Since our aim is strengthening and enriching community, it is important that the Conservatorium is integral to its very fabric. Consequently, throughout 2022, the ORC has been increasingly involved and visible in the community, whether through performance evenings, in pubs, in aged care homes, at Council functions or at community events. At a governance level, the MC and leadership team have been liaising closely with government and community organisations.

- Strong partnership with all tiers of government has been a high priority for ORC throughout 2022. The success of our representations for funding support, both for the new facility and for small and large grant applications, demonstrates the value of such relationships. Examples of successful grants are detailed later in this report.
- Of special note is our partnership with Orange City Council, which is long-standing and mutually respectful and beneficial. We collaborate in numerous ways but regarding the new building, Council is excited by the project, almost as excited as we are! We thank Councillors and Staff for all their advocacy and hard work.
- Important too are our many community partnerships, with other music organisations, with local businesses, with schools, with universities, with other conservatoria. These partnerships help us all provide a better service to the community of Orange.

Accountability and Transparency

The Management Committee meets on a 6-weekly basis and in 2022 met on 12 occasions. Members also sit on various sub-committees, such as the Finance Committee, Fundraising Committee, History Committee and Director's Performance Review Committee. Naturally, much of the remit of the Management Committee relates to accountability and transparency.

- To this end we instituted an annual governance cycle to ensure that major milestones, such as ongoing policy review, budgetary processes and/or the Director's performance appraisal, are known and attended to in a timely way.
- A sub-committee of the Management Committee conducted the Director's performance appraisal, in line with the goals of the performance plan Donna had developed. We are delighted to report outstanding progress on these goals and to acknowledge the achievements of the ORC under Donna's leadership.
- As the financials summarised in this Annual Report attest, the ORC is in a sound financial position, thanks to our Finance and Operations Manager, Tim Cummins, who is ably supported by our MC Treasurer, John O'Malley.
- We are appreciative of the generosity of Orange Music Foundation Ltd., which gifted ORC a share portfolio, valued at approximately \$150K, which will be directed to the award of Olive Dunk Chamber Music Scholarships.

THE CHALLENGES AHEAD

Our biggest immediate challenge is fitting out the new conservatorium building in a way that meets our requirements, allows for further expansion, and speaks to our status as a national leader among regional conservatoria. To this end throughout 2022, as well as submitting for and being awarded several significant grants, we have been preparing a major fundraising campaign to be launched in 2023.

While attending to our essential educational business as usual, much of the work of the coming year will be preparing for the transition to the new purpose-fit premises. This will become more tangible in 2023 once timelines are known and work has commenced.

Building our profile and growing our membership is an exciting challenge and one that we relish. The successes of 2022 suggest we should be in an even stronger position in another 12 months.

THANK YOU TO THE ORC COMMUNITY

In addition to our dedicated and talented teaching and administrative staff, there are many in the ORC Community to whom we owe thanks for the successes of 2022:

- A sincere 'thank you' to our volunteers and supporters who are the loyal heart of this organisation.
- Thanks also to our many donors and benefactors whose generosity makes music accessible for those who might otherwise be denied opportunities.
- Finally, my personal thanks to the Members of the ORC Management Committee who voluntarily commit their time and expertise to ensure the good governance of the ORC and its long and fruitful future.

Pam

Dr Pam Ryan

Chair, Orange Regional Conservatorium



Symphonic Wind Ensemble Conductor, Elizabeth Sargeant

DIRECTOR'S REPORT

Donna Riles
Director



***“Biggest ever: Con unveils program
The Orange Regional Conservatorium has released a jam-packed program for 2022, which includes everything from a flash mob choir workshop to a screening of the 1919 silent film, ‘A Sentimental Bloke’, with a live musical score.” - Kate O’Neil, Central Western Daily, Saturday February 12th, 2022.)***

2022 was indeed, as the headline stated, a ‘jam-packed’ program and a year of continued growth following the impact of the Covid-19 years.

The following report I offer spotlights the work of a passionate community who demonstrate commitment and enthusiasm for music and the value it holds in lives and in our society.

To our families, volunteers, members, donors, musicians, conductors, teachers, students, schools, stakeholders, federal, state and local governments, we thank you for your contribution to our thriving cultural organisation. In line with the Australian Governments’ Cultural Policy, we also hold that “All Australians, regardless of language, literacy, geography, age or education, have the opportunity to access and participate in arts and culture.”

I would also like to take this opportunity to thank the ORC Management Committee for their support, diligence, and oversight of our fabulous community music organisation. In particular, I thank Dr Pam Ryan for the extraordinary leadership and counsel she has brought to the role of Committee Chair.

Expansion and Inclusion

Music Education and Performance

In a year that saw a surge of audiences back to live music events, we welcomed a host of visiting artists who thrilled and challenged us with music composed here on our shores and from far away.

In partnership with Musica Viva Australia, the Spooky Men’s Chorale, Vocal Detour, Andrea Lam, Golden Gate Brass, Avi Avital and the Sentimental Bloke delighted us with programs and accompanying community workshops for all to enjoy.

In addition to this, our own ensemble in residence, Acacia Quartet provoked our thinking with a program created and narrated by composer Lyle Chan. The ensemble was later engaged to tour with the newly established ‘Music in the Regions’. This program initiated by the NSW Minister for the Arts, brings regional touring to smaller NSW towns to help reinvigorate venues and foster a vibrant musical scene after the effects of the pandemic.

The Australian Army Band brought their experience and pizzazz to town with workshops and schools’ concerts only to be sadly sent home when an outbreak of Covid-19 occurred in their ranks prior to the fully subscribed evening concert.

Australian audience favourites, the Grigoyan Brothers also returned to embrace the acoustically pleasing ORC auditorium stage on an extensive tour of their ‘This is Us’ program. They were followed by fellow guitarist and regional pedagogue, Harold Gretton who also provided ORC students with a morning workshop.



Australian Army Band Schools Concert



Vintage Crop Adult Ensembles Concert, Simply Ukes

“Donna, I can’t thank you, your team, and the Anglican Church enough for the absolutely sublime Handel Messiah Concert on Sunday afternoon. The sound was stunning as the voices soared up to the heights of the cathedral ceiling and floated to the audience...BLISS” - Audience member, Lalla



Handel's Messiah

Concert favourite Lior returned to Orange after many years with co-writer Domini Forster. Their program, ‘Animal in Hiding’ delighted a full house and left a lasting memory with all who attended.

Internally, we enjoyed a fabulous chamber music series curated by Laith Ismail and David Shaw and brought to us by the professional performance staff of the ORC. An exhilarating program called ‘The Silk Road- Redux’, led us on an unexpected journey of music from far away. ORC school aged students are always invited to attend these concerts free of charge and be inspired by their own teachers who participate.

Our ensembles concerts remain a big hit within the annual program and enjoy sold-out audiences. ‘At the Movies’ saw 200 participants lead us in a wonderful variety concert, the String Spectaculars continue to grow and engage our school participants, ORC adult ensembles sometimes outnumber audience numbers and offer a chance to celebrate music performance and engagement at any age (all capably led by volunteer and life-member Lee Britton).

In 2022 we proudly produced Handel’s ‘Messiah’ to a capacity crowd of 380 in Holy Trinity Anglican Church and his ‘Ode to St Cecilia’s Day’ both conducted by William Moxey, in addition to the Choral Gala which featured the music of Monteverdi. ‘PianoForte’ featured 3 pianos and 6 staff and then we added a ‘Spring Breeze’, a Low Brass Festival and, french horn and brass workshops with former Opera Australia players. Head of Brass Victoria Chatterley heads up an enthusiastic and creative team of experienced conductors and teachers.

Orange Youth Orchestra welcomed the Sydney Youth Orchestra in a weekend of collaborative music and became a force to reckon with as they rolled out a concerto concert featuring Ailis Dwyer (trumpet) and hosted a weekend involving the Australian Romantic and Classical Orchestra (ARCO) sponsored by the Godfrey Turner Memorial Music Trust. Some of these students then went on to participate in the NSW Regional Youth Orchestras projects with the Association of NSW Regional Conservatoriums, the Australian World Orchestra, Sydney Symphony Orchestra, Australian Haydn Ensemble at the Opera House, then with Sydney Symphony Orchestras Playerlink program in Bellingen.

Our singers were also successful in achieving spots on the stage with the Australian Operas production of the ‘Barber of Seville’ at the Orange Civic Theatre and many of the same singers participated in the Gondwana Choirs Summer Schools and Concerts.

The Orange Eisteddfod ORC entries performed with distinction, and we enjoyed performances and visits by former ORC students such as Robert Jackson (cello) and Jackson Bankovic (trombone).

Our staff have been diligent in identifying the needs of emerging musicians and have created new ensembles with the purpose of providing extended performance and education experiences. Stormblowers, Counterpoint, Brass Ensemble, Horn Ensemble and MiniMUSO’s were created to meet increasing demands and to provide opportunities. They have also been thinking outside the box to accommodate growing ensembles, increasing enrolments and long waitlists.



Andrew O'Connor Residency

Supporting Music in Schools and Early Childhood Settings

2022 was one of the most challenging years we've had in schools. The impact of Covid-19 has had a profound effect on school music programs and the continuity of music education. Despite this, our Schools' Liaison, David Shaw, has worked tirelessly with our tutors and school contacts to ensure instrumental demonstrations and recruitment can continue to roll-out into each new year.

In 2022 ORC worked in Orange, Millthorpe, Cargo, Spring Terrace and Canobolas Public Schools, Canobolas Rural Technology and Orange High Schools, Molong Central School, Catherine McAuley Primary School, St Mary's Primary School, Orange Anglican Grammar School, St Joseph's Primary School Manildra, Orange Christian School, Kinross Wolaroi School and James Sheahan Catholic High School. We shine a spotlight on the String Program at Orange Public School that continues to flourish under the guidance of ORC violin teacher Alina Zborowski.

Wula Gurray, Voice of Change Choir from the combined schools of Bowen, Glenroi Heights, Bletchington and Orange East Public Schools and Canobolas Rural Technology High School, continue to meet and rehearse on a weekly basis here at the Conservatorium and are a beacon of light in our community. Under the watchful eye of conductor Samantha Bartholomeusz, the choir perform regularly and of note, gave a performance at the Orange City Council Chambers for a Citizenship ceremony. Supported in part by VERTO, the students can be seen performing in this video clip made about them. <https://www.youtube.com/watch?v=PrOI8XVigkg>

The ORC continues to be a music go-to destination and hub for school music tours by schools such as Killarney Heights High School and Sydney Grammar Prep School in 2022. Our conductors Liz Sargeant and Tim Oram were band clinicians for workshops delivered here and local schools formed audiences.

It is important that the ORC support our HSC Music students and in so doing, provide accompanying services, assessment and audition panels, and venue use. Canobolas Rural Technology High School, Orange Anglican Grammar School, and Kinross Wolaroi School and MacKillop College Bathurst took advantage of this in 2022. In September we welcomed work experience student Oskar Folkes all the way from St Patrick's College Ballarat.

Gowrie Early Childhood Centre approached us to collaborate where possible with them on performances and concerts. The ORC Come Together Choir performed to an audience of 200 at the centres Christmas Carols picnic in December.

Cultural Enrichment

In March the Godfrey Turner Memorial Music Trust supported Bass Baritone Andrew O'Connor in a residency through Musica Viva Australia. Much of Andrew's time prior to joining Vocal Detour in our scheduled concert, occurred in district schools.

The ORC worked closely in the early development of 'Music in the Regions'. Further to this consultation, Acacia Quartet toured with them, and Omega Ensemble gave workshops with ORC students. Acacia Quartet also used the ORC auditorium to record their latest CD 'ACACIA QUARTET: MOZART DVORAK CHANCE'.



Sydney Conservatorium Composers Concert

We hosted and supported Orange City Council Migrant and Refugee Support Service, Orange Social Justice Group and Orange Rural Australians for Refugees, through Refugee Week and in an event welcoming Ukrainian refugees on 18th June.

Innovation

In 2022 we were pleased to contribute to several innovative projects within music our community. Professor Anna Reid, Dean and Head of School, Sydney Conservatorium of Music (SCM) visited in January to address the ORC staff at their annual training day and affirm the relationship that has been strong between the two conservatoria over a number of years.

Later in the year a project partnership with Dr Daniel Rojas, Sydney Conservatorium of Music, Program Leader for Compositions and Music Technology and ORC's David Shaw, resulted in SCM students coming to Orange to work with and create compositions for performance with the Symphonic Wind Ensemble, Stormblowers, a massed choir, ConChords and the ORC Chamber Academy.

We introduced new programs, workshops and ensembles to fulfill identified educational needs. Brass workshops on a regular basis were initiated with visiting leader/practitioner Tina Brain, AMEB and french horn specialist who also offered professional development for staff. In addition to this, the inaugural Low Brass Festival occurred over the October holiday period with tutors from Sydney and students from the district involved. Our staff introduced a 'Spring Breeze' Woodwind and Brass Concert for individuals and small ensembles.

'ORC Music Education Pathways' is a project that staff are working on to promote all programs offered by the ORC. Participants as young as 12 months and as old as 90 can immerse themselves in a pathway of programs or jump in and out as desired. One such link program introduced in 2022 between Early Childhood Music and learning an instrument, is the development of the MiniMUSO's program which immerses young students in singing, listening, creating and experiential activities.

School holiday workshops were offered to students undertaking AMEB exams with aural skills and performance classes, and Arts Out West presented an APRA/AMCOS songwriting workshop to emerging songwriters.

The Wula Gurray Choir have been learning to sing in Wiradjuri and have been invited regularly to perform in the community including the Orange City Council Citizenship Ceremony held in June.

Our growing membership base has been offered additional benefits as part of a program to have them engage in meaningful concert experiences. A pre-concert event prior to Avi Avital and Konstantin Shamray Concert and a pre-concert composers talk planned, are early innovations.

The Association of NSW Regional Conservatoriums (ANSWRC) has introduced professional 'Hubs' for Heads of Agency to share resources and offer professional support across the 17 conservatoria around NSW.



Orange Youth Orchestra Festival Guest Conductor, Louis Sharpe

Quality and Excellence

The ORC Annual Program Book continues to serve as an exemplar document that highlights our organisations programs and concert offerings from year to year.

We have supported the expansion of the organisation by employing Development Manager Bridget Kerr and identified a new role in Projects and Programs covered by James Buchanan. James will also continue to work quite closely with the Orange City Council and ORC building team on the new Conservatorium project.

Our staff are always undertaking professional development in a variety of areas and upskilling themselves in Working with Children mandatory training, anaphylaxis, CPR and First Aid. Professional Development in 2022 incorporated a visit by SCM Professor Anna Reid, Dr Pam Ryan 'Shaping our Future' Strategic Directions and 'Be Well, Live Well: Practical tips and strategies to manage well-being' by Sharon Richens. Team leaders have also undertaken Professional Performance Reviews.

In 2022 we farewelled long term friend and conductor Ben Macpherson OAM, piano teacher Lujia Zhang, Elyse Denham K-6 classroom curriculum teacher, Leon Just guitar and Tim Oram Jazz specialist. Cassandra Bennett flute teacher who concluded her studies in the Bachelor of Education (Secondary Music), reduced her hours with ORC. Violin teacher Emily Thorburn began studies in the Master of Creative Music Therapy at the University of Western Sydney. We welcomed Nicole Hammill violin, Angela D'Elia, violin and Glen Wholohan Schools Band Tutor.

We strive to continuously monitor and improve our services by conducting surveys to assess client satisfaction. One recent initiative by the music leadership team has been an 'exit survey' to help us understand changes to enrolment circumstances. We have a strong staff and student retention rate.

Several graduating students entered tertiary music studies and the ORC AMEB results in 2022 were very pleasing after the interruption of the pandemic years. ORC ensembles were well placed in the Orange eisteddfod with the ORC Chamber Choir winning best overall choir. Students from the ORC Chamber Academy placed in a category of Musica Viva Australia's 'Strike A Chord Competition 2022' and have been awarded a trip to Melbourne in 2023 to visit the Melbourne Recital Centre and other music facilities, attend concerts and receive lessons. Their mentors David Shaw and Alina Zborowski will accompany them on this tour.

In 2022 the ORC membership base increased by 41% and now sits at 195 members.



Opera Australia Children's Chorus

Working with the Community

Be an active partner in the Cultural Precinct of Orange

The year began with a Flash Mob community performance with the Spooky Men's Chorale in the South Court of the precinct and concluded with the annual Carols by Candlelight in the North Court. Plans were made with the museum to perform a program of music called 'Enemy Aliens: The Dunera Boys' and Music for Little Ears early childhood music program continued each week in the library. A children's chorus was prepared for Opera Australia's production of the 'Barber of Seville' in conjunction with the Orange Civic Theatre, Highland Pipes teacher, John Tallis and students performed at the ANZAC Day march in Orange and ORC participated in Orange City Councils 'Live and Local' Forum. ORC Management Committee and staff enjoyed a 'Coffee and Croissant' morning on the green space site of the new Conservatorium, cnr March Street and Peisley Street, in September.

Work collaboratively with

Orange Eisteddfod Committee value the Conservatorium as their home for meetings and the roll-out of the annual Music Section of the eisteddfod program. The Orange Male Voice Choir and ADFAS use our facilities regularly and the City of Orange Brass Band, Orange Chamber Music Festival, Orange Winter Jazz Festival, Orange Symphony Orchestra and Orange Regional Arts Foundation use the venue on occasions.

We value the long-term support and partnerships we have with Musica Viva Australia, the Godfrey Turner Memorial Music Trust, our donors, district schools, the Colour City Chamber Orchestra and JAM Orange. ORC staff and students have participated in Orange Theatre Company productions such as 'Mama Mia' and the ORC Chamber Academy in 'Cinderella'.

Symphonic Wind Ensemble's (SWE) long term conductor Elizabeth Sargeant led a collaboration in Bathurst in June with SWE and the City of Orange Brass Band. Choir CONobolas returned the Hotel Canobolas in June led by Samantha Bartholomeusz.

ORC offered very generous in-kind sponsorship to the inaugural Orange Winter Jazz Festival over the June long weekend with our Big Phatt Jazz Band performing as part the of the festival program.



Phil Rees, Brass Day



Lior & Domini



Orange Chamber Music Festival

Develop new partnerships

In 2022 we worked with Holy Trinity Anglican Church to produce Handel's Messiah, talked with them about their organ restoration and collaborated on the Orange Winter Jazz Festival. Two ORC choirs hired and performed in, the new Orange Evangelical Church. The Chamber Choir performed here and at the opening of the refurbished Molong Convent now home for Ukrainian Refugees.

The ORC facility was booked for venue hire by the Orange Chamber Music Festival, the Orange Winter Jazz Festival, SIMA (Sydney Improvised Music Association), Factory Espresso comedy nights, the Banjo Patterson Festival, schools' tours, Rotary Club of Orange North Dudley Debate and the Country Education Foundation of Australia scholarship interviews.

We were successful in working with Blayney Shire Council to achieve funding for a Seniors Week event and the purchase of their new Yamaha Grand Piano for the Community Centre as part of the NSW Creative Capital Grants Round 1.

We were invited by Mudgee Arts Council to tour and consider music education possibilities in their newly refurbished Kildallon Education Centre, Mudgee's brand-new home of performance, education, and art.

Raise profile

Opportunities to give presentations and performances arose, such as that given to the Rotary Club of North Orange with brass scholarship students, along with the chance to operate a display at the CSU Open Day. We have endeavoured to reach out and impact the Blayney Shire Council and Cabonne Council LGA's in schools' programs and community concerts and have worked hard to increase our membership base as we begin the journey to the new building.

Chair Pam, Director Donna and the Come Together Choir made a presentation to the new Orange City Council on June 23 about the new Conservatorium and our Future Directions.

The ORC enjoys strong relationships with local media and promotion groups such as, Orange360, ABC Central West, Triple MMM, Radio 1089, OC Life, CWD, The Orange App. Social media Engagement and Reach is now at 2000 Followers.



Creative Capital Funding
Announcement

Accountability and Transparency

2022 began with significant damage being created to the infrastructure and utilities of the Conservatorium, caused by a lightning strike on January 7th. The strike scorched a hole in the corrugated iron roof, burnt out the electrical board in the back studios, hot water system, air conditioners, exit signs, security system, IT Gateway, cabling between buildings, surge protectors, lights, traffic lights, internet and phone systems. We are grateful that insurance replaced most items prior to lessons commencing for the year. We continue to tolerate leaks in the Link (foyer) ceiling and manage increasing demands on the driveway and carpark. Despite our own concerns, we wept with colleagues at the Northern Rivers Conservatorium who were inundated by flooding twice in early 2022. The ORC contributed a donation to assist with their recovery of damaged and broken musical instruments.

We were invited by Orange City Council to contribute to their application with Create NSW to seek an additional \$5M funding for the new building under the Creative Capital 'Medium to Large Projects' grant. We were delighted to receive the good news about the success of the application from the Minister for The Arts, The Hon. Ben Franklin MLC, in July.

Independently, we submitted an application to Create NSW, Creative Capital Minor Works and Equipment Round 2 projects, 'Equipping the Future: Percussion and Pianos for Orange's New Conservatorium.' At time of publication, we can announce we have been successful achieving \$195,000 towards this project.

An application to Cadia-Newcrest Mining under the Cadia Legacy Fund, was submitted to help fit-out the technology components of the new building and is currently in progress.

Throughout the year, the ORC has been in regular communication with Orange City Council's Director Community Recreation and Cultural Services, Scott Maunder leader of the new Conservatorium project. Scott has actively drawn the ORC Management Committee and executive team into consultations with architects Brewster and Hjorth, and ensured the ORC is part of the discussion around the development of the Cultural Precinct of the city. By the conclusion of 2022, council had sought Expressions of Interest from suitably qualified contractors for the construction of the conservatorium.



James Buchanan & David Shaw,
Steinway selection

In March, David Shaw and James Buchanan travelled to Melbourne to select a new C-227 Steinway Piano for the new conservatorium Recital Hall. They also undertook tours of the Melbourne Conservatorium and the Melbourne Recital Centre (MRC). Later in the year the executive team undertook tours of the new Australian Chamber Orchestra facility Dawes Point and the Knox Grammar School Music Centre. Director Donna travelled independently to Melbourne to undertake immersive tours of the MRC and Conservatorium.

The Triennial Funding Application to NSW Government was submitted for acceptance into the Regional Conservatorium Grants Program 2022/23-2024/25. Following a three-year period of continual growth (notwithstanding pandemic limitations) ORC was admitted to the next tier, Tier 2 of Regional Conservatorium Funding with an increase in annual funding of \$32,672 plus treasury escalation of 1.5%.

NSW Department of Education Conservatoriums Office were also able to secure an additional \$14,705 as a one-off payment to be assigned as fee relief and bursaries to assist families, schools and communities to help continuing participation in music education. This is being allocated to worthy recipients.

We continue to wrestle with student waitlists while in the current building, 73A Hill Street. Our team leaders consistently assess and consider ways to accommodate the 103 students currently on the list.

In 2022 a 'Support Us' button was incorporated on the ORC website for potential donors to consider contributing to the fit-out of the new conservatorium building and educational programs. In addition to this, the ORC Membership application process was streamlined on the website along with enrolment procedures, registration for attendance at concerts/workshops and opportunities for volunteers to offer help, became accessible.

In 2022 the Orange Music Foundation gifted the ORC the entirety of its investments, totalling ~\$147k, with income from the investments to be applied towards the promotion and encouragement of chamber music education, awarded via Olive Dunk Chamber Music scholarships.

We recognise the generosity of the late Olive Dunk and the visionary support provided by the late Mary Turner and the Orange Music Foundation trustees. The Foundation was established more than 30 years ago, and we are delighted to have been entrusted by the Foundation to continue to provide ongoing opportunities to raise the standard of chamber music making by ORC students.



Backstage, Sydney Conservatorium Composers Concert



Soloists Sophia Duncan & Samantha Bartholomeusz, Ode to St Cecilia's Day

In 2022 the Conservatorium received an extremely generous \$50,000 single private individual donation, \$5,000 from another anonymous donor and another \$500 single donation. Scholarship donations received from generous donors to the value of \$19,730, were awarded to over 30 successful scholarship and bursary applicants.

Orange Regional Arts Foundation generously supported scholarships to the value of \$7,400 and \$5,000 for works commissioned for the ORC Chamber Music Academy performance in the 2022 Orange Chamber Music Festival. The Godfrey Turner Memorial Music Trust generously contributed \$9,378 to the ORC Chamber Music Academy and ORC Strings Academy 2022, \$5,750 to the Orange Youth Orchestra Festival weekend and \$2,000 to the ORC Production of 'Ode to St Cecilia'. Mitch Colton, Colton Computers and Tim Denham North Orange Discount Pharmacy also provided financial support for the performance of 'Ode to St Cecilia's Day'. Blayney Shire Council and an individual donor contribute \$1,500 annually to music scholarships for students who reside in the Blayney Shire Council LGA.

Our Future Directions 2022-2026 document will continue to define our strategic direction. We regularly review our purpose, vision, and principles and we actively implement plans and evaluate our activity. We value community accountability.

Donna Riles

Director, Orange Regional Conservatorium

STAFF

Donna Riles, *Director*
Tim Cummins, *Finance and Operations Manager*
Jenny McMillan, *Administration & Finance Support Officer*
Bridget Kerr, *Development Manager*
Samantha Bartholomeusz, *Head of Voice*
James Buchanan, *Projects and Programs Manager, Head of Guitar*
Victoria Chatterley, *Brass Coordinator*
Laith Ismail, *Woodwind Coordinator, Conductor*
David Shaw, *Head of Keyboard, Schools Liaison, Flute*
Alina Zborowski, *Head of Strings & Student Engagement Officer*
Marianne Bangert, *Piano*
Cassandra Bennett, *Flute*
Mitchell Davis, *Percussion*
Elyse Denham, *Music Education*
Stefan Duwe, *Viola*
Carmel Follent, *Early Childhood Music, Violin, Keyboard*
Nicole Hammill, *Violin*
Dahle Innes, *Brass, Musicianship*
Leon Just, *Guitar, Ukulele*
Stephanie Li, *Cello*
Prem Love, *Flute, Saxophone*
Ben Macpherson OAM, *Conductor, Choral Director*
Anna McPhail, *Piano*
Kyle Manning, *Keyboard, Contemporary & Voice*
Phillip Moran, *Classical Guitar*
Alan Moxey, *Double Bass*
William Moxey, *Voice*
Amelia Nell, *Contemporary Voice*
Tim Oram, *Conductor*
Jacob Pickett, *Percussion*
Glenys Ramage, *Clarinet, Recorder*
Philip Rees OAM, *Piano, Brass, Conductor*
Kate Rose, *Keyboard*
Elizabeth Sargent, *Conductor*
Stephen Somerville, *Guitar*
Lisa Stewart, *Violin*
John Tallis, *Highland Bagpipes*
Emily Thorburn, *Violin*
Glen Wholohan, *Schools Band Conductor/Tutor*
Elina Yasumoto, *Keyboard*
Lujia Zhang, *Keyboard*



The Silk Road Chamber Music Series, Laith Ismail



Avi Avital & Konstantin Shamray

PARTNERS



Margaret
Henderson
Music
Trust



DONORS

The ORC acknowledges the contributions of:

Blayney Shire Council
Carolyn & Crystelle Egan
Christine Hannus
City of Orange Eisteddfod
Helen Ward
James & Barbara Price
The Karbowski Family
The Leslie Family
Maria Bargwana
Orange Daybreak Rotary
Orange Male Voice Choir
Orange Rotary Club
Orange North Rotary Club
Robin Thompson
Terry Sing Lee
Anonymous (5)

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 [orangeregionalconservatorium](https://www.instagram.com/orangeregionalconservatorium)

SUPPORT THE
ORANGE REGIONAL
CONSERVATORIUM





TREASURER'S REPORT

2022 has been a very exciting and successful year for the conservatorium. Having emerged from the challenges of covid, the return to face-to-face teaching and the delivery of a jam-packed concert and events program has been welcomed. This, combined with the generosity of our supporters, the results of the Director and her capable and committed team and the effective work of the ORC fundraising committee, has seen the delivery of a third consecutive surplus. The 2022 year ending with an operating profit of \$318,922.

Highlights include:

- Donations and fundraising generated just under \$250,000 this year. This included the donation of a share portfolio valued at \$150,000 to be used for the provision of chamber music scholarships.
- Growth in operating cashflow from \$87,571 in 2021 to \$287,871 in 2022.
- Cash and investments have continued to grow and this year exceeded \$1M for the first time
- The commencement of our Development Manager (Bridget) who is already delivering outcomes, including an exciting partnership with See Saw Wines.

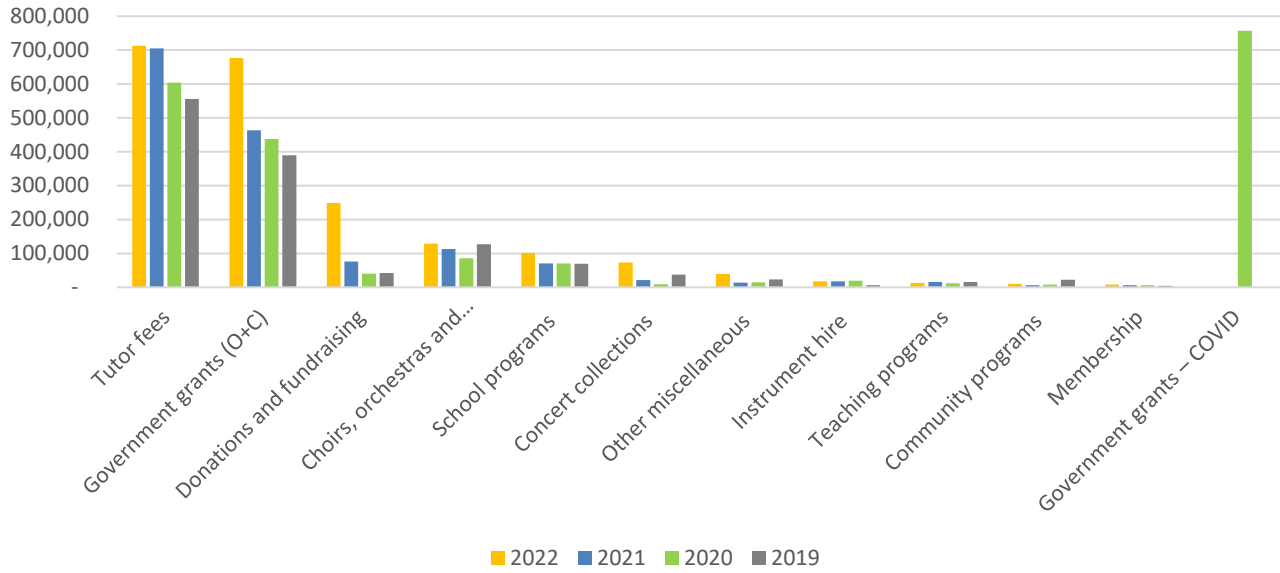
In December the management committee met and adopted a budget for the year ahead. The budget has been framed to deliver a surplus of \$102,920 and sees capital expenditure (mainly instrument purchases) of \$265,700. This includes the (grant funded) \$125,000 final payment for the Steinway concert grand piano

We are justifiably proud of the 2022 financial statements and performance and it inspires us to continue to work hard to secure a solid foundation for the Conservatorium's continued growth. I also extend my thanks to my fellow committee members, the Director, Finance & Operations Manager and conservatorium staff for their role in our continued success.

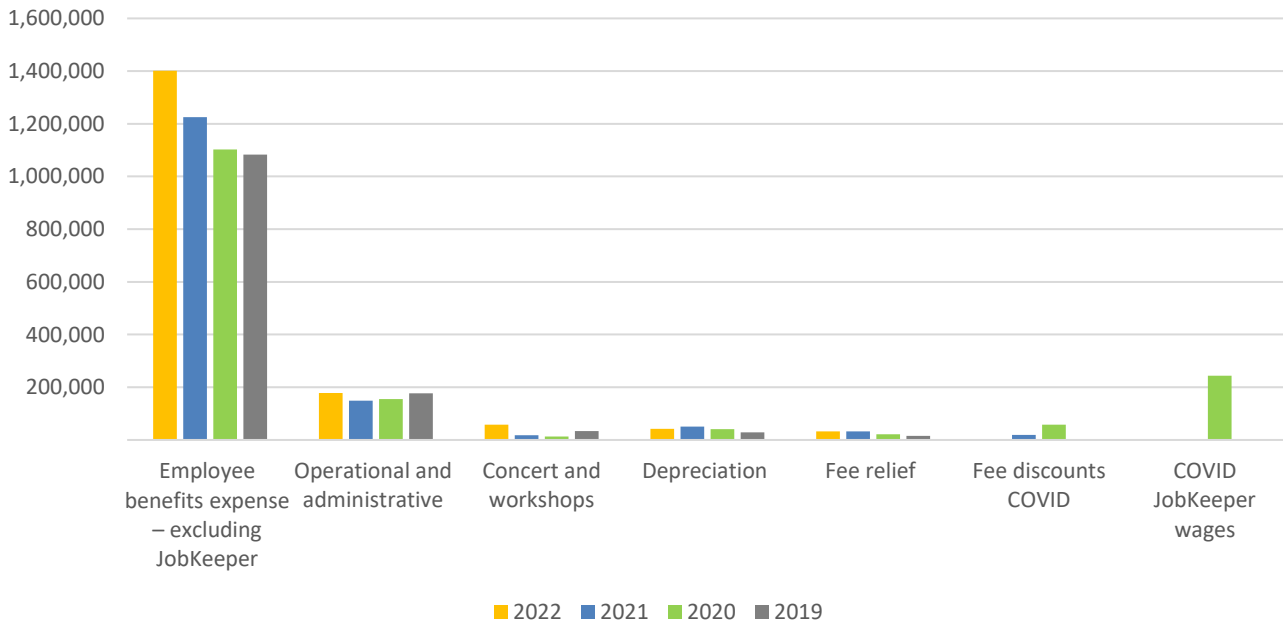
A handwritten signature in black ink, which appears to read 'John O'Malley', is positioned above the printed name and title.

John O'Malley FCA
Treasurer

Income



Expenditure



ORANGE REGIONAL CONSERVATORIUM INC.

**FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 DECEMBER 2022**



ORANGE REGIONAL CONSERVATORIUM INC.

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FOR THE YEAR ENDED
31 DECEMBER 2022**

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ORANGE REGIONAL CONSERVATORIUM INC.

STATEMENT OF PROFIT or LOSS and OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
Revenue	2	1,031,574	896,943
Other income	2	966,534	550,458
Employee benefits expense		(1,401,152)	(1,224,870)
Concert and workshop expenses		(57,698)	(17,824)
Operational and administrative expenses		(178,685)	(149,502)
Depreciation expense		(41,651)	(50,971)
Total profit / (loss) for the year		318,922	4,234

ORANGE REGIONAL CONSERVATORIUM INC.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2022

	Note	2022	2021
		\$	\$
Current Assets			
Cash and cash equivalents	3	859,644	670,505
Trade and other receivables	4	16,369	13,838
Financial Investments	5	154,597	-
Other current assets	6	136,899	68,736
Total Current Assets		1,167,509	753,079
Non-current Assets			
Property, plant & equipment	7	189,300	201,415
Total Non-current Assets		189,300	201,415
Total Assets		1,356,809	954,494
Current Liabilities			
Trade and other payables	8	44,712	27,832
Employee benefits - due within 12 months	9	141,671	114,913
Scholarships and funds received unspent	10	39,102	36,590
Other current liabilities	11	79,438	47,237
Total current liabilities		304,923	226,572
Non-current Liabilities			
Employee benefits - due after 12 months	9	24,621	26,732
Total non-current liabilities		24,621	26,732
Total Liabilities		329,544	253,304
NET ASSETS		1,027,265	701,190
EQUITY:			
Accumulated funds at start of year		701,190	696,956
Profit / (loss) for the year		318,922	4,234
Other comprehensive income		7,153	-
Accumulated funds at end of year		1,027,265	701,190

ORANGE REGIONAL CONSERVATORIUM INC.

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

	Accumulated Funds	Fair value through other comprehensive income reserve	Total Equity
	\$	\$	\$
Balance at 1 January 2021	696,956		696,956
Operating Profit / (loss) for the year	4,234	-	4,234
Other comprehensive Income	-	-	-
Balance at 31 December 2021	701,190	-	701,190
Balance at 1 January 2022	701,190	-	701,190
Operating Profit / (loss) for the year	318,922	-	318,922
<u>Other comprehensive Income:</u>			
Change in Market Value of Share Portfolio	-	7,153	7,153
Balance at 31 December 2022	1,020,112	7,153	1,027,265

ORANGE REGIONAL CONSERVATORIUM INC.

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2022**

	2022	2021
CASH FLOWS FROM OPERATING ACTIVITIES:	\$	\$
<u>Net Cash from operations – excluding COVID related:</u>		
Cash receipts in course of operations	1,949,963	1,491,171
Less: Cash payments in the course of operations	(1,662,271)	(1,436,555)
Cash receipts from interest/dividends	179	183
Net Cash from Operations – excluding COVID related	287,871	54,799
<u>Add: Net Cash from operations – COVID related:</u>		
Cash receipts from JobKeeper / Cash Boost	-	65,700
Less: Employee benefits – COVID JobKeeper top-up's	-	(14,065)
Less: Fee Discounts applied during COVID lockdown	-	(18,863)
Net Cash from Operations – COVID related	-	32,772
Net Cash provided by operating activities	287,871	87,571
 CASH FLOWS FROM INVESTING ACTIVITIES:		
Cash receipts from		
Sale of plant and equipment	18,777	-
Cash paid for		
Purchase of plant and equipment	(117,509)	(140,604)
Net Cash used in investing activities	(98,732)	(140,604)
 CASH FLOWS FROM FINANCING ACTIVITIES:		
No financing activities during the year		
Net Cash from financing activities	-	-
Net Increase (Decrease) in cash held during the year	189,139	(53,033)
Cash at beginning of year	670,505	723,538
Cash at end of year	859,644	670,505

ORANGE REGIONAL CONSERVATORIUM INC.

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

The financial report covers Orange Regional Conservatorium Inc. as an individual entity. Orange Regional Conservatorium Inc is a not-for-profit incorporated association, registered and domiciled in Australia. The address of the registered office, and principal place of business is 73a Hill St, Orange NSW 2800.

The principal activities of the incorporated association for the year ended 31 December 2022 were the provision of music teaching, education and performance to the wider community.

The functional and presentation currency of Orange Regional Conservatorium Inc. is Australian dollars.

The financial report was authorised for issue by those charged with governance on 10th March 2023.

Comparatives are consistent with prior years, unless otherwise stated.

1 Basis of Preparation:

The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012.

2 Summary of Significant Accounting Policies:

(a) Income Tax

Orange Regional Conservatorium Inc is exempt from income tax under Division 50 of the Income Tax Assessment Act 1997.

(b) Revenue and other income

Revenue from contracts with customers

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services. Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

Generally, the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

Summary of Significant Accounting Policies (continued)

(b) Revenue and other income (continued)

Specific revenue streams

The revenue recognition policies for the principal revenue streams of the Association are:

Tutor fees, school programs, community programs, choirs/orchestras/ensembles, teaching programs, instrument hire, workshops, concerts: Revenue is recognised during the period in which the service is rendered. For tutor fees only, at the end of each reporting period a liability is recorded to recognise lesson credits owed to students and this amount is recognised as revenue when the service is rendered in the future.

Government Grant income is recognised over the corresponding funding term and period of performance obligation.

Other grants - Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised as each performance obligation is satisfied. Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract.

Donations – are recognised when the donation, either in cash or in kind, is received. If donations are tied to delivery of a particular service which has not been rendered at the end of the reporting period, such as provision of future scholarships, a liability is recorded, and the donation income is recognised when the service is rendered.

Interest – is recognised when credited to the Association's bank account, on the basis that currently there are no investments where interest is otherwise accrued.

(c) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(d) Volunteer services

No amounts are included in the financial statements for services donated by volunteers since the amounts involved are not material.

(e) Property, plant and equipment

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

Items of property, plant and equipment acquired for significantly less than fair value have been recorded at the acquisition date fair value.

Depreciation

Fixed assets are depreciated on a straight-line basis over the assets useful life to the Association, commencing when the asset is ready for use.

Summary of Significant Accounting Policies (continued)

(e) Property, plant and equipment (continued)

The depreciation rates used for each class of depreciable asset are shown below:

Class of fixed asset	Depreciation rate
Leasehold improvements	5% - 33%
Motor vehicle	20%
Plant and equipment	2.5% - 100%
Musical instruments	2.5% - 100%
Sheet Music library and Education resources	100%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

Adjustments have been made to depreciation rates for leasehold improvements relating to the current premises, so that the assets have been fully depreciated at the end of 2022, with the pending move to new premises.

(f) Financial instruments

Financial instruments are recognised initially on the date that the Association becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs.

Financial assets

Classification

On initial recognition, the Association classifies its financial assets as measured at amortised cost, with the exception of equity instruments. Equity instruments which are not 'held for trading' are measured at fair value, with changes in fair value recognised through other comprehensive income (FVOCI). Dividends/distributions received on these investments are recognised in profit or loss with all movements in fair value, including a realised gain/ or loss on equity instruments recognised in other comprehensive income.

Financial assets are not reclassified subsequent to their initial recognition unless the Association changes its business model for managing financial assets.

Amortised cost

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The Association's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss (with the exception of equity instruments above). Gain or loss on derecognition is recognised in profit or loss.

Summary of Significant Accounting Policies (continued)

(f) Financial instruments (continued)

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis.

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Association has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Association renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Financial liabilities

The Association measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the Association comprise trade payables.

(g) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, and cash investments which are subject to an insignificant risk of change in value.

(h) Trade and other receivables

Receivables comprise all amounts invoiced and not yet received at balance date, less provision for expected credit losses.

(i) Trade and other payables

These amounts represent liabilities for goods and services supplied to the INC. association prior to the end of the financial year and which are unpaid. These are short-term liabilities and are generally paid within 30 days of recognition.

(j) Employee benefits

Liabilities for wages and salaries, including any non-monetary benefits, and annual leave expected to be settled within 12 months of the reporting date are recognised in current liabilities in respect of employees' services up to the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

Summary of Significant Accounting Policies continued

(j) Employee benefits (continued)

The liability for long service leave is recognised in current and non-current liabilities, depending on the unconditional right to defer settlement of the liability for at least 12 months after the reporting date. The liability is calculated by reference to the NSW State Government regulations and calculator, and recognises absolute entitlement at 10 years' service or more; and potential entitlement where service is between 5 and 10 years.

Superannuation is calculated in accordance with Federal Government regulations and is paid monthly to various institutions as nominated by employees.

(k) Leases

At inception of a contract, the Association assesses whether a lease exists - i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.

This involves an assessment of whether:

- The contract involves the use of an identified asset - this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right then there is no identified asset.
- The Association has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.
- The Association has the right to direct the use of the asset i.e. decision making rights in relation to changing how and for what purpose the asset is used.

The non-lease components included in the lease agreement have been separated and are recognised as an expense as incurred.

At the lease commencement, the Association recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Association believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight-line basis and assessed for impairment in accordance with the impairment of assets accounting policy. The estimated lie of the right-of-use assets is based on those of property, plant and equipment. The right-of-use asset is subject to the impairment requirements and is assessed for impairment indicators at each reporting date.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Association's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Association's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

Summary of Significant Accounting Policies continued

(k) Leases (continued)

Exceptions to lease accounting

The Association has elected to apply the exceptions to lease accounting for both short-term leases (i.e. leases with a term of less than or equal to 12 months) and leases of low-value assets. The Association recognises the payments associated with these leases as an expense on a straight-line basis over the lease term.

(l) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time at 30 June 2021, the adoption of these standards has not caused any material adjustments to the reported financial position, performance or cash flow of the Association.

3 Critical Accounting Estimates and Judgments

The Committee Members make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below.

Key estimates - receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

ORANGE REGIONAL CONSERVATORIUM INC.

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

Note 2: Revenue and Other Income

	2022	2021
	\$	\$
Revenue		
Tutor fees	712,513	704,633
School programs	101,589	70,349
Community programs	10,335	6,320
Choirs, orchestras and ensembles	129,224	112,504
Teaching programs	12,785	15,300
Instrument hire	17,238	17,970
Workshops	7,026	60
Concert collections	72,846	21,315
Less: Fee relief and scholarships	(31,982)	(32,645)
Less: Fee discounts applied during COVID lockdown	-	(18,863)
Total Revenue (user fees and charges)	1,031,574	896,943
Other income		
Government grants – programs	476,728	454,823
Government grants – equipment	200,000	8,462
Donations and fundraising	248,994	67,404
Memberships	8,298	5,855
Venue hire	6,028	1,025
Other miscellaneous	26,486	12,889
Total other income	966,534	550,458

ORANGE REGIONAL CONSERVATORIUM INC.

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

Note 3: Cash and cash equivalents

	2022	2021
	\$	\$
Bendigo Operations account	77,218	272,153
Bendigo Donations account	214,042	149,330
ANZ cash management account	567,884	248,622
Cash on hand	500	400
	859,644	670,505

Note 4: Trade & other receivables

Trade Debtors	20,369	15,838
Provision for expected credit losses	(4,000)	(2,000)
	16,369	13,838

Note 5: Financial Investments

Investments – Direct shareholdings	32,216	-
Investments – Separately Managed Account (SMA) portfolio	122,381	-
	154,597	-

Note 6: Other current assets

Prepayments	136,899	58,547
Accrued revenue	-	10,189
	136,899	68,736

ORANGE REGIONAL CONSERVATORIUM INC.

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

Note 7: Property, plant & equipment

	2022	2021
	\$	\$
Leasehold improvements	117,341	117,341
Less: accumulated depreciation	(117,341)	(113,113)
Total leasehold improvements	-	4,228
Motor vehicle	63,192	63,192
Less: accumulated depreciation	(37,727)	(25,089)
Total motor vehicle	25,465	38,103
Plant & equipment	233,386	222,144
Less: accumulated depreciation	(156,977)	(149,226)
Total plant & equipment	76,409	72,918
Instruments	362,473	353,640
Less: accumulated depreciation	(275,047)	(267,474)
Total instruments	87,426	86,166
Sheet music library and education resources	160,007	160,007
Less: accumulated depreciation	(160,007)	(160,007)
Total sheet music library	-	-
Total property, plant & equipment	189,300	201,415

(a) Movement in carrying amount:

Movement in the carrying amount of property, plant and equipment between the beginning and the end of the current financial year:

Balance at the beginning of the year	201,415	158,064
Add: Asset additions	31,826	94,322
Less: Disposals	(2,290)	-
Less: Depreciation expense	(41,651)	(50,971)
Balance at the end of the year	189,300	201,415

ORANGE REGIONAL CONSERVATORIUM INC.

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

Note 8: Trade and other payables

	2022	2021
	\$	\$
Credit card	440	4,380
Trade Creditors	4,903	1,100
GST & FBT Instalment Payable / (Refundable)	(346)	(7,353)
Superannuation Payable	17,309	14,057
PAYG Withholding Payable	22,406	15,648
	44,712	27,832

Note 9: Employee benefits

CURRENT

Provision for Annual Leave	42,096	46,928
Provision for Long Service Leave – due within 12 months	99,575	67,985
	141,671	114,913

NON-CURRENT

Provision for Long Service Leave – due after 12 months	24,621	26,732
	24,621	26,732

Total Employee benefits – Current and non-current

166,292	141,645
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Note 10: Scholarships and funds received unspent

Scholarships unapplied	25,060	20,830
Donations received for the Helen Rutherford fund	14,042	15,760
	39,102	36,590

Note 11: Other current liabilities

Accrued expenses	30,173	23,495
Contract liabilities	44,000	17,780
Instrument bonds	5,265	5,962
	79,438	47,237

ORANGE REGIONAL CONSERVATORIUM INC.

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

Note 12: Contingent liabilities

The Association had no contingent liabilities as at 31 December 2022.

Note 13: Commitments

At the reporting date, the Association has committed to purchase a concert grand piano for \$250,000. Deposits of \$125,000 have been paid to the supplier and recorded as prepayments. The NSW Government has pledged to pay the Association \$250,000. \$200,000 has been received and recorded as Other income, with the remaining \$50,000 to be received after the reporting date.

Note 14: Remuneration of auditors

	2022	2021
	\$	\$
Operational and administrative expenses include remuneration to auditor	5,000	5,000

Audit services were provided by James Pearce Accounting.

Note 15: Key management personnel compensation

The total compensation paid to key management personnel is \$ 298,056 (2021: \$277,547)

Note 16: Related parties

(a) The Associations main related parties are as follows:

- Key Management Personnel - refer to Note 15.

- Members of the Committee

Other related parties include close family members of Key Management Personnel and Committee Members and entities that are controlled or significantly influenced by those persons or their close family members.

(b) Transactions with related parties:

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties.

Note 17: Events after the end of the reporting period

The financial report was authorised for issue on 10th March 2023 by the Members of the Committee.

No matters or circumstances 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.

ORANGE REGIONAL CONSERVATORIUM INC.

Declaration by Members of the Committee

The Committee members declare that in the responsible persons' opinion:

- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013.

This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:

Chair:.....
Pam Ryan

Treasurer:.....
John O'Malley

Dated this 10th day of March 2023

ORANGE REGIONAL CONSERVATORIUM INCORPORATED

Independent Audit Report to the Members of Orange Regional Conservatorium Incorporated

Report on the Audit of the Financial Report

We have audited the financial report of Orange Regional Conservatorium Incorporated, which comprises the statement of financial position as at 31 December 2022, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the declaration by members of the committee. In our opinion the financial report of Orange Regional Conservatorium Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2022 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013*.

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 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 for the purpose of fulfilling the association's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibility of the Responsible Entities for the Financial Report

The committee is responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act [and the needs of the members [or other appropriate terms]]. The association's responsibility also includes such internal control as the committee determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the committee is responsible for assessing the association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the committee either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so. The committee is responsible for overseeing the association's 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 the financial report.

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

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

We communicate with the committee 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.



James Pearce
Pearce Accounting
Chartered Accountant Member No. 46129
Registered Company Auditor No. 222332

Dated this Ninth day of March 2023.