



Adelaide Youth
Orchestras

2016 ANNUAL REPORT

VISION

To be recognised as Australia's leading state youth orchestral organisation, giving young South Australians the opportunity to attain the highest standard of musical performance.

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

AdYO experienced a highly successful year artistically and educationally in 2016 with brilliant concerts, powerful schools programs, inspiring performances in residential care facilities (supported by Alfred James), and numerous informal and formal performing opportunities for our young musicians.

Congratulations must go to our Artistic Director Keith Crellin for his orchestral leadership and strategic guidance during a year of transition for our organisation. A highlight of that year was the Lord Mayor of Adelaide's invitation for the senior AdYO orchestra to perform at the Adelaide Town Hall for the building's 150th anniversary. This was a tremendous honour and provided an excellent showcase for our talented conductor, soloist and orchestral players. We also celebrated performances by each of our four orchestras at a magnificent Gala Concert in December which attracted an audience that filled the Adelaide Town Hall. Each orchestra and ensemble has flourished under the guidance of our conductors and tutors. On AdYO's behalf I must express our heartfelt thanks to each and every member of our artistic team for their commitment and energy for AdYO. The variety and challenges of repertoire and performing experiences for our young musicians not only makes a significant contribution to their lives but importantly to the musical life of South Australia.

We farewelled our General Manager, Christopher Wainwright, in August and honoured his valuable contribution over eight years of enthusiastic and energetic management. We welcomed the talented Claire Oremland as our new Operations Manager and Shauna Williams as Orchestra and Business Development Manager, under a new staffing structure designed to create increased involvement in orchestral management by our wonderful parents and volunteers.

I wish to acknowledge the voluntary work of our Board and thank them for their wisdom and strategic direction of AdYO. We were acutely aware of the unsustainable financial position of our organisation, as we finished 2015 with a marginal operating surplus. With government support flat-lining and the increasing costs of staffing we took the opportunity during 2016 to recalibrate our operations and sought to improve our business development.

This process of restructuring was necessarily going to require an investment of funds so it comes as no surprise to the Board that we finished the year with an operating deficit. Our actions have been focused on ensuring that the foundations are now in place to improve our organisational sustainability. That said, we still face the ongoing challenge of advocating for increased access to government arts funding and attracting more support from businesses and private donors.

We have increased our expertise in fundraising with the appointment of two new Board members in early 2017 and warmly welcome Allishia Manariotis and Linus Ng to AdYO. We acknowledge our retiring Board members Michael Denholm, who has been our hard-working and loyal Treasurer for many years, and Angus Netting who has been the champion for our Parents and Friends Committee. Our continuing board members - Paul Lagozzino, Lowen Partridge, Mark Lloyd, Christine McCabe and Elizabeth Koch generously contribute their time, expertise and advice for the benefit of AdYO.

I wish to especially thank our parents, volunteers, donors, sponsors, and our young musicians who are the heart and soul of AdYO. I believe that everyone associated with AdYO, either behind the scenes or on the stage, feels the privilege and joy of being part of this wonderful and dynamic artistic enterprise. It has been my great pleasure as Chair to support the organisation during a busy and important stage in our development. I wish to thank Paul Lagozzino for stepping into the role as Chair in February 2017, when I relocated to Canada for work, and know that, together with our loyal and expert Board, AdYO will have the required stewardship to successfully develop and extend its reach artistically and educationally.

Catherine Baldwin

Artistic Director's Report

2016 saw all of the AdYO groups consolidate into effective performing ensembles. With AdYWO and AdSI now working under their new conductors, all ensembles were able to move forward and produce an excellent series of concerts throughout the year. AdYOs presents highly varied and many faceted performing opportunities for all of the ensembles. From the senior orchestra's Maestro series through to the junior proms, we showed our face many times a month right across Adelaide and beyond. As well, the chamber ensembles performed in many nursing homes and schools and the reception they received was overwhelmingly positive. AdYO's concerts are so popular now that were the students not needing to go to school or university, we could mount many more concerts. However we always aim to strike a good balance with each group having a well-spaced plan of activities throughout the whole year and believe that this has now been achieved. Our reach is wide and most importantly our players get much valuable performing experience a number of times a year. Whilst we understand that most of our musicians will take other paths in their lives rather than music, the experience and discipline of being in an AdYO ensemble is something which they will always cherish.

I would like to thank Claire and Shauna for taking over the reins from Chris Wainwright and finishing off the year so successfully. AdYO finished the year on a high with a sell-out Gala concert in the town hall. All groups performed wonderfully and the concert ended with the Lord Mayor Haese joining the senior orchestra on stage to launch the canon, for a memorable performance of the 1812 overture by Tchaikovsky.

Keith Crellin OAM
Artistic Director

Treasurer's Report

PKF Kennedy has been our auditor and Dewings has provided accounting support for a number of years on a pro-bono basis worth thousands of dollars annually, and so I want to acknowledge and thank them each for their ongoing support.

AdYO is financially reliant on grants from local, State and Federal government, together with corporate sponsorships and philanthropic support, particularly from the James & Diana Ramsay Foundation and the Klein Family Foundation, and we continue to be grateful to each of those bodies for their ongoing support. We also rely on our membership – and that essentially means you, the parents – for membership and ticket income, plus the various financial appeals that occur throughout each year. On top of that is the non-financial support provided by way of volunteer hours that are put in across the year, by our parents and also by the board, and the tremendous effort over and above the normal call of duty that our staff put in, and so I want to acknowledge the important role that each of our supporters play in keeping AdYO functioning.

The last few years have proven to be very challenging for arts organisations and AdYO has unfortunately not been immune to that, with 2016 proving to be yet another tough year. With those conditions in mind, the last few years have seen the board and management undertake various cost-review exercises, and we were able to keep our expenses to a minimal increment on the prior year. However, unfortunately we experienced a drop in revenue that saw us finish the year with a deficit of \$27,215. A disappointing result for everyone, but one that the whole team will be working hard to avoid a repeat of.

Total revenue for the year was \$397,000 which was a decrease of 3.8% on the 2015 year. Contributing to that decrease was a 15% drop in donations revenue and an 11% drop in membership fees due to being unable to fill certain chairs. Offsetting those negative results to some degree, though, and something that was a very positive sign, was a 39% increase in ticket sales revenue on the previous year. Whilst ticket sales only represent 13% of our revenue, having fuller houses is not only a great encouragement for our performers, but an increase in ticket sales also augurs well for our finances in other ways – reaching a broader audience can only improve our prospects of future financial support by way of grants and donations and corporate support.

Total expenditure increased by 2.8% over the prior year. There were no particular blow-outs in costs, and you will see in the financial report that our most significant cost, being wages, was actually slightly down on the prior year overall, despite incurring the leave entitlements payout to Chris Wainwright at the conclusion of his employment, due to the fact that the accruals had previously already been provided annually as the liability was incurred. The board and management will continue to monitor AdYO's costs to ensure that the best value for our expenditure is obtained.

AdYO started the 2016 year with \$270,000 in the bank and finished the year with \$165,000, which is a decrease of \$105,000. The excess of that decrease over the 2016 operating deficit of \$27,000 is represented by a decrease in liabilities, most significantly the payout of leave entitlements from the 2015 balance sheet of \$25,000 and a decrease of \$46,000 in Income in Advance.

On a concluding note, this is my final responsibility as Treasurer of AdYO as I resigned from the board at the end of 2016 due to family and work commitments. I would like to take this final opportunity to thank my fellow board members and everyone involved with AdYO for an enjoyable time over the last 5 years serving this fantastic organisation. Long may it continue to create beautiful music and provide rewarding and enjoyable performance and learning opportunities for our members.

Michael Denholm

The year in Review

In 2016 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 two 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 10,000, attending and participating in concerts throughout the Adelaide city and outer metropolitan area concert halls, residential care facilities, schools and other community settings. These included:

AdYO Maestro Series Concerts. Three concerts conducted by Keith Crellin OAM that included artistically appropriate and challenging orchestral repertoire. These concerts showcased young and professional soloists. Repertoire included Franck's Symphony in D minor, Tchaikovsky Symphony No 2, Beethoven Piano Concerto No 4 and Chausson's Poème for violin and orchestra. The concerts were attended by a large diverse audience, presented in the highly regarded acoustics of Elder Hall and Adelaide Town Hall. In particular, AdYO was thrilled to participate in the Adelaide Town Hall's 150th Birthday celebrations and Maestro 2 was a wonderfully fitting and celebratory concert.



Gala Concert. This was presented at the end of the year with all 4 orchestras performing at the Adelaide Town Hall capped off by the 1812 Overture including Lord Mayor Haese firing the canons.

AdYO Community Programs. A diverse program of orchestral and chamber music concerts in outer metropolitan Adelaide in community concert venues in Brighton, Marion and Golden Grove performed by AYS, AdSI and AdYWO.

Orchestra Play Time. This was a carefully curated concert for toddlers (1-5) and families with AdSI in the ASO's Grainger Studio in September.

Senior Heroes Concerts. Ten concerts presented in SA residential care facilities and retirement villages. These performances provided performance opportunities for AdYO's chamber music ensembles as well as AYS. Supported by Alfred James

Schools Tours Program. Concerts to Primary and Secondary Schools between June and October 2016 in metropolitan and outer-metropolitan areas. Performances given by the Adelaide Youth Orchestra's String Quartet, Wind Quintet, Wind Orchestra and Youth Strings. Nearly 4,000 students from primary to secondary level in 17 schools benefited from seeing and hearing their peers perform, often introducing them to the powerful sound of an orchestra for the very first time. Feedback from these

concerts has shown the unique nature of youth orchestra members performing to their own age groups – is an enriching experience for both school audience and performers.

In The Round. A concert given by AYS, AdSI and AdYWO in the Concordia College Chapel that included afternoon tea at interval for musicians' grandparents, family and supporters.

Chamber Ensemble Concerts. AdYO's String Quartet, Violin Duo and Wind Quintet performed at a wide variety of events including Senior Heroes Concerts, Schools Concerts, Recitals Australia's Wednesday Lunch Hour Concerts and commercial bookings.

The preparation required for these public concert performances provided music development opportunities for AdYO musicians that is not readily available through schools or private instrumental tuition. The music program's activities ensured development of the young musicians' skills and artistic excellence through advanced orchestral and ensemble training, intensive listening and musicianship education, and opportunities for creative expression. The education and training activities offered by AdYO ensembles provides preparation for those musicians wishing to progress to tertiary music education and beyond.

In addition to the regular weekly rehearsals and public concerts, the musicians also partook in:

- Weekend intensive rehearsal and team building camps for AYS and AdSI.
- Soloist coaching by leading musicians (for young auditioned concerto soloists).
- Chamber music coaching (for AdYO's chamber music ensembles)
- In April 2016, twenty of AdYO's students participated in a week-long creative workshop, led by the ASO, with UK amateur, Paul Rissmann which developed students rhythmic, harmonic, orchestration, improvisation and compositional abilities.

2016 Activities

AdYWO / AdSI Community	20 March	BRIGHTON 5048	Jeffrey Kong Auditorium, Brighton Secondary
AdSI Camp	1-3 April	BELAIR 5052	Nunyarra Conference Centre
AdYO Maestro 1	3 April	ADELAIDE UNIVERSITY 5005	Elder Hall
AYS Community	10 April	MARION 5043	Marion Cultural Centre
ASO Project Petrushka	17 - 22 April	MARION 5043	Westminster School
AYS Camp	13 - 15 May	BELAIR 5052	Nunyarra Conference Centre
Orchestra Play Time	5 June	ADELAIDE 5000	ASO Grainger Studio
AdYO Maestro 2	21 June	ADELAIDE 5000	ATH- Celebration of the Adelaide Town Hall's 150th anniversary
AdYWO/ AYS/ AdSI Family Concert	26 June	HIGHGATE 5063	Concordia College Chapel
AdYO Community	21 August	GOLDEN GROVE 5125	Golden Grove Arts Centre
AdYO OPEN DAY	28 August	ADELAIDE UNIVERSITY 5005	University of Adelaide
AdYO Maestro 3 Concert	11 September	ADELAIDE UNIVERSITY 5005	Elder Hall
Gala Concert	20 November	ADELAIDE 5000	Adelaide Town Hall
AYS Community	3 December	ADELAIDE 5000	Museum of South Australia

Adelaide Youth Orchestra Board

Catherine Baldwin, Chair

Interim Director Australian Centre for Photography; Former Executive Director of Bangarra Dance Theatre; Former Chair, Transfield Foundation; Former Head Perpetual Foundation; Former Chair Young People and the Arts Australia.

Lowen Partridge – Secretary

Principal, Peartree Marketing; Member of SA Executive Committee, Family Business Australia; Former Member, Carrick Hill Trust; Former Board Members, Urban Myth Theatre of Youth.

Michael Denholm – Treasurer

Chartered Accountant; Manager, Dewings Accounting and Consulting; Treasurer, Soul Factor Gospel Choir; Member, State Opera of South Australia Chorus.

Elizabeth Koch AM Associate Professor of Flute, Head of Performance and Head of Woodwind at the Elder Conservatorium of Music, University of Adelaide. In 2016, Elizabeth was appointed as a Member of the Order of Australia (AM) for her significant service to the performing arts, particularly to music education and performance, and through executive roles with professional associations.

Paul Lagozzino

Legal Counsel, BAE Systems Australia; Former Partner, Fisher Jeffries.

Mark Lloyd OAM

General Manager, Coriole Vineyards; Producer Coriole Music Festival; Past Chairman, McLaren Vale Winemakers.

Christine McCabe

Freelance Journalist and Author; Contributing Editor, Travel, *The Australian*; Board Member, Advertiser Sunday Mail Foundation.

Angus Netting

Director, Adelaide Microscopy, Division of the Deputy Vice Chancellor Research, University of Adelaide; Past President, Australian Microbeam Analysis Society; Past President, Adelaide Masters Swimming Club; Past Treasurer, Glenelg Commemoration Day Sports Association; Chair AdYO Parents and Friends Committee

Life Members

Rosie Burn

The late Ian Carrig OAM

Nicholas Linke

The late Diana Ramsay AO DSJ

Adam Wynn

Parents and Friends Committee

Angus Netting (Chair)

Karin Kong

Norraine Gobell

Juanita Martin

Sue Griessel

Brigitte Olijnyk

Karin Harris

Maria Zollo

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

Scarlett Gallery
Stella Um
Paris Williams
Lynda Latu
Lilla Davies-Ardill
Cindy Gobell
Hayley Gobell
Thea Martin
Kai Gerbi
Tiansa Tran

Violin II

Tahlia Williams
Katie Morrison
Kirsti Marchand
Cecilia Tran
Alice Netting
Jack Wu
Alice Warren
Sophie Szabo
Rachelle Wong

Viola

Tommy Ng
Jenny Hu
Mattea Osenk
Ruby Butcher
Vienna Tran
Tim Tran

Cello

Nadia Barrow
Jack Overall
Lucinda Machin
Molly Voss
Bronte Hyams

Danny Guo
Ben Allan
Ruby Head
Hamish Netting
Catherine Yeoh

Double Bass

Linh Nguyen
Niamh Warner
Laura Danciu
Angela Sciberras-Xiong
Holly Little

Flute

Madeleine Stewart
Maria Zhdanovich
Emily Fox

Piccolo

Emily Fox

Oboe

Hannah Kovilpillai
An Nguyen

Cor Anglais

Austin Zilm

Clarinet

Eric Begley
Daniel Webber
Katie Marshall

Bassoon

Matthew McGrath
Mei Mukai

Contrabassoon

Samantha Hrycek

French Horn

Natalie Williams
Thomas Levings
Rebecca Adams
Lucy Adams

Trumpet

Carly Cameron
Patrick Squire

Trombone

Sam Woods
Jasmine Ferguson
Luka Horner

Tuba

Emily Legg

Percussion

Henry Millar
Tim Braslavskiy
Anna Pham

Harp

Philippa McAuliffe

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

Haneulle Lovell
Sterling Rieck
Nicholas Bowes
Lily Hewlett
Daniel Milton
Annabelle Inaba-hill
Lanlang Xu
Jude Owens-Fleetwood
Adina Lopez
Halena Nguyen
Kate Staruchowicz
Max Wang
Jessenia Bursill
Imogen Wearing
Richard Xia

Violin II

Annecy Cheung
Katherine Varley
Yifan Jiang
Siyeon Kim
Lok Yau Fong
Luka Shin
Aileen Gideon-Takasawa

Binh Le
Inseo Yoon
Karmen Tang
Alisa Gideon-Takasawa
Alice Kim

Viola

Timothy Naylor
Victoria Thorp
Justyn Russell
Alexander Monro
Thomas Brennan
Claire McCann
Eliza Allen
Riley Nicholls
Bertie Butcher
Zara Harvey
Jeff Le
Isaac Pham

Cello

Jimmy Butcher
Marina Olijnyk
Hilary Swanson

Caleb Christian
Benjamin Monro
Olivia Innes
Anya Ecimovic
Audrey Tran
Patrick D'Arcy
Gabriel Csizmadia
Lana Taylor
Lincoln Woodley

Double Bass

Alexandra Thompson
Lyora Lee
Scarlett Bauer
Joyce Cheung

Drums

Binh Le

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

Thanh-Mai Nguyen

Flute

Lucy Ryan
Jarvis Zhao
Asha Southcombe
Andi Custodio

Oboe

Irakli Tsagareli
Shiva Mukherjee

Clarinet

Tamra Edson
Nate Camatta
Alexis Cooke
Marcus Allum

Bass Clarinet

William Branson

Bassoon

Suzie Shimamoto

Alto Saxophone

Madeline Clegg
Alyssia Baker

Tenor Saxophone

Taylah Muncaster

Baritone Saxophone

Danae Bettison

French Horn

Lauren Owens

Trumpet

Jack Flintoft
Ellen Zhang
Bridget Woods
Patrick Squire
Troy Howden

Trombone

Samuel Bleby-Williams
Alexander Nicholas
Fabio Frisan

Percussion

Daniel Martin
Noah Hosking

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

Cheri Wong
Alina Tran
Brendan Chong
Shirley Xiong
Dinih Huang
Angel Li
Chau Anh Do
Shannon Whitehead
Timothy Szabo
Ebony Bedford
Kirsten Tsui
Kaelah Owens-Fleetwood
Chloe Wong
Ryan Wong

Violin II

Jessica Kim
Cheryl Wong
Skye Nicholas
Tiani Zollo Semmler
Zach Nicholls
Joshua Nicholls
Benjamin Cook
Hok Nam Fong
Helen Kremmidiotis
Phuong Do
Curie Thota

Viola

Alexander Chen
Ariane Pearce
Ethan Nicholls
Bridget McCullough
Samvel Berberyán
Sean Black
Ryan Skapin

Cello

Azriel Poskey-Miles
James Monro
Anya Ecimovic
Gabrielle Pearce
Lara Berberyán
Kevin Yau
Joshua Lau
Lydia Papadopoulos

Double Bass

Tom Schilling
Greg Perkins

Flute

Andi Custodio
Kyogo Sakai
Jenny Han

Piccolo

Madeline Clegg

Oboe

Benika Bhoola
Neal Perkins

Clarinet

Marlon Kha
Taylah Muncaster

Bassoon

Luka Rinaldi

French Horn

Mollie Astley
Thomas Dodsworth
Eva Barrett

Trumpet

Alexander Papadopoulos
Nanoko Tanaka
Oliver Schilling

Trombone

Kyriakos Tsavaridis
James Lloyd
Alexander Nicholas

Percussion

Daniel Martin
Noah Hosking

Staff

Keith Crellin OAM | Artistic Director & AdYO Conductor

Christopher Wainwright | General Manager until 26 August

Claire Oremland | General Manager from 29 August

Scott Gunn | Executive Assistant and

AdYO Orchestral Manager until 26 August

Shauna Williams | Orchestra Manager from 29 August

Jeridene Foreman | Schools Coordinator

Alwin Kidney | AdYWO Conductor

Andrew Baird | AdYWO Orchestral Manager

Minas Berberyán | AdSI Conductor

Madeleine Stewart | AdSI Orchestral Manager

Martin Butler | AYS Conductor

Rosi McGowran | AYS Orchestral Manager

Françoise Piron | AdYO Concert Manager

Sarah Renzella | Book Keeper

2016 Sponsors



The Advertiser
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**KLEIN FAMILY
foundation**

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PKF KENNEDY



SERAFINO WINES

GOVERNMENT PARTNERS

AdYO received Commonwealth Government funding through the Australia Council, its arts funding and advisory body. The Government of South Australia through Department of Premier and Cabinet, Arts SA and Department for Education and Child Development supports AdYO's programs. Adelaide City Council continued to support AdYO during the 2016-2017 financial year.



2016 Orchestral Chair Sponsors

Adelaide Youth Orchestra

Crawford Family Associate Concertmaster Chair
 Cooper Family Conductor's Podium
 Lowen Partridge Principal Viola Chair
 Pei-Sian Ng Principal Cello Chair
 Elizabeth Burton Cello Chair
 Dr Julia Szuster Cello Chair
 Prof Jennifer McKay 2nd Trumpet Chair
 Nicholas Linke Principal Trombone Chair
 Friends of the ASO Principal Trumpet Chair
 Elizabeth Koch OAM Principal Flute Chair
 Cara Seppelt Piccolo Chair
 David Tonkin Memorial Principal Oboe Chair
 Ian Carrig OAM Principal Bassoon Chair
 Pamela Yule Associate Principal Bassoon Chair
 Adam Wynn Principal French Horn Chair



ALFRED JAMES
Honouring a Life

AdYO String Quartet Elite Training Partner

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

Suzuki Music SA Maxine Komlos Memorial
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 Rosie Burn and Dr Cam Grant Principal Cello Chair

Elite Training Supporters:

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 Friends of the ASO
 Bob Croser
 Caroline Treloar – double bass

2016 Donors

\$5,000+

Keith Crellin OAM & Ruth Saffir

\$1,000+

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 Mr C J Ahn
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 David & Elizabeth Bleby
 Prof J & Mrs B Bradley
 Margaret Clare
 Barbara Fergusson
 Rosie Freney
 Ann Gunson
 Simon & Sue Hatcher
 Jacqueline Leslie
 Carrie Liang
 Andrew Ligertwood
 Alyson Morrison
 Ron Niehuus
 John Pearce
 James Porter
 Mark & Michele Proctor
 St Aloysius College
 Anthea Reeves
 Liz Scarce
 C R Shuttleworth
 Mr & Mrs R Taylor
 Tony & Judy Wainwright
 Xiao Jian Wang
 Joseph Wearing
 Gretta Willis
 Max & Beth Wearing
 Kevin Wood
 Janet Worth
 Jonathan Yeoh
 Isabel Zapiain

TUTORS

Adelaide Youth Orchestra

Violin

Lachlan Bramble
Minas Berberyman
Madeline Procopio
Emily Tulloch

Viola

Keith Crellin OAM
Rita Reichbart
Jason Thomas

Cello

Simon Cobcroft
Heather Lander

Double Bass

Esther Toh

Woodwind

Nicholas Braithwaite
Peter Handsworth
Associate Professor Elizabeth Koch OAM
Dean Newcomb

French Horn

Sarah Barrett

Brass

Jim Dempsey

Percussion

Jamie Adam
Andrew Penrose

Adelaide Youth Wind Orchestra

Flute

Jennifer Bird
Karen Fletcher
Julia Grenfell
Samantha Hennessy

Oboe

Peter Duggan
Joshua Oates

Clarinet

Charise Altmann
Nicole Bates
Anna Coleman
Peter Handsworth

Bassoon

Miriam Butler
Matthew Holzinger
Tim Rosen

French Horn

Sarah Barrett
Adrien Uren

Saxophone

Damien Hurn

Trumpet

Nick Bauer
Robin Finlay

Low Brass

Ian Denbigh
David Gardiner
Dave Winnall

Percussion

Jamie Adam
Sami Butler
Andrew Penrose

Adelaide Youth Sinfonia

Violin

Minas Berberyman
Gillian Braithwaite

Viola

Keith Crellin OAM
Jeridene Foreman
Rita Reichbart

Cello

Sarah Denbigh
Joseph Freer
Jillian Visser

Double Bass

David Schilling

Woodwind

Miriam Butler
Joshua Oates

Brass

Brad Turner

Percussion

Sami Butler
Andrew Wiering

Adelaide Youth Strings

Violin Michael Milton

Viola Rosi McGowran

Cello Therese O'Brien

Double Bass Louis Cann

AdYO String Quartet

Keith Crellin
Rachel Johnston

AdYO Wind Quintet

Dean Newcomb

VOLUNTEERS

Mary Avery
Lee Avery
Catherine Baldwin
Annette Barton
Hallena Bennett
Ju Young Bennett
Ashok Bhoola
Veno Bhoola
Patrick Black
Michelle Black
Diana Bleby
Linda Bleckly
Rosa Bollella
Sarah Buckley
Rosie Burn
Catherine Butcher
Kathy Cameron
Mayuko Chen
Emma Christian
Deb Clegg
Phil Coates
Caroline Coulter
Hannah Dale
Nathan Dale
Michael Denholm
John Dixon
Sanda Ecimovic
Margaret Foong
Sam Gallery
Kari Gamble
Russell Gamble
Norraine Gobell
Phil Gold

Susie Gold
Naomi Hirahara
Carol Jones
Glenys Jones OAM
Vaiju Joshi
Antonia Karydis
Karin Kong
Tsui Kong
Franklin Kovilpillai
Ginette Kremmidiotis
Paul Lagozzino
Joeanna Lim
Kate Little
Mark Lloyd OAM
Sulette Lombard
Rob Lovell
Andrew Lyle
Marie Ma
Chris Martin
Elise Martin
Juanita Martin
Thea Martin
Christine McCabe
Jyothi Menon
Ramesh Menon
Stephen Millar
Tanya Monro
Alyson Morrison
Craddock Morton AM
Yukie Mukai
Pauline Muncaster
Akira Nakayama
Angus Netting

Merryn Netting
Dianne Nicholls
Brigitte Olijnyk
Lowen Partridge
Corinne Paterson
Heather Paterson
Dorothy Pawlowski
Jacinta Poskey
Angela Pyne
Nicky Renshaw
Kristeen Soon
David Spurrier
Nicola Spurrier
Margot Strachan
Caroline Sullivan
Angela Swanson
Anthony Szabo
Mary Szabo
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Tony Wainwright
Xiao Jian Wang
Amber Watkins
Jenni Watkins
Judi Williams
Nigel Williams
Paris Williams
Shauna Williams
Tahlia Williams
Allison Wittwer
Amy Wong
Harris Wong
Isabel Zapiain
Wei Zhang



The Adelaide Youth Orchestras Inc.

Financial Statements

For the Year Ended 31 December 2016

The Adelaide Youth Orchestras Inc.

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The Adelaide Youth Orchestras Inc.

Statement of Comprehensive Income For the Year Ended 31 December 2016

	Note	2016 \$	2015 \$
INCOME			
Australia Council Grant	2	23,121	22,832
Arts SA Grant	2	20,000	20,000
Other Grants	2	35,500	33,000
Sponsorship		455	4,500
Donations		99,212	116,701
Interest		3,146	4,508
Fundraising		2,301	3,349
Membership Fees		106,654	119,824
Production Sponsorship		17,000	17,000
Production Income		67,325	54,600
Sundry Income		23,765	18,116
TOTAL INCOME		<u>398,479</u>	<u>414,430</u>
EXPENDITURE			
Guest Salaries and Fees		9,508	11,390
Other Production Expenses		98,888	83,290
Scholarships		13,450	13,000
Fundraising		1,385	880
Wages, Fees & On Costs		225,671	235,788
General Publicity & Promotion		10,768	5,933
Other Administration Expenses		66,024	63,634
TOTAL EXPENDITURE		<u>425,694</u>	<u>413,915</u>
NET SURPLUS/(DEFICIT)		<u>(27,215)</u>	<u>515</u>

The accompanying notes form part of these financial statements.

The Adelaide Youth Orchestras Inc.

Statement of Financial Position

For the Year Ended 31 December 2016

	Note	2016 \$	2015 \$
MEMBERS FUNDS			
Opening Balance		115,301	114,786
Add Surplus/(Deficit) for Year		(27,215)	515
TOTAL FUNDS		88,086	115,301
ASSETS			
CURRENT ASSETS			
Cash at Bank and on Hand		122,571	124,616
Donations Account		42,228	145,399
Prepayments		20,190	16,480
Debtors		2,221	7,497
Deposits Paid		400	-
TOTAL CURRENT ASSETS		187,610	293,992
NON-CURRENT ASSETS			
Plant & Equipment		58,484	58,484
Less: Accumulated Depreciation		(31,664)	(26,082)
TOTAL NON-CURRENT ASSETS		26,820	32,402
TOTAL ASSETS		214,430	326,394
LIABILITIES			
CURRENT LIABILITIES			
Creditors		5,844	19,876
Payroll Liabilities		20,710	8,807
Provision for Annual Leave		2,130	12,028
Provision for Future Scholarships		30,439	35,889
GST Clearing Account		(933)	6,915
Income in Advance		68,154	114,192
TOTAL CURRENT LIABILITIES		126,344	197,707
NON-CURRENT LIABILITIES			
Provision for Long Service Leave		-	13,386
TOTAL NON-CURRENT LIABILITIES		-	13,386
TOTAL LIABILITIES		126,344	211,093
NET ASSETS		88,086	115,301

The accompanying notes form part of these financial statements.

The Adelaide Youth Orchestras Inc.

Notes to the Financial Statements

For the Year Ended 31 December 2016

1 SUMMARY OF SIGNIFICANT ACCOUNT POLICIES

a) Basis of Preparation of Financial Reports

In the opinion of the Officers, the Association is a Non-reporting entity, because there are unlikely to exist any users who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, the Accounts are "Special Purpose Financial Reports" that have been prepared solely to meet the requirements of the Board of Management, the Members of the Association, the Associations Incorporations Act, Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013. The Officers have agreed that the accounting policies adopted are appropriate to meet these needs.

As the Association is not a reporting entity it is not required to prepare financial statements in accordance with Accounting Standards and Urgent Issues Group Consensus Views. However, the financial report has been prepared in accordance with the following applicable Accounting Standards and Urgent Issues Group Consensus Views.

AASB 1031	Materiality
AASB 110	Events after the Balance Sheet Date
AASB 108	Accounting Policies, Changes in Accounting Estimates and Errors

b) Income Tax

The Association is exempt from income tax, pursuant to the Income Tax Assessment Act. Accordingly, Australian Accounting Standard AASB 112 has not been applied and no provision for income tax has been included in the Accounts.

c) Goods and Services Tax

Revenue, expenses and assets are recognised net of the amount of Goods and Services Tax (GST) except:

- i. Where the amount of GST is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or
- ii. For receivables and payables which are recognised inclusive of GST.

d) Grants

Government Grants and other Activity Income has been brought to account on an accruals basis.

e) Employee Entitlements

Provision is made for the Association's liability for employee entitlements arising from services rendered by employees to balance date. Employee entitlements expected to be settled within one year together with entitlements arising from wages, salaries and annual leave which will be settled after one year, have been measured at their nominal amount. Contributions made by the Association to employee superannuation funds are charged as expenses when incurred.

f) Depreciation

Depreciation using the diminishing value and prime cost methods have been provided for in the Accounts on all Non-Current Assets so as to allocate their cost over their estimated remaining useful life.

The Adelaide Youth Orchestras Inc.

Notes to the Financial Statements

For the Year Ended 31 December 2016

2 ECONOMIC DEPENDENCY

The Association's viability depends upon the continuing support of the State Government (through Arts SA), the Federal Government (through the Australia Council for Arts), and Donors, in the form of recurrent operation grants and donations. These accounts have been prepared on the basis that operating revenue will continue to be received at a level sufficient to enable the Association to continue as a going concern.

	GRANTS NOT YET RECEIVED 31/12/15	GRANTS RECEIVED Y/E 31/12/16	GRANTS NOT YET RECEIVED	GRANTS RECOGNISED AS INCOME FOR Y/E 31/12/16	GRANTS IN ADVANCE 31/12/16
AUSTRALIA COUNCIL					
- Skills & Development Grant	23,121	-	-	23,121	-
	23,121	-	-	23,121	-
ARTS SA FUNDING					
- General	20,000	-	-	20,000	-
	20,000	-	-	20,000	-
OTHER					
- Department for Education and Child Development	-	20,000	-	20,000	-
- Adelaide City Council	-	5,000	-	2,500	2,500
- Australian Government Ministry for the Arts	5,000	-	-	5,000	-
- Department of the Premier and Cabinet	8,000	8,000	-	8,000	8,000
	13,000	33,000	-	35,500	10,500
TOTAL	56,121	33,000	-	78,621	10,500

The Adelaide Youth Orchestras Inc.

Statement by Officers of the Association

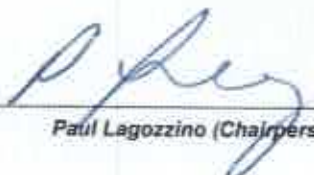
As detailed in Note 1 to the Accounts, the Association is not a reporting entity because in the Officer's opinion, there are unlikely to exist users who are unable to command the preparation of reports tailored so as to satisfy specifically of their information needs. These accounts are therefore "Special Purpose Financial Reports" that have been prepared to meet the requirements of the Board of Management, the Associations Incorporation Act, Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013 and the Members of the Association.

In the opinion of the Board of Management:

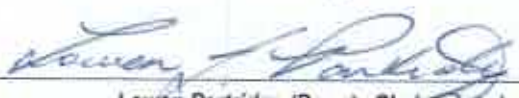
- a) The accompanying Statement of Financial Position, Statement of Comprehensive Income and Notes to the Accounts for the year ended 31 December 2016, comprising the "Special Purpose Financial Reports", present fairly the state of affairs of the Association as at that date and the results of its operations for the year then ended, and
- b) There are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

This Statement is signed for and on behalf of the Board of Management by:

Chairperson


Patil Lagozzino (Chairperson)

Deputy
Chairperson


Lowen Partridge (Deputy Chairperson)

Dated this:

21st

day of

April

2017

The Adelaide Youth Orchestras Inc.

Report of the Board

The Board of Management Reports that:

- a) During the financial year ended 31st December 2016, no officer of the Association, firm of which the officer is a member, or body corporate in which the officer has a substantial financial interest, 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; and;
- b) During the year ended 31st December 2016, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value, except for a fixed salary as an employee of the Association.

This Statement is signed for and on behalf of the Board of Management by:

Chairperson


Paul Lagozzino (Chairperson)

Deputy
Chairperson


Lowen Partridge (Deputy Chairperson)

Dated this:

21st

day of

April

2017

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
THE ADELAIDE YOUTH ORCHESTRAS INC.

Report on the Audit of the Financial Report**Qualified Opinion**

We have audited the financial report, being a special purpose financial report, of The Adelaide Youth Orchestras Inc. (the association), which comprises the statement of financial position as at 31 December 2016 for the year then ended, the statement of comprehensive income, a summary of significant accounting policies, other explanatory notes and the statement by members of the committee.

In our opinion, except for the effects of the matter described in the Basis of Qualified Opinion section of our report, the accompanying financial report of The 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 2016 and of its financial performance for the year 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

Cash donations are a significant source of fundraising revenue for The Adelaide Youth Orchestras Inc. The

The Adelaide Youth Orchestras Inc. has determined that it is impracticable to establish control over the collection of cash donations prior to entry into its financial records. Accordingly, as the evidence available to us regarding fundraising revenue from this source was limited, our audit procedures with respect to cash donations had to be restricted to the amounts recorded in the financial records. We therefore are unable to express an opinion on whether the recorded cash donations of The Adelaide Youth Orchestras Inc. are complete.

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 *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and 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 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 purpose 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.

Responsibility of the Responsible Entities for the Financial Report

The responsible entities of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
THE ADELAIDE YOUTH ORCHESTRAS INC.

In preparing the financial report, the members are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the responsible entities either intend to liquidate the registered entity or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

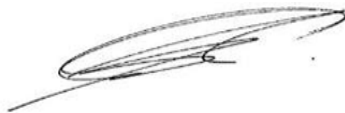
Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that 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 the financial report.

As part of an audit in accordance with 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 my 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 auditor's 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 responsible entities 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.

PKF Kennedy



Steven A Russo RCA

Partner

Lvl 9, 81 Flinders Street, Adelaide SA

Dated this 21st day of April 2017