

# 2016 ANNUAL REPORT



SYDNEY  
YOUTH  
ORCHESTRAS

# Contents

CEO Report	3
Chair Report	4
Artistic Director Report	5
<b>Who We Are</b>	<b>6</b>
Our Orchestras	8
Our People	14
<b>What We Do</b>	<b>15</b>
Our Activity	16
Our Tours	18
Our Experiences	19
Our Investment in Young People	20
<b>How It's Possible</b>	<b>21</b>
Our Donors	22
Our Sponsors	23

# CEO Report

It is no secret amongst musicians and music lovers everywhere that SYO is one of the most exciting arts and education companies in the business today. We pride ourselves on volume – of participants, of performances, of activity, of repertoire – because this massive groundswell is what underpins the ultimate quality that comes when you offer thousands of young people an opportunity. Our strategy of wide-ranging contact, where we introduce, teach, inspire and train as many young people in the art of orchestral music as our means allow, is what produces so many of the great Australian musicians you know and love today.

2016 was my first full calendar year as the CEO of this organisation and, though there were many challenges along the way (as there always are in a time of rapid growth and change), the highs were always enough to make each and every moment worthwhile. The concerts are always the icing on the cake, but many will have heard me talk about the weekly rehearsals of our 11 orchestras as the antidote to daily life. Just a few moments spent listening to a large group of students refine a Haydn symphony on a Saturday afternoon is enough for me to see all the good in the world again.

The last 12 months have been filled with so much music that it is difficult to pinpoint a highlight. I think my favourite rehearsal moment would have been watching conductor James Pensini request that the bassoons in the Symphonic

Wind Orchestra stand up one-by-one and tune the French horns (no pressure)! My favourite tour moment was quietly listening to conductor Brian Buggy assist an HSC student with harmony study late at night after a long day of travel and rehearsal. And my favourite concert moment was the performance of Schoenberg's *Verklerte Nacht* featuring Michael Barenboim that so many people said would be too difficult and too challenging for our students to achieve – boy were they wrong!

The SYO conductors are the cornerstone of our program and without their dedication to the future of classical music we simply could not achieve all that we have. One only has to be a fly on the wall for a brief moment to observe their mentorship, pastoral care, musical insights and heartfelt belief in the importance of access to music education that benefits our whole society. The SYO Board of Directors are equally dedicated to this organisation and their passionate commitment to the young people of NSW is an act of generosity that stands them apart in our community of business professionals and cultural advocates. My unreserved gratitude must also extend to the SYO team, an impressive group of people with whom it's a privilege to work every day. Thankfully for me they are all workaholics, and it won't surprise anyone to know that in a recent staff development session we all identified one of our key values as "giving back".

A few years ago, I made a personal commitment to spend as much time as I could surrounded by musicians and classical music. Without doubt that wish has been realised at SYO. I view 2016 as a landmark year in the history of SYO and a foundation for so much more great work to come. To everyone who has supported this organisation in each and every way – thank you.

## **Yarmila Alfonzetti**

Chief Executive Officer, Sydney Youth Orchestras



# Chair Report

It is with great pleasure that I report on what has been a very successful year indeed for Sydney Youth Orchestras. With two outstanding leaders, CEO, Yarmila Alfonzetti and Artistic Director, Alexander Briger, SYO is, to put it colloquially, on a roll.

Musically, our flagship Sydney Youth Orchestra is playing to arguably its highest standard ever, reflected in the reviews we are receiving for concerts and our audiences, which are steadily growing. As I write this report, 86 of our young musicians have just left for a tour of Europe that is unique. As well as giving concerts in premium venues, they are receiving masterclasses from four of the greatest orchestras in the world – the Berlin Philharmonic, the Vienna Philharmonic, the Budapest Festival Orchestra and the Czech Philharmonic. With a new structure in place and a committed and expert group of conductors, our training program for SYO's other 11 orchestras is also producing outstanding results.

One of the measures of an orchestral training organisation's success is the number of alumni in professional orchestras and chamber ensembles. The fact that more than a quarter of the Sydney Symphony and the ACO are SYO alumni speaks for itself. We are also represented in most of Australia's other state symphony orchestras, as well as a great many chamber groups. It is difficult to go to a classical music concert

in Australia and not see several SYO alumni performing. To give a particular example, this year trumpeter Owen Morris became the youngest sectional leader ever of the Adelaide Symphony Orchestra, where his boss happens to be chief operating officer, Guy Ross, who was SYO's orchestra manager until about five years ago.

Young musicians who join SYO receive more than just training in music. Just as in sporting activities, members of an orchestra learn the value of teamwork, dedication, consideration for others, leadership and a commitment to excellence. Whatever career path they follow they are likely to become leaders in and contributors to the community.

SYO has been on a steadily upward trajectory for the last 10 years or so but, together with her team, the energy and enthusiasm of our current CEO, Yarmila Alfonzetti, is without doubt the key factor in its current success and she deserves the approbation of everyone involved with SYO – the musicians, their parents, the staff and above all the Board. Our very genuine thanks and appreciation go to Yarmila for her creative ideas, her enterprise in implementing those ideas and her ability to enthuse the team.

The current SYO Board is also a particularly strong one by any standards. With a diverse range of appropriate skills and experience, my thanks as Chair go to every member of this

Board for their support, their commitment and the extraordinary amount of voluntary time they devote to making SYO the very best orchestral training organisation it can possibly be.

Notwithstanding the high standard of our current program, there are many other initiatives we would like to introduce if we could afford it. Our challenges remain to find a permanent rehearsal home for SYO and to get us on to a more stable financial footing without the spectre of operating deficits constantly hovering. These things will be our focus for the foreseeable future.

## **Jan Bowen AM**

Chair, Sydney Youth Orchestras



# Artistic Director Report

As Artistic Director and Chief Conductor, my aim is to achieve quality. In 2016 this meant that the standard was very high across all ensembles.

I found The Sydney Youth Orchestra to be in high-spirits throughout the year and I was incredibly impressed at how quickly these young musicians were able to prepare very difficult repertoire.

Four Winds in Bermagui was particularly pleasurable for me. For these smaller weekends away, we are able to expand and concentrate on invaluable and extremely difficult repertoire from the classical era, preparing the players intensively over a period of three days, before a performance at the end of the trip. It's truly wonderful to see just how well these young musicians play Mozart after only three days of intensive rehearsal.

For the four high profile SYO seasons we had no less than four Australian conductors! I took the helm for Brahms' incredible 1st Piano Concerto (featuring Simon Tedeschi) and Tchaikovsky's wonderful 5th Symphony, as well as the Four Winds season, which included Mozart's first and last symphonies. So impressive was the playing of the 1st Symphony that we decided to do it without a conductor in the concert, with the orchestra standing up (a la ACO), led with aplomb by our concertmaster Emily Beauchamp. This experience also gave Emily the opportunity to further her skills as a concertmaster.

We were absolutely thrilled to see the return of our former Artistic Director, Max McBride, to conduct Sibelius' 5th Symphony, with SYO percussionist and winner of our Concerto Competition Stuart Rynn as soloist. The young musicians adore working with Max and always respond very well to his direction.

Once again Brett Weymark and the Sydney Philharmonia Choir combined with the flagship orchestra to perform Vaughan Williams' enormous "A Sea Symphony" in the Sydney Opera House Concert Hall. This collaboration is extremely important to us, as it expands the repertoire and it is always so thrilling for the musicians to play with a large chorus.

Finally, I was extremely pleased to see Matthew Coorey come from Europe and lead a highly-charged performance of Shostakovich's mighty 5th Symphony. This is core repertoire and therefore invaluable to our young musicians. Matthew Coorey is an alumnus of SYO and is now forging an international conducting career, so it's wonderful for our young musicians to be led by 'one of their own' to show them what's possible in life after SYO. I know they all thoroughly enjoyed working under his baton.

As always, we had stellar Australian tutors come in to guide our musicians through all of this repertoire – they are always an inspiration.

All in all we went above and beyond in achieving our goals for the year – introducing the young musicians to varied core repertoire that they will play often in their musical careers, working with Australian and international artists and developing and improving the standard of SYO. I think we have gone a long way to proving that SYO is one of the leading orchestral training organisations in the country.

## **Alexander Briger AO**

Artistic Director & Chief Conductor  
Sydney Youth Orchestras



# Who We Are



In 2016 Sydney Youth Orchestras (SYO) brought together over 450 of the most talented young musicians aged 6-25 to learn, rehearse and perform in its 11 orchestras and ensembles. For 44 years SYO has been the premier orchestral training organisation in NSW, forging dynamic relationships between young musicians and Australia's leading music educators, conductors and performers.

## OUR VISION

SYO is a place where, through music, talented young instrumentalists come together to grow, to learn and to contribute to Australia's cultural landscape.

## OUR MISSION

To educate and nurture young people to achieve musical excellence through a structured program of orchestral training and performance.

## SYO STRATEGIC GOALS

**EXCELLENCE:** Nurturing artistic talent and delivering great education

**PROFESSIONALISM:** Continually improving our business systems to best-practice contemporary standards

**ENGAGEMENT:** Creating a consistent reliable experience for all in contact with SYO

**OPPORTUNITY:** Being entrepreneurial and planning for increased revenue and business growth

In 2016 SYO adopted a new three-year Strategic Plan. The document can be found [here](#).

456	annual program young musicians
126	summer school young musicians
40	Macquarie Bank school holiday program musicians
12	conductors
40+	music tutors
35	Western Sydney talent development project young musicians
65	Central West orchestral hub young musicians
10	management staff
9	board members
+	countless volunteers and friends

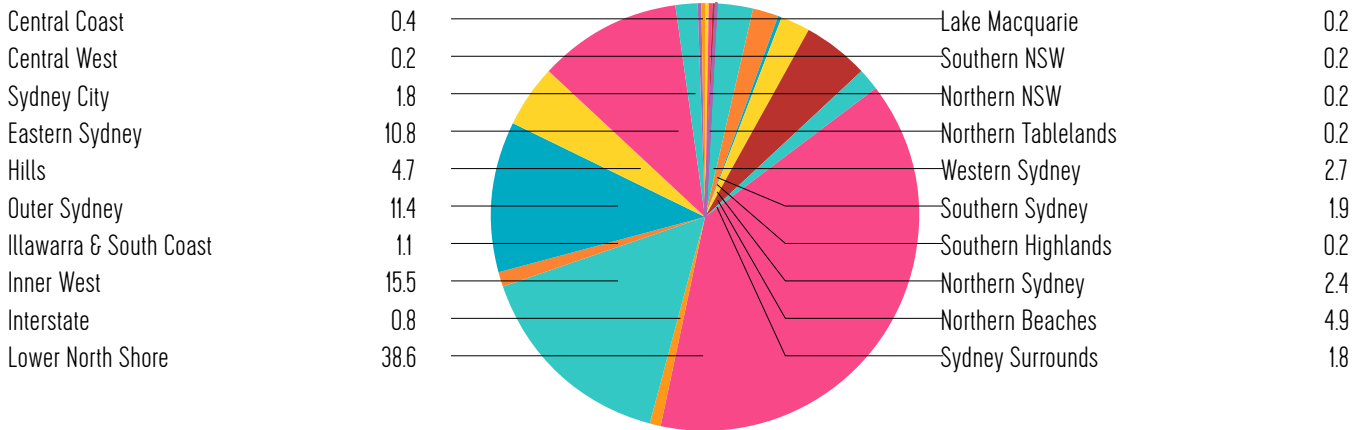
syo.com.au

 facebook.com/SydneyYouthOrchestras

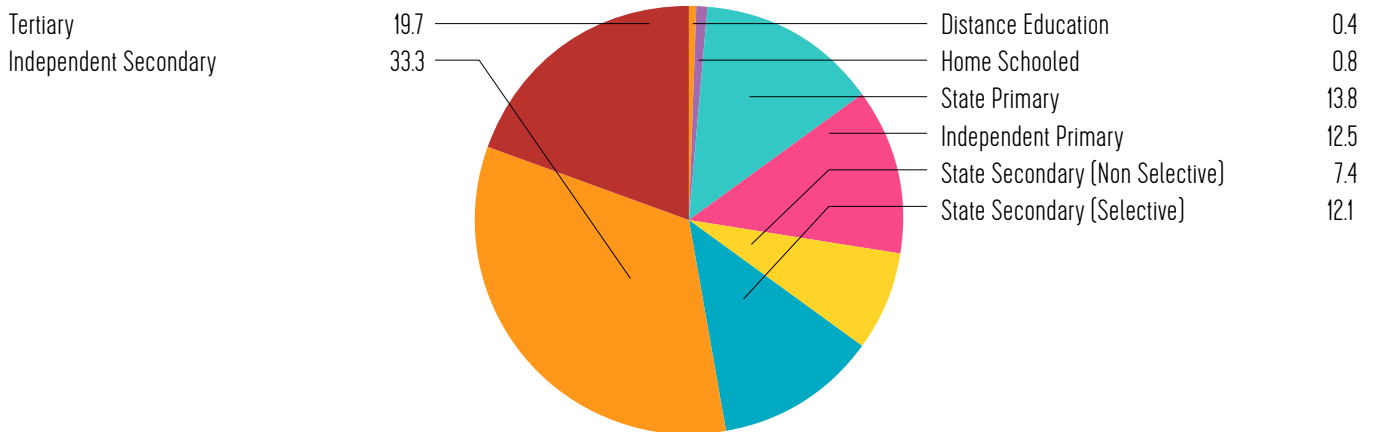
 twitter.com/SYOorchestras

 vimeo.com/sydneyyouthorchestras

### 2016 SYO MEMBERSHIP BY REGION (IN %)



### 2016 SYO MEMBERSHIP BY EDUCATION LEVEL (IN %)



# OUR ORCHESTRAS



## THE SYDNEY YOUTH ORCHESTRA

**Conductor:** Alexander Briger AO

The Sydney Youth Orchestra is SYO's flagship senior orchestra and the place to learn the valuable practical skills that transform students into professionals. The Sydney Youth Orchestra provides outstanding intensive training and performance opportunities that lead to the continued development of each musician's technical and artistic excellence. Programs are generally broad ranging, but the SYO Orchestral Training Framework stipulates a focus on repertoire from the Romantic and 20th century periods, as those significant symphonic works most often provide the complexity that will appropriately challenge these advanced musicians.

61+

members

16-24

age range

9

performances

### 2016 CONCERTS

Intensity of Emotion, Verbrugghen Hall

Mozart by the Sea (Four Winds Tour), Bermagui & City Recital Hall

Michael Barenboim Project, St Mary's Cathedral – Global Connections / SYO Senior Strings Strategy

Midori Goto Masterclass, St Mary's Cathedral – Global Connections / SYO Senior Strings Strategy

The Triumphant Hero & The Finale, The Concourse Chatswood

SYO Concerto Competition Finals, St Mary's Cathedral College

Behold the Sea, Sydney Opera House

### REPERTOIRE HIGHLIGHTS

BRAHMS Piano Concerto No.1, Op.15 (with guest soloist Simon Tedeschi)

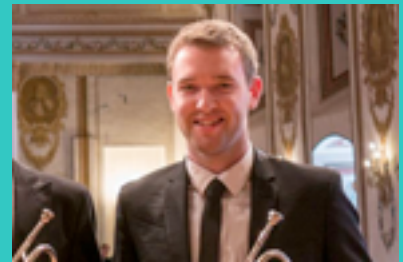
SIBELIUS Symphony No. 5 in E-flat major, Op. 82

SHOSTAKOVICH Symphony No.5 in D minor, Op.47

TCHAIKOVSKY Symphony No.5, Op.64

WAGNER Siegfried's Rhine Journey

VAUGHAN WILLIAMS A Sea Symphony



### MEET TYLER WILKINSON

INSTRUMENT: TRUMPET

Age 20

#### What's your favourite piece of music?

I don't really have an all-time favourite piece, but at the moment I would have to say Strauss' Alpine Symphony. I've only really discovered the piece in the last six months and the scenes and colours Strauss paints (particularly in the Brass Section) are fantastic.

#### What do you like about being in SYO?

There are so many great things that come with being a part of SYO. Over the seven years I've been a member, some of the best aspects have been the amazing conductors and tutors I have been able to work with, the challenging and memorable repertoire I've been lucky enough to perform, the people I have met and the opportunities that are provided.

#### What is something about you not many people know?

I played in a Ska-Punk Band called Ska'd 4 Life (definitely wasn't me that came up with that!) with my friends for about five years up until the end of high school. We did gigs quite regularly just around the local Blue Mountains area. I played Trumpet most of the time, but also did back-up vocals and filled in on Drums, Guitar and Bass sometimes.



# OUR ORCHESTRAS



## SYO PHILHARMONIC

**Conductor:** Brian Buggy OAM

SYO's second senior ensemble, the SYO Philharmonic, is a full-scale symphony orchestra comprising strings, plus harp, double woodwind, brass and percussion. Musicians learn orchestral technique and ensemble skills with great works of the 19th and 20th century. This orchestra is frequently involved in the major presentations by the flagship ensemble where the SYO Philharmonic performs the overture to the concert.

65+ members

14-22 age range

9 performances

### 2016 CONCERTS

Meet the Orchestra, The Concourse  
Chatswood & Riverside Theatres Parramatta

Mosman Music Society Concert Series

Central West Regional Tour

Family Concerts, Shore School

North Sydney & Sydney Conservatorium of Music

The Finale, The Concourse Chatswood

Australian National Band and Orchestral

Conference, Sydney Conservatorium of Music

### REPERTOIRE HIGHLIGHTS:

BRAHMS Hungarian Dances 5 & 6

DVORAK Symphony No. 8 in G major, Op.88, B. 163

PUCCINI Manon Lescaut (Act 3 Intermezzo)

SIBELIUS Finlandia, Op.26

TCHAIKOVSKY Marche Slave, Op. 31

JOHN WILLIAMS Star Wars Suite



### MEET JOANNE SILVA

INSTRUMENT: VIOLIN

Age 19

#### What's your favourite piece of music?

My favourite piece of music would depend who I'm playing with! But if I had to pick one I would have to say Shostakovich Symphony 11 takes the title.

#### What do you like about being in SYO?

I like playing with people who share the same passion for music that I do and meeting people from all over Sydney that I would never have met if it wasn't for the SYO.

#### What is something about you not many people know?

I'm an open book for the most part, but I guess something not a lot of people know about me is that English wasn't my first language.

# OUR ORCHESTRAS



## SYMPHONIC WIND ORCHESTRA

**Conductor:** James Pensini

The Symphonic Wind Orchestra was established in 2005 and is an opportunity for many young wind and brass musicians from across NSW to extend their skills through a diverse range of repertoire from popular 20th century film scores and jazz classics, as well as core orchestral repertoire by composers who wrote specifically for this type of ensemble.

71 members

12-19 age range

10 performances

### 2016 CONCERTS

Toddlers' Proms, Marrickville Town Hall

Mosman Music Society Concert Series

ANZAC Day Concert, Macquarie Bank, Martin Place

Western Sydney Concert, Marist Brothers High School Parramatta

Central West Regional Tour

Family Concerts, Shore School North Shore & Sydney Conservatorium of Music

Australian National Band and Orchestral Conference, Sydney Conservatorium of Music

### REPERTOIRE HIGHLIGHTS

BACH Fantasia in G major

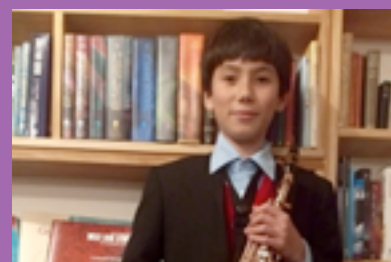
GRAINGER Molly on the Shore

KHOZHEVNIKOV Symphony No. 3 "Slavyanskaya"

STRAUSS (arr. DAVIS) Allerseelen

VAUGHAN WILLIAMS English Folk Song Suite

PHARRELL WILLIAMS Happy



### MEET OLIVER LEE

INSTRUMENT: SOPRANO & ALTO SAXOPHONE

Age 15

#### What's your favourite piece of music?

My favourite piece of music is Ravel's arrangement of Mussorgsky's *Pictures at an Exhibition – The Old Castle*. This is because it is a unique orchestral work which incorporates the timbre of the saxophone.

#### What do you like about being in SYO?

What I like about being in SYO is the experience playing difficult repertoire in a Symphonic Wind setting with dedicated musicians. It is challenging and it makes me think about the other instruments in the ensemble and not just myself. I have also gained experience helping and guiding the saxophone section. I am fortunate to have been mentored by many people at SYO, including our fantastic conductor James Pensini and Russell Hammond.

#### What is something about you not many people know?

Something people don't know about me is that I have a goal of becoming a multi-instrumentalist.

# OUR ORCHESTRAS



## PETER SEYMOUR ORCHESTRA

**Conductor:** John Ockwell

Named after the founder of the Sydney Youth Orchestra Association, the Peter Seymour Orchestra is where many of our musicians get their first chance to tackle major orchestral repertoire. Students learn the foundations of orchestral training – instrumental technique, ensemble skills, understanding of style and symphonic form, sight reading, listening and communication skills – while working on classical repertoire, specifically the symphonies of Haydn, Mozart and Beethoven.

39

members

12-19

age range

15

performances

### 2016 CONCERTS

Meet the Orchestra – The Haydn Symphony & Concerto, Balmain Town Hall

Toddlers' Proms, Leichhardt Town Hall

Way Out West Festival, Casula Powerhouse

BBC Proms Melbourne Tour

Family Concerts, Shore School North Sydney & Sydney Conservatorium of Music

### REPERTOIRE HIGHLIGHTS

BEETHOVEN Symphony No. 5 in C minor, Op. 67: I Allegro con brio

BEETHOVEN Symphony No. 7 in A major, Op. 92: II Allegretto

HAYDN Symphony No. 98 in B-flat major

HAYDN Concerto No. 2 in D major for cello and orchestra

MOZART Requiem Mass in D minor, K. 626: Confutatis and Lachrymosa

MOZART Horn Concerto No. 3 in E-flat major, K. 447



### MEET JACK PEGGIE

**INSTRUMENT:** BASSOON & ALTO SAXOPHONE

Age 17

#### What's your favourite piece of music?

My favourite piece of music is Mozart's Requiem.

#### What do you like about being in SYO?

I like being in SYO because it gives me a chance to play the repertoire that I love, such as Tchaikovsky and Dvorak, in an orchestral setting.

#### What is something about you not many people know?

I've played in SYO orchestras on alto saxophone and bassoon for years, but I also play the drum kit!

# OUR ORCHESTRAS



## TANGO OZ

**Conductor:** Maggie Ferguson

This specialist tango orchestra gives young musicians the unique opportunity to learn and play authentic Argentine music. TangoOz is an associate of the Orquesta Escuela de Tango of Buenos Aires, Argentina's national school of orchestral tango.

**21** members

**15-21** age range

**10** performances

### 2016 CONCERTS

Tour Fundraiser, Dendy Opera Quays  
Tour Fundraiser Concerts, Uruguayan Club  
South America Tour  
Welcome Home Concert, Uruguayan Club  
Family Concerts, Shore School North Sydney & Sydney Conservatorium of Music  
Milonga de la Gente, Petersham Town Hall

### REPERTOIRE HIGHLIGHTS

BALCARCE Si Sos Brujo  
DI SARLI A La Grab Muñeca  
GOBBI El Andariego  
MARCONI Moda Tango  
PIAZZOLLA Melancolico Buenos Aires



### MEET MIRIAM GREENBAUM

**INSTRUMENT:** VIOLIN

Age: 22

#### What's your favourite piece of music?

'Don Augustin Bardi' by Horacio Salgan, because the violins get to show off all the tango extended instrumental techniques – chicharra (using the bow to produce a scratchy sound behind the fingerboard), whips, tapping and drum pizzicato.

#### What do you like about being in SYO?

I love being exposed to so much music I would never have played (or even listened to) if I weren't playing in the orchestras – traditional Argentinian tango music, a Janacek opera, a Walton oratorio, countless new Australian commissioned pieces and of course the symphonic favourites.

#### What is something not many people know about you?

I also play the mandolin! When everybody was picking up ukulele, I found out that mandolins were strung the same way as the violin, so I began learning. I'm still waiting for Opera Australia to tap me on the shoulder to ask me to play the one mandolin canzonetta from Don Giovanni.

**I'm the longest standing member of SYO!**

# OUR ORCHESTRAS

## STRING ORCHESTRAL PROGRAM

The String Orchestral Program, with its carefully selected repertoire, is designed to provide a progressive pathway for talented, young string musicians to hone ensemble skills, sight reading, aural awareness and general string technique. Highly trained and respected conductors rehearse these ensembles each week, combined with regular sectional tutorials taken by professional string players.

In 2016 the String Orchestral Program comprised six ensembles, starting at entry level and moving to more advanced performers who emerge from the program ready to join SYO's senior orchestras.

**Speer Orchestra Conductor:** Kathryn Crossing

**John Hopkins Orchestra Conductor:**

Irina Andreeva

**Camerata Vibrata Conductor:** Nicholas Tester

**Cameratissimo Conductor:** Peter Corkill

**Chamber Strings Conductor:** Joanne Waples

**Sinfonietta Conductor:** Heloise Meisel

207 members

7-19 age range

7 performances (per ensemble)

## 2016 CONCERTS

Junior Music Camp Concert

Family Concerts, Shore School North Sydney & Sydney Conservatorium of Music

Sinfonietta in Concert with JuKO (Junges Kammerorchester Stuttgart), St Mary's Cathedral College

A Sea Symphony, Sydney Opera House (pre-concert performance)

String Program Showcase, Sydney Conservatorium

## REPERTOIRE HIGHLIGHTS

### Speer Orchestra

JACQUES OFFENBACH (ARR. SANDRA DACKOW) Orpheus in the Underworld: Finale

JOHANN STRAUSS (ARR. VICTOR LOPEZ) Concert in Vienna

### John Hopkins Orchestra

DELIBES (ARR. WILLIAMS) Pizzicato Polka

ZIMMER (ARR. LONGFIELD) Pirates of the Caribbean

### Camerata Vibrata

HENRY MANCINI (ARR. MANSUKHANI) Moon River

BEETHOVEN (ARR. TESTER) Symphony No 4, Movement IV

### Cameratissimo

BACH (ARR. MEYER) Brandenburg Concerto No. 3

BARTOK 14 Little Pieces

### Chamber Strings

TCHAIKOVSKY (ARR. GRUSELLE) Themes from Romeo and Juliet

GRIEG Air from the Holberg Suite

### Sinfonietta

SCHUBERT (ARR. MCCASHIN) Symphony No. 8 "Unfinished" – 1st Movement

MOZART Serenade No. 6 in D Major



## MEET SOPHIA JUAREZ

INSTRUMENT: VIOLIN

Age: 13

### What's your favourite piece of music?

A hard question but I think I would have to say 'Libertango' by Astor Piazzolla. This piece has a true Argentinian flair and the music drives so much passion and intense emotion! I love when you recognise a piece of music not only for its intricacy and technique but what it makes you feel as a player or as an audience.

### What do you like about being in SYO?

I really enjoy how we get the chance to broaden our range of musical knowledge and be exposed to different repertoire.

It's fun using various methods to learn, conquer and most importantly enjoy and appreciate each piece of music.

I also love how we get to make connections and friendships.

### What is something about you not many people know?

I was born with blue eyes and they turned brown as I got older!

# OUR PEOPLE

## SYO STAFF

Yarmila Alfonzetti **Chief Executive Officer**

Susan Hart **Finance Manager**

Mia Patoulios **Business Development Manager**

Kim Millar **Corporate Partnerships Manager**  
(until August 2016)

Zoe Arthur **Development Executive**  
(from October 2016)

Adrienne Salmon **Development Coordinator**  
(until November 2016)

Casey Green **Orchestras & Operations Manager**

Nick Munro **Operations Coordinator, Symphonic  
Orchestral Program**

Katie Garman **Operations Coordinator,  
String Orchestral Program**

Lindsay Miller **Production Assistant**

Gail Pryor **Archivist**

## BOARD

Jan Bowen AM **Chair**

Anthony Bell **Deputy Chair**

Geraldine Doogue AO

Jon North

Pieter Oomens

Malcolm Long AM

Greg Levy

Tim Downing

Ursula Armstrong

## ARTISTIC STAFF

Alexander Briger AO **Artistic Director &  
Chief Conductor**

Brian Buggy OAM **SYO Philharmonic**

James Pensini **Symphonic Wind Orchestra**

John Ockwell **Peter Seymour Orchestra**

Maggie Ferguson **TangoOz**

Heloise Meisel **String Orchestral Program**

Joanne Waples **String Orchestral Program**

Nicholas Tester **String Orchestral Program**

Peter Corkill **String Orchestral Program**

Irina Andreeva **String Orchestral Program**

Kathryn Crossing **String Orchestral Program**

Sydney Youth Orchestras has always been a huge part of my musical life. As a cellist in high school and university, I spent 10 years and countless weekends working through incredible repertoire with brilliant conductors and like-minded musos in various SYO orchestras. It's such a big thrill to now work on the other side of this organisation and be a part of an SYO that continues to inspire and challenge young musicians in the most amazing ways.

### **Nick Munro**

(Operations Coordinator, Symphonic  
Orchestral Program)

I still remember my very first professional arts experience. As a six-year-old, in a darkened theatre the world opened up for me. After spending time as an educator and then seven years building the education program for the Sydney Opera House prior to arriving at SYO, I have seen the impact that arts can have on a young person's life. Whether this is through connecting top young musicians with the Berlin Philharmonic Orchestra, witnessing the pure joy and wonder of a five-year-old at a Proms or taking an orchestra to a country town, facilitating access to quality arts experiences for young people is my professional passion and why I relish my job at SYO.

### **Mia Patoulios**

(Business Development Manager)

# What We Do



## EVENTS

456

Annual Program  
Young Musicians

480

Orchestral Rehearsals

4

Regional, Interstate &  
International Tours

620

Auditions

4

Family Showcase Concerts

3

Music Camps &  
Summer School

11

Ensembles

19

Commercial Hires

3

Masterclasses and  
Workshops with  
International Guest Artists

27

Scholarships

3.4m

Total Audiences  
(Ticketed / Free /  
Broadcast)

## OUR ACTIVITY



### CORE PROGRAM CONCERTS

#### THE SYDNEY YOUTH ORCHESTRA CONCERTS

In 2016 our flagship concerts saw us perform at Verbruggen Hall, The Concourse Chatswood and with the Sydney Philharmonia Choirs for two concerts at Sydney Opera House, as well as at a lunchtime concert at City Recital Hall.

#### FAMILY CONCERTS

SYO's family concerts continue to be popular with parents who are keen to observe the outcomes of the program for their children. The major family concerts took place at the end of Terms 2 and 4, with less formal concerts happening after the Music Camp at the end of Term 1 and in Term 3 for SYO Strings at the Sydney Conservatorium of Music.

#### TODDLERS' PROMS

2016 saw an increase in the number of Toddlers' Prom performances with the inclusion of venue-presented events at the Joan Sutherland Performing Arts Centre and Casula Powerhouse. In 2017 the Toddlers' Proms series will be rebranded with all family and special interest concerts called Meet The Orchestra.

### DEVELOPMENT EVENTS

#### THE SYO FUNDRAISING GALA

Our fourth annual Gala Dinner held on 25 August at the Shangri-la Hotel was an incredible success making a profit of over \$95,000. Chamber Strings showcased the talent of our junior members with a performance of Grieg's Holberg Suite, while The Sydney Youth Orchestra delighted guests with excerpts from Mozart's Symphony No. 41 and Tchaikovsky's Symphony No. 5.

#### PRIVATE EVENTS AT HOME

In addition to this major event for SYO's Development program, two private soirees were hosted for current and prospective donors. The first was a very successful afternoon event at the Whale Beach home of new Board Director Ursula Armstrong, and towards the end of the year we were very graciously hosted by a supporter for a second event in the Eastern Suburbs – an evening of music and friends.

#### JINGLE & MINGLE

On Tuesday 6 December, SYO invited our Sydney-based alumni to enjoy views across the harbour from the roof of The Rocks YHA, special guest performances from SYO alumni, wine by BackVintage and a chance to reconnect with industry friends.



## OUR ACTIVITY

### WEETBIX TELEVISION COMMERCIAL



### COMMERCIAL HIRE

**SYO's new strategic goal of Opportunity allowed the organisation to focus on commercial activity and consequently treble the number of paid performances in 2016. SYO is committed to remunerating young musicians for commercial performances, ensuring presentation standards are professional and students earn money for their work.**

### VIVID

SYO musicians and alumni were involved in VIVID, the world's largest festival for light, music and ideas. Over six consecutive nights

the orchestra performed on the forecourt of the Sydney Opera House with the concerts broadcast live by Intel as a unique performance for live drones.

### IGNITE

For this one-of-a-kind concert event DJ Dan Murphy brought together electronic musicians, a full orchestra of SYO musicians and live singers to recreate club favourites with a fully synchronised light and laser show.

### CAROLS IN THE DOMAIN

Members of SYO were once again involved in this popular Christmas event which is broadcast around the country on the Seven Network.

### LAUNCH OF NSW CHILDREN'S ADVOCATE

SYO musicians were proud to perform as part of the official launch of the NSW Government's Strategic Plan for Children and Young People.

## OUR TOURS



**2016 was a bumper year for touring, which was not only an incredible experience for our young musicians but also an opportunity to raise SYO's broader profile.**

### BERMAGUI

An ongoing partnership with The Four Winds in Bermagui saw SYO's senior musicians spend an intensive period with Alexander Briger studying the music of Mozart. This regional program culminated in a successful open-air performance for local classical music lovers, as well as a concert for high school students in Narooma.

### CENTRAL WEST ORCHESTRAL HUB

2016 marked the first year of SYO's three-year commitment to the Central West as our regional hub, and as a result the SYO Philharmonic and Symphonic Wind Orchestra travelled to Dubbo, Forbes, Parkes, Gunnedah, Blue Mountains and Singleton in June for concerts and orchestral side-by-side workshops with local students.

### MELBOURNE

The Peter Seymour Orchestra (PSO) had the unique opportunity to travel to Melbourne in April for the inaugural Satellite BBC Proms at Arts Centre Melbourne. As part of this tour, the PSO performed six concerts for children and families, attended performances by the Queensland and Melbourne Symphony Orchestras and had a private masterclass and workshop with BBC Young Musician of the Year, cellist Laura van der Heijden.



### SOUTH AMERICA

In June 2016, SYO coordinated and delivered the inaugural TangoOz: Australia-Argentina Emerging Artist Skills Development Project in Buenos Aires and Montevideo. This program included an intense period of bespoke masterclasses, lessons, performances and cultural activities to both inform, enhance and advance the students' learning and development. This Project provided not only a unique opportunity for participants, but also a gateway to develop international collaborations for the benefit of the broad and diverse musical community here in Sydney.

# OUR EXPERIENCES



## MUSIC CAMPS

The Senior Orchestras Camp and String Orchestral Program Camp again provided an intensive period of ensemble work right at the beginning of the year. This allows for accelerated progress as well as an opportunity for students and parents to get to know each other.

## SUMMER SCHOOL

For the first time SYO offered a Summer School in January open to all music students from across the state, with over 120 young musicians taking part.

## MASTERCLASSES

### Michael Barenboim

In April 2016, SYO initiated a Senior Strings Strategy to inspire the best young string players to continue their involvement with youth orchestras. International solo violinist Michael Barenboim was engaged to work as the Director and Leader of a bespoke SYO Chamber Orchestra Project from Tuesday 12–Saturday 16 April. This intensive week included focused work on Schoenberg's *Verklerte Nacht*, as well as masterclasses in orchestral section leadership, culminating in a private performance for SYO parents and supporters.

### Midori Goto

On Saturday 25 June, SYO hosted American violin virtuoso Midori to work with senior string students in a masterclass setting, as well as an open Q&A for all SYO students. Many younger students attended asking probing questions about technique, practice, performance pressure and repertoire. As she is in high demand to teach all over the world, Midori was able to provide an international perspective and unique musical insights for our students.

## OUR INVESTMENT IN YOUNG PEOPLE



### **TALENT DEVELOPMENT PROJECT, WESTERN SYDNEY**

The Talent Development Project for Western Sydney was a huge success in engaging young people who might otherwise not have had an opportunity to play with an orchestra. It was so successful that it will lead to the establishment of a permanent Western Sydney Youth Orchestra based in Parramatta (commencing 2017). Significant thanks go to Dixon Advisory & Fort Street Capital for investing in this important initiative.

### **MINDFULNESS ACCEPTANCE COMMITMENT (MAC) THERAPY**

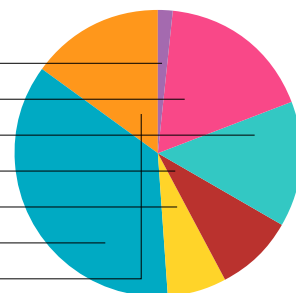
As part of a study into music performance anxiety, performance boost and flow, senior students were introduced to the Mindfulness Acceptance Commitment Approach for musicians. Weekly sessions were offered to teach mindfulness as a way to deal with stress and anxiety in performance, which has been proven to affect the teenage age group most significantly.

### **BEST PRACTICE CHILD SAFETY POLICY, PROCEDURES, GUIDELINES & CODES OF CONDUCT**

SYO is wholly dedicated to the advancement, support and wellbeing of young people who are passionate about music. This positive environment leaves no space for thoughts, words or physical acts which are not in the best interests of SYO's young musicians. In 2016 we made a commitment to introduce a best-practice child safety policy, which has been adopted wholeheartedly by administrative and teaching staff, and ratified by the SYO Board. The documents created and implemented in 2016 are live and continually revisited.

# How It's Possible

SYO 2016 INCOME	\$	%
Other Income	27,101	1.7
Donations & Fundraising	276,206	17.6
Performance & Audience Sales	220,994	14.1
Sponsorship	142,224	9.0
Government Funding	105,594	6.7
Core Program Orchestral Training	565,979	36
Open Programs & Touring	234,252	14.9



## HOW WE ARE RUN

Sydney Youth Orchestras is a not for profit incorporated association and is directed by a dedicated voluntary Board who meet monthly. SYO's daily business is operated by the Board's appointed management team.

## HOW WE ARE FUNDED

With less than 10% of our funding derived from government sources (Create NSW), we rely on the generosity of our private and corporate supporters to help us continue developing the top orchestral musicians of the future.

## HOW GIFTS ARE USED

100% of funds raised are used to support young musicians and encourage the love of music in the broader community. There are a number of focus areas for giving:

**SYO Excellence in Music Education:** at the core of all SYO activity is the importance of excellence in education, whether it be through providing access to world class conductors, professional performance opportunities and venues, having access to Australian and international artists or advancing the orchestral training framework, this fund is critical to the success of all young orchestral musicians.

**SYO Students:** our talented young musicians come from diverse social, cultural and economic backgrounds. Talent has no price tag but nurturing and enabling that talent to reach its full potential certainly does. We aim to ensure equal access to all young musicians who successfully audition to enter one of our orchestras.

**SYO Community & Outreach:** SYO is committed to fostering a love of music through our broader community and nurturing all young musicians. We honour this commitment by raising funds to provide concerts for disadvantaged communities across NSW, identifying and offering talent development programs for young musicians in regional NSW, and keeping concert ticket prices low to ensure the whole community can access live classical music.

**SYO Enterprise Bank:** a fund designed to support the organisation's long term goals. This fund focuses on the key assets SYO requires to operate, including music (with hundreds of catalogued works, thousands of digital parts and scores, the SYO music library is an important foundation to all our activities), and instruments (SYO is contacted almost every day with enquiries regarding instruments that we might own and be able to lend, provide or share. We do what we can with the small number of instruments we own).

## OUR DONORS

### \$15,000 +

Susie and Martin Dickson AM  
Daryl and Kate Dixon

### \$10,000 – \$15,000

Stephen Bell  
Stockland Trust Group

### \$5,000 – \$10,000

Baly Douglass Foundation  
Moz Ali  
Ursula and Martin  
Armstrong  
The Arcus Foundation  
Hugh Hallard  
Pam and Ian McGaw  
Sandra Plowman  
The Creatorex Foundation  
Vista Lodge Estate

### \$2,500 – \$5,000

Melonie Bayl-Smith  
Anonymous  
Mr Ian Hutchinson  
John and Irene Garran  
Alfonzetti Family  
Be100 Property Group  
The Hon. Justice Jane  
Mathews AO  
Madeleine Johnson  
Ms Sarah Sherwood  
Peter Weiss AO  
Sydney Lyceum Club  
The Key Foundation  
Greg Levy

### \$1,500 – \$2,500

Jan Bowen AM  
Geraldine Doogue AO  
Malcolm Long AM  
Pieter & Liz Oomens  
Timothy Downing  
Anthony Bell  
John Carolan  
Mrs Jennifer Hershon  
Peter and Des Hunter  
Mike Thompson  
Ron and Suellen Enestrom

### \$1,000 – \$1,500

Australian Decorative &  
Fine Arts Society  
Helen Trinca  
Rajiv Gohil  
Annalise Fairfax  
Anthony Gregg  
Colleen and Michael  
Chesterman  
Dr Robyn Smiles  
Ian MacRitchie  
Jon North  
Kay Vernon  
Marco Belgiorno-Zegna AM  
and Angela Belgiorno-  
Zegna  
Mr Geoff Hogbin  
Mr Phillip Isaacs  
Mrs Joan Connery OAM  
Mrs Suzanne Maple-Brown  
Ms Annalise Fairfax  
Pamela Duncan

Patricia H Reid  
Endowment Fund  
The Maybanke Fund,  
a sub-fund of the  
Sydney Community  
Foundation

### \$100 – \$1,000

Elizabeth Maurency  
Ian Levi  
Tom Kline  
Anthony and  
Annie Whealy  
Barbara Dowe  
Dr Anna Reid  
Dr Felicite Ross  
Dr Rachael Kohn  
Graham Tribe  
Grant Lovett  
Ken & Elizabeth Nielsen  
Laser Electrical Dubbo  
Melinda Muth  
Michael & Susann Crivelli  
Mr David Landa OAM  
Neil Burns  
Bronte Pang  
Chris Brown  
Jane and  
Dennis Doyle  
Janet Nash and Alan  
Hauserman  
Mr Nikolas  
Margerrison  
Celia Bischoff  
Dr Robert Mitchell

JD and LM Edlerman  
Monika Tan  
Mr John Warburton  
Mrs Rosalind Baker  
Norman Long  
Victoria Rands  
Dr Bruce Roberts  
Mr Ian Kennedy  
Mrs Chantal Hobson  
Mrs Diana  
Polkinghorne  
Mrs Elizabeth Gole  
Paula O'Leary  
Physiotherapy  
Prof Garth Nicholson  
Joanne Waples  
Mrs Elizabeth Briger  
The Hon Dr Rodney  
Purvis AM QC  
Gaynor Kaad  
Jillian Deere  
Madeleine Perrignon  
McNaught Group Pty Ltd  
Mrs Sureka Thiagalingam  
Sue Wylie  
Suzanne Dang  
The Prouzos Family

### \$2 – \$100

Jennifer Nevin  
Warwick Keneally  
Angela O'Connel  
Daniel Faccin  
Jo Kaupe

Mrs Gabrielle Thompson  
The Alison Family  
The Bardsley-Divina Family  
The Brown Family  
The Chipman Family  
The Cooper Family  
The De Bres Family  
The Gohil Family  
The Huynh Family  
The Janic Family  
The Lin Family  
The Malikides Family  
The Nix Family  
The Parle Family  
The Reznik Family  
The Stanford Family  
The Tukimin Family  
The Webster Family  
The Zhu Family

# OUR SPONSORS

## GOVERNMENT PARTNER

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## MAJOR PARTNER

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## CORPORATE PARTNERS

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## INTERNATIONAL TOUR PARTNER

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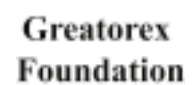
## EVENT PARTNER

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## SYDNEY STATE PARTNERS

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## SUPPORTING PARTNER

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## **Director's Report**

### **Sydney Youth Orchestras Inc | ABN 63 886 284 698**

Your Board of directors submit the financial statements of the Sydney Youth Orchestras Inc ("Association") for the financial year ended 31 December 2016.

#### **Board Directors**

The names of board directors at any time during or since the end of the financial year are:

##### **Jan Bowen, Chair | Director (appointed 2 November 2005)**

All committees [ex officio]

Jan Bowen joined the Board and became Chair of Sydney Youth Orchestras in November 2005. Jan brings to the role a lifelong passion for music and the arts. She has published over 30 books on a variety of topics including popular law and travel. She spent several years working in the School of Education at the Universities of Sydney and Macquarie, followed by some 15 years at the Law Foundation of NSW and the Law Society of NSW. She now manages her own business, Plain English Communications, which specialises in producing clear, reader-friendly corporate documents. She is the immediate past Chair of Wenona School, a former director of Cure Cancer Australia and a former Vice President of the Union, University and Schools Club.

##### **Anthony Bell, Deputy Chair | Director (appointed 15 May 2004)**

Finance Committee

Anthony Bell has been a director of Sydney Youth Orchestras since May 2004. He is CEO of Harrison Manufacturing Company Pty Ltd, and previously served on the Board of Ashland Pacific Pty Ltd, including four years as Managing Director with responsibility for operations in Australia and ASEAN regions. He currently sits on the Sydney North Regional Advisory Council of the NSW Business Chamber. Anthony holds degrees in Applied Chemistry, Management, and an Advanced Diploma in Company Direction. He is a Fellow of the Australian Institute of Company Directors and the Surface Coatings Association of Australia, and a member of the Royal Australian Chemical Institute.

##### **Geraldine Doogue / Director (appointed 5 February 2013)**

Geraldine began her television career with the ABC in Perth and later Sydney, as the compere of the then new program Nationwide. She then worked for a time on commercial radio with 2UE and on commercial television, co-presenting Channel 10's main news bulletin, before returning to the ABC in 1990. She played a major role in ABC TV's coverage of the Gulf War. During this period Geraldine was awarded two Penguin Awards and a United Nations Media Peace Prize. Following that, Geraldine worked on programs including Life Matters and in 2000 was awarded a Churchill Fellowship for social and cultural reporting. In 2003, she was recognised with an Officer in the Order of Australia for services to the community and media. In March 2011, she was awarded an Honorary Doctorate of Letters by her alma mater, the University of Western Australia. Geraldine currently comperes Saturday Extra and Compass.



**Malcolm Long | Director (appointed 20 May 2014)**

Malcolm Long is Principal of the broadcasting, communications and digital media consultancy Malcolm Long Associates. He is a director of the communications infrastructure and services provider BAI Group. He is immediate past Chair of the National Institute of Dramatic Art (NIDA) and is a former President of the Australian Museum. Malcolm was Managing Director of Australia's national multicultural and multilingual broadcaster SBS from 1993-1997 and, prior to that, Deputy Managing Director of the ABC. From 2003-2007 he was Executive Director of the Australian Film Television and Radio School. For 10 years until 2010 he was a Member of the Australian Communications and Media Authority and its predecessor the Australian Broadcasting Authority. He regularly speaks and writes about media, communications and the creative industries and their importance in the life of every Australian.

**Jon North | Director (appointed 24 February 2009)**

Chair, The Staff Committee

Jon North is the Managing Director of JB North & Co a specialist advisory business. From 2006 -2012, Jon was a senior executive of Gresham Advisory Partners Limited which provides financial advisory services. Prior to joining Gresham, Jon was a senior partner of Allens Arthur Robinson where he acted on a wide range of mergers and acquisitions, and capital markets transactions. He has a keen interest in the arts and education. He is a member of the Cranbrook School Council and a director of Delta Electricity. Jon has been a director of the Sydney Youth Orchestras since February 2009.

**Pieter Oomens | Director (appointed 19 July 2011)**

Chair, SYO Foundation

Pieter Oomens has practised as a solicitor since 1979. He is an accredited specialist in the area of commercial litigation. Pieter is one of the founding partners of the boutique law firm TurksLegal where he heads its Commercial Disputes & Transactions Group, and has served on the NSW Law Society's Litigation Law and Practice Committee, where he has also been an examiner for its specialist accreditation program. Pieter holds a Bachelor of Laws from Sydney University, is a Fellow of the Institute of Company Directors, and has been involved with a number of not-for-profit organisations, including serving as Chairman of the Wenona Foundation and President of the Conservatorium High School P&C.

**Greg Levy | Director (appointed 19 July 2016)**

Greg Levy is a Division Director and Head of Debt Capital Markets, Macquarie Capital. Greg has over 20 years experience in financial markets and corporate finance advising Government and corporate clients. Prior to joining Macquarie Capital in 2002, Greg held various positions at Bankers Trust Australia and Dresdner Kleinwort Wasserstein

## **Director's Report**

### **Sydney Youth Orchestras Inc | ABN 63 886 284 698**

#### **Tim Downing | Director (appointed 16 August 2016)**

Tim is currently the Managing Director of Consolo Limited, a public unlisted Investment Company. Tim's career has focused on the finance sector including investment banking and private equity. During this time he has been a director of a number of public and private companies and Not for Profit organisations. Tim has a Bachelor of Commerce and is a Fellow of the Australian Institute of Company Directors and a Fellow of Finsia.

#### **Ursula Armstrong | Director (appointed 16 August 2016)**

Ursula is a registered psychologist and is the Company Director of Armstrong Health Care. In the area of the arts, particularly music, she is interested in fostering excellence in music performance by offering creative support to young people. She believes that music can be life-changing for young people not only contributing to their development as musicians but as 'whole' persons.

#### **Secretary**

#### **Yarmila Alfonzetti, Chief Executive Officer | Secretary (appointed 15 June 2015)**

CEO

Yarmila Alfonzetti is currently the Chief Executive Officer of Sydney Youth Orchestras, and prior to this was the Head of External Relations for the Sydney Conservatorium of Music and the Head of Classical Music at Sydney Opera House. At Sydney Opera House, Yarmila achieved unparalleled success in the establishment and ongoing presentation of the World Orchestras Program, delivering to Australian audiences the Berlin, London and Vienna Philharmonic Orchestras, and the Mahler Chamber Orchestra amongst others. Her creation of the annual The Composers major event saw the first Steve Reich residency in Sydney, a festival of music by Arvo Pärt, and a centennial festival in 2012 honouring John Cage. Yarmila continues to curate the annual Utzon Music Series, is a member of the Helpmann Classical & Opera Panel, and is the Executive Produce of the Four Winds Festival in Bermagui. She has previously worked in public programs at the Historic Houses Trust of NSW, project management at the NSW Premier's Department, and philanthropy at the Powerhouse Museum. She holds a Bachelor of Music (Hons) from the Sydney Conservatorium, and a Masters of Project Management from the University of Sydney. In 2014, Yarmila launched the inaugural Estivo: European Chamber Music Summer School in Verona, Italy, and in 2015 she project managed the celebrations and events marking the centenary of the Sydney Conservatorium.

#### **Remuneration report**

All members of the board act in an honorary capacity and no director has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2016.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

Director	Board Meetings	
	A	B
J Bowen	9	10
A Bell	9	10
G Doogue	8	10
M Long	8	10
J North	8	10
P Oomens	9	10
G Levy	5	6
T Downing	5	5
U Armstrong	4	5
<b>Secretary</b>		
Y Alfonzetti	10	10

A – Number of meetings attended

B – Number of meetings held during the time the director held office during the financial period.

**Principal activities**

The principal activities of the Association during the financial year were the promotion and encouragement of young people in musical activities.

**Significant changes**

There has been no significant change in the nature of the principal activities during the year.

**Operating result**

The operating deficit for the year ended 31 December 2016 is a surplus of \$40,229. This compares to an operating deficit of \$12,300 recorded in the previous financial year.

### **Short and long term objectives**

#### **Vision**

SYO is a place where, through music, talented young instrumentalists come together to grow, to learn and to contribute to Australia's cultural landscape.

#### **Mission**

To educate and nurture young people to achieve musical excellence through a structured program of orchestral training and performance.

#### **Our priorities**

1. Our members and their families
2. Teaching, learning and performances of the best repertoire inspired by the canon of Western art music
3. Building connections between students, professional musicians and their industry

#### **Our values**

**Excellence** – nurturing artistic talent and delivery great education

**Professionalism** – continually improving our business systems to best-practice contemporary standards

**Engagement** – creating a consistent reliable experience for all contact with SYO

**Opportunity** – being entrepreneurial and planning for increased revenue and business growth

#### **Strategic goals**

- Recruit talented young musicians
- Engage and develop the best conductors and educators
- Provide the best program
- Create best practice child-safe environment and culture
- Implement digital effectiveness
- Review and update all policies and procedures to ensure effective governance
- Review business operations and develop plan to upgrade for efficiency and customer service
- Consistently high standards in our presentation, look and feel
- Multiple and varied opportunities to engage
- Value our key stakeholders – the members and their parents
- Maximise revenue from core program
- Commit to, and develop, 3-year plans for new initiatives
- Promote an enterprising culture of resourcefulness and ambition

**Matters subsequent to the end of the financial year**

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, to affect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

**Likely developments and results**

Information on likely developments in the operations of the Association and the expected results of operations have not been included in this report because the directors believe it would be likely to result in unreasonable prejudice to the Association.

**Indemnifying officers or auditor**

The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2016 was \$3,558 (2015: \$4,800).

Signed in accordance with a resolution of the members of the Board:



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Jan Bowen  
Chair



---

Anthony Bell  
Deputy Chair

Dated at Sydney on 23 May 2017

Dated at Sydney on 23 May 2017

The Board of Directors  
Sydney Youth Orchestras Incorporated  
182 Cumberland Street  
The Rocks NSW 2000

23<sup>rd</sup> May 2017

Dear Board Members

### **SYDNEY YOUTH ORCHESTRAS INCORPORATED**

In accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, I am pleased to provide the following declaration of independence to the Directors of Sydney Youth Orchestras Incorporated.

As lead audit partner for the audit of the financial report of Sydney Youth Orchestras Incorporated for the financial year ended 31 December 2016, I declare that to the best of my knowledge and belief, that there have been no contraventions of:

- (i) the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Yours sincerely

**CROWE HORWATH SYDNEY**

**LEAH RUSSELL**


Senior Partner

**Statement of members of the Board**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

In the opinion of the Board of Sydney Youth Orchestras Inc ("Association"):

- (a) the financial statements and notes that are contained in pages 9 to 25 are in accordance with:
  - (i) giving a true and fair view of the Association's financial position as at 31 December 2016 and of their performance for the financial year ended on that date; and
  - (ii) complying with the Association's Incorporations Act (NSW) 2009, the Australian Accounting Standards (including the Australian Accounting Interpretations);
- (b) the financial statement notes satisfy the requirements of the Australian Charities and Not-for-profit Commission Act 2012.

Signed in accordance with a resolution of the Board:

  
\_\_\_\_\_  
Jan Bowen  
Chair

  
\_\_\_\_\_  
Anthony Bell  
Deputy Chair

Dated at Sydney on 23 May 2017

Dated at Sydney on 23 May 2017

Statement of Profit and Loss and Other Comprehensive Income  
For the year ended 31 December 2016  
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2016 \$	2015 \$
Grant revenue	3	105,594	114,971
Other revenue	3	1,457,630	1,097,118
<b>Total revenue</b>	<b>3</b>	<b>1,563,224</b>	<b>1,212,089</b>
Employee benefits expense		(930,455)	(781,615)
Marketing		(52,098)	(68,498)
Venue hire		(104,200)	(97,997)
Office rent		(84,655)	(80,043)
Cost of tours		(186,697)	(51,991)
Sponsor servicing and fundraising expense		(42,659)	(27,243)
Other production		(23,286)	(22,712)
Depreciation and amortisation expense		(12,295)	(12,641)
Other expenses		(90,995)	(88,141)
<b>Surplus/(deficit) before financing income</b>		<b>35,884</b>	<b>(18,793)</b>
Financial income	5	8,942	12,561
Financial expenses	5	(4,597)	(6,068)
<b>Net financing income</b>		<b>4,345</b>	<b>6,493</b>
<b>Surplus/(Loss) before tax</b>		<b>40,229</b>	<b>(12,300)</b>
Income tax expense	2(m)	-	-
<b>Surplus/(Loss) for the year</b>	<b>12</b>	<b>40,229</b>	<b>(12,300)</b>
Other comprehensive income/(loss), net of tax		-	-
<b>Total comprehensive surplus/(loss) for the year</b>		<b>40,229</b>	<b>(12,300)</b>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 13 - 25.



Statement of Financial Position  
As at 31 December 2016  
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2016 \$	2015 \$
<b>Assets</b>			
Cash and cash equivalents		681,153	616,312
Trade and other receivables	6	39,628	48,396
Other current assets	7	150,599	44,853
<b>Total current assets</b>		<b>871,380</b>	<b>709,561</b>
Property, plant and equipment	8	12,796	19,139
Intangible assets		27,557	-
<b>Total non-current assets</b>		<b>40,353</b>	<b>19,139</b>
<b>Total assets</b>		<b>911,733</b>	<b>728,700</b>
<b>Liabilities</b>			
Trade payables and accruals	9	53,514	68,863
Unearned income	10	468,235	334,896
Employee benefits provision	11	44,755	19,941
<b>Total current liabilities</b>		<b>566,504</b>	<b>423,700</b>
<b>Net assets</b>		<b>345,229</b>	<b>305,000</b>
<b>Equity</b>			
Accumulated funds	12	345,229	305,000
<b>Total equity</b>		<b>345,229</b>	<b>305,000</b>

The statement of financial position is to be read in conjunction with the notes to the financial statements set out on pages 13 - 25.

Statement of Changes in Equity  
For the year ended 31 December 2016  
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Accumulated Funds
Balance at 1 January 2015	<u>317,300</u>
Total comprehensive loss for the year	<u>(12,300)</u>
<b>Balance at 31 December 2015</b>	<b><u><u>305,000</u></u></b>

	Accumulated Funds
Balance at 1 January 2016	<u>305,000</u>
Total comprehensive surplus for the year	<u>40,229</u>
<b>Balance at 31 December 2016</b>	<b><u><u>345,229</u></u></b>

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 13 - 25.

**Statement of Cash Flows**  
**For the year ended 31 December 2016**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2016	2015
		\$	\$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		839,205	786,872
Cash paid to suppliers and employees		(1,542,099)	(1,171,018)
Grants received		200,594	15,346
Camp and tour fees received		247,102	142,445
Sponsorship received		72,182	66,782
Donations received		276,206	173,326
Interest charges paid		(4,597)	(6,068)
		<hr/>	<hr/>
<b>Net cash provided from operating activities</b>		88,593	7,685
		<hr/>	<hr/>
<b>Cash flows from investing activities</b>			
Interest received		8,942	12,561
Acquisition of property, plant and equipment	8	(2,094)	(10,687)
Acquisition of intangible asset		(31,360)	-
		<hr/>	<hr/>
<b>Net cash (used in) / provided from investing activities</b>		(24,512)	1,874
		<hr/>	<hr/>
Net increase in cash & cash equivalents		64,841	9,559
<b>Cash and cash equivalents at 1 January</b>		616,312	606,753
		<hr/>	<hr/>
<b>Cash and cash equivalents at 31 December</b>		681,153	616,312
		<hr/> <hr/>	<hr/> <hr/>
Non-cash transactions:			
- Barter transaction of the service		70,042	69,227

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 13 - 25.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

**1 Association information**

The financial report of Sydney Youth Orchestras Inc (the association) for the year ended 31 December 2016 was authorised for issue in accordance with a resolution of the directors.

The Sydney Youth Orchestras Inc is a not-for-profit association domiciled in Australia. The financial report was authorised for issue by the Board on 23 May 2017.

**2 Summary of accounting policies**

**a) Statement of compliance**

The financial report is a general purpose financial report which has been prepared in accordance with the Australian Accounting Standards ("AASBs") – Reduced Disclosure Requirements of the Australian Accounting Standards Board ("AASB") and the requirements of the Associations Incorporation Act NSW 2009, and the Australian Charities and Not-for-profit Commission regulation 20B (ACNC Regulation).

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of this financial report are presented below and have been consistently applied unless otherwise stated.

**New, revised or amending Accounting Standards and Interpretations adopted**

The incorporated association has adopted all of the new, revised or amending Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new, revised or amending Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

Any significant impact on the accounting policies of the incorporated association from the adoption of these Accounting Standards and Interpretations are disclosed below. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the incorporated association.

There were no new or amended accounting standards that had a significant impact.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

***b) Basis of preparation***

The financial report is prepared on the historical cost basis except assets and liabilities at their fair value, where stated. The financial report is presented in Australian dollars.

The preparation of a financial report requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets and liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other various factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods if affected.

The accounting policies set out below have been applied consistently to all periods presented in the financial report.

The financial report is presented in Australian dollars.

***c) Significant accounting estimates and judgements***

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

The key estimates and assumptions that have a significant risk of causing material adjustment are:

The Association recognised some commercial activities which involved contra transactions at fair value, with changes in the fair values recognised in the Statement of Comprehensive Income. The fair values require the use of assumptions and some judgement, among other factors, operational utilisation of the respective transactions and the financial benefits of the services provided. At the end of each reporting period, the directors update their assessment of the fair value of each transaction.

Provisions for employee benefits payable after 12 months from the reporting date are based on future wage and salary levels, experience of employee departures, and periods of service, as discussed in Note 2(l). The amount of these provisions would change should any of the employees change in the next 12 months.

***d) Revenue recognition***

Revenue is recognised when the association is legally entitled to the income and the amount can be quantified with reasonable accuracy. Revenues are recognised net of the amounts of goods and services tax (GST) payable to the Australian Taxation Office.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

***d) Revenue recognition (continued)***

***Revenue from fundraising***

Membership, audition fees and other programs

- (i) Membership fees received in advance are recorded as unearned income in the statement of financial position. The revenue is recognised in the applicable membership year.
- (ii) Audition fee and other programs (camp and music tours) are recognised on the completion of the activity.

***Commercial activities***

Revenue from commercial activities such as ticket sales, performance fees and advertising services are recognised in the statement of comprehensive income at the completion of the activity. Some commercial activities which involve contra transactions are recognised by reference to the fair value of non-contra transactions.

***Contributions***

Contribution income is recognised at the fair value of the contributions received; including any assets received where there is a non reciprocal transfer.

***Donations***

Donations collected, including cash and goods for resale, are recognised as revenue when the association gains control, economic benefits are probable and the amount of the donation can be measured reliably.

***Sponsorship***

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed. Some sponsorship activities which involve contra transactions are recognised by reference to the fair value of non-contra transactions.

***Interest income***

Interest income is recognised as it accrues, using the effective interest rate method.

***Government funding***

Grant revenue is recognised in the statement of comprehensive income when the association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the association 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 met.

When grant revenue is received whereby the association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction, and the grant revenue is recognised in the balance sheet as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

***d) Revenue recognition (continued)***

***Asset sales***

The gain or loss on disposal of all non-current assets is determined as the difference between the carrying amount of the asset at the time of the disposal and the net proceeds on disposal.

***e) Expenditure***

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Wages, salaries & fees include all employment related costs such as wages, superannuation, and provision for annual leave, provision for long service leave and workers compensation. This category also includes all contracts for labour costs.

***Net financing income***

Net financing costs comprise interest payable on credit card facilities calculated using the effective interest method.

Interest income is recognised in the statement of comprehensive income as it accrues, using the effective interest methods.

***f) Cash and cash equivalents***

Cash and cash equivalents in the balance sheet comprise cash at bank and in hand and short-term deposits.

***g) Trade and other receivables***

Trade receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts. Normal terms of settlement vary from seven to 90 days. The carrying amount of the receivable is deemed to reflect fair value.

An allowance for doubtful debts is made when there is objective evidence that the association will not be able to collect the debts. Bad debts are written off when identified.

***h) Plant and equipment***

Plant and equipment is stated at cost less accumulated depreciation and any accumulated impairment losses.

Any plant and equipment donated to the association or acquired for nominal cost is recognised at fair value at the date the association obtains control of the assets.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

***h) Plant and equipment (continued)***

***Depreciation***

Items of plant and equipment are depreciated over their useful lives to the association commencing from the time the asset is held ready for use. Depreciation is calculated on a straight line basis over the expected useful economic lives of the assets as follows:

Musical instruments	10%-25%
Office equipment	10%-33%
Music library	20%
Motor vehicles	33%
Software	33%

***Impairment***

The carrying values of plant and equipment are reviewed for impairment at each reporting date, with the recoverable amount being estimated when events or changes in circumstances indicate that the carrying value may be impaired.

The recoverable amount of plant and equipment is the higher of fair value less costs to sell and value in use. Depreciated replacement cost is used to determine value in use. Depreciated replacement cost is the current replacement cost of an item of plant and equipment less, where applicable, accumulated depreciation to date, calculated on the basis of such cost. Impairment exists when the carrying value of an asset exceeds its estimated recoverable amount. The asset is then written down to its recoverable amount.

For plant and equipment, impairment losses are recognised in the statement of comprehensive income.

***Derecognition and disposal***

An item of property, plant and equipment is derecognised upon disposal, when the item is no longer used in the operations of the association or when it has no sale value. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in surplus or deficit in the year the asset is derecognised.

***i) Intangibles***

Software and website are recorded at cost. Software and website have a finite life and are carried at cost less any accumulated amortisation and impairment losses. They have an estimated useful life of between two and three years. They are assessed annually for impairment.

***j) Trade creditors and other payables***

These amounts represent liabilities for goods and services provided to the association prior to the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition. The notional amount of the payables is deemed to reflect fair value.

***k) Unearned income***

The liability for unearned income is the unutilised amounts of grants, sponsorship and membership fees that are received in advance. The services are usually provided or the conditions of the grant usually fulfilled within 12 months of receipt of the grant.



**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

***l) Employee benefits***

Employee benefits comprise wages and salaries, annual and non-accumulating sick leave.

Liabilities for wages and salaries expected to be settled within 12 months of balance date are recognised in other payables in respect of employees' services up to the reporting date. Liabilities for annual leave in respect of employees' services up to the reporting date which are expected to be settled within 12 months of balance date are recognised in the provision for annual leave. Both liabilities are measured at the amounts expected to be paid when the liabilities are settled.

***m) Taxation***

***Income tax***

The association is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The company holds deductible gift recipient status.

**Goods and services tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred is not recoverable from the Australian Taxation Office, in which case it is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST.

The net amount of GST recoverable from or payable to the Australian Taxation Office is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from or payable to the Australian Taxation Office is classified as operating cash flows.

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2016

	2016	2015
	\$	\$
<b>3 Revenue</b>		
Grants from:		
Arts NSW	100,000	100,000
Other	5,000	-
Local Government (In-kind)	594	14,971
Total Grant Revenue	<u>105,594</u>	<u>114,971</u>
Membership and audition fees	552,945	458,307
Ticket sales, performance fees and merchandise	220,994	166,850
Donations and fundraising events	276,206	173,326
Sponsorship fees (including in-kind)	142,224	136,009
Revenue from music camps and tours	247,102	142,445
Business related income	18,159	20,181
Total Earned Revenue	<u>1,457,630</u>	<u>1,097,118</u>
Total revenue	<u><u>1,563,224</u></u>	<u><u>1,212,089</u></u>
<b>4 Other expenses</b>		
Net bad and doubtful debts expense including movements in provision for doubtful debts	<u>-</u>	<u>-</u>
	<u><u>-</u></u>	<u><u>-</u></u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2016

	2016	2015
	\$	\$

**5 Net financing income**

Interest income	8,942	12,561
Interest expense (including bank charges)	(4,597)	(6,068)
	<u>4,345</u>	<u>6,493</u>

**6 Trade and other receivables**

Trade debtors	39,360	46,561
Less: Impairment losses	-	-
	<u>39,360</u>	<u>46,561</u>

During the year ended 31 December 2016, bad debts of \$0 were written off (2015: \$90)

Interest receivable	268	1,835
	<u>39,628</u>	<u>48,396</u>

**7 Other current assets**

Deposits	22,743	14,070
Prepayments	28,856	30,558
Other – undeposited funds	99,000	225
	<u>150,599</u>	<u>44,853</u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2016

8 Property, plant and equipment

	Musical Instruments	Music Library	Office Furniture and Equipment	Motor Vehicle	Total
	\$	\$	\$	\$	\$
<b>Cost</b>					
Balance at 1 January 2016	91,579	56,420	96,267	7,000	251,266
Acquisitions	-	1,953	636	-	2,589
Balance at 31 December 2016	91,579	58,373	96,903	7,000	253,855
<b>Depreciation and impairment losses</b>					
Balance at 1 January 2016	88,993	47,099	89,035	7,000	232,127
Depreciation charge for the year	797	4,710	2,930	-	8,437
Impairment losses	-	-	495	-	495
Balance at 31 December 2016	89,790	51,809	92,460	7,000	241,059
<b>Carrying amounts</b>					
At 31 December 2015	2,586	9,322	7,231	-	19,139
At 31 December 2016	1,789	6,564	4,443	-	12,796

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2015

	2016	2015
	\$	\$
<b>9 Trade and other payables</b>		
PAYG and superannuation contributions	9,344	22,780
Other payables and accruals	44,170	46,083
	<u>53,514</u>	<u>68,863</u>
<b>10 Unearned income</b>		
Memberships, camp and tour fees received in advance	342,979	302,345
Sponsorship income received in advance	25,256	24,978
Arts NSW grant received in advance	100,000	-
Other grants received in advance	-	5,000
Performance and Box Office fees received in advance	-	2,573
	<u>468,235</u>	<u>334,896</u>
<b>11 Employee benefits</b>		
Provision for annual leave	37,049	19,941
Provision for long service leave	7,706	-
	<u>44,755</u>	<u>19,941</u>
<b>Defined contribution plans</b>		
The Association does not make contributions to a defined contribution plan.		
<b>12 Equity</b>		
Opening accumulated funds	305,000	317,300
Current year surplus / (deficit)	40,229	(12,300)
	<u>345,229</u>	<u>305,000</u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2015

13 Operating leases

*Leases as lessee*

Non-cancellable operating lease rentals are payable as follows:

	2016	2015
	\$	\$
Less than one year	85,000	85,000
Between one and five years	226,431	311,431
	<u>311,431</u>	<u>396,431</u>

The Association has one operating lease at 31 December 2016 in relation to the rental of its current premises at 182 Cumberland St, The Rocks. This is a five year lease ending 31 August 2020. This lease does not include contingent rental.

During the year ended 31 December 2016, \$84,655 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2015: \$80,043).

The option to renew the lease was exercised subsequent to year end. See note 17.

14 Key management personnel compensation

The aggregate compensation made to members of key personnel of the association is set out below:

	2016	2015
	\$	\$
Compensation to members of key personnel	<u>210,122</u>	<u>226,292</u>

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2016**

**15 Related parties**

The following were related parties of the Association at any time during the reporting period, unless otherwise indicated were members for the entire year:

<b>Jan Bowen, Chair</b>	<b>Director from 2 November 2005</b> All committees [ex officio]
<b>Anthony Bell, Deputy Chair</b>	<b>Director from 15 May 2004</b> Finance Committee
<b>Jon North</b>	<b>Director from 24 February 2009</b> Chair, The Staff Committee
<b>Pieter Oomens</b>	<b>Director from 19 July 2011</b> Chair, SYO Foundation
<b>Geraldine Doogue</b>	<b>Director from 5 February 2013</b>
<b>Malcolm Long</b>	<b>Director from 20 May 2014</b>
<b>Greg Levy</b>	<b>Director from 19 July 2016</b>
<b>Tim Downing</b>	<b>Director from 16 August 2016</b> Finance Committee
<b>Ursula Armstrong</b>	<b>Director from 16 August 2016</b>

**Transactions with related parties**

All members of the Board act in an honorary capacity and no board member has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2016.

The Association's constitution states that no member shall profit from transactions with related parties.

**16 Financial risk management**

The association's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts receivable and payable, and leases.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2016

16 Financial risk management (continued)

	Note	2016	2015
		\$	\$
<b>Financial assets</b>			
Cash and cash equivalents		681,153	616,312
Loans and receivables	6	39,628	48,396
Deposits and other		121,743	14,070
<b>Total financial assets</b>		<b>842,524</b>	<b>678,778</b>
<b>Financial liabilities</b>			
Financial liabilities at amortised cost:			
– trade and other payables	9	53,514	68,863
<b>Total financial liabilities</b>		<b>53,514</b>	<b>68,863</b>

17 Subsequent events

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, to affect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.



# Sydney Youth Orchestras Incorporated

## Independent Auditor's Report to the Members of Sydney Youth Orchestras Incorporated

### Opinion

We have audited the accompanying financial report of Sydney Youth Orchestras Incorporated ("the Entity"), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended and notes to the financial statements, including a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion the financial report of the Entity has been prepared in accordance with Division 60 of the *Australian Charities and Not-for profits Commission Act 2012* and the *Associations Incorporation Act 2009*. In our opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at 31 December 2016, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards – Reduced Disclosure Requirements.

In addition, and with reference to the *Charitable Fundraising Act 1991*:

- a) the financial report gives a true and fair view of the financial results of fundraising appeal activities for the financial year the ended 31 December 2016;
- b) the financial report has been properly drawn up and the associated records have been properly kept for the year ended 31 December 2016, in accordance with the *Charitable Fundraising Act 1991* and Regulations;
- c) money received by the company as a result of fundraising appeal activities conducted during the year ended 31 December 2016 has been properly accounted for and applied in accordance with the *Charitable Fundraising Act 1991* and Regulations;
- d) money received by the company for a specific purpose has been applied for the purpose that it has been raised;
- e) money received and sent overseas have been properly accounted for and those funds were used in meeting the society's charitable objective; and
- f) there are reasonable grounds to believe that the company will be able to pay its debts as and when they fall due.

### Basis for Opinion

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 Entity in accordance with the auditor independence requirements of 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.

### **Other Information**

The directors are responsible for the other information. The other information comprises the information included in the Entity's annual report for the year ended 31 December 2016, 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.

### **Responsibilities of the Directors for the Financial Report**

The directors of the Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

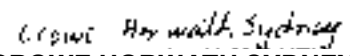
In preparing the financial report, the directors are responsible for assessing the Entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the registered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

The directors are responsible for overseeing Sydney Youth Orchestras Incorporated's financial reporting process.

### **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 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.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: [http://www.auasb.gov.au/auditors\\_files/ar3.pdf](http://www.auasb.gov.au/auditors_files/ar3.pdf). This description forms part of our auditor's report.

  
**CROWE HORWATH SYDNEY**

  
**LEAH RUSSELL**  
Senior Partner

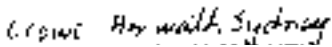
Dated this 23<sup>rd</sup> day of May 2017

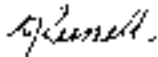
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## DISCLAIMER

The additional financial information presented on page 29 is in accordance with the books and records of Sydney Youth Orchestras Incorporated which have been subjected to the auditing procedures applied in our audit of the Association for the year ended 31 December 2016. It will be appreciated that our audit did not cover all details of the additional financial information. Accordingly, we do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with our Firm policy, we advise that neither the Firm nor any member or employee of the Firm undertakes responsibility arising in any way whatsoever to any person (other than the Association) in respect of the additional financial information, including any errors or omissions therein, arising through negligence or otherwise however caused

  
**CROWE HORWATH SYDNEY**



**LEAH RUSSELL**

Senior Partner

Dated this 23<sup>rd</sup> day of May 2017

## Detailed Profit and Loss Statement - For the year ended 31 December 2016

	Note	2016	2015
Income		\$	\$
Donations from Greatorex Foundation		5,000	5,000
Fundraising and other donations		271,206	168,326
Grants			
Arts NSW		100,000	100,000
Local Government (In-kind)		5,594	14,971
Membership fees		552,945	458,307
Revenue from music camps		81,085	79,885
Revenue from performances		220,994	166,850
Revenue from tours		166,017	62,560
Sponsorship fees		72,182	66,782
Sponsorship fees (in-kind)		70,042	69,227
Business related income		18,159	20,181
<b>Total revenue excluding interest income</b>		<b>1,563,224</b>	<b>1,212,089</b>
<b>Expenditure</b>			
Audit and filing fees		10,000	10,000
Cost of tours and performances		314,183	172,700
Couriers and travel		3,830	3,178
Consultants fees		29,193	10,400
Depreciation		12,295	12,641
Fees and penalties		562	898
Insurance		15,593	17,016
IT expense		18,443	13,277
Fundraising Events & Sponsor Servicing		42,659	23,627
Marketing		52,098	72,116
Other administration		18,930	17,435
Photocopying		9,845	9,737
Postage		2,070	4,140
Rent and utilities		89,733	85,336
Salaries and wages			
Conductors		160,716	144,258
Tutors		63,092	38,836
Management salaries		494,434	440,695
Audition panel		17,847	12,410
On-costs		97,016	76,700
Soloist and performers fees		60,639	50,039
Corporate stationery and office supplies		2,670	3,209
Subscriptions and seminars		2,672	3,858
Telephone and facsimile		8,821	8,377
<b>Total expenditure excluding interest paid</b>		<b>1,527,340</b>	<b>1,230,882</b>
Interest income		8,942	12,561
Interest paid: bank charges		4,597	6,068
<b>Operating surplus / (deficit)</b>		<b>40,229</b>	<b>(12,300)</b>

Sydney Youth Orchestras  
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