

RIVER CITY VOICES

Annual Report

2021





River City Voices

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BOARD

Chair

Leonie Cambage (retired June)
Catherine Dolle-Samuel

Director | Founder

Inara Molinari

Directors

Schon G Condon, RFD
William Soper, FCA (UK)
Raquel Tracy

MANAGEMENT

Artistic Director

Dr Sarah Penicka-Smith

General Manager

Inara Molinari

Accountant

William Soper, FCA (UK)

ARTISTIC STAFF

Principal Conductor

Dr Sarah Penicka-Smith

Repetiteur

Su Choung

Casual Conductors

Dr Philip Eames
Joanna Brooke

Casual Pianists

Dr Philip Eames
Benjamin Au

CHORISTERS

SOPRANO

Jennifer Baker
Klara Bruveris
Josephine Chan
Maria Costello
Tamara Craig
Hadassa Gitau
Wendy Hopley
Deborah Howitt
Patricia Johnston
Anita Munns
Maria Oei
Nicole Senior
Karla Stewart-Sykes
Lynn Taye
Naomi von Senff

ALTO

Grace Bondoc
Nicola Clement
Catherine Dolle-Samuel
Sarah El-Khansa
Sally Glass
Danica Gluvakov
Jane Jamieson
Laima Karklins
Roshi Melvin
Nancy Nicholls
Hiroko Uchihara
Sarah White
Helen Yiu

TENOR

Richard Heagren-Gibbs
Ian Jenson
Geoff Lamperd
Joshua Lenehan
Prony Melvin
Peter Nguyen
Spencer Thew
Ben Thurley

BASS

Don Church
Philip Gerber
Geoff Kerr
James Mather
Huw Smith
TiMi Thomas
Michael West
Dominic Wong

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ABOUT RIVER CITY VOICES

Western Sydney. Choral. Excellence

River City Voices choristers are passionate and committed vocalists who love to be challenged and who strive for excellence. They enjoy the thrill of uniting and blending with many voices. They don't necessarily have classical training, ability to sight read music or have perfect pitch, but they do have a good ear, can harmonise, hold their part and navigate their way around a choral score.

Our singers are willing and able to meet the demands of whatever choral works are thrown their way, sometimes in a hurry! Above all, River City Voices choristers are enthusiastic, fun-loving and generous performers, keen to share the power, immediacy and intimacy of choral singing with western Sydney audiences, wherever and however!

Since the first rehearsal in February 2019, RCV's choristers have sung a capella, with a combined force of 100 singers and fulsome orchestra, to the beat of vigorous Taiko drums, alone in their rooms via Zoom and together in the recording studio!

The choir has performed at festivals, in professionally curated and produced large-scale concerts and for corporate and government gigs. River City Voices brings blockbuster classic choral favourites to western Sydney audiences as well as giving voice to the stories and music of talented local and Australia-wide composers and artists.



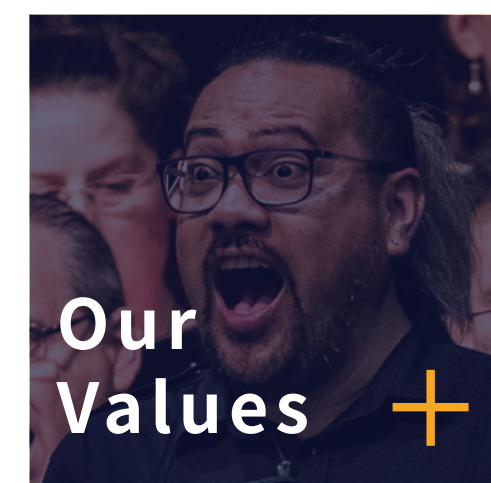
RCV Tenors: Josh, Spencer, Richard, Geoff, Ian and Prony
Photo Credit: Grant Leslie



To become a permanent, vibrant and relevant player in the artistic and cultural landscape of western Sydney.



To meet community demand for cultural organisations and performance events that expand horizons closer to home.



- Diversity - we champion equal opportunities for our artists and audience
- Excellence - we create learning environments in which people can excel
- Community - we build our own and contribute to others'
- Synergy - we flourish through collaboration
- Integrity - we act ethically, transparently and consistently



Above: Due to continuing COVID-19 restrictions placed on singing activities, 2021 rehearsals were once again outdoors and subject to the vagaries of weather. Zoom provided essential backup during lock downs.



Photo: Grant Leslie

CHAIR'S REPORT

"The best way to understand River City Voices in 2021 is through that often overused adjective, resilient".

As the waves of COVID-19 disruption occurred, with significant and extended restrictions on singing (and dancing), lockdowns, financial constraints and challenges in mounting just about any performance or at times, rehearsal, River City Voices – its Artistic Director, General Manager, my colleagues on the Board and my chorister colleagues – thrived.

For such a young organisation, this is no small achievement. The community and culture of our choir has time and time again shown both the dedication and genuine care for our colleagues, during one of the most difficult periods for the community at large.

Despite the general Zoom exhaustion, choristers and Directors alike have shown up, demonstrated their commitment and innovation in helping this organisation not just to survive, but thrive. Not only that, we have continued to make wonderful music together and apart.

The brief interlude between Delta and Omicron saw gems of experiences to sustain us specifically the introductory evening at Bankwest Stadium. This was an open rehearsal for a small gathering of River City Voices supporters and Club Weld collaborators which saw choristers join together with songwriter and musician Jerrah Patston and guitarist Sam Worrada to rehearse the newly arranged song "Rain is Falling" for the first time. I express my thanks to Arthur Stanley at Venues NSW for encouraging and facilitating this event.

Another highlight was observing the professionalism of choristers in readying themselves to record the Welded Voices project songs under difficult circumstances.

This meant that the recording process maximised the time and financial investment - an astounding accomplishment. The feedback from recording engineer Chris Hamer-Smith about choristers' recording attitude and skill is testament to what this organisation can deliver.

As the cloud of further waves of COVID-19 threaten the 2022 Artistic Program, stepping into the role of Chair has not been easy. Thank you to Leonie Cambage, our outgoing Chair, all the Directors, the inimitable Inara Molinari (General Manager) and the superior Artistic Director Sarah Penicka-Smith for their support.

For me personally, bringing to life RCV's vision for cultural organisations and performance events that broaden horizons closer to home, is paramount to the choir's achievements despite everything that this pandemic has thrown at us.

We continue to develop as a choir at an exceptional level, in diverse and culturally relevant ways, and collaborate with artists, arts organisations, local government and community organisations, to develop inspirational programs that advance and promote the stories and culture of western Sydney. I love that it only takes me 5 mins driving or 10mins cycling, to get to rehearsal too!

So thank you, and I look forward to seeing you at a performance very soon.

CATHERINE DOLLE-SAMUEL

ARTISTIC DIRECTOR'S REPORT

"I sat to down to write this report thinking "How on Earth am I going to write about 2021!"



Photo: Grant Leslie

It seems light years away from today, since the return of in-person singing. Yet our 2021 activities are still bearing fruit; it was a remarkably successful year under the circumstances.

Our collaboration with Information & Cultural Exchange's Club Weld program finally made it into the recording studio, after sign-off on six new choral arrangements of original work by Club Weld's neurodiverse musicians, and a revolving combination of in-person, indoor, outdoor or Zoom rehearsals for the choir. Mixed by Chris Hamer-Smith from over 340 individual tracks, recorded across 12 separate recording sessions, this was a mammoth undertaking which required choristers to have prepared their music well enough to sing with only one or two other choir members for support, in the high-stakes environment of the recording studio.

It was a highlight of my year to see River City Voices and musician Jerrah Patston meet each for the first time at our BankWest Stadium open rehearsal. I think it's safe to say that no one involved in the project had had an experience quite like it, and the resulting recording is, unsurprisingly, unique.

Our other significant event for the year was the 58th Latvian Kulturas Dienas Festival, singing the challenging and beautiful music of Eriks Ešvalds - in Latvian. Despite Covid nerves, it was a heartwarming experience to finish the year taking part in a cultural festival which challenged us musically and welcomed us wholeheartedly; a great way to sum up the RCV experience.

I'm thrilled that our chorister numbers and our board continue to grow, allowing us to deliver in 2022 on some very successful collaborations for which we laid the groundwork in 2021.

I am grateful to the board under the steady leadership of Catherine Dolle-Samuel, to my artistic colleagues Su Choung, Philip Eames & Joanna Brooke, as well as the team at Information + Cultural Exchange Parramatta, and most especially to our inspiring General Manager, Inara Molinari.

DR SARAH PENICKA-SMITH



Newly recruited choristers for 2021

2021 ACTIVITIES

Declared a high risk activity, organisations that engaged in group singing like River City Voices were particularly hard hit by changing NSW Health directives. When allowed, rehearsals continued in varying formats!



Above: First indoor rehearsal greater than 5 singers since 2020 (March '21)

Left: Full choir indoor rehearsal (May, 2021) only to go into complete lockdown in June 2021 and back to Zoom !

2021 ACTIVITIES

One activity that ensured the choir maintained purpose, focus and skill development throughout 2021 was its City of Parramatta funded recording project - Welded Voices - a collaboration with Parramatta's Information + Cultural Exchange's program Club Weld.



Above Left: Sarah conducting from the audio room through the window, so that only two choristers were in a room at any one time as per NSW Health directives. (Recording Studio at I.C.E)
Left and Below: Full choir open rehearsal with Jerrah Patston and Sam Worrada, Bankwest Stadium (May, 2021)
Photos: Grant Leslie





River City Voices
Bankwest Stadium,
May 2021

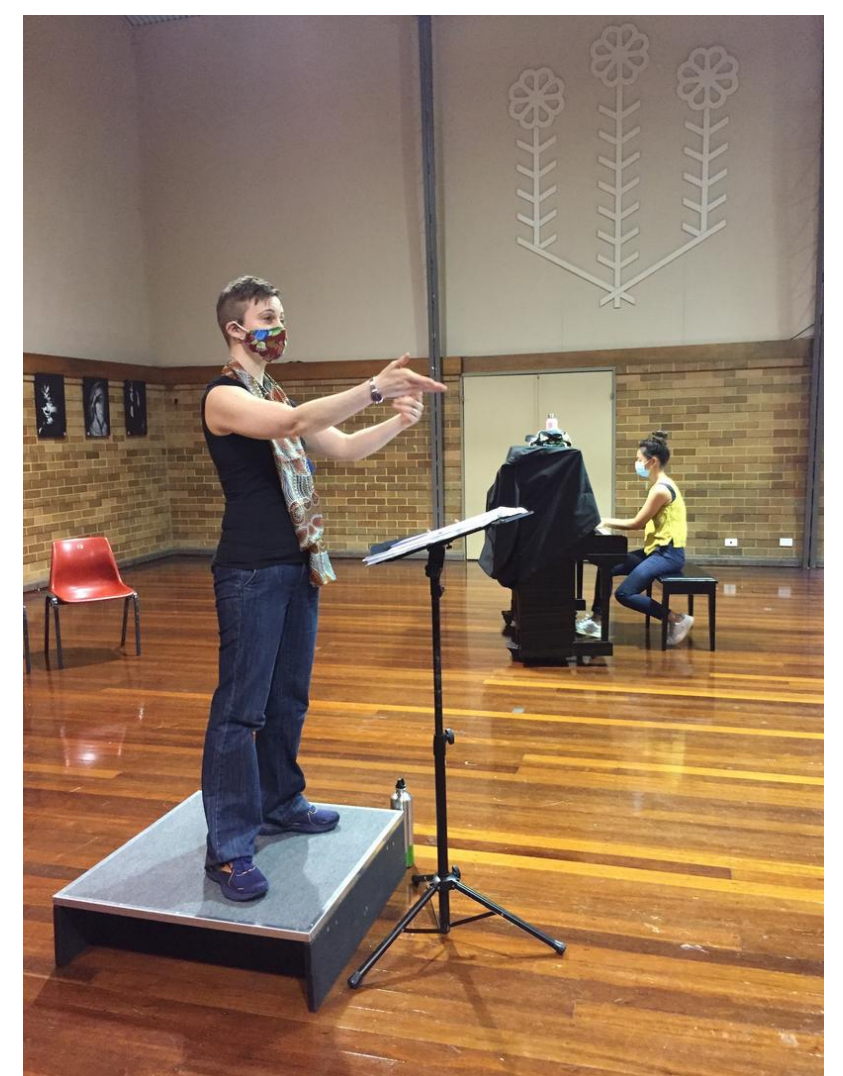
2021 ACTIVITIES



Due to its Latvian "connections", RCV was invited to participate in the 2020 Latvian Kulturas Dienas Festival, an event held between Christmas and New Year that usually attracts interstate and overseas artists and choirs. It was of course cancelled but returned in 2021 as a local, scaled down version. With the new Omicron variant rearing its head, a small cohort of RCV singers, fully RAtted, gave their first and only public performance in 2021, singing in masks no less!



Above: Warming up backstage, Middle: Pianist Su Choung, Right: Happy altos!
Below: Rehearsing pre-performance, Latvian House, Strathfield (December, 2021)
Huge thanks to chorister and festival organiser Klara Bruveris for her unswerving efforts in making this event happen!



2021 OUTREACH

One of the enduring outcomes of living with COVID has been RCV's rapid uptake of technology. During Sydney's long lockdown, RCV hosted a virtual singing workshop with internationally acclaimed Heldenbariton WARWICK FYFE and mentored an international student from Western Sydney University via Zoom and email.

FREE

Zoom Vocal Workshop

PANIC NOTES

& other singing tidbits

"Spectacular singing and fiercely in-the-moment acting, Fyfe really stood out from the rest of the cast."

Amonasro, Aida (Opera Australia)
Sydney Arts Guide, June 2021

Join Australia's leading Heldenbariton

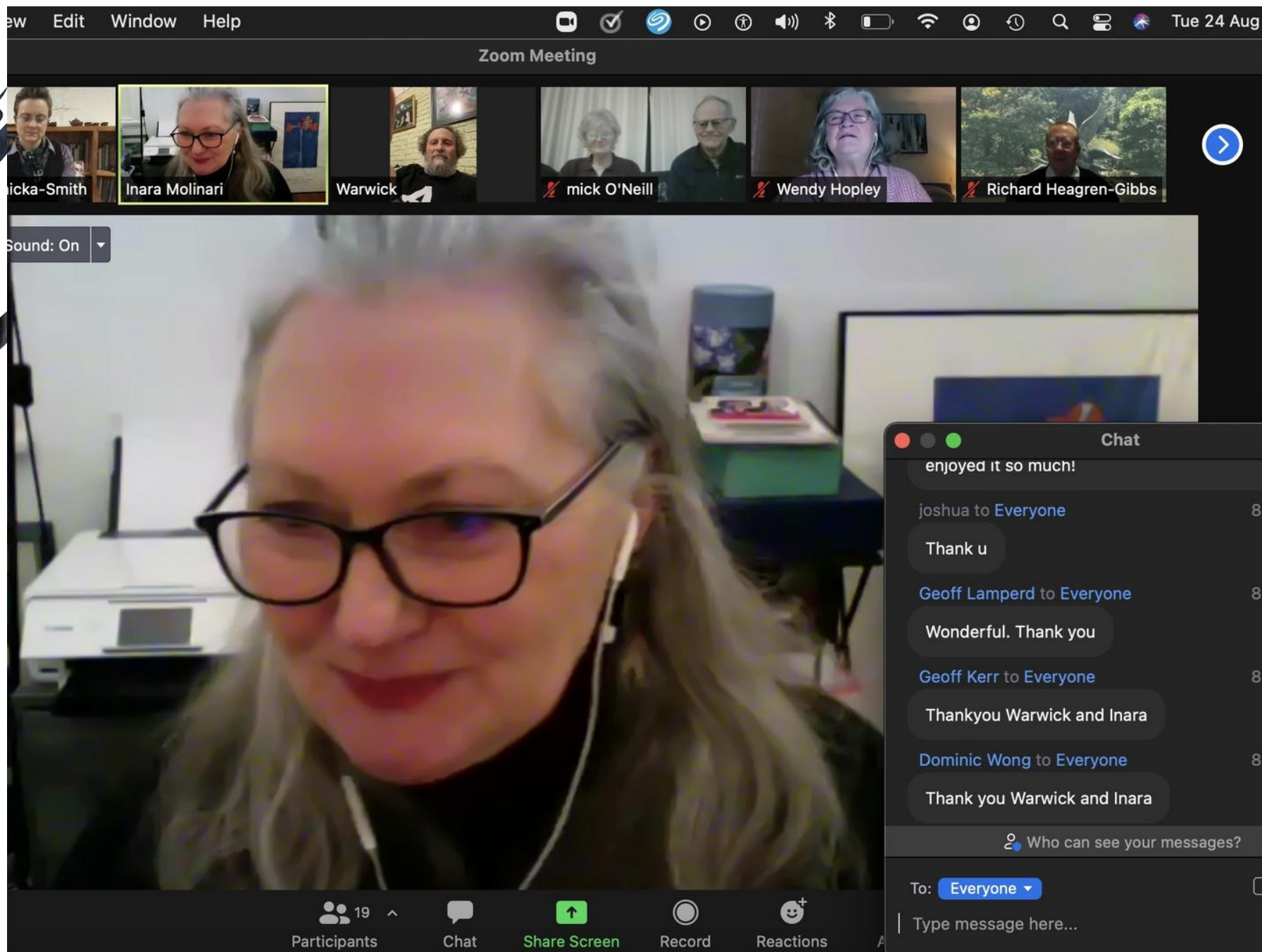
WARWICK FYFE

as he chats about his stellar career, the best singing advice he ever received, and his **Top Tips** for improving vocal quality that you can use in your COVID stay-at-home practice sessions.

Q & A follows.

TUESDAY 24 AUGUST
7.30 - 8.30pm

To Register email Inara Molinari at manager@rivercityvoices.org.au
Be quick! Limited to 80 spots



Above: GM Inara Molinari wrangled Warwick and participants from across western Sydney via Zoom. AD Sarah Penicka-Smith has incorporated Warwick's singing "tidbits" into rehearsal warm-ups.



Left: International student Phuong Doan worked alongside RCV's newest Board Member, Raquel Tracy and GM Inara Molinari to create the final E-newsletter for 2021. Phuong said of her 2 week stint:

"This is such a great opportunity for an international student from Vietnam like me to experience a professional working environment and to meet new people who I can learn from. Using Mail Chimp and writing/editing for the newsletter is such a new area for me but with a strong work ethic and an artistic eye while also being a huge fan of opera and singers, everything I learn from creating this newsletter is invaluable."

Phuong was also able to observe a face-to-face choir rehearsal for the Latvian KD program, and attend the concert in Strathfield.



Photo: Rose -May Photography

As a relatively new organisation, River City Voices must run a very tight financial ship. Having lost box office income and the ability to showcase RCV's capabilities to potential audiences and supporters, as well as having to cancel its major fundraising event in 2020, RCV pinned its hopes on a reinvigorated, COVID-free/stable 2021.

With restrictions on singing from the outset, It became apparent that once again 2021 might see planned programs and events derailed.

Development Manager, Liz Wilson, moved to country Victoria early in the year and having worked hard to keep the development momentum going in 2020, it was disappointing for her that she was not able to engage with the revived major fundraising event -Catered by the Choir - postponed in 2020.

Nevertheless, adhering to COVID restrictions and with participant safety at the forefront, the fundraiser proved to be highly successful. A combination of in-person events and an online crowdfunding campaign through Australian Cultural Fund, choristers organised outdoor and small group social events including the Walk-A-thon, High Teas, and a Games Night. Wiith online donations, the target goal of \$13,000 was raised.

RCV is extremely grateful to everyone who participated and donated their time and dollars, as the impacts of COVID have been felt right across the community. The money raised, intially to help fund an October concert of the Welded Voices repertoire (cancelled), will be allocated towards a performance in 2022.



DEVELOPMENT REPORT

"It's difficult for an arts organisation in this country to be self-sufficient at the best of times!"

In addition, RCV was invited by Federal member for Parramatta, Julie Owens, to submit an application for a Stronger Communities grant for the purpose of purchasing equipment for the choir. Our application to purchase audio and portable energy equipment to enable outdoor performances in unusual places was successful. And in the same vein, NSW State member for Parramatta Geoff Lee, advocated for the choir to receive a small Premier's Grant that enabled the purchase of a row of choir risers which we hope to use at RCV's first concert in May next year. It's exciting to be acquiring equipment; now we just need a permanent home to store it all in!

At the time of this report, RCV has not received any Federal Government COVID stimulation financial support. On the other hand, through the determined efforts of Board Member Bill Soper, RCV did receive NSW Government COVID financial support through its Business Grant and Job Saver schemes. Received towards the end of the year, receipt of these unexpected funds have allowed staff and the executive to confidently plan rehearsals and programs for 2022.

INARA MOLINARI



Above: Choristers Grace, Helen and Josephine celebrate completing their RCV Fundraising Walk-A-Thon in Parramatta Park
Left: Some of the delights baked by choristers hosting fundraising afternoon teas.

River City Voices acknowledges the following organisations for funding support received in 2021.



Covid Business Grant - \$15,000

Jobkeeper - \$12,000

These funds have been allocated towards additional staff costs incurred at the end of 2021, due to the extension of the recording project disrupted by COVID restrictions, and towards 2022 production and staffing costs.



Stronger Communities Fund - \$7,946

Funds were used to purchase audio and other equipment to enable flexibility in presenting self-sufficient outdoor (and indoor) performances.

NSW Premier's Discretionary Fund - \$2,995

Funds were used to purchase a set of mobile choir risers for performances where venues do not provide this infrastructure.

RCV acknowledges the following individuals for supporting its Australian Cultural Fund crowdfunding campaign Welded Voices LIVE -Kick-off 21 October.

Due to ongoing COVID restrictions, funds will now be reserved for a planned live event in 2022.

Creeks \$1000+

Inara Molinari
John Hall Lawyers, Richmond

Streams \$500+

Anon (1)
Schon G Condon

Brooks \$100+

Anon (8)
Danilo Acosta | Leonie Cambage
Don Church | Clint Cochrane
Catherine Dolle-Samuel
Sarah El-Khansa | Ian Jenson
Laima Karklins | Deborah Howitt
Morris Johnston | Natalie Jurasic
Geoff Lamperd | Roslyn Lenehan
Srdan Luzajic
Robin MacKenzie-Hunter
William Soper | Ben Thurley
Fiona Toose | Geneva Valek
Helen Yiu | Liz Wilson
Dominic Wong

Springs up to \$100

Anon (19)
Skye Andrew | Jeanette Antrum
Annette Buterin | Josephine Chan
Cheryl Collins | Marilyn Cook
Maria Costello | Agnes Chiu
Marketa Felerova
Louise and Adam Galea
Karl Hand | Chris Harvey
Peter Gurrier-Jones | Melinda Kane
Karen Kingham | Ben Lai
Steve Meyerink | Adelle Nassif
Tim Ngui | Scott Nicholson
Toni O'Brien | Nagashree Rao
Kelly Ryan | Dagmar Sagar
Blake Sammut | Alex Siegers
King Tan | Julie Tonowicz
Diana Weston | Eric Yang



RCV Bases: Geoff, James, Dominic, Huw, TiMi, Michael, Philip, Don
Photo Credit: Grant Leslie

DIRECTORS' SUMMARY

This summary includes both profiles of the Directors and their comments on the prime features of River City Voices Ltd activities over the **12 months** to 31 December 2021.

DIRECTORS

The names of the board directors at any time during this period are:

LEONIE CAMBAGE

Chair (Retired 19 July)

Since graduating from the NSW Conservatorium of Music, Leonie has been active in the performing arts in many roles - as a concert and opera singer, director, board member, voice and drama teacher, song writer, playwright, producer, and arts worker.

Her directing credits include productions for Opera West, Gilbert & Sullivan Opera Victoria, Melbourne Opera Studio, The Tall Poppeas, Childsplay Productions, Ondine Productions, The Song Company, Melbourne Fringe Festival and the Canberra International Music Festival, to name just a few.

A keen promoter of Australian artists and works, Leonie has collaborated with prominent solo artists, including pianist Sally Whitwell and soprano Anna Fraser, and directing new works, such as Daniel Manera's chamber opera, L'Operetta II, and a new production, Mind Over Matter, for The Song company. Also for that company, Leonie devised and designed a warmly received COVID-safe production of Hildegard von Bingen's Ordo Virtutum ('Circle of Virtue').

A versatile performer, Leonie has sung with Opera Australia, Sydney Theatre Company, and co-established the Three's Company Opera and the children's band Incy Wincy.

SCHONG CONDON RFD

Managing Principal of the Condon Advisory Group, Schon has a career spanning over 40 years in Accounting focusing on Financial, Operational, Sustainability and Management advice to help businesses during times of growth, stabilisation and difficulty. He is well recognised within the profession as a leading advisor and media spokesperson.

His professional role has seen him in numerous leadership and command roles including President of the Parramatta Chamber of Commerce, Chair of CPA Public Practice Committee, Chairman Hawkesbury Business Connection and President of the Royal Australian Artillery Association of NSW Inc.

Schon holds a Bachelor of Business Degree from the University of Technology Sydney and a Graduate Diploma in Management from the University of Canberra. He is a fellow of the Chartered Accountants ANZ, Institute of Public Accountants, CPA Australia, and former member of the State and National Public Practice committees, Taxation Institute of Australia, Foundation Fellow of the Australian Institute of Company Directors, and Member of the Association of Independent Insolvency Practitioners.

In addition, Schon is a Commissioned Officer in the Australian Army and has maintained an active Army Reserve career, including being a former Commanding Officer of 23rd Field Regiment, Royal Regiment of Australian Artillery.

CATHERINE DOLLE-SAMUEL

Chair (From 19 July)

Catherine has diverse experience as a resilience and HRM professional as well as working as an academic in management and ethics. Coupled with experience working globally in a range of sectors, her significant exposure to and engagement with Board-level decisionmaking, enables her to consider strategy and operational issues. As a thought leader in the business continuity community, Catherine has engaged globally with sector colleagues to share knowledge and experiences.

She holds a Masters in Commerce (Organisation & Management), and an Honours degree majoring in Australian history and in the past five years, Catherine has volunteered her skills for the Business Continuity Institute, City of Parramatta's Historical Advisory Committee and local school Parents & Friends Associations.

Catherine was a founding member and key contributor of the choir VOX and is passionate about the artistic and cultural possibilities for the Western Sydney Region. Catherine is also a founding chorister.

INARA MOLINARI

Founder, Secretary

Inara has nearly thirty years' experience in the performing arts and community sectors as a professional singer, administrator and manager. Her connection with the arts scene in western Sydney began over twenty years ago, when she established "Opera West" in Wentworthville, a weekly course for aspiring opera and music theatre singers.

After returning from the USA in 2000, Inara founded "The Tall Poppeas", Sydney's only female baroque vocal ensemble that delivered innovative programs and staged productions for festivals and curated programs throughout Sydney and interstate for ten years. Inara later co-founded Ondine Productions producing the Australian premiere performance of Francesca Caccini's "La liberazione di Ruggiero dall'isola d'Alcina" (1625), which was short-listed for an ArtsHub award, and the premiere early music version of Philip Glass's Akhnaten complete with infused perfume created in New York specially for the performance!

Inara has been a strong community advocate and volunteer in both the Cumberland and Parramatta LGA's, representing the community during the Council Administration period following mergers, and also as a member of Cumberland's Arts Advisory Committee.

Inara holds an Arts/Law degree from The University of Sydney, a Bachelor of Nursing from Australian Catholic University, and a Diploma in Opera from Sydney Conservatorium of Music.



From Left: Catherine Dolle-Samuel, Schon Condon, Leonie Cambage, Inara Molinari and Bill Soper.
Photo Credit: Grant Leslie
Below: Raquel Tracy.

WILLIAM SOPER FCA (UK)

Treasurer

Bill's 40 year career as a chartered accountant in both the UK and Australia, has taken him from the accounting profession through to various consulting companies - both medium and large sized with between 30 and 1,500 employees.

His roles ranged from operational management through to Finance Director, and during his career his employers have included Price Waterhouse (now PWC), Dames & Moore, URS Australia (now Aecom) and ERM.

Although semi-retired, Bill continues to work in a voluntary capacity and included within these roles he has been Finance Director of Australian Seniors Computer Clubs Association (ASCCA) Australia's peak body for seniors and technology.

He is currently President of the Computer Pals for Seniors group in Turrumurra.

A keen cyclist, Bill managed a charity bike ride for a former colleague, and took up his greatest challenge yet, cycling from Melbourne to Sydney as part of the "Peleton Events Ultimate Challenge", raising significant funds for three different charities.

RAQUEL TRACY

(From 20 September)

Raquel has an extensive career in strategic communications, media and engagement across diverse industries, including higher education (UAC, ACU, University of Notre Dame), infrastructure (Ventia), and utilities (Sydney Water).

As a business advisor to senior management, she identifies and evaluates risks and provides expert counsel on how to build, leverage and protect brand reputation. She has worked for corporate, not-for-profit and government organisations and has first-hand experience in getting a start-up off the ground, having co-founded the design and communications studio, Creative Itch, in 2005.

Raquel holds a Bachelor of Design in Visual Communication (First Class Honours) from Western Sydney University and a Master of Arts in Creative Writing from the University of Technology Sydney. Raquel is passionate about the arts and is a keen advocate for diverse forms of cultural expression in Western Sydney.



MEETINGS OF DIRECTORS

There were seven (7) directors' meetings in 2021.

| Director | Number eligible to attend | Number attended |
|------------------------|---------------------------|-----------------|
| Leonie Cabbage | 3 | 3 |
| Schon Condon | 7 | 6 |
| Catherine Dolle-Samuel | 7 | 7 |
| Inara Molinari | 7 | 7 |
| William Soper | 7 | 7 |
| Raquel Tracy | 3 | 3 |

DIRECTORS' BENEFITS

No Director of the company has, since the end of the previous financial period, received or become entitled to receive a benefit by reason of a contract made by the company with the Director or with a firm of which they are a member, or with a company in which they have substantial financial interest, other than directors' remuneration disclosed in the financial notes.

Ms Molinari received fees amounting to \$8,000 in consideration for undertaking full-time duties for the company throughout 2021 in her role as General Manager. These fees were allocated pursuant to the 2020 Create NSW Annual Organisation grant.

PRINCIPAL ACTIVITIES

The principal activity of the company during the financial period was to enrich Australian culture by funding the public performance of choral works. This was achieved in a very limited way in 2021.

Given the uncertain nature of the ongoing COVID pandemic the core activities centred on trying to maintain regular rehearsals in order to be ready to record songs for the Welded Voices project as circumstances allowed. This meant an even more flexible and ever changing approach to how rehearsals were run viz. small group, split sessions combining Zoom, outdoors and indoors.

Due to the NSW Health mandate, a total lockdown was declared on June 24 and continued until early October. RCV's first small group face-to-face rehearsals re-commenced on 14 October 2021.

Change in activities is compared to 2020 figures:

| | | |
|-------------|--|-----------|
| 2020 | Rehearsals - 13 face to face 20 via Zoom only | |
| | Performances - 1 (not publicised) | |
| | Virtual events - 2 | |
| | Workshop - 1 | |
| 2021 | Rehearsals - 2 face to face - outdoors/Zoom, split choir - 9 face to face - indoors, split choir - 15 face to face - indoors, full choir | ▲ 200% |
| | - 13 Zoom only | ▼ 65% |
| | Performances - 1 (non-RCV event) | No change |
| | Virtual events - 1 | No change |
| | Workshop - 0 | ▼ 100% |
| | Recording Sessions - 11 | ▲ 1100% |

OPERATING RESULTS

Activities for the 12 month period ending December 2021 resulted in a loss of \$16,178. The surplus for the period ending 31 December 2020 was \$10,233. Operating revenue for the financial year to 31 December 2021 was \$34,039. As with 2020, no box office income was generated in 2021.

STRATEGIC GOALS -2018 - 2022

1. Raising awareness of the company's existence.

Again, this was difficult to achieve in 2021 given that with the ongoing nature of the COVID pandemic, no major programs were planned for 2021. A planned participation in the Blackheath Choir Festival was also cancelled.

The short video filmed and produced of the Open Rehearsal at Bankwest Stadium received **250** views on YouTube with the Facebook Post reaching **3,370** organic viewers.

2. Chorister Recruitment

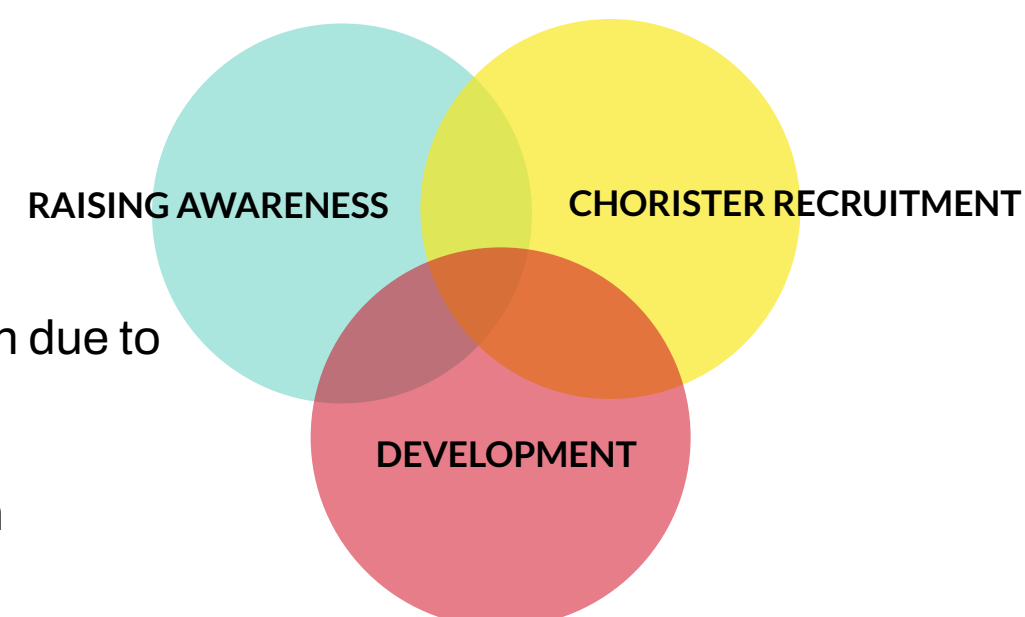
2021 began with 9 new members, with a total of 44 singers, thus maintaining similar numbers to the end of 2020.

3. Development

RCV's part-time contract Development Manager, Liz Wilson, gave her notice in March due to relocating to Victoria.

The Board extends their gratitude for her time throughout this difficult period.

Funds allocated to the DM role, will now be used towards RCV's first major program in 2022 as approved by Create NSW.



A successful crowdfunding campaign was mounted to raise funds for a planned live performance of Welded Voices recorded songs, first at Bankwest Stadium, then Riverside. However, the performance was postponed due to the COVID lockdown and funds raised (\$12,719.00) will be allocated to the proposed live performance in 2022.

SIGNIFICANT CHANGES

Changes to the financial reporting period from July - June to calendar year January- December approved last year are now in effect for this report.

LIKELY DEVELOPMENTS/ECONOMIC DEPENDENCE

As COVID-19 continues to exert its influence on what activities the company can carry out and when, the company will continue to operate on a very lean basis, focusing on retention of staff and choristers. Plans for a return to "near normal" artistic activities are underway for 2022.

MEMBERS' GUARANTEE

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up the constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the entity. At the end of 2021 the number of members was 5.

BASIS OF PREPARATION

The financial statements have been prepared on an accruals basis (prior years cash basis).

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

The directors have determined that the company is not a reporting entity because there are no users who are dependent on its general purpose financial reports. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the Australian Charities and Not-for-profits Commission Act 2012 and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members. The company was registered with the ACNC on 31 July 2018.

STATEMENT OF PROFIT & LOSS

Period ending 31 December 2021

| REVENUE | NOTE | Dec 2021 \$ | Dec 2020 \$ |
|--|-------------|--------------------|--------------------|
| Grants | 1(a) | 11,483 | 51,868 |
| Sponsorship, fundraising and philanthropic | | 17,251 | 12,030 |
| Ticket and registration sales | | 0 | 9,389 |
| Chorister Contributions | | 5,240 | 10,385 |
| Performance Fees | | 0 | 1,900 |
| Merchandise | | 0 | 861 |
| Bank interest | | 43 | 382 |
| Sundry | | 22 | 1,910 |
| COVID refunds | | 0 | 5,004 |
| TOTAL REVENUE | | 34,039 | 93,729 |
| EXPENDITURE | NOTE | Dec 2021 \$ | Dec 2020 \$ |
| Artistic & Management Contractors Fees | | 30,998 | 64,098 |
| Production Costs | | 6,231 | 11,853 |
| Marketing | | 1,095 | 3,122 |
| Administration | | 11,288 | 3,589 |
| Equipment | | 410 | 834 |
| Depreciation | | 195 | 0 |
| TOTAL EXPENSES | | 50,217 | 83,496 |
| NET PROFIT/ (LOSS) | | (16,178) | 10,233 |

STATEMENT OF FINANCIAL POSITION

Period ending 31 December 2021

| CURRENT ASSETS | NOTE | Dec 2021 \$ | Dec 2020 \$ |
|---------------------------------------|----------|---------------|---------------|
| Cash on Hand | | 71,131 | 67,987 |
| Non-Current Assets - Equipment | 1(b) ; 2 | 11,432 | 0 |
| TOTAL ASSETS | | 82,563 | 67,987 |
| CURRENT LIABILITIES | NOTE | Dec 2021 \$ | 2020 \$ |
| Accounts payable and deferred revenue | 1(c) ; 3 | 30,754 | 0 |
| TOTAL LIABILITIES | | 30,754 | 0 |
| NET ASSETS | | 51,809 | 67,987 |
| TOTAL EQUITY | | 51,809 | 67,987 |

NOTES

1(a). Non reciprocal grant revenue is recognised in profit and loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

(b). All assets acquired including property, plant, equipment, and tangibles other than goodwill are initially recorded at their cost of and at the date of acquisition, being the fair value of the consideration provided plus incidental costs directly attributable to the acquisition.

(c). Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts usually paid within 30 days of the recognition of the liability.

2. Property, plant and equipment

| | 2021 \$ | 2020 \$ |
|---------------------------------------|---------------|------------|
| Plant and equipment | | |
| Cost | | |
| Opening balance | 0 | 0 |
| Disposals | 0 | 0 |
| Additions | 11,627 | 0 |
| Closing | 11,627 | 0 |
| Depreciation | | |
| Opening balance | 0 | 0 |
| Depreciation on disposals | - | 0 |
| Expense | 195 | 0 |
| Closing | 195 | 0 |
| Written down value end of year | 11,432 | 0 |

3. Accounts payable and other payables

| | 2021 \$ | 2020 \$ |
|-------------------------------|---------------|------------|
| Current | | |
| Trade creditors and accruals | 960 | 0 |
| Donations & grants in advance | 29,794 | 0 |
| | 30,754 | 0 |



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