

SEC

Second Echo Ensemble

ANNUAL REPORT

2021



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Acknowledgement

Second Echo Ensemble acknowledges the palawa people of the land we work on as the traditional custodians of this place, nipaluna, Hobart

We pay respect to all First Peoples Elders and recognise
their strength,
wisdom and
creativity.



Co-Chair's Report

In 2021, the Board continued supporting its Co-Chairing model to bring shared leadership to the executive across a year which was both celebratory and challenging.

Both Carolyn and I are pleased to present the 2021 Chair's Annual report on behalf of the Board of the Second Echo Ensemble.

2021 saw us welcome a new member to the Board of Second Echo, Jen Murnaghan. Many may know Jen from her well regarded work heading up Digital Dandy, and we welcome her top notch skills in marketing and digital strategy to the board.

For a relatively new company, 2021 produced some major wins in recognition and funding. We were deeply humbled and chuffed to receive the 2020 Myer Foundation Performing Arts Award acknowledging the quality and importance of our work and achievements.

We were then overjoyed to receive our first multi year organisational funding from Arts Tasmania for 2022-2023, Australia Council for the Arts support (for the epic Tasmania tour in 2022 of 'Outside Boy', through Playing Australia and 'The Beauty Project' through an Australia Council projects round). They SEE us!

Meanwhile we were also challenged by significant growth alongside the complexities of new waves of the pandemic. Our Creative Director in particular but also our Board, staff and artists all have to be acknowledged for their incredible work, adaptability and resilience during this past year.

A big year of growing and growing up for the company saw us say goodbye to the venue that nurtured us as a company throughout 2019 and 2020. The home which held space for our rehearsals, making and meeting. The LongHouse will remain family to us, even though we've left home!

2021 was a year of developing new pathways forward for the company, with radical equity firmly central to its' core.

Kelly's leadership and custodianship of Second Echo continues to be a force to be reckoned with as she shapes works, embraces the agility needed in these times and passionately advocates for art to be accessible, wondrous and deeply impactful.

There is much for the team that is Second Echo to be proud of and to celebrate in 2021

And so it follows that there are many that need to be thanked.

We would like to thank all the board members whose smarts, passion, commitment and generosity which have brought to Second Echo a new layer of capacity and possibility. It has been an honour working with each and everyone of our board as we have navigated our way with goodwill and respect. A special thanks to Laura del Pasqua who will be stepping down from her general member role as artists representative. We sincerely hope to continue to see Laura when next she brings her mesmerising artistry to the work and performances of the Ensemble.

Our artists, for your creativity, vulnerability and generosity. Your unique ideas, collaborations and the way in which you see the world and interpret it continue to push boundaries both in form and representation. You have agency, drive and determination to decide visibility and artistic choices. As a board and as a community we are buoyed by the work you make and share. Thank you!

Our supporters, funders and presenters whose belief and trust in the company provide the means that enable us to continue to grow and deepen the work we do.

Our broader family, thank you. Your unwavering generosity keeps the ensemble feeling supported, nourished, important and in the right place at the right time.

A big thankyou to Carolyn, who will be stepping down as Co-Chair to take up a role as a general member of the board and continuing to contribute to the company as a volunteer. She has steered the company through tremendous change with poise and determination.

The board and team at Second Echo would like to give a warm hearted thanks to Carolyn for her deep commitment to the ethos of the company, her time, energy and intelligence. She leaves the role of Co-Chair with the company in excellent stead.

Farewell 2021, it's been big and as usual, ***one hell-of-a ride!*** So now we head into 2022 - ***Roll up the sleeves and strap yourselves in my friends!!!***

Kath Melbourne and Carolyn Coates

Co-Chairs of the Second Echo Ensemble Board

March 2022

Creative Director's Report

It has again been an incredible privilege to work with the artists, collaborators, board and community that makes up Second Echo Ensemble. 2021 was another year marked with change and uncertainty met with SEE determined creativity and resilience. It was a time of new methods and procedures, and through that innovation, reflection. As a company we parked our passports but not our passions as we asked ourselves..

— how can we continue to make art?

We train as traceurs; identifying obstacles and working to find a way under, over, around or through them.

We train for change; we are an ensemble adept at devising in the unknown.

We make mistakes; risk and failure are a valid part of our methodology. Rather than determining how things should be done, we encourage what we believe to be an experiment in social hope, pursuing an artistic quest into the unknown.

We develop work collaboratively, over extended time frames, ensuring deep connection to and understanding of the material we are exploring.

This methodology and practice has served us well and will continue to serve us into the future as global circumstances place us all on unsure footing - and unsure footing is one on which we thrive.

Though it was quite different from what we foresaw, our 2021 Program was engaging and successful.

2021 Project Highlights

- Let Me Dry Your Eyes - sold out season as part of MONA FOMA 2021
- The CHAIN installed at Glenorchy Art and Sculpture Park
- Beauty Project - covered by ABC on instagram
- The STARE - covered by ABC on Reframe 2021 [William's film and commentary start at 29.40];
Featured on the City of Hobart Soap boxes; Over 500,000 views on WIN TV
- The BRIDGE -new partnership with University of Tasmania towards presentation at the Plimsoll Gallery in Sept 2022

- The SEE Pathways to Work program was featured on the cover of ACCESS magazine with an article on page 12.
- Illuminate - collaboration with Tasdance for their 40th Anniversary
- On Display Global - distributed international performance with partners Heidi Latsky Dance, NYC

The relentless drive and passion shown by all those associated with the organisation continues to be an immense point of joy. An amazing feat in yet another year of holding our breath and adjusting to constant change.

In reflecting on the year that was, we recognise the devastating impacts that COVID-19 has had, and continues to have, on many of our peers and we give our heartfelt condolences to artists and organisations who have been unable to continue with their practice.

Thank you all for your contributions to our collective arts community.

To you, the reader of this Annual Report, thank you for being a part of the Second Echo Ensemble community and for standing alongside us in a year unlike any other we have known. Your unwavering support is never unnoticed, and we are thrilled to continue making art with you by our side.

Kelly Drummond Cawthon , Creative Director

AT SEE WE...

CELEBRATE DIVERSITY

We are a curiosity-driven ensemble that values and grows creative relationships, unique perspectives, and collaboratively devised performance.

CHALLENGE ASSUMPTIONS

Our mission is to create and present exceptional performance that challenges assumptions, shakes up stereotypes and gives voice to untold stories.

MAKE THINGS HAPPEN

We don't make performance about having a disability or not having a disability. We make work about life, about its surroundings, its imaginings, its rhythms, its angers and its celebrations.



Principles

Second Echo is driven by the principles of:

Adaptive Resilience: Positive capacity to adapt to challenges with integrity. Despite a challenging environment, SEE continues to achieve its key performance indicators. SEE's proven ability to manage emergent risks, to adapt and to seize opportunities in an uncertain operational environment has shown to be a competitive differentiator. The organisation maintains its strong position in inclusive arts culture, with an unswerving commitment to best practice and processes, and maintains continuous improvement of all organisational operations.

Dynamism: An energetic creative force. The organisation will forge strong new directions artistically, in terms of both structure and content. We will aim for new heights of excellence, deepen and extend our practice and the lived experience of all the artists engaged in the creative process. The focus will be on bold new works that engage brilliant, experienced collaborators of exceptional calibre who can bring fresh perspectives and the possibility of exciting creative collisions. These collisions will entice the SEE artists into new territory, creating exciting new possibilities for expression and embolden them to take greater artistic risks.

Relevance: Direct bearing to the matter at hand. In its programming SEE will maintain thematic relevance to the lives of the artists at the Ensemble's core, whilst moving boldly into new artistic territory. The Creative Director will ensure that the program responds to the needs, interests and preoccupations of our artists, audiences and communities. The organisation's commitment to collaborative processes will flow through from community workshop level all the way to performance projects.

Sustainability: A steady level of activity and growth without exhausting resources. To retain a high level of participation and artistry, SEE offers professional development opportunities including weekly creative development rehearsals and technique classes, participation in workshops with artists visiting Tasmania and attendance at festivals. Our emerging artists are prepared throughout all areas of the organisation's creative activity to strengthen and maintain a high-quality level of participation and presentation. We have a wellness programme that supports our artists' physical, mental and emotional wellbeing. Permanent part time employment enables security while giving our artists the possibility to pursue opportunities outside of SEE.

Evolution: Gradual development towards a more complex form. The organisation's growth and development is founded on over 15 years of operation. SEE is driven to capitalise on the Ensemble's full artistic potential and to create environments and conditions that encourage all artists involved to challenge and extend themselves creatively; to go further and deeper into their practice. Our activities and structures aim to evolve to create greater recognition nationally and internationally. Connecting with extraordinary artists with a broad international reputation will assist in this evolution whilst bringing a greater breadth of knowledge and opportunity for the SEE artists.

Second Echo Ensemble: A Brief History

2005

Finegan Kruckemeyers works with Cosmos and Is Theatre to establish Second Echo Ensemble. SEE becomes a place where it is an advantage to have a disability. Fin establishes the basic working method where disabled and non-disabled people create high quality work together out of their movement responses to creative challenges.



2006

Finegan directs Second Echo Ensemble in a performance piece for the 2006 Amalgamation Festival in Hobart. As the only group of its kind in Tasmania, SEE is invited to represent Tasmania at the Awakenings Festival in Victoria in October 2007 and New Zealand in 2010.



2011

Fin moves on and the Tasmanian Theatre Company takes the reins. **Book Branch Bench** takes SEE in a new direction with invited external directors and existing works being staged by SEE. Confidence grows and imaginings for independence begins.



2013

SEE starts work with Kelly Drummond Cawthon on weekly training, skills workshops and professional development. SEE works with the Salamanca Arts Centre SPACE program to intensify the skills of its members and gain qualifications.



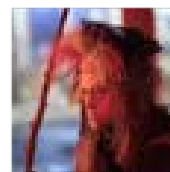
2015

Second Echo Ensemble Inc. is officially incorporated. Board Chair Leon Chick and Creative Director Kelly Drummond Cawthon begin establishing governance, policies and procedures.



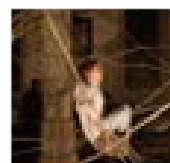
2016

Kelly directs **Rite of Spring** for the Salamanca Moves Festival. The multi-site, cross-disciplinary work is critically acclaimed. SEE gets its DGR status and the donations begin to flow.



2018

SEE projects focus on disability-led work. SEE gains international recognition for its methodology. **BY MY HAND** tours to Finland. We begin planning for a new structure with diverse artists employed on annual contracts



2019

SEE awarded organisational funding from Arts Tasmania. Kelly is employed full-time. This funding is expanded to 2 years and the company has stability for the first time. Exponential growth in our work, networks and diversity of funding streams. Stability for our artists has emboldened them to take even more creative risks. They continue to push the boundaries, challenge expectations, engage in audacious collaborative processes, and make stupendous works of art.



Our Story

The beginning 2005-2016

Based in Tasmania, Australia, Second Echo was initiated in 2005 by internationally acclaimed playwright and director Finegan Kruckemeyer. Finegan approached Cosmos Recreational Services who went on to form partnerships with Is Theatre in 2006 and the Tasmanian Theatre Company from 2008. Finegan directed Second Echo Ensemble in a performance piece for the 2006 Amalgamation Festival in Hobart. As the only group of its kind in Tasmania, Second Echo Ensemble was invited to represent Tasmania at the Awakenings Festival in Victoria in October 2007. Under Finegan's leadership the company created 6 full-length works. Two of these toured Tasmania; one toured to Victoria and Finegan's last work with the Company toured to New Zealand.

During its first 6 years, Fin established SEE as a place where it is an advantage to have a disability. He established the basic working method where disabled and non-disabled people create high quality work together out of their movement responses to creative challenges.

Up until 2011 the Ensemble had solely created and performed self-devised work. The work was made by them and for them in a disability context. Directors Guy Hooper and Kelly Drummond Cawthon challenged them to consider themselves as performers first and to take on existing works. Guy directed a work based on Shakespeare's famous Hamlet monologue and Kelly staged an excerpt of To Have and To Hold, a master work by internationally acclaimed choreographers Shapiro & Smith Dance that has been performed by dancers around the world including Alvin Ailey. The SEE performers were moved to consider themselves on the same stage as internationally known performers. They honed their performance craft in pre-existing material and staged a performance as physically truthful and emotionally virtuosic as any rehearsed or seen performed. From this small taste the conversation began as to what they could take on next.

In 2013 the Ensemble worked within the Salamanca Arts Centre SPACE Program predominantly engaging in professional development and skills workshops. Up until 2014, SEE was a part of the Tasmanian Theatre Company's [TTC] community program. TTC had produced the Ensemble's work, supported the Ensemble financially, sought funds and provided technical support. The administration of the Ensemble including insurance, paying of wages, etc had been covered by TTC. Second Echo Ensemble entered 2014 in a vulnerable position having limited resources and support due to Tasmanian Theatre Company funding and unclear leadership since Fin's departure. With the full support of TTC, the Chair Leon Chick and newly appointed Creative Director Kelly Drummond Cawthon determined

to work in earnest on establishing SEE 's independence. In 2015 Second Echo Ensemble Inc. was incorporated. In 2016 registered with ROCO Register of Cultural Organisation and gained DGR charitable status.

Consolidating and committing 2017- 2019

In 2017 there was a shift to prioritise the creative vision and growth of the SEE Ensemble, both individually and as a collective. SEE supported members to participate in professional development opportunities both on and off the island. We continued to run Ensemble workshops. The workshop program provides a way for members to access regular performance training, as well as a vehicle for us to focus on creative ideas offered up by Ensemble members. When a creative idea bubbles up, we work out a way to give it the space it needs to grow. This happens both as an Ensemble, and in smaller, more targeted, ways.

Since 2018 the organisation has supported disabled artists to lead the creative process of our major works. We have championed disability-led works and gained international recognition for our methodology. In 2018 we undertook significant national and international tours. Creatively and financially it became essential to focus on smaller casts for the work we were making.

In 2019 we determined to change our structure. We planned the transition from predominantly creating work for 12-15 performers to establishing a smaller cohort of professional artists contracted annually to develop, make, teach and perform - an important step towards the sophisticated and innovative independent company we are today.

2020 - a year like no other

We began the year full of hope, drive and new beginnings. Little did we know how new the world would become. By early March we had closed the SEE studio at the Long House and moved all operations online. Our once weekly community workshops turned into daily check-ins. Our renowned site specific performance inhabited a new digital space. We drew upon our adaptive resilience, creativity and determination and continued to make art.

Strange, unique, frustrating, formative - our 2020 was much like many others. We adapted. We survived. We were resolute. We danced the "pivot". We danced the physically distanced return. Endless hours on zoom - so many meetings, forums, workshops, classes, even rehearsals [battling with kitchen furniture and wonky internet] and online 'social' events. We pushed, cried, worked, mourned, worried, studied, supported, stressed, laughed and celebrated. Collectively. Individually. We were yo-yos, along with people across the globe.

2021 - Continuity makes a Difference

An amazing COVID initiative by the State Government saw our one year organisational funding turn into two. With firm ground beneath us, we were able to take a deep dive into our projects without the pressure of presentation. 2020 thought experiments and rigorous research took our practice and our product into exciting new directions. In 2021 The CHAIN became a sound based installation at Wilkinsons Point, Let Me Dry Your Eyes was presented by MONA FOMA outside for small mobilised audiences. The STARE grew to live mark-making and self portraiture performances at City Hall and The Republic Bar and Cafe. Stability for our artists has emboldened them to take even more creative risks. They continue to push the boundaries, challenge expectations, engage in audacious collaborative processes, and make stupendous works of art.

We supported our artists in disability-led production by auspicing SEE artists independent projects with state and national funding bodies and presenting partners. Luke John Campbell, for example, was selected as a Future Leader by the Australia Council, Arts Tasmania Educational Artist in Residence and participated in a Performance Space micro residency and artist exchange in Northern Queensland. Elise Romaszko began a mentorship with the Wheeler Centre and Aidan Chick began work on designing a City of Hobart Signal Box.

With strong artistic purpose and vision, Second Echo has continued to break the mould of contemporary performance in Tasmania over the past 15 years.

There were no tricks, but a burning sincerity of purpose and a profundity in the very simplicity of what was going on. In a word it was a very moving show, and when I joined in the frenzied applause, one of my cheeks was wet.

Review, The Mercury, Australia

Who We Are

Organisational Structure: Incorporated Associated with DGR status.

Board: Oversight of Governance, setting and overseeing the Strategic Plans and long-term sustainability of the organisation.

Creative Director: Reports to the Board. Sets the organisation's artistic vision. Assembles artistic teams for performance and workshop programs; liaises with artists, tutors and technical teams; ensuring creative programs stay within budget

Production Manager: Reports to the Creative Director. Fulfils the tasks assigned by the Creative Director to achieve the Director's and organisation's vision, and strategic, business and marketing plans and associated KPI's. Responsible for SEE's business administration; personnel and industrial relations.

Core Artists: Devising, research, development and creation of new work; performance and tutors for Workshop Program. [Biographies are located in the Creative Program]

Collaborating Artists: Inspire, support, and challenge the core artists.

Volunteers: Board members and network of company; family members, friends, industry colleagues and supporters.



Data & Statistics



Management

Role of the Board and Governance

Second Echo Ensemble Inc. is a not for profit incorporated association run by a volunteer Board. The Board meets monthly and schedules additional meetings when strategic and business-planning cycles require it. Nominated Board members provide a statement of their skills and experience and are elected by member votes every two years at the AGM. The Board maintains a documented skills matrix and holds a list of prospective members as a pool of potential replacements.

The Board seeks outside advice where necessary. The Board positions include Chair, Public Officer, Secretary and Treasurer. The Board has general members representing disability, company performers, and the national arts sector. The Creative Director, and Production Manager, attend and report at all board meetings.

Conflicts of interest are required to be declared by Board Members when they occur. Sub committees are established when deemed necessary. The Board monitors performance by requiring the Creative Director to report to every meeting against each of the guiding strategic, business and marketing and communications plans.

SEE has a volunteer board with members offering a range of relevant skills and experience working in the arts sector, with representation from company performers, disability sector and national performing arts sector.



Financial Growth Strategy

2020-2021 has proven that with multi-year funding and full time staff Second Echo Ensemble can successfully grow and diversify our income streams. Our annual turn-over has increased by 435% in the last 2 years.

In 2022-23 we have achieved multi-year funding from the state government. We will continue to achieve annual funding from local and federal governments and philanthropic support. These applications will seek to attract funding that is centred around disability as well as the arts. We will steward our annual donors, and maintain our paid annual membership and ticket sales income.

The certainty of multi year funding in 2022-2023 enables Second Echo to further build our annual turnover, meet audience demand and maintain the rigour and integrity of the work we do. This will ensure our viability, visibility in our community and continued supporter growth.



Financial Report

PROFIT & LOSS

	2021	2020
Trading Income		
Alcrosio Grant	-	6,003.52
Donations	27,056.73	6,350.02
Grant ANZ	20,000.00	-
Grants - Healthy Tasmania	7,332.01	-
Grants Arts Tas Projects	80,952.00	5,413.69
Grants Arts Tasmania Education Residency	3,175.02	6,823.98
Grants Arts Tasmania Orgs	100,000.00	100,000.00
Grants Australian Council	-	9,800.00
Grants City of Hobart	6539.95	5,000.00
Grants Creative Partnerships		25,000.00
Grants Regional Arts	6820.89	10,129.11
Interest Income	257.36	159.31
Membership	438.69	632.73
NDIS Payments	94,802.66	37,980.00
Other Revenue	9,793.32	5,808.11
Performance Fee	50,665.12	4,776.35
Ticket Sales	97.82	-
Westpac	15,504.67	4,495.33
Total Trading Income	423,410.24	228,372.15
Gross Profit	423,410.24	228,372.15

Operating Expenses

Administrative Expenses	2,956.50	2,376.94
Artists salaries, wages and fees Permanent	-	67,296.02
Consulting Legal & Accounting	2,277.16	6,642.55
COVID Expenses	220.27	-
Depreciation	1,500.00	-
Development of New Work	762.39	-
Insurance	5,967.76	1,136.61
Marketing and Communications	8,973.35	4,462.15
Materials	548.38	1,053.76
Minor Equipment	6,108.48	5,438.76
NDIS Access Costs	-	103.09
Professional Development Costs	924.43	1,220.46
Project and Production Costs	48,051.14	10,829.23
Salaries, Wages and Fees	234,437.30	21,674.44
Staff Support	6,146.23	1,405.00
Superannuation and Workcover	23,559.83	12,032.75
Travel and Accommodation	28,559.19	4,841.46
Vehicle Expense	5,808.28	1,188.36
Venue Costs	16,112.28	3,755.87
Total Operating Expense	392,912.97	145,456.72
Net Profit	30,497.27	82,915.43

Balance Sheet

Second Echo Ensemble

As at 31 December 2021

	31 DEC 2021	31 DEC 2020
Assets		
Bank		
Commercial Saver	39,248.94	37,373.93
PayPal	-	232.53
Second Echo Ensemble	334,116.69	204,828.12
Total Bank	373,365.63	242,434.58
Current Assets		
Account Receivables	147,467.90	19,340.00
Advances to Staff	4,000.00	-
Bank Clearing Account	-	(362.54)
Total Current Assets	151,457.90	18,977.46
Fixed Assets		
Base Camp Vehicle	14,139.55	14,139.55
Depreciation Base Camp	(1,500.00)	-
Office Equipment	4,090.91	-
Total Fixed Assets	16,730.46	14,139.55
Total Assets	541,563.99	275,551.59

Liabilities

Current Liabilities

Grants in Advance	379,416.19	169,725.81
GST	19,976.36	5,743.16
PAYG Payable	5,734.00	-
Rounding	0.03	0.03
Superannuation Payable	7,050.81	-
Wages Payable	(1,193.26)	-

Total Current Liabilities	410,984.13	175,469.00
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Total Liabilities	410,984.13	175,469.00
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Net Assets	130,579.86	100,082.59
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Equity

Current Year Earnings	30,497.27	82,915.43
Retained Earnings	100,082.59	17,167.16

Total Equity	130,579.86	100,082.59
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Statement of Cash Flows

31 DEC 2021

31 DEC 2020

Operating Activities

Receipts from Customers	466,401.00	226,950.27
Payments to Suppliers and Employees	(406,746.30)	(155,331.20)
Cash Receipts from Operating Activities	(22,002.13)	(2,300.48)
Net Cash Flows from Operating Activities	37,652.57	69,318.59

Investing Activities

Proceeds from Sale of Property, Plant and Equipment	1,500.00	-
Payment For Property, Plant and Equipment	(4,090.91)	(14,139.55)
Other Cash Items From Investing Activities	(4,362.54)	4,995.94
Net Cash Flows from Investing Activities	(6,953.45)	(9,143.61)

Financing Activities

Other Cash Items from Financing Activities	100,231.93	140,081.48
Net Cash Flows from Financing Activities	100,231.93	140,081.48

Net Cash Flows	130,931.05	200,256.46
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Cash and Cash Equivalents

Cash and Cash Equivalents at Beginning of Period	242,434.58	42,178.12
Net Change in Cash for Period	130,931.05	200,256.46
Cash and Cash Equivalents at End of Period	373,365.63	242,434.58

Notes to the Financial Statements for Year Ended 31 December 2021

Second Echo Ensemble Inc.

Notes to the financial statements for year ended 31 December 2021

1. Basis of Preparation

1.1 Statement of accounting policies

The financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Tasmanian Associations Incorporation Act 1964. The Board has determined that the Association is not a reporting entity as defined in Statement of Accounting Concepts 1: Definition of the Reporting Entity.

1.2 Basis of Preparation

The financial statements, other than the statement of cash flows, has been prepared on an accruals basis and are based on historical costs and do not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on the fair value of the consideration given in exchange for assets.

1.3 Principal Activities

The principal activity of the Association during the financial year has been the advancement of performing arts.

2. Significant accounting policies

The following significant accounting policies have been adopted in the preparation of these statements and are consistent with prior years unless otherwise stated.

AASB 101 Presentation of Financial Statements

AASB 107 Statement of Cash Flows

AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors

AASB 1031 Materiality

AASB 1048 Interpretation of Standards

AASB 1054 Australian Additional Disclosures.

2.1 Income Tax

No provision for income tax has been raised as the Association is exempt from income tax under Div. 50 of the Income Tax Assessment Act 1997.

2.2 Goods and Service Tax (GST)

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

2.3 Depreciation

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

2.4 Payments to Auditor

Payments ex-GST to the auditor were:	2021	2020
➤ For audit services	325	0

Report on the Audit of the Financial Report

Max Peck and Associates

ABN 40 322 767 816

Principal: Rendell W Ridge B.Sc Registered Company Auditor #161503

Independent auditor's report To members of Second Echo Ensemble Inc.

I have audited the special purpose financial report of Second Echo Ensemble Inc. for the year ended 31 December 2021.

Audit Opinion

In my opinion, the special purpose financial report of Second Echo Ensemble Inc. presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia the financial position of the Association as at 31 December 2021 and the results of its operations and its cash flows for the year then ended.

In my opinion, the financial report has been prepared in accordance with the requirements set down in Division 60-45 of the *Australian Charities and Not-for-profits Commission Act 2012 (as amended)*.

Management Committee's Responsibility for the Financial Report

The Management Committee is responsible for preparation and fair presentation of the special purpose financial report and information contained therein. This responsibility includes establishing and maintaining internal controls relevant to preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the accounts are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting amounts and other disclosures in the accounts, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Concepts and Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) (where applicable), and statutory requirements so as to present a view which is consistent with my understanding of the Association's financial position and the results of its operations and cash flows.

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

Independence

To the best of my knowledge and belief, there has been no contravention of auditor independence and any applicable code of professional conduct in relation to the audit.

Max Peck & Associates



Rendell W. RIDGE
15 March 2022

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