

A black and white photograph of two individuals, a woman on the left and a man on the right, both looking directly at the camera. The woman has dark hair with bangs and a nose ring. The man has short dark hair. Overlaid in the center is a large, light gray, stylized logo consisting of the letters 'S', 'C', and 'C' in a cursive, handwritten style.

SCC

2022
ANNUAL REPORT

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ACKNOWLEDGEMENT

THE PALAWA/PAKANA NATION IS IN OUR
HEARTS

WE EMBRACE THE WISDOM

THE SPIRIT

AND CULTURE

THE LAND

THE WATER

THE SKY

- LUKE JOHN CAMPBELL -

CHAIR'S REPORT

It is our pleasure to present the Board Chair report for the calendar year 2022. As we look back on the past year, we have much to be proud of and celebrate.

First and foremost, we would like to acknowledge the dedication and hard work of our people, an inspiring team of artists, administrators and production staff and volunteers. Despite the challenges posed by the ongoing COVID-19 pandemic, they created and delivered outstanding performances, events, and programs that enshrine equity as a central heartbeat which is resonating with our audiences and enriching our community.

In 2022, Second Echo Ensemble continued to expand its reach and impact through innovative programming and partnerships. The leadership of Kelly Drummond Cawthon is enabling the company to make significant contributions to the creative industries locally, nationally and internationally. Kelly is fostering new and creative perceptions of how to embed, express and value diversity in a way that benefits everyone. As one supporter has noted "Fairness and accessibility might be at the heart of this, but it is the exciting, surprising, uncompromising, and thrilling artistic accomplishment of their work that SEE are known and remembered for."

An important milestone for SEE in 2022 was the expansion of our facilities. We moved into a new space in the centre of nipaluna/Hobart, which provides us with a larger rehearsal and performance space, improved office and storage facilities, and better amenities for our artists, staff and community members. The new space has allowed us to expand our programming and offer more opportunities for our artists to develop and showcase their skills.

We also strengthened our financial position and governance practices in 2022, exceeding our fundraising goals and securing new grants and sponsorships. This included investment from Playing Australia and the Regional Arts fund to support the Tasmanian tour of OUTSIDE Boy, funding from the Australia Council for the Arts for the Beauty Project and two years of support from Arts Tasmania.

We invested in technology and infrastructure to enhance our operations and communications, and we implemented new commitments, policies and procedures to ensure transparency, accountability, and greater sustainability. The company welcomed Bethany Reece as Company Coordinator and this has added much to our capacity, delivery and day to day wellbeing as a team. Some creative highlights from the year that demonstrate the ambition and capability of SEE include:

- From February through May the company in partnership with Performing Lines Tasmania toured OUTSIDE Boy across Tasmania sharing 50+ performances, 25+ workshops in 8 regional cities with over 5000 Tasmanians.
- From July SEE began a series of community workshops across Tasmania to develop the Beauty Project for performing in 2023, asking 'What is normal?', 'What is beautiful?' with the goal of celebrating difference, championing equity, and confronting our assumptions
- From August to October the Bridge was performed as the second work in a trilogy of cross art form investigations as part of MOTION SENSOR, a new multi-year creative laboratory series of experimental visual art and performance programs, exploring how artists navigate the complexities of fixed domains in partnership with UTAS
- In October 2022 SEE produced and performed the opening ceremony for the Special Olympics in Launceston in partnership with Inclusive Creatives
- From November to December The Stare exhibited in the Long Gallery, an exciting evolution in form for the company.

In addition to developing and presenting art, SEE makes access to community workshops possible, with a weekly session during school term periods led by the SEE Core Ensemble and Creative Provocateurs. This is about the joy of movement, where ideas and concepts are generated by community members and explored through dance, movement, text, games, and improvisation.

Our Pathways to Work Program, funded by Skills Tasmania, and the Department of Social Services provides the opportunity for aspiring arts professionals to develop skills in art making, performance, arts administration, and broader work in the creative industry. It also supports access traineeships and work-placements and is personalised depending on individual goals and ambitions.

SEE has been recognised for our commitment to social justice and inclusivity in the arts. Our work has been featured in publications such as ArtsHub and The Conversation, and members of our ensemble have been invited to speak at conferences and events focused on equity and diversity in the arts.

Looking ahead, we are excited to build on this momentum and explore new opportunities for growth and innovation. We will continue to prioritise artistic excellence, diversity, and inclusion in all aspects of our work, and we will strive to engage and inspire audiences of all ages and backgrounds.

The Board and team at SEE would like to give a warm hearted thanks to departed Board member Adelaide Wood for her service and the significant role she played, particularly in broadening SEE's national network and relationship building.

Kath Melbourne, is stepping down as Chair at the 2023 Annual General Meeting and will be leaving the Board having contributed an extraordinary amount over a number of challenging years as we navigated and adapted to pandemic life. Her generous leadership, insights and wisdom, drive and support, delivered with a big laugh and golden honesty, has helped SEE to rise and thrive. Thank you Kath.

More broadly we would like to thank our members, funders, highly engaged Board members and community stakeholders for their continued and passionate support. Your contributions and feedback are essential to our success and impact. We invite you to join us in the coming year as we embark on new adventures and create more memorable experiences for our community.

Sincerely,
Kath Melbourne and Tess Dryza
Chair and Deputy Chair of the Second Echo Ensemble Board
April 2023

CREATIVE DIRECTOR REPORT

Summary

It has again been an incredible privilege to work with the artists, collaborators, board and community that makes up Second Echo Ensemble.

In 2022 we shared new work with Tasmanian audiences, developed new artistic voices, brought Tasmanian artists to the world, began a significant new research project focused on training pathways to work and shared our skills with the community via open access workshops. Public presentations included highlights such as the intra-state tour of OUTSIDE Boy, an international distributed performance, our first Exhibition at Salamanca Arts Centre and the opening ceremony of the Special Olympics National Games. We delivered 75+ performances, 100+ workshops, and reached thousands of Tasmanians through our digital campaigns.

Introduction

2022 - I am trying to find a way to paint a picture for you about what an amazing year it

was. I started by looking through our statistics:

- * 20+ artists and art workers on our weekly payroll;
- * 75+ performances and 100+ workshops, reaching 10,000+ Tasmanians;
- * TV viewings of the STARE that reached over 800,000 people;
- * Over 70,000 people witnessed our work on digital platforms including ABC iview;
- * Over 3750 patrons viewed the STARE collection in Gallery installations including Moonah Arts Centre, Town Hall, The Preset Gallery and Salamanca Arts Centre.
- * Over 200,000 travellers were greeted and farewelled by SEE on the digital platforms at the Hobart Airport over the month of December 2022.

Visibility was one of our key goals - one that was reached beyond our expectation. The numbers are indeed impressive but can they really capture the experience that was Second Echo Ensemble last year? So I looked through our photo albums and found myself both smiling and tearing up at the sheer beauty of it all - but is a picture worth a thousand words? And so I turn to the words themselves.

Inherent in our name is the secret to the magic that is SEE. The last word of our name ENSEMBLE is key to who we are and what we do. The word is often understood as meaning "a group". Dig a little deeper into the dictionary and you learn it might be "a group of separate things that contribute to a coordinated whole". All of which is true in describing SEE, but I am drawn even deeper to the origins of the word. It borrows from the French "ensemble" meaning all the parts of a thing considered together," and from the Late Latin "insimul "meaning at the same time.

Everything, everywhere all at once.

I am thinking about the cult hit movie of 2022 and the ominous everything bagel. The movie suggests that all the toppings on the bagel will lead to a black hole. In case you didn't see the movie, consider a box of 256 crayons... If you draw a circle, then use every single crayon to fill the circle.. By the end, all the brightness will be gone. You're left with something dark and gloomy. Everything can equal nothing if you mix them all together. But an alternative reading to the moral of the story is one of hope. In the movie, having been everything and everywhere, the lead character is finally satisfied to just be one thing, in one place. It's like having tried every crayon from the 256 box, they realise it's okay to pick one and be happy with that one.

SEE isn't about a mix - it is about recognising the incredible beauty of each and every individual. We bring people together not to form a mix or a mainstream - we are about creating new compounds - allowing each artist to celebrate their individuality and bringing them in contact with new artists, new ways of making art and new audiences. In science we are taught that when elements come together, they react with each other and form chemical bonds that are difficult to break. At SEE we work together - friendships and collaborative partnerships are forged and stories are shared.

Benefits

Our 2022 Artist and Art form development programs pushed into new territories including film, sound design, fashion, visual arts and craft. We took our learnings into the SEE Community Workshop program, our intra-state touring program and in shared practice sessions with local and visiting artists.

When asking the SEE artists about the highlights of our 2022 program we gathered the following quotes that I think speak beautifully to the outcomes and benefits of the project:

"It is affirming being a part of the weekly exchange and creative practice. Developing projects to the point of sharing - an accumulative momentum of reassurance that being myself, seeing the world as I do and expressing what I believe I know in the way I do is reinforced - SEE is a place that genuinely strives to wholeheartedly embrace individual differences in perspective and in ways of communicating"

"Beyond the sheer scale of our reach, I am incredibly proud of the Diversity of the audiences we found and the diversity of the art offerings we presented for them."

"Imagination reigns supreme - SEE are an energy and spirit conductor for the imagination"

"I think the lady with the dog felt a little less lonely because I was talking with her and listening. That is important"

"We were interactive and adaptive. We explored, changed paths, met new people, travelled to different places. We learned that the exploration was the work. To go through things, experience them. It is all about process"

Challenges

2022 was a challenging year. COVID continued to be ever present which disrupted our schedule, gatherings and access for much of our community. Despite this the SEE artists and staff persevered, found creative solutions and pushed the boundaries of their knowledge, their practice, and their art. We worked in masks, online and outdoors. We supported each other, were resilient and trusted in our methodology as we stepped in to new roles as understudies, producers and staff.

Some challenges from the participants and artists as documented as part of our evaluation

Process:

"Scheduling was a challenge for me. A full schedule puts a great challenge on my ability to parent. The organisation of SEE and the culture allows me to bring my whole self into the projects that we do. They listen. We have a pyramid of values that has on the top shit hot heart and care. We all work at our edge - trying with as much authenticity to be there, to show up and bring our best. "

"Clearing the COVID backlog of projects was challenging - we juggled schedules, resources and did our best to fully support and realise each artist and each project"

"The growth of the organisation has been epic - and a challenge- Administratively we continue to work through some growing pains as our systems and staff work to keep up"

So in 2023 we will continue to celebrate individuals working together, at the same time, towards a common goal - to develop, create and present exceptional art that challenges assumptions, shakes up stereotypes and gives voice to untold stories that result in real social change. In 2023 our Community Workshop Program will offer additional opportunities in music composition and performance. Our Pathways to Work Program will include a Certificate 1 in Work skills. We will share our stories in Ten Days on the Island, Adelaide Fringe Festival and beyond.

All of this was made possible by the incredible artists of SEE, the support of their families, the SEE staff and board. Board service is one of the toughest volunteer roles of all, and the SEE board continues to perform with dedication and tenacity. A special thank you to our outgoing chair Kath Melbourne whose outstanding stewardship has been integral to the important advances we have made particularly in the areas of our governance policies, strategic vision, funding and national partnerships. On both a professional and a personal level, I am grateful for the time we spent together.

I must also acknowledge the generous support from SEE donors and investment from local, state and federal governments. And of course our cohorts of participants and audiences – a community of people who join us in our commitment to the arts and belief that creativity will save the world.

I look forward to SEEing the wake of our continued work together in 2023.

Kelly Drummond Cawthon,
Creative Director



MISSION

Our mission is to develop, create and present exceptional art that invites artists, audiences and our community to challenge preconceived notions of ability.

VISION

Our vision is to be Tasmania's leading inclusive arts organisation. To focus on equity, artistic excellence and elevating social and artistic inclusion. We lead the way in the pursuit of radical equity in the Arts.



GUIDING PRINCIPLES

Our programs are designed to consistently align with our guiding principles. The following five principles, outline our course of action and follow our vision and mission.

Adaptive Resilience Positive capacity to adapt to challenges with integrity. Our world is ever-changing. We adapt to change with a positive, flexible approach that allows us to navigate challenges, mitigate potential risks, and capitalise on opportunities. Our dedication to fostering an inclusive and accessible arts culture, coupled with our adherence to best practices and commitment to continuous improvement, sets us apart.

Dynamism An energetic creative force. We always seek to chart new artistic territories, both in terms of structure and content. We strive for excellence, pushing the boundaries of our practice and enhancing the artistic experience for all involved. We collaborate with exceptional artistic talent, encouraging our artists to open up new avenues of expression, encouraging them to take bold artistic risks.

Relevance Direct bearing to the matter at hand. We work to create a cohesive and inclusive process that resonates with our artists, audiences, and communities. The Creative Director guides our programming to align with the needs, interests, and concerns of our stakeholders, while also staying true to the lived experiences of our CORE ensemble artists. From community workshops to performance projects, we strive to create a unified and meaningful artistic experience.

Sustainability A steady level of activity and growth without exhausting resources. To maintain a high standard of participation and artistry, we provide professional development opportunities for our artists, including weekly creative development rehearsals, technique classes, workshops with visiting artists, and festival attendance. Our emerging artists are nurtured and trained across all aspects of the organisation's creative activity to ensure a consistently high level of participation and presentation. Additionally, we have a wellness program in place to support the physical, mental, and emotional wellbeing of our artists. By offering permanent part-time employment, we provide financial stability while also providing flexibility to pursue external opportunities.

Evolution Gradual development towards a more complex form. Built on a foundation of collaboration, adaptability, and innovation, we continue to grow and evolve in an ever-changing landscape. Our annual activities and unique methodologies, alongside collaborations with international talents who bring their knowledge and expertise, have been key to our success. We are committed to fostering and supporting the artistic potential of our artists, and creating opportunities for them to challenge and push themselves creatively. These efforts have allowed us to establish a reputation for excellence and grow in recognition both nationally and internationally.

OUR PEOPLE

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 – Kelly Drummond Cawthon. 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.

Staff

The SEE Staff are responsible for different projects and areas of work at SEE

Company Coordinator – Bethany Reece

Production Coordinator – Ellen Roe

SOLID Drive Coordinator – Dorianne Daniels

Pathways to Work Coordinator – Alex Moss

Artist Support Worker

Artist Support Workers walk alongside our artists to help remove barriers to access.

Lisa Flack, Dorianne Daniels, Bethany Reece

Core Artists

Devising, research, development and creation of new work; performance and tutors for Workshop Program.

Bryony Geeves, Bella Young, Paul Roberts, Eri Konishi, Adelaide Okenyo, David Montgomery, Luke John Campbell, Aidan Chick, Charlie Smith

Pathways to Work Artists and Trainees

Isabel Duharte, David Montgomery, Luke John Campbell, Aidan Chick, William Webster, Annalise Haigh

Collaborating Artists

Inspire, support, and challenge the core artists.

DATA & STATISTICS

75+
Performances

20+ Artists
on Payroll

Reaching
10,000+
Tasmanians

100+
Workshops

800,000 people
reached through
the STARE

Over 200,000
people greeted by
SEE videos at
Hobart Airport



Second Echo Ensemble

2022 Audited Accounts



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

A stylized, handwritten signature in the bottom right corner, consisting of three large, flowing loops.

Profit and Loss

Second Echo Ensemble

For the year ended 31 December 2022

	2022	2021
Trading Income		
Donations	10,833.06	27,056.73
DSS- SARC	22,172.13	-
Grant ANZ	-	20,000.00
Grant Skills Tasmania	24,777.00	-
Grants - Healthy Tasmania	4,306.04	7,332.01
Grants Arts Tas Projects	116,673.15	80,925.00
Grants Arts Tasmania Education Residency	-	3,176.02
Grants Arts Tasmania Orgs	134,500.00	100,000.00
Grants Australia Council	162,149.88	-
Grants- City of Adelaide	3,209.10	-
Grants City of Hobart	11,660.05	6,539.95
Grants Regional Arts	24,000.00	6,820.89
Interest Income	428.82	257.36
Membership	442.82	438.69
NDIS payments	168,181.45	94,802.66
Other Revenue	42,220.58	9,793.32
Performance Fee	17,038.64	50,665.12
Ticket Sales	5,513.44	97.82
Westpac	-	15,504.67
Total Trading Income	748,106.16	423,410.24
Gross Profit	748,106.16	423,410.24
Operating Expenses		
Administrative expenses	5,300.13	2,956.50
Consulting Legal & Accounting	10,830.20	2,277.16
COVID Expenses	3,625.46	220.27
Depreciation	1,500.00	1,500.00
Development of New Work	80.00	762.39
Insurance	6,997.74	5,967.76
Marketing and communications	23,672.31	8,973.35
Materials	1,436.13	548.38
Minor equipment	1,290.52	6,108.48
Non salaried Artist Fees with GST	16,140.25	-
Non-artist Contractors (GST Free)	3,625.00	-
Non-salaried artist fees without GST	15,405.00	-
Professional Development Costs	2,572.63	924.43
Project and production costs	60,743.05	48,051.14
Salaries, wages and fees	401,773.05	234,437.30
Staff support	2,168.28	6,146.23
Superannuation and workcover	48,927.90	23,559.83

	2022	2021
Travel and accommodation	83,033.38	28,559.19
Vehicle Expenses	6,084.88	5,808.28
Venue costs	59,954.09	16,112.28
Total Operating Expenses	755,160.00	392,912.97
Net Profit	(7,053.84)	30,497.27

Statement of Cash Flows

Second Echo Ensemble

For the year ended 31 December 2022

	2022	2021
Operating Activities		
Receipts from customers	787,591.12	466,401.00
Payments to suppliers and employees	(779,285.83)	(406,746.30)
Cash receipts from other operating activities	(13,303.31)	(22,002.13)
Net Cash Flows from Operating Activities	(4,998.02)	37,652.57
Investing Activities		
Proceeds from sale of property, plant and equipment	1,500.00	1,500.00
Payment for property, plant and equipment	-	(4,090.91)
Other cash items from investing activities	(14,429.10)	(4,362.54)
Net Cash Flows from Investing Activities	(12,929.10)	(6,953.45)
Financing Activities		
Other cash items from financing activities	(11,813.06)	100,231.93
Net Cash Flows from Financing Activities	(11,813.06)	100,231.93
Net Cash Flows	(29,740.18)	130,931.05
Cash and Cash Equivalents		
Cash and cash equivalents at beginning of period	373,365.63	242,434.58
Net change in cash for period	(29,740.18)	130,931.05
Cash and cash equivalents at end of period	343,625.45	373,365.63

Balance Sheet

Second Echo Ensemble As at 31 December 2022

	31 DEC 2022	31 DEC 2021
Assets		
Bank		
Commercial Saver	47,621.65	39,248.94
Second Echo Ensemble	296,003.80	334,116.69
Total Bank	343,625.45	373,365.63
Current Assets		
Accounts Receivable	15,986.65	147,467.90
Advances to staff	95.76	4,000.00
Lease security deposit	18,333.34	-
Total Current Assets	34,415.75	151,467.90
Fixed Assets		
Base Camp vehicle	14,139.55	14,139.55
Depreciation Base Camp	(3,000.00)	(1,500.00)
Office Equipment	4,090.91	4,090.91
Total Fixed Assets	15,230.46	16,730.46
Total Assets	393,271.66	541,563.99
Liabilities		
Current Liabilities		
Grants in advance	231,849.84	379,416.19
GST	11,600.93	19,976.36
PAYG payable	15,378.00	5,734.00
Rounding	-	0.03
Superannuation payable	10,916.87	7,050.81
Wages Payable	-	(1,193.26)
Total Current Liabilities	269,745.64	410,984.13
Total Liabilities	269,745.64	410,984.13
Net Assets	123,526.02	130,579.86
Equity		
Current Year Earnings	(7,053.84)	30,497.27
Retained Earnings	130,579.86	100,082.59
Total Equity	123,526.02	130,579.86

**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 2022.

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 2022 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
22 March 2023