



# Adelaide Youth Orchestras

## 2017 ANNUAL REPORT

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### MISSION

To provide talented young South Australian musicians with orchestral training, life skills and education in a safe, empowering and joyful environment.

### VALUES

1. We aspire to be *excellent* in all that we do.
2. *Creativity, passion, teamwork, commitment* and *enjoyment* will underpin all our activities.
3. We will demonstrate *integrity* and *accountability* at all times.
4. We will aim to be *accessible* to performers and audience members who in normal circumstances might be unable to participate in our activities.
5. We will *recognise* the contribution everyone who supports our activities, including players, paid staff and volunteers, members of the corporate and wider community.

### BRAND STATEMENT

The Adelaide Youth Orchestras is a leader brand that leverages its excellence and youthful energy to create an audacious and fresh presence.

### STRATEGIC PRIORITIES

#### PURSUIT OF EXCELLENCE

We will identify, recruit and train talented young South Australian musicians and enable them to achieve the highest standard of musical performance

#### ACCESSIBILITY AND AUDIENCE DEVELOPMENT

We will ensure that our activities are accessible to the widest pool of talented young South Australian musicians and attract a broad audience base

#### COMMUNICATION and STAKEHOLDER ENGAGEMENT

We will attract and retain a broad group of committed supporters

#### FINANCIAL SUSTAINABILITY

We will ensure the long-term financial viability of Adelaide Youth Orchestras

#### ORGANISATIONAL DEVELOPMENT AND GOVERNANCE

We will be a highly effective organisation and will demonstrate sound governance in all that we do

## Chair's Report

The patrons of AdYO were treated to another year of spectacular performances in 2017. The Maestro and the Gala Concerts were all hugely successful performances with The Planets in Maestro 3 being my personal highlight. Our featured soloists were again wonderful in 2017, of particular note William Barton's performance in Maestro 3 and, of course, our own Madeleine Stewart as soloist.

In 2017 I was particularly proud of our community outreach and engagement programs and performances. With our community concert program the orchestras were able to perform right across the Adelaide metropolitan area bringing their wonderful talent to a broad range of the community. Junior Proms was well attended and we received great feedback from many patrons.

AdYO is particularly proud of its schools program which is generously supported by The Ramsay Foundation and DECD. This provides AdYO with the opportunity to perform and inspire children across the State, many in low category and socio-economically disadvantaged schools. The feedback from students and staff was inspiring to us as an organisation.

We also managed to commence a critical IT project in 2017 including replacement of our IT hardware, moving to a cloud server, connecting to GigCity and totally redesigning and refreshing our web page and its functions. The intent was to make our infrastructure more efficient for our staff, but also to make the website and the tools for purchasing tickets or memberships more user friendly for our members and patrons. I would like to thank all the staff and board members for helping with this project, and particular thanks to Plastyk (our website sponsor), I-Nex for their support, and Chris Leech from Carclew / Momo IT who worked very hard to design and implement many of these changes.

As always, a huge thank you to our in-kind sponsors including PKF, Peartree Brand Strategy, Fisher Jeffries Solicitors, Dewings, I-Nex, Plastyk, Coriole and our new audit services sponsor Grant Thornton. Many, if not all, of these organisations regularly exceed the in-kind value of services they have committed to and we could not do it without their gracious and generous support.

Our staff have again worked tirelessly in 2017. A big thank you to our artistic head, Keith Crellin who not only donates much of his time but also puts his hand in his pocket and donates money back. A thank you to all the paid staff for their efforts. I would like to acknowledge the hard work of Shauna Williams who resigned earlier in 2018. A testament to Shauna's hard work and dedication to AdYO is the fact that concerts ran seamlessly and perfectly. I know Shauna will be missed by the players and their families.

I would also like to acknowledge the support and hard work from our volunteer Board members. In 2017 we had several new Board members including Michael Critchley (Treasurer), Rebekah King, Allishia Maraniotis and Linus Ng. We said farewell to Mark Lloyd who was a long time Board member, a wonderful contributor, supporter and sponsor via Coriole. Sadly, Allishia will not be standing for re-election at this AGM so I would also like to thank her for her contribution to AdYO, particularly her efforts to secure the Plastyk and Grant Thornton sponsorships. Thank you so much to our army of volunteers! Volunteering in an arts organisation is a noble gesture and the value of your support cannot be underestimated. Quite simply, AdYO could not do it without you.

And finally, as I am stepping down from the Board and this is my last report as Chair, I would like to thank AdYO and the Board for giving me the opportunity to join the Board some 6 years ago and especially for the opportunity to act as chair for 15 months. I have thoroughly enjoyed my time within AdYO especially listening to our talented youngsters at performances. I wish AdYO all the best and I thank Catherine Baldwin for re-joining the Board and once again taking up the mantle as Chair. I hope to still see many of you at future performances.

**Paul Lagozzino**  
**Chair**

## Artistic Director's Report

In the sixteen years since AdYO began, we have gone from strength to strength offering young South Australian musicians the opportunity to experience fine music making through orchestral and chamber ensembles. Artistically we have presented programs which have delighted players and audiences alike and given many young people experiences which will last them their whole lives. Experiences which they will be able to recall through their lives with affection and joy. AdYO is here for all young players, not just those who may be seeking a future musical career. The discipline that is required in order to play a musical instrument is extremely rigorous and is an important element in preparing young people for life and careers not necessarily related to music at all. The social benefits derived from being a musician in AdYO are also very valuable to young people often going through important and sometimes stressful life changes. I believe that the safe and happy environment that is AdYO is a wonderful life experience for these musicians and is an important positive influence as they transition into adulthood.

2017 was another year of triumphs for Adelaide Youth Orchestras. All groups presented excellent concerts and I would like to particularly mention the community concerts given by AYS, AdYWO and AdSI. These concerts apart from being important performance experiences for the young players also help us to spread the AdYO message out into the community. As well, the concert *In The Round* gives all of those groups the opportunity to showcase their work in front of parents, grandparents and the wider AdYO audience. The Junior Proms concerts presented by AdSI were very well received and will certainly be a major part of our program for years to come. Concerts in schools have also been a major part of AYS and AdYWO and I would like to commend the South Australian Government through the education department and the James and Diana Ramsay Foundation for supporting our schools program financially.

I decided in 2017 to push on to higher levels of technical and musical development for AdYO in the three Maestro concerts. Starting with the Saint-Saëns Organ Symphony was a significant leap forward both technically and musically. This major work signalled a year of hard work ahead and by the time we got to our last Maestro concert with a performance of *The Planets* by Gustav Holst, the orchestra had grown exponentially to a degree where I felt we had reached a measurably higher level of excellence.

As well, in 2017 we performed two major commercial concerts where the players got the chance to experience a different type of performance altogether. The opening of the Adelaide Convention Centre, apart from giving a financial boost to the organisation, gave the players a chance to work in a very different environment experiencing for the first time fully amplified playing with each instrument or group of instruments having their own dedicated microphone. This required them to get used to listening in a completely different way and for those who may go into the music profession this was an important learning experience for their future careers. The International Astronautical Conference was the second of these commercial dates we played and was arguably an even more important event for AdYO given the audience of 4000 delegates who attended from all parts of the world. This event put AdYO even more in the public eye and has already resulted in a possible commercial performance in 2018. I don't for one minute want to suggest this becomes too regular an occurrence for AdYO but I think one such event per year is a good balance to our other activities and one can't deny the financial benefits in an organisation that runs on a very tight budget line.

Lastly, chamber music in our organisation is growing in importance each year. I would like to celebrate the significant sponsorship provided by Alfred James, which enables us to send our chamber musicians out into the community to perform in retirement villages. The intimacy of chamber music performance is a very special thing for young musicians to experience and the opportunity to have tutorials from myself and professional musicians from the Australian String Quartet, the Elder Conservatorium of Music and the Adelaide Symphony Orchestra is of inestimable value especially when these are advanced students who are mostly destined for careers in music. Therefore, the chance to experience performance at a high level and at so young an age cannot be undervalued. I am particularly excited by the results these groups have achieved in 2017 and look forward to the expansion of this program throughout the coming years.

I have now spent fifteen years at the helm of this organisation and have enjoyed watching it grow and prosper. The playing of fine music is the major focus of the Adelaide Youth Orchestras and will remain the case as long as I am artistic director. I am extremely proud of our young musicians and enjoy the opportunity to be part of their growing awareness of great music.

**Keith Crellin OAM**  
**Artistic Director**

## Treasurer's Report

AdYO's audited Financial Statements for 2017 include an Income Statement for 2017 and a Statement of Financial Position as at 31 December 2017. This year, for the first time, Grant Thornton has been our auditor and Dewings has continued to provide accounting support for a number of years, both on pro-bono basis worth thousands of dollars annually. I acknowledge and thank each of them for the valuable service and support they provide.

A number of firms supplying goods and services amounting to over \$100,000 also generously provides pro-bono support. These firms are individually listed in concert programs and we thank them for their support.

AdYO is a not for profit organisation financially dependent on grants from Local, State and Federal government together with corporate sponsorships and philanthropic support, particularly from the James and Diana Ramsay Foundation and the Klein Family Foundation. It was disappointing to be advised that there would be no Commonwealth Funding during 2017, but we are continuing to lodge applications. We thank the other bodies for their continuing support, which is essential for us to continue.

We also rely on our membership for membership fees and ticket sales plus the various appeals during the year, which are generously supported. In addition, there are numerous volunteers, mainly parents, who work with the orchestras at rehearsals, on tours and at performances. The value of this voluntary support would run into many thousands of dollars.

The financial climate continues to be very challenging for arts organisations with government funding decreasing and an increasing demand from many sources on the donation dollar. In spite of increasing some areas of income and decreasing expenditure we still ended the year with a \$17,632 deficit which was a reduction from the previous year. As always, Board and Management are working to keep costs to a minimum.

Total revenue for the year was \$385,406 which was a decrease of 3% from 2016. This was mainly due to the decrease of \$23,000 in Commonwealth funding and \$28,000 in donations from Trusts and Foundations due to timing issues. The decrease was offset by an increase of \$13,000 in donations, \$22,000 in membership fees and \$17,000 in general income – mainly performance income.

Total Expenditure was \$403,037 a decrease of 5% on the previous year. Staff costs fell by \$43,000, but this was a once off and these costs will increase in 2018. Other savings were mainly in general office expenses, which were \$17,000 less than the previous year. These were offset by increases in Production Expenses of \$8,000 due to commercial performances by the orchestras, and \$11,000 in marketing costs and associated printing and publicity. Our biggest costs are always going to be in staffing, production and publicity, which are the core expenses of the orchestras performing.

AdYO started the 2017 year with \$164,799 in the bank and finished with \$157,238, which is a decrease of \$7,561. This is satisfactory given the loss of income, however, the Board is considering what measures can be taken to increase other sources of income in the coming years in the event we can no longer depend on government grants.

**Michael Critchley**  
Treasurer



## The year in Review

In 2017 Adelaide Youth Orchestras (AdYO) presented an annual program of skills development for 250 young musicians aged from eight to twenty-four. After auditioning, the young musicians participated in programs within AdYO's four orchestras and three chamber music ensembles. During Schools terms, there were weekly rehearsals, sectional, tutorials and workshops with members of the Adelaide Symphony Orchestra, Australian String Quartet, Elder Conservatorium, SA Police Band and independent instrumental teachers. These prepared the musicians for a wide range of activities resulting in a series of public performances for audiences of over 15,000, attending and participating in concerts throughout the Adelaide city and outer metropolitan area concert halls, residential care facilities, schools and other community settings.

## 2017 Activities

Rehearsals	4 Feb – 30 November	Univ of Adelaide	Elder Conservatorium
Instrument Seminar	10 March	Univ of Adelaide	Elder Conservatorium
AUSTA Workshop	14 March	North Adelaide	Carclew
AdYWO / AdSI Community	26 March	Brighton	Jeffrey Kong Auditorium, Brighton Secondary
AdSI Carclew Drama/ Arts Activity Weekend	1-2 April	North Adelaide	Carclew
AYS Community	2 April	Marion	Marion Cultural Centre
AdYO Maestro 1	9 April	Univ of Adelaide	Elder Hall
String Quartet Recitals Australia	3 May	Adelaide	Pilgrim Church
AdSI – Junior Proms	4 June	Collinswood	ABC Studio 520
Wind Quintet Recitals Australia	7 June	Adelaide	Pilgrim Church
AYS Cabaret Festival Family Program	10 June	Adelaide	Her Majesty's Theatre
AYS Carclew Drama/ Arts Activity Weekend	17 -18 June	North Adelaide	Carclew
String Quartet FASO performance	30 June	Adelaide	Grainger Studio
AdYO Maestro 2	2 July	Univ of Adel	Elder Hall
AdYWO/ AYS/ AdSI Family Concert	9 July	Highgate	Concordia College Chapel
AYS – Something on Saturday	12 August	Adelaide	Dunstan Playhouse – Adel Festival Centre
String Quartet MV Masterclass – Takacs Qtet	17 August	Univ of Adelaide	Elder Conservatorium
Small Ensembles Burnside Community	27 August	Burnside	Burnside Community Centre
AdYWO/ AdSI Community	10 Sept	Golden Grove	Golden Grove Arts Centre
AdYO Maestro 3 Concert	24 September	Adelaide	Adelaide Town Hall

Small Ensembles Zonta Concert	29 October	Burnside	Burnside Uniting Church
Gala Concert	19 November	City	Adelaide Town Hall
String Quartet	30 November	Springfield	Carrick Hill
AYS Community	3 December	Adelaide	Adelaide Botanic Garden



## Adelaide Youth Orchestra Board

Catherine Baldwin	Chair	resigned February
Paul Lagozzino	Deputy Chair	appointed Chair February
Lowen Partridge	Member	appointed Deputy Chair February
Michael Denholm	Treasurer	resigned February
Michael Critchely	Treasurer	appointed June
Rebekah King	Member	appointed October
Elizabeth Koch AM	Member	
Mark Lloyd OAM	Member	resigned December
Christine McCabe	Member	
Allishia Manariotis	Member	appointed February
Linus Ng	Member	appointed February

## Life Members

Rosie Burn  
 The late Ian Carrig OAM  
 Nicholas Linke  
 The late Diana Ramsay AO DSJ  
 Adam Wynn

**ADELAIDE YOUTH ORCHESTRA – Keith Crellin OAM - Conductor****Violin 1**

Paris Williams  
Jasmine Milton  
Tahlia Williams  
Cindy Gobell  
Lynda Latu  
Rachelle Wong  
Cheri Wong  
Hanuelle Lovell  
Brendan Chong  
Ben Cook  
Kirsten Tsui  
Tristan Hall

**Violin II**

Thea Martin  
Rishan Sakai  
Katie Morrison  
Alice Warren  
Chloe En Xi Wong  
Eric Chen  
Tiani Zollo Semmler  
Hok Nam Fong  
Sophie Szabo  
Ebony Beddford  
Yuehan Xia

**Viola**

Tommy Ng  
Alex Chen  
Ruby Butcher  
Ryan Skapin  
Ariane Pearce  
Ethan Nichols  
Mattea Osenk

**Cello**

Nadia Barrow  
Clara Gillam Grant  
Jack Overall  
Danny Guo  
Hamish Netting  
Bronte Hyams  
Lucinda Machin  
Stella Xu  
James Monroe  
Ruby Head  
Azriel Poskey-Miles

**Double Bass**

Stacey Laverty  
Holly Little  
Lucilla Olijnyk  
Niamh Warner  
Laura Danciu

**Flute**

Madeleine Stewart  
Emily Fox  
Maria Zhdanovich

**Piccolo**

Tegan BEck

**Oboe**

Hannah Kovilpillai  
Jodie Lee

**Cor Anglais**

Austin Zilm

**Clarinet**

Katie Marshall  
Helena Maher  
William Branson

**Bassoon**

Christopher Buckley  
Jenny Hu

**French Horn**

Rebecca Adams  
Molly Astley  
Thomas Levings  
Thomas Dodsworth

**Trumpet**

Carly Cameron  
Will Smith  
Ryan Chan

**Trombone**

Jasmine Ferguson  
Kyri Tsavaridis  
Luka Horner

**Tuba**

Lachlan Maddaford

**Percussion**

Henry Millar  
Jack McMeekin  
Tristan Hyams  
Anna Pham

**Harp**

Cianah Harris



**ADELAIDE YOUTH STRINGS – Martin Butler OAM - Conductor****Violin I**

Annabelle Inaba-Hill  
Lanlang Xu  
Adina Lopez  
Lily Hewlett  
Halena Nguyen  
Max Wang  
Katherine Varley  
Tansy Noble  
Inseo Yoon  
Alisa Gideon-Takasawa  
Annecy Cheung  
Siyeon Kim  
Dylan Bennett  
Yifan Jiang  
Karmen Tang  
Binh Le  
Alice Kim

**Violin II**

Indi Munro  
Aliyah Lewis-Kelly  
Isabel Bennett

Andrew Kim  
Juliana Lanzilli  
Chloe Tsang  
Evie McEwin  
Julie Ji  
Tim Suyapto  
Sean Smith  
Frank Shen  
Daniel Ding  
Akshara Radhakrishnan  
Kiara Ting

**Viola**

Thomas Brennan  
Daniel Milton  
Chelsea Athanasiou  
Bertie Butcher  
Isaac Pham  
Jeff Le  
Mia Jersmann  
Riley Nicholls  
Zara Harvey

**Cello**

Jacinta Chronowski-Wong  
Patrick D'Arcy  
Ella Jozinovic  
Lana Taylor  
Louise Kelly  
Oliver Manning  
Ashlea Naglis  
Inez Hill-Thomson

**Double Bass**

Scarlett Bauer  
Joyce Cheung  
Indi Rieck  
Lily Dracopoulos  
Grace Reynolds

**Percussion**

Binh Le





**ADELAIDE YOUTH WIND ORCHESTRA - Alwin Kidney – Conductor****Flute**

Lucy Ryan  
Jarvis Zhao  
Thanh-Mai Nguyen  
Asha Southcombe

**Oboe**

Benika Bhoola

**Oboe/ Cor Anglais**

Charles Wilkinson

**Clarinet**

Nate Camatta  
Marcus Allum Tamra Edson  
Alexis Cooke  
Bita Ghodi-Nasseri

**Bassoon**

Suzie Shimamoto

**Saxophone**

Eton Williams  
Taylah Muncaster  
Jessie Berlin  
Alannah Pham  
Owen Selby

**French Horn**

Lauren Owens  
Axel Heinrich  
Molly Astley

**Trumpet**

Jack Flintoft  
Ellen Zhang

Jacob Lin

Percival Mashford  
Gypsy Cook

**Trombone**

Samuel Bleby-Williams  
James Lloyd  
Alevia Evci

**Euphonium**

Jonathan Aston

**Percussion**

Daniel Martin  
Eric You

**Double Bass**

Tasha Stevens



**ADELAIDE YOUTH SINFONIA - Minas Berberyán - Conductor****Violin I**

Jessica Kim  
 Chau Anh Do  
 Sterling Rieck  
 Jude Owens-Fleetwood  
 Madeline Kelly  
 Ellen Zhe  
 Helen Kremmidiotis  
 Nyssa Clarke  
 Matilda Chapman-Petrone  
 Longcheng Li  
 Hannah Cho  
 Phuong Do  
 Shannon Whitehead  
 Timothy Szabo  
 Ebony Bedford  
 Kirsten Tsui  
 Chloe Wong  
 Ryan Wong

**Violin II**

Skye Nicholas  
 Alina Tran  
 Aileen Gideon-Takasawa  
 Timothy Szabo  
 Jeanne Lombard  
 Marco Pagliarulo  
 Gina Michael  
 Kate Staruchowicz  
 Zach Nicholls  
 James Logan  
 Mara Kremmidiotis

Georgia Ritter  
 Hannah Szabo  
 Curie Thota  
 Lok Yau Fong

**Viola**

Samvel Berberyán  
 Tim Naylor  
 Bridget McCullough  
 Alexander Monro  
 Justine Tan  
 Amelia Williams  
 Sean Black  
 Lachlan Schilling

**Cello**

Isabelle Yu  
 Jimmy Butcher  
 Lara Berberyán  
 Marina Olijnyk  
 Hilary Swanson  
 Audrey Tan  
 Kiara Irvine  
 Gabriel Csizmadia

**Double Bass**

Alex Thompson  
 Jasper Harding  
 Mihai Nadu  
 Brightlyn Victor  
 Greg Perkins  
 Tom Schilling

**Flute**

Marissa Kha  
 Royce Wong  
 Lara Turner

**Oboe**

James Monro  
 Neal Perkins

**Clarinet**

Marlon Kha  
 Gerrit Lombard  
 Allegra Taylor

**Bassoon**

Xuan Ye  
 Cody McKenzie

**French Horn**

Thomas Dodsworth  
 Kieran Beasley  
 Eva Barrett

**Trumpet**

Jack Kershaw  
 Benjamin Monro

**Trombone**

Constance McIntosh

**Percussion**

Daniel Birkin

**Harp**

Cianah Harris

**ADELAIDE YOUTH ORCHESTRA STAFF**

Keith Crellin OAM | Managing Artistic Director

Claire Oremland | General Manager

Shauna Williams | Orchestra Manager

Alwin Kidney | AdYWO Conductor

Minas Berberyán | AdSI Conductor

Martin Butler | AYS Conductor

## 2017 Sponsors



## GOVERNMENT PARTNERS

AdYO received support from the Government of South Australia through Department of Premier and Cabinet, Arts SA and Department for Education and Child Development. Adelaide City Council continued to support AdYO during the 2016-2017 financial year.



## 2017 Orchestral Chair Sponsors

### Adelaide Youth Orchestra

Cooper Family Conductor's Podium  
 Crawford Family Associate Concertmaster Chair  
 Lowen Partridge Principal Viola Chair  
 Christine Rothausen Cello Chair  
 Dr Julia Szuster Cello Chair  
 Samantha Hennessy and Nick Bauer Principal Double Bass Chair  
 Elizabeth Koch OAM Principal Flute Chair  
 David Tonkin Memorial Principal Oboe Chair  
 Derek Jones Principal Clarinet Chair  
 Ian Carrig OAM Principal Bassoon Chair  
 Nicholas Linke Principal Trombone Chair  
 Friends of the ASO Principal Trumpet Chair  
 Paul Henning and Jo Pike Principal Percussion Chair

### AdYO String Quartet Training Partner



**ALFRED JAMES**

*Honouring a Life*

### Adelaide Youth Sinfonia

Nicholas Linke Conductor's Podium  
 Anonymous Concertmaster Chair  
 Anonymous Principal 2nd Violin Chair  
 AUSTA SA Principal Cello Chair  
 Dr Adam & Carolyn Black Principal Horn Chair

### Adelaide Youth Strings

Rosie Burn and Dr Cam Grant Principal Cello Chair

## 2017 Donors

### \$5,000 +

Keith Crellin OAM  
 David McKee  
 Anonymous

### \$1,000 +

Aldridge Family Endowment  
 Rosie Burn & Cam Grant  
 Helen Carrig  
 Dr Aileen Connon AM  
 Jesse Cooper  
 Rodney Crewther & Galina Podgoretsky  
 Don Growden  
 Margaret Lehmann  
 Mark Lloyd OAM & Libby Raupach OAM  
 Naylor Family  
 PianoMax  
 Andrew & Michelle Size - Size Music  
 Robert & Beverley Squire  
 Thompson Family  
 Anonymous

### \$500 +

Dr G & Mrs J Barrow  
 Franco Camatta  
 Anna Cox OAM  
 Richard Dodsworth  
 Christopher Legoe QC AO & Jenny Legoe  
 Barbara Fergusson  
 Marietta Resek  
 Merry Wickes

### \$50 +

Stevie Abbott-Richards  
 Kay Anson  
 Alex Arvia  
 Ian & Dorothy Beardmore  
 Les & Elizabeth Berry  
 Jacqueline Blanch  
 David & Elizabeth Bleby  
 Marjory Blenkiron  
 Robert Brown OAM  
 Elizabeth Campbell  
 Jennifer Cashmore AM  
 Judith Chadwick  
 Jennifer Cleland  
 Michael Critchley  
 Jill & Neti Folauhola  
 Rosemary Freney  
 Ian Goldring  
 Christine Gould  
 Margaret Harris  
 Paul Henning  
 Rebecca Hill  
 Samantha Jersmann  
 Yvonne King  
 Monika Laczofy  
 Jacqueline Leslie  
 June Letton  
 Robert Mooney  
 Brendan Moran  
 Jocelyn Nicholson  
 Wendy Niehuus  
 Brigitte Olijnyk  
 Kevin O'Sullivan  
 Lois Otterspoor  
 David Owens  
 Richard Peake  
 Cheryl Pickering  
 John & Jenny Pike  
 Heather & Ernest Rieck  
 Anthea Reeves  
 Mark Russell  
 Judith Sanders  
 Liz Scarce  
 Bob Shuttleworth  
 Geraldine Shuttleworth  
 Rosemary Stimson  
 Caroline Treloar  
 Adriana Van der Sman  
 Barbara Wall

**\$50 + continued**

Xiao Jian Wang  
Katherine Wannop  
Rita White  
Shauna Williams

Gretta Willis  
Kevin & Janice Wood  
Louise Woodcock  
Janet Worth  
Helen Yon  
Jean Young

**TUTORS****Adelaide Youth Orchestra****Violin**

Lachlan Bramble  
Minas Berberyan  
Wendy Heiligenberg

**Viola**

Keith Crellin OAM  
Linda Garrett

**Cello**

Ewen Bramble  
Thomas Marlin

**Double Bass**

Harley Gray  
Dave Phillips  
David Schilling

**Woodwind**

Celia Craig  
Peter Duggan  
Josie Hawkes  
Assoc.Prof. Elizabeth Koch OAM

**French Horn**

Sarah Barrett  
Bryan Griffiths

**Brass**

Owen Morris  
Howard Parkinson  
Martin Phillipson  
Amanda Tillett

**Percussion**

Amanda Grigg  
Jamie Adam

**Adelaide Youth Wind Orchestra****Woodwind**

Samantha Hennessy  
Sally Rounsevell

**Brass**

Al Kidney

**Percussion**

Jamie Adam  
Andrew Penrose

**Adelaide Youth Strings**

**Violin** Michael Milton  
**Viola** Rosi McGowran  
**Cello** Therese O'Brien  
**Double Bass** Louis Cann

**AdYO String Quartets**

Australian String Quartet  
Keith Crellin

**AdYO Wind Quintet**

Mitchell Berick

**Adelaide Youth Sinfonia****Violin**

Minas Berberyan  
Erna Berberyan  
Anna Freer

**Viola**

Keith Crellin OAM  
Martin Butler  
Aiden Sullivan

**Cello**

Therese O'Brien

**Double Bass**

Harley Gray

**Woodwind**

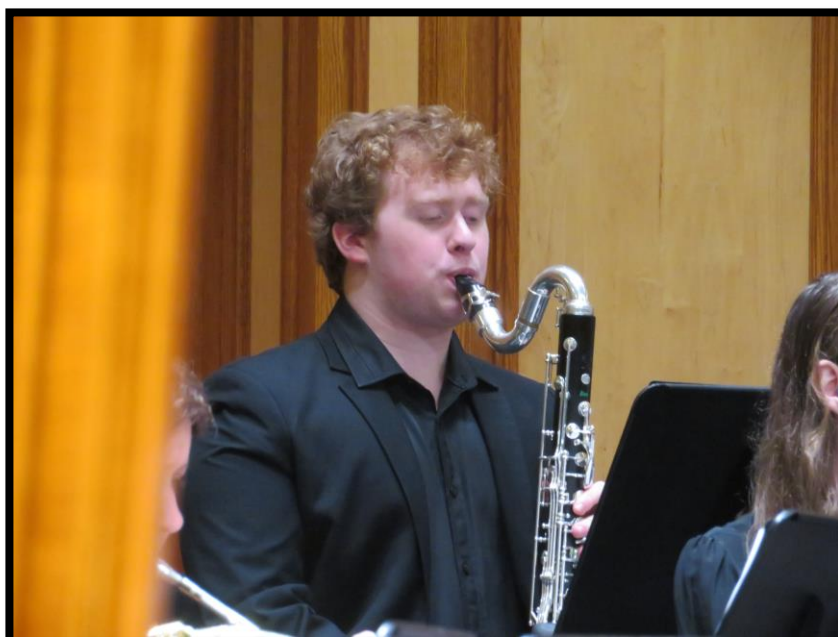
Josie Hawkes

**Brass**

Howard Parkinson  
Owen Morris  
Bryan Griffiths  
Martin Phillipson

**Percussion**

Andrew Penrose





## VOLUNTEERS

Stevie Abbott-Richards  
Vanessa Alexander  
Thai Anh  
Yvette Baer  
Julia Barac  
Erna Berberyan  
Megan Bryant  
Sarah Buckley  
Mayuko Chen  
Jolanta Ciuk  
Abby Cronin  
Gabriel Csizmadia  
Melita Dracopoulos  
Rachael Edmonds  
Rikki Gideon  
Mark Gobell  
Norrairie Gobell

Samantha Hennessy  
Rebecca Hill  
Mayuko Homma  
Carol Jones  
Sasha Jozinovic  
Marina Karzis  
Tran Khuc  
Karen Laverty  
Helen Liu  
Sulette Lombard  
Julie Manning  
Elise Martin  
Juanita Martin  
Thea Martin  
Yijun McEwin  
Angus Netting  
Angeline Ng  
Jane Ng

Dianne Nicholls  
Matthew Nicholls  
Wendy Ogg  
Brigitte Olijnyk  
Trisha Perkins  
Sandii Ritter  
Simon Roberts-Thomson  
Megan Skapin  
Anthony Szabo  
Mary Szabo  
Miwako Takasawa  
Jesu Victor  
Jenni Watkins  
Mark Williams  
Paris Williams  
Tahlia Williams  
Poh Yong



**The Adelaide Youth Orchestras Incorporated**

**ABN 53 037 804 043**

**Financial Statements**

**for the year ended 31 December 2017**



**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

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## THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED

### BOARD OF MANAGEMENT'S REPORT FOR THE YEAR ENDED 31 DECEMBER 2017

The Board of Management present their report on the Association for the year ended 31 December 2017.

#### Board Members

The name of the Board Members in office any time during the year or since the year end are:

Catherine Baldwin	Chair	Resigned February 2017
Michael Critchley	Treasurer	Appointed June 2017
Michael Denholm	Treasurer	Resigned February 2017
Rebekah King	Member	Appointed October 2017
Elizabeth Koch AM	Member	
Paul Lagozzino	Deputy Chair / Chair	Appointed February 2017
Mark Lloyd OAM	Member	Resigned December 2017
Christine McCabe	Member	
Allishia Manariotis	Member	Appointed February 2017
Angus Netting	Member	Resigned February 2017
Linus Ng	Member	Appointed February 2017
Lowen Partidge	Member / Deputy Chair	Appointed February 2017

Board Members have been in office since the start of the financial period to the date of this report unless otherwise stated.

#### Review of operations and likely developments

The deficit for the for the Association for the year ended 31 December 2017 amounted to \$17,632 (2016 deficit \$27,215).

#### Principal activities

Adelaide Youth Orchestras (AdYO) deliver a program of annual music activities, skills development and concerts featuring all the AdYO ensembles including chamber groups, youth strings, wind orchestra, training orchestra and senior Adelaide Youth Orchestra. These ensembles, made up through audition, of over 250 young musicians, aged from eight to 24 rehearse weekly throughout the school year and partake in intensive music, leadership, performance and team-building activities. As a result of this program, a number of public concerts and community performances are presented to audiences throughout Adelaide, metropolitan areas, retirement villages and schools.

#### Events arising since the end of the reporting period

No matters or circumstances have arisen since the end of the financial year which significantly affected or may affect the operations of the Association, the results of these operations, or the state of affairs of the Association in future financial years.

#### Environmental regulation

The Association's operations are not subject to any particular or significant environmental regulation under a law of the Commonwealth or of a State or Territory in Australia.

#### Auditor's Independence Declaration

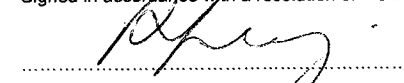
A copy of the Auditor's Independence Declaration as required under s.60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* is included in at page 13 of this financial report and forms part of the Responsible Entities Report.

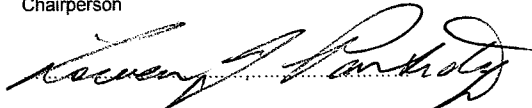
#### Board Member Benefits

In accordance with section 35.(5) of the Associations Incorporation Act, 1985, the Board of Management hereby states that during the 12 months ending 31 December 2017.

- No officer of the Association, no firm of which the officer is a member or no body corporate in which an officer has a substantial financial interest, other than specified in part (b), has received or become entitled to receive a benefit as a result of a contract between the officer, firm or body corporate and the Association.
- No officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value other than the General Manager receiving remuneration for services provided to the Association under the normal terms and conditions of employment.

Signed in accordance with a resolution of the Board of Management

  
XXXXXXX Paul LAGOZZINO  
Chairperson

  
XXXXXXX  
Deputy Chairperson

Dated this 4<sup>th</sup> day of May

2018

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	<b>Note</b>	<b>2017 \$</b>	<b>2016 \$</b>
Revenue and other income	<b>2</b>	385,406	398,479
Salaries, wages & oncosts		(185,559)	(228,450)
Depreciation and amortisation expenses		(4,792)	(5,583)
Production expenses		(60,959)	(52,910)
Artist costs		(29,544)	(32,693)
Design costs		(29,195)	(23,011)
Scholarships		(12,593)	(13,450)
Other expenses		<u>(80,396)</u>	<u>(69,597)</u>
Deficit for the year		<u>(17,632)</u>	<u>(27,215)</u>
<b>Other Comprehensive income</b>			
Other Comprehensive Income		<u>-</u>	<u>-</u>
<b>Total Comprehensive income for the year</b>		<u>(17,632)</u>	<u>(27,215)</u>

**The accompanying notes form part of this financial report**

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2017**

	<b>Note</b>	<b>2017 \$</b>	<b>2016 \$</b>
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	<b>4</b>	157,390	164,708
Trade and other receivables	<b>5</b>	25,753	2,221
Other current assets	<b>6</b>	19,884	20,590
<b>TOTAL CURRENT ASSETS</b>		<b>203,027</b>	<b>187,519</b>
 <b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	<b>7</b>	22,555	26,820
<b>TOTAL NON-CURRENT ASSETS</b>		<b>22,555</b>	<b>26,820</b>
<b>TOTAL ASSETS</b>		<b>225,582</b>	<b>214,339</b>
 <b>CURRENT LIABILITIES</b>			
Trade and other payables	<b>8</b>	13,902	25,529
Income in advance	<b>9</b>	133,771	98,594
Provisions	<b>10</b>	7,455	2,130
<b>TOTAL CURRENT LIABILITIES</b>		<b>155,128</b>	<b>126,253</b>
 <b>NON-CURRENT LIABILITIES</b>			
Provisions	<b>10</b>	-	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>-</b>	<b>-</b>
<b>TOTAL LIABILITIES</b>		<b>155,128</b>	<b>126,253</b>
<b>NET ASSETS</b>		<b>70,454</b>	<b>88,086</b>
 <b>EQUITY</b>			
Retained earnings		70,454	88,086
<b>TOTAL EQUITY</b>		<b>70,454</b>	<b>88,086</b>

**The accompanying notes form part of this financial report**

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2017**

---

	<b>Retained Earnings \$</b>	<b>Total \$</b>
<b>Balance at 1 January 2016</b>	115,301	115,301
Deficit for the year	(27,215)	(27,215)
	<hr/>	<hr/>
<b>Balance at 31 December 2016</b>	<u>88,086</u>	<u>88,086</u>
<b>Balance at 1 January 2017</b>	88,086	88,086
Deficit for the year	(17,632)	(17,632)
	<hr/>	<hr/>
<b>Balance at 31 December 2017</b>	<u>70,454</u>	<u>70,454</u>

**The accompanying notes form part of this financial report**

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

		<b>2017</b>	<b>2016</b>
	<b>Note</b>	<b>\$</b>	<b>\$</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from customers and grant monies		390,723	354,572
Payments to suppliers and employees		(403,843)	(460,458)
Interest received		2,016	3,146
<b>Net Cash Used In Operating Activities</b>	<b>11</b>	<b>(11,104)</b>	<b>(102,740)</b>
 <b>CASH FLOW FROM INVESTING ACTIVITIES</b>			
Payment for property, plant and equipment		(527)	-
<b>Net Cash Used in Investing Activities</b>		<b>(527)</b>	<b>-</b>
 <b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
<b>Net Cash Provided by / (Used in) Financing Activities</b>		<b>-</b>	<b>-</b>
 <b>NET CASH DECREASE IN CASH HELD</b>		<b>(11,631)</b>	<b>(102,740)</b>
Cash at the beginning of financial year		134,216	236,956
<b>CASH AT THE END OF FINANCIAL YEAR</b>	<b>4</b>	<b>122,585</b>	<b>134,216</b>

**The accompanying notes form part of this financial report**

THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017

---

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The financial report is a special purpose financial report that is prepared in order to satisfy the financial reporting requirements of the *Associations Incorporation Act 1985* and the *Australian Charities Not-for-profits Commission Act 2012*.

The Board has determined that the Association is not a reporting entity.

In order to satisfy Division 60 of the *Australian Charities Not-for-profits Commission Act 2012* the financial report has been prepared in accordance with the following Australian Accounting Standards:

- AASB 101 Presentation of Financial Statements
- AASB 107 Statement of Cash Flows
- AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors
- AASB 1048 Interpretation of Standards
- AASB 1054 Australian Additional Disclosures

The financial statements, except for cash flow information, have been prepared on an accruals basis and are based on historical costs. The amounts presented in the financial statements have been rounded to the nearest dollar.

The financial statements for the year ended 31 December 2017 were approved and authorised by the Board of Management on the 4th of May 2018.

**Summary of accounting policies**

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

**(a) Income Tax**

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

**(b) Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less.

**(c) Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost or fair values as indicated, less, where applicable, accumulated depreciation and impairment losses.

**Plant and Equipment**

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by Board of Management to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

Plant and equipment that have been contributed at no cost, or for nominal cost are valued and recognised at the fair value of the asset at the date it is acquired.

**Depreciation**

The depreciable amount of all fixed assets is depreciated on a straight line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use.

The depreciable rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Plant and equipment	10% - 33%
Musical Instruments	8.3%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance date.

Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of profit or loss and other comprehensive income.



THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017

---

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(d) **Employee Benefits**

Provision is made for the association's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs.

(e) **Revenue**

Revenue from the sale of goods and provision of services is recognised upon the delivery of goods or services to customers.

Grant revenue is recognised in the statement of profit or loss and other comprehensive income 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.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

Membership fee revenue is recognised at the year of which the membership fee relates to.

Donations and bequests are recognised as revenue when received.

All revenue is stated net of the amount of goods and services tax (GST).

(f) **Goods and Services Tax**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(g) **Financial Instruments**

*Initial recognition and measurement*

Financial instruments, incorporating financial assets and financial liabilities, are recognised when the Association becomes a party to the contractual provisions of the instrument. Trade date accounting is adopted for financial assets that are delivered within timeframes established by marketplace convention.

Financial instruments are initially measured at fair value plus transactions costs where the instrument is not classified at fair value through profit or loss. Transaction costs related to instrument classified at fair value through profit or loss are expensed to profit or loss immediately. Financial instruments are classified and measured as set out below.

*Effective interest rate method*

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis for debt instruments other than those financial assets 'at fair value through profit or loss'.

THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017

---

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT)

(g) **Financial Instruments (continued)**

**Classification and subsequent measurement**

*Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortised cost using the effective interest rate method.

**Impairment of financial assets**

At each reporting date, the Association assesses whether there is objective evidence that a financial instrument has been impaired.

The carrying amount of financial assets including uncollectible trade receivables is reduced by the impairment loss through the use of an allowance account. Subsequent recoveries of amounts previously written off are credited against the allowance account. Changes in the carrying amount of the allowance account are recognised in profit or loss.

(h) **Provisions**

Provisions are recognised when the Association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

(i) **Economic Dependency Going Concern**

The Association receives funding for government grants, community grants, donations and fundraising. To the extent to which the Association will be able to continue the provision of services at current levels is the continuation of appropriate levels of government funding, fundraising activities, membership numbers and donations along with the achievement of operating surpluses and positive operating cash flow.

j) **Comparative Figures**

Comparative information has been reclassified where necessary to achieve consistency in disclosure with current year amounts and other disclosures.

k) **New Accounting Standards for Application in Future Periods**

A number of Australian Accounting Standards have been issued or amended and are applicable to the Association but not yet effective. There are none having any material effect requiring disclosure.

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017	2016
	\$	\$
<b>NOTE 2 - REVENUE AND OTHER INCOME</b>		
<b>Revenue</b>		
Donations	89,855	104,662
Grants	40,500	78,621
Sponsorship	18,818	17,455
Membership Fees	129,028	106,627
Production and Concert Income	55,055	55,911
Other revenue	52,150	35,203
	<u>385,406</u>	<u>398,479</u>
<b>Other Revenue</b>		
Audition Income	10,727	10,258
Commercial and General Income	39,407	21,799
Interest Received	2,016	3,146
	<u>52,150</u>	<u>35,203</u>
<b>Total Revenue</b>	<u><u>385,406</u></u>	<u><u>398,479</u></u>

**NOTE 3 - AUDITORS' REMUNERATION**

Remuneration of the auditor of the Association for:

- auditing the financial statements	<u><u>-</u></u>	<u><u>-</u></u>
-------------------------------------	-----------------	-----------------

**NOTE 4 - CASH AND CASH EQUIVALENTS**

Cash at bank and in hand	108,002	116,647
Term deposits	49,388	48,061
	<u>157,390</u>	<u>164,708</u>

**Reconciliation of cash**

Cash at the end of the financial year as shown in the statement of cash flows reconciled to items in the statement of financial position

Cash and cash equivalents	157,390	164,708
Less tied scholarships account	<u>(34,805)</u>	<u>(30,492)</u>
<b>Total Cash and cash equivalents</b>	<u><u>122,585</u></u>	<u><u>134,216</u></u>

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017 \$	2016 \$
<b>NOTE 5 - TRADE AND OTHER RECEIVABLES</b>		
Trade receivables	25,753	2,221
Provision for impairment of receivables	-	-
	<u>25,753</u>	<u>2,221</u>
<b>NOTE 6 - OTHER CURRENT ASSETS</b>		
Prepayments	<u>19,884</u>	<u>20,590</u>
<b>NOTE 7 - PROPERTY, PLANT AND EQUIPMENT</b>		
Plant and equipment at cost	59,011	58,484
Accumulated depreciation	<u>(36,456)</u>	<u>(31,664)</u>
<b>Total property, plant and equipment</b>	<u>22,555</u>	<u>26,820</u>
<b>NOTE 8 - TRADE AND OTHER PAYABLES</b>		
Trade and other payables	12,545	26,464
GST payable/ (receivable)	<u>1,357</u>	<u>(935)</u>
	<u>13,902</u>	<u>25,529</u>
<b>NOTE 9 - INCOME IN ADVANCE</b>		
<b>CURRENT</b>		
Grants in advance	69,479	40,815
Membership in advance	37,740	27,340
Scholarships payable	<u>26,552</u>	<u>30,439</u>
	<u>133,771</u>	<u>98,594</u>
<b>NOTE 10 - PROVISIONS</b>		
<b>CURRENT</b>		
Provision for Annual Leave	7,455	2,130
Provision for Long Service Leave	<u>-</u>	<u>-</u>
	<u>7,455</u>	<u>2,130</u>
<b>NON-CURRENT</b>		
Provision for Long Service Leave	<u>-</u>	<u>-</u>

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	2017 \$	2016 \$
<b>NOTE 11 - CASH FLOW INFORMATION</b>		
<b>Reconciliation of Cash Flow from Operations with Deficit</b>		
Deficit	(17,632)	(27,215)
- Tied scholarships movements	(4,312)	2,567
Non-cash flows in deficit		
- Depreciation and amortisation	4,792	5,583
Change in Operating Assets and Liabilities		
(Increase)/decrease in trade and other receivables	(23,532)	5,276
(Increase)/decrease in prepayments	705	(4,110)
Increase/(decrease) in trade and other payables	(11,627)	(10,070)
Increase/(decrease) in income in advance	35,178	(51,487)
Increase/(decrease) in provisions	5,325	(23,284)
<b>NET CASH PROVIDED BY OPERATING ACTIVITIES</b>	<b>(11,103)</b>	<b>(102,740)</b>

**NOTE 12 - CAPITAL AND LEASING COMMITMENTS**

- (a) **Finance Lease Commitments**  
There were no finance lease commitments at year end.
- (b) **Operating Lease Commitments**  
There were no operating lease commitments at year end.
- (c) **Capital Commitments**  
There were no capital commitments at year end.

**NOTE 13 - EVENTS AFTER THE BALANCE DATE**

No matters or events have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of its operations, or the state of affairs of the Association in subsequent financial year.

**NOTE 14 - ASSOCIATION DETAILS**

The registered office and principal place of business of the Association is:

Cardew  
11 Jeffcott Street  
North Adelaide SA 5006

**THE ADELAIDE YOUTH ORCHESTRAS INCORPORATED**

**STATEMENT BY THE MEMBERS OF THE BOARD OF MANAGEMENT**

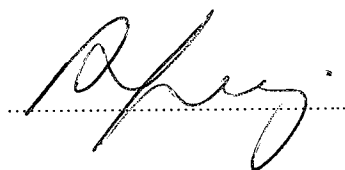
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The Board of Management has determined that the Association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

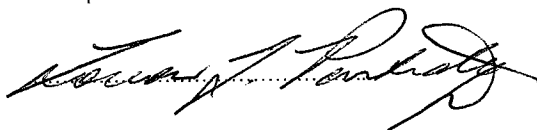
In the opinion of the Board of Management the financial report as set out on pages 2 to 11 are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*; including

- a) Giving a true and fair view of The Adelaide Youth Orchestras Incorporated financial position as at 31 December 2017 and of its performance for the financial year ended on that date and complying with Australian Accounting Standards (including the Australian Accounting Interpretations) to the extent disclosed in Note 1 and the *Australian Charities and Not-for-profits Commission Regulation 2013*.
- b) There are reasonable grounds to believe that The Adelaide Youth Orchestras Incorporated will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Management



Chairperson



Deputy Chairperson

Dated this

4<sup>th</sup> day of May

2018



# Grant Thornton

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170 Frome Street  
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Adelaide SA 5001

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W [www.grantthornton.com.au](http://www.grantthornton.com.au)

## Auditor's independence declaration To the Members of Adelaide Youth Orchestras Inc

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Adelaide Youth Orchestras Inc for the year ended 31 December 2017, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

*Grant Thornton*

GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants

S K Edwards

Partner – Audit & Assurance

Adelaide, 4 May 2018

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## Independent Auditor's Report To the Members of Adelaide Youth Orchestras Inc

### ***Report on the audit of the financial report***

#### **Qualified Opinion**

We have audited the accompanying financial report of Adelaide Youth Orchestras Inc (the "Registered Entity"), which comprises the statement of financial position as at 31 December 2017, and the statement of profit or loss and other comprehensive income, and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and statement by the Board of Management.

In our opinion, except for the effects of the matter described in the Basis of Qualified Opinion section of our report, the financial report of Adelaide Youth Orchestras Inc is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a giving a true and fair view of the Registered Entity's financial position as at 31 December 2017 and of its financial performance for the year then ended; and
- b complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

#### **Basis of Qualified Opinion**

The financial statements include donations, sponsorship, production and concert income over which limited controls exist prior to the cash received being recorded in the Registered Entity's accounting records. The Registered Entity has determined that it is impracticable to establish control over the collection of cash prior to entry into its financial records. Accordingly, as the evidence available to us regarding donations, sponsorship, production and concert income from this source was limited, our audit procedures with respect to cash receipts had to be restricted to amounts recorded in the financial records. We are therefore unable to express an opinion on whether the recorded cash receipts of Adelaide Youth Orchestras Inc are complete.

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We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

#### **Emphasis of Matter – Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purposes of fulfilling the Registered Entity's financial reporting responsibilities under the ACNC Act. As a result the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

#### **Other than the Financial Report and Auditor's Report Thereon**

The Board of Management are responsible for the other information. The other information comprises the information included in the Registered Entity's annual report for the year ended 31 December 2017, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

#### **Auditor's Responsibilities for the Audit of the Financial Report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Registered Entity's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible entities.
- Conclude on the appropriateness of the responsible entities use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our audit report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

*Grant Thornton*

GRANT THORNTON AUDIT PTY LTD  
Chartered Accountants



S K Edwards  
Partner – Audit & Assurance

Adelaide, 4 May 2018