

Second Echo Ensemble - Chair's 2020 Annual Report

2020 saw us welcome new members to the Board of Second Echo, Paul Duncombe (appointed Treasurer), Jacqueline Dortmans (appointed Secretary) and Eleanor Downes and Laura Della Pasqua (as arts and creative sector representatives). The new appointments bring with them valuable skills and experience in administration, community development, performance, artmaking and finance.

The Board also introduced a Co-Chairing model to the executive. Bringing together the deep, history, local connection and commitment of Carolyn Coates and the broad sector knowledge, experience and contacts of Kath Melbourne.

Both Carolyn and I are pleased to present the 2020 Chair's Annual report on behalf of Second Echo Ensemble.

Having secured our first organisation funding from Arts Tasmania for 2020, Second Echo was prepared for a big year, however it proved to be bigger than anyone could have imagined. 2020 has unquestionably been an unforgettable year, a year in which our individual and company's tenacity and creativity has been tested and we are proud to assert that we have emerged stronger than ever!

2020 was monumental in many ways but, *especially for those that have travelled the journey with the ensemble*, being able for the first time, to appoint and pay a year long, full-time Creative Director and offer year long fixed term contracts to core ensemble artists was reason to celebrate.

Our navigation through COVID-19 has revealed the thread connecting us, and the importance of this connection in reducing isolation. Kelly's leadership, the company's dedication and successful grant applications throughout the year enabled the company to pivot and reimagine our work to stay connected to each other, our community and audiences. The challenges did not break us but gave rise to new ways of embodying our three core principles; Celebrating Diversity, Challenging Assumptions, and Making Things Happen.

In the middle of the uncertainty that COVID-19 presented, we were very grateful for the decision by Arts Tasmania to extend our annual funding into 2021, providing certitude and allowing us to plan for a return to live performance and in-person development of new work.

This rare time without live performance also gifted us the opportunity to build and embed capacity and professionalism into our internal business and governance processes. We challenged old ways of doing business with the lens of inclusivity for all our ensemble, developing meaningful policies and processes driven from an inclusive and collaborative process.

There is much for Second Echo to be proud of and celebrate in 2020.

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

We would like to thank all the board members whose smarts, passion and commitment have brought to Second Echo Ensemble a new layer of capacity and possibility.

To our Creative Director, Kelly, who has risen to the most unexpected and uncharted challenges and done so in her characteristically generous, inspiring, trail blazing and dedicated manner. Thank you!

Our artists, for maintaining your commitment throughout 2020 under very difficult circumstances. You are our heroes, the extraordinary and creative heartbeat, blood, sweat and tears that package and deliver our vision and mission. Thank you!

Our supporters, funders and presenters whose belief and trust in the company provide the means that enable us to Celebrate Diversity, Challenge Assumptions, and Make Things Happen.

Our broader family, thank you. You unwaveringly keep the ensemble feeling supported, nourished, important and in the right place at the right time.

Congratulations everyone, we very much look forward to harnessing all that is us for the next stage of the company and in the service of dreaming big.

Kath Melbourne and Carolyn Coates
Chairs of the Second Echo Ensemble Board
March 2021

Second Echo Ensemble Annual General Meeting March 17, 2020

Creative Director Report

In 2019 Second Echo Ensemble undertook the creative development for 3 new works including our first exhibition and installation based works. We participated in 2 interstate residencies including Townsville with Dancenorth and Time_Space with Artshouse Victoria. We worked in 5 local venues including Moonah Arts Centre, The Beaumaris Zoo, Hobart Pool, SoHo Arts and the long.house. We presented showings to over 250 audience members. We reached dozens of community participants through a year-long program of community workshops. We established 4 strong, sustainable and committed new partnerships including Nayri Niara (TAS), Dancenorth (QLD), Auspicious Arts (VIC) and DADDA [WA.] We hosted a MIECAT work placement, ventured into blogging, and undertook numerous professional development opportunities through workshops with visiting artists, local artist residencies and exchanges. In all our work, we pushed ourselves and others to redefine expectations of possibility in performance and in the world.

At Second Echo Ensemble we contend that our operation as an organisation is beyond expectation of possibility: an affirmation for human potential. The organisation's existence contributes to the richness and diversity of Australian life and palpably projects Hobart, Tasmania and Australia to the world as innovative, sophisticated and dynamic place.

Our priority is making challenging works of scale that dissect the unspoken imaginings of society. Creative developments in 2019 included **Let Me Dry Your Eyes**, directed by Kelly Drummond Cawthon in collaboration with presenting partners Nayri Niara Good Spirit Festival and Dancenorth; **The CHAIN** directed by Luke John Campbell in collaboration with GASP! and Constance ARI, and **What Makes You Beautiful**, a film work under the script supervision and dramaturgy of Sue Hayes, starring ensemble member Alex Morris-Baguley who dreams of marrying One Direction. Yes- all five of them.

Our community programs provided a point of intersection between established and emerging artists, acting as a crucible for new ideas and inter-disciplinary practice.

The organisation acted as a reference point and resource for disability arts practitioners and organisations in Australia and beyond, and we provided essential advocacy, leadership and mentorships to artists with and without disabilities.

Working in the arts in Australia in 2019 was not easy. The funding landscape shifted under our feet: we felt the fragility of experimental artistic practice more poignantly than ever, but we were heartened as artists, private supporters, audiences and politicians across the country affirmed our collective importance. In 2019 SEE submitted 19 major applications for a total of \$285,695. We were successful in 14 of these applications [74%] to a total of \$200,195 plus travel allowances. We are beyond grateful for the generous 2019 project funding from Arts Tasmania, Regional Arts Fund, City of Hobart, and philanthropic support from the Alcorso foundation.

We head into the new year with the backing of state organisational funding from Arts Tasmania towards our 2020 program; strong local, interstate and international partnerships;

confirmed commissions and residencies; an incredible ensemble of artists and the determination and creativity to make relevant, engaging and breathtaking performance.

As Creative Director of Second Echo Ensemble, I extend my deep admiration and thanks to the ensemble, the SEE Board, to our public supporters and private fellow travellers; to community members, carers and families. You are travelling with us to create performance that is seemingly impossible and we are honoured to have you in our midst. We thank audiences who bear witness to our work and inspire our future exploration. A performance does not exist without an audience, taking place in large part in the wild, hopeful, complex imaginations of those who behold it. We could not be on the stages both traditional, site specific and out of the ordinary, without your incredible attention and presence.

Key Goals in 2020

Creatively

Professional Development of SEE artists
Pathways program to meaningful employment in the arts
Development of collaborative practice

Governance

New Board members + Advisors
Updated Policies + Procedures

Business

Financial management systems
Updated Fundraising Action Plan
New Financial Partners, Patrons and Sponsors

Kelly Drummond Cawthon
Creative Director
Second Echo Ensemble

Statement of Cash Flows

Second Echo Ensemble

For the year ended 31 December 2020

2020

Operating Activities

Receipts from customers	226,950.27
Payments to suppliers and employees	(155,364.16)
Cash receipts from other operating activities	(2,267.52)
Net Cash Flows from Operating Activities	69,318.59

Investing Activities

Payment for property, plant and equipment	(14,139.55)
Other cash items from investing activities	4,633.40
Net Cash Flows from Investing Activities	(9,506.15)

Financing Activities

Other cash items from financing activities	140,081.48
Net Cash Flows from Financing Activities	140,081.48

Net Cash Flows	199,893.92
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Cash and Cash Equivalents

Cash and cash equivalents at beginning of period	42,178.12
Net change in cash for period	199,893.92
Cash and cash equivalents at end of period	242,072.04

Profit and Loss

Second Echo Ensemble

For the year ended 31 December 2020

2020

Trading Income

Alcorso Grant	6,003.52
Donations	6,350.02
Grants Arts Tas Projects	5,413.69
Grants Arts Tasmania Education Residency	6,823.98
Grants Arts Tasmania Orgs	100,000.00
Grants Australia Council	9,800.00
Grants City of Hobart	5,000.00
Grants Creative Partnerships	25,000.00
Grants Regional Arts	10,129.11
Interest Income	159.31
Membership	632.73
NDIS payments	37,980.00
Other Revenue	5,808.11
Performance Fee	4,776.35
Westpac	4,495.33
Total Trading Income	228,372.15

Gross Profit

228,372.15

Operating Expenses

Administrative expenses	2,376.94
Artists salaries, wages and fees	21,674.44
Artists salaries, wages and fees Permanent	67,296.02
Consulting Legal & Accounting	6,642.55
Insurance	1,136.61
Marketing and communications	4,462.15
Materials	1,053.03
Minor equipment	5,438.76
NDIS Access costs	103.09
Professional Development Costs	1,220.46
Project and production costs	10,829.23
Staff support	1,405.00
Superannuation and workcover	12,032.75
Travel and accommodation	4,841.46
Vehicle Expenses	1,188.36
Venue costs	3,755.87
Total Operating Expenses	145,456.72

Net Profit

82,915.43

Balance Sheet

Second Echo Ensemble As at 31 December 2020

31 DEC 2020

Assets

Bank

Commercial Saver	37,373.93
Community Access Account	204,451.33
PayPal	246.78
Total Bank	242,072.04

Current Assets

Accounts Receivable	19,340.00
Total Current Assets	19,340.00

Fixed Assets

Base Camp vehicle	14,139.55
Total Fixed Assets	14,139.55

Total Assets	275,551.59
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Liabilities

Current Liabilities

Grants in advance	169,725.81
GST	5,743.16
Rounding	0.03
Total Current Liabilities	175,469.00

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Net Assets	100,082.59
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Equity

Current Year Earnings	82,915.43
Retained Earnings	17,167.16
Total Equity	100,082.59

Second Echo Ensemble

2020 Audited Accounts



(03) 6108 1384
228 Liverpool Street, Hobart
hello@secondechoensemble.org



Profit and Loss

Second Echo Ensemble

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**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 2020.

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 2020 and the results of its operations and its cash flows for the year then ended.

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

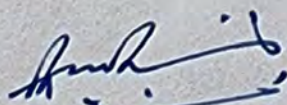
My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the accounts are free of material misstatement. My procedures included examination, on a test 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
24 February 2021