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**2016 in review**

**Artist Services**
- 172 artists or groups contracted
- 301 tours managed
- 257 visa applications granted
- 3 long-stay visas granted, plus 3 secondary visas for accompanying family members
- 3 cultural exchange visa applications administered
- 100% success rate in all visa applications

**Finance**
- $11.2m international artists’ contract payments (285 artists)
- $186,129 procurement on behalf of Member orchestras
- 134 international artists’ PAYG summaries issued and reported
- 65 international artists’ TFN/ABNs obtained

**Music Library**
- 81 new sets and 1,169 new vocal scores purchased for Members
- 1,032 sets hired by Members
- 331 sets hired by non-Members

**Publications**
- 146 concert programs for which editorial material was provided
- 94 new notes written by in-house and commissioned writers
- 326 program notes reviewed and edited for Members
- 117 artist biographies sourced and edited
- 28 texts/translations provided
- 2 sets of surtitles commissioned

**Artist Development**
- 51 applications for the 2016 Conductor Development Program
- 10 participants in 8 modules of the Conductor Development Program
- 30 calls with professional orchestra provided to young conductors
- 16 Orchestral Fellowships with 2 orchestras, MSO and TSO

**Products**
- 4 new titles published by Goodear Editions
- 85 Goodear Acoustic Shields sold to orchestras around the world
- 46 program notes provided to non-Members
The company

Symphony Services Australia Limited (known as both Symphony Australia and Symphony Services International) is a not-for-profit arts organisation that provides services to its six Members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian symphony orchestras.

Originally the Concerts Division of the ABC, Symphony Australia was created when the orchestras began the process of divestment from the ABC in 1997. In 2005, a Government-sponsored review of orchestras culminated in the winding-up of Symphony Australia Holdings Pty Ltd and the commencement of Symphony Services Australia Limited. All assets and liabilities, along with existing agreements and contracts, were transferred to the new company.

The company has an ongoing service level agreement in place with each orchestral company.

The ABC assigned the collection of the National Music Library to a Trust in April 2007. The company, under the Trust Deed, is the Trustee for the National Music Library Charitable Trust and accordingly administers the Trust.

The key services provided to the Members are national Artist Development, International Artist Services (including contracts, visas and tour co-ordination), the Symphony Services Music Library, Publications and Advocacy. Most of these services are also available to the wider public on a user-pays basis.

Each Member orchestra has a representative on the Symphony Australia board, which meets up to four times per year.

From top to bottom:
Photography by Jane Clare, courtesy West Australian Symphony Orchestra
Photography by Daniel Aulsebrook, courtesy Melbourne Symphony Orchestra
Photograph courtesy Queensland Symphony Orchestra
Sydney Symphony Orchestra. Concertmaster Andrew Haveron in Visions of Vienna. Photography by Ken Butti
Photograph courtesy Adelaide Symphony Orchestra and Jumpgate VR
Photograph of TSO Live Sessions courtesy Tasmanian Symphony Orchestra
I am pleased to present Symphony Services Australia Limited’s 2016 annual report.

In 2016, Symphony Australia embraced change in its program of services to its six members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian symphony orchestras. Advocacy has become a valued service that will benefit members in a variety of ways; provision of collated statistics and research can be used by the sector, and a range of publications will form an ongoing resource. In late 2016 Symphony Australia embarked on a major advocacy project on behalf of the orchestras, in partnership with Newgate Communications.

Other changes included the winding-down of Symphony Australia’s Artist Development program. Begun in 1997, this program has helped develop the careers of countless Australian performers, composers and conductors. At the time the program was started, the orchestras were newly corporatised from the ABC and did not have the resources to run their own artist development programs.

The six symphony orchestras now all have their own artist development activities, and it is time for Symphony Australia to change its focus to other areas of support. The ABC Symphony Australia Young Performers Awards, a visionary and prestigious competition, will be run by the Music and Opera Singers Trust, with the collaboration of both the ABC and the symphony orchestras. Other parts of the program will be replaced by the individual opportunities being offered by each orchestra.

I commend the work of Kate Lidbetter and her team, in particular Anna Howell who remained Artist Development Coordinator until the end of 2016. Staff rose to the challenge of a complex office relocation during the year, and it is pleasing that the company is now co-habited with its member orchestra, the Sydney Symphony Orchestra. My congratulations to the team, especially Finance Manager Dilek Henderson and Library Manager Vi King Lim, for navigating this project so professionally.

Symphony Australia’s performance in 2016 minimised the impact of this costly relocation. It is anticipated that the relocation will result in contained costs and a manageable long-term budget.

I thank and congratulate my colleagues on the board for their contribution to the company. Each leads their own orchestral organisation and generously gives their time and expertise to the board of Symphony Australia. I am grateful to Rodney Phillips who joined the board for a short time while Interim CEO at the Queensland Symphony Orchestra and I also issue a warm welcome to his successor, David Pratt.

I commend the 2016 annual report to you.

Nicholas Heyward
Chairman, Symphony Services International
Symphony Services Australia Limited’s key commitment is to our six member orchestras, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras. We work closely with members to ensure we are providing the highest quality services for the lowest possible cost, while also increasing our relevance to orchestras beyond Australia through sales of the Goodear Acoustic Shield, our in-house publishing arm, Goodear Editions, and hire of music to a range of orchestras including community and amateur ensembles.

Following a successful Orchestral Summit in which advocacy was the main focus, in 2016 we extended our program of advocacy on behalf of our members. Symphony Australia forged a partnership with Newgate Communications and we are grateful to Newgate and its personnel for their support.

In 2016 we wound down the national Artist Development Program, which for nearly 20 years was managed by Symphony Australia on behalf of the orchestras. This wide-ranging and excellent set of activities included the Young Performers Awards, training and opportunities for orchestral musicians and composers, and a conductor training program that was considered unique in the world. Led initially by Finnish pedagogue Jorma Panula, and then for over 10 years by British maestro Christopher Seaman, the conductor development program saw dozens of Australian conductors build a career in Australia and overseas. In 2016 program graduate Nicholas Carter was announced as the first Australian Principal Conductor of an Australian symphony orchestra (Adelaide Symphony Orchestra) in a quarter of a century.

We will continue to work with members to assist their own provision of activities that promote and develop talented Australian musicians. We will also work closely with the Music and Opera Singers Trust, which takes on the stewardship of the Young Performers Awards into the future.

I thank all of the directors of Symphony Australia for their support, leadership and enthusiasm over the year. In particular I am grateful to Craig Whitehead for his role as Chair of the Finance, Audit and Risk Subcommittee, and to Nicholas Heyward for his ongoing commitment to the role of Chairman of the Board.

Kate Lidbetter
Chief Executive Officer
Artist Development

The Symphony Services International Artist Development programs are internationally recognised and account for a significant part of the organisation’s activities. These programs provide training and development opportunities for emerging artists. This usually involves a period of engagement with one of the Symphony Services International Member or Associate orchestras, providing an invaluable opportunity to get hands-on experience in a professional environment. Member orchestras contribute financially to the Artist Development program on an equal basis through their Service Level Agreements with Symphony Services International. The contributions made by the six state symphony orchestras are significant, and have resulted in a suite of programs that provide a career springboard for countless young Australian performers, composers and conductors. Through this nationally co-ordinated program, the symphony orchestras develop the skills and professionalism of Australian artists and provide outstanding opportunities that the young artists would otherwise not receive.

Conductor Development

The Conductor Development program offers aspiring conductors the opportunity to hone their skills under the direction of internationally renowned experts and to conduct professional symphony orchestras both here and in New Zealand. In 2016, 10 students participated in the Core Conducting Program which was held across three states in Australia in association with the Adelaide, Tasmanian and West Australian Symphony Orchestras and in New Zealand with the Auckland Philharmonia Orchestra. Teachers of the program included Johannes Fritzsch, Nicholas Carter, Marko Letonja, Marcelo Lehninger, Luke Dollman and Giordano Bellincampi.

The Beat Starts Here is the Symphony Services International conductor training course for teachers and conductors of community and youth-based ensembles. In 2016 the course took place in Sydney on 9 - 13 April. Luke Dollman, graduate of the program and recently appointed Lecturer in Conducting at the Elder Conservatorium, was director for the course which involved 12 active participants and one auditor.

In addition to The Beat Starts Here, Symphony Services International hosted a training day for conductors of the Sydney Youth Orchestras on 30 April. Graduate of the program Benjamin Northey was director for the day which involved sessions with two pianos and the SYO philharmonic orchestra.

Previous page: TSO Live Sessions
(courtesy Tasmanian Symphony Orchestra)

This page, L to R: Benjamin Northey (photo Travis Hayto) Nicholas Carter (photo Tony Lewis)
Composer Development

The 2016 Symphony Australia TSO Composers’ School took place on 19 – 23 September. Richard Mills was Program Director, with conductor Hamish McKeich and tutor James Ledger. Students were Chris Williams, Timothy Tate, Jakob Bragg and Stephen de Filipo. The culminating music presentation of the students’ works was held on Friday 23 September in the TSO Studio and was recorded by ABC Classic FM.

SSI commissioned several works on behalf of the network in 2016. These projects included James Ledger’s *Hollow Kings*, a commission for emerging composer Annie Hseih and the *Bush Concert* education work by Mark Ferguson.

Orchestral Fellowships

Member orchestras provide career paths for young Australian musicians through the Symphony Services International Fellowship program. This program is run in collaboration with the Australian Youth Orchestra and offers a range of fellowships for string, wind and brass players. The Melbourne and Tasmanian Symphony Orchestras host these programs which provide the chance to rehearse and perform with an orchestra and to be mentored by leading orchestral players. In 2016 nine string players and six wind, brass and percussion players participated in this national program, which provides an invaluable experience that in many cases leads to more permanent positions with the orchestras.

The first stage of the AYO/MSO String Fellowships took place in Melbourne on 23 - 31 May. Nine AYO musicians playing violin, viola, cello and double bass participated in the intensive program working closely with an MSO musician who gave them one-on-one lessons to help prepare their concerto and orchestral excerpts for performance in their MSO audition. They were also involved in masterclasses, media training and seminars with MSO musicians and management, and rehearsed on stage with the MSO, giving them a real taste of life in a professional orchestra. Four fellows were successful in passing their auditions and returned to spend three weeks playing with the MSO and working with their mentors.

The 2016 wind/brass/percussion fellowships took place in Hobart with the TSO on 11 – 16 October. Seven fellows took part in the program which involved mock and casual auditions, lessons and professional development sessions, and the opportunity for fellows to work with mentors from the host orchestra. Four fellows passed their casual audition and may have the opportunity to return to work with the TSO in the future.

Symphony Services International also partners with the Sydney Symphony Orchestra in providing pathways to the profession. The program provides year-long mentoring by professional musicians and graduates have been engaged by Member orchestras around the country.

*TSO Composer school*
Artist Services

The Artist Services department oversees the contracting, visa applications and travel arrangements for all of the Members’ international touring artists.

In 2016 Symphony Services International issued contracts for 172 artists and groups, including chief conductors, guest conductors, instrumentalists and singers. Many artists visited more than once in the course of the year and some tours involved large touring parties making a total of 301 traveller tours managed by the company.

During the year, 257 applications for Subclass 420 Entertainment visas were sponsored by SSI for our Members, with 100% of applications managed and submitted from this office being successful.

On 19 November 2016, following a review of the 420 visa subclass to which the Artist Services department had made the submission, the Department of Immigration and Border Protection released a new visa subclass, 408, for artists performing in Australia. Artist Services revised its visa processes accordingly to ensure a smooth transition to the new visa for the 250+ visa holders we bring to Australia each year.

In addition to international artists’ contracts and tour co-ordination, SSI assisted with the following on an ad hoc basis:

- Tour co-ordination for local artists visiting multiple orchestras
- Application for long-stay visas for a concertmaster with accompanying family members and two orchestral administration roles
- Visa applications for musicians auditioning for permanent orchestral positions
- Three visas were obtained for international musicians participating in cultural exchange programs

SSI co-ordinated several large tours including Jazz at Lincoln Center Orchestra with Wynton Marsalis, Synergy Vocals, and thirteen international singers for the Sydney Symphony Orchestra’s opera in concert performances of *Porgy and Bess*. Artist Services managed commercial projects tours featuring Cirque de la Symphonie, Bugs Bunny at the Symphony, and Conchita Wurst plus film-in-concert tours of *Raiders of the Lost Ark*, *The Godfather* and *Star Trek: The Ultimate Voyage*.

The Sydney Symphony Orchestra performs *Gershwin’s Porgy and Bess*. Photo Keith Saunders
Symphony Services
Music Library

The Symphony Services Music Library (SSML) is one of the largest collections of performance materials in the Asia-Pacific region with over 16,000 sets and around 365,000 individual scores and parts (figures reported through HLMSW, the Library’s computerised system).

While the principal focus of the Library is symphonic repertoire, the collection has developed and expanded to include a significant quantity of stage, vocal, choral and chamber works. A large part of the collection is designated for exclusive use by the Member orchestras while the remainder consists of materials available for hire by the wider public. The collection also includes reference materials such as complete works of composers and critical editions as well as items of historical and archival interest. The librarians of the Member orchestras are able to access the Library’s electronic database remotely, browse the holdings, and view past and current transactions relating to their orchestra.

With the print music requirements of SSI’s Members as its primary concern, throughout 2016 the SSML continued to provide the following services to the Member orchestras on a daily basis:

- the supply of music from the Library’s collection
- the sourcing of hire materials directly from music publishers in Australia and overseas
- reference and information services provided by specialist staff, including music research and consultancy on issues such as music editions, sources of supply and copyright.

The Library’s acquisitions policy is based on the repertoire and programming requirements of the Member orchestras, the need for continuous improvement of editions available to the network through the purchase of new and scholarly critical editions, and the replacement of old and poor-condition materials. In 2016 the Library added to its collection a total of 81 new sets and 1,169 new vocal scores, among which significant acquisitions include:

- performance materials for works not previously in the Library’s collection:
  - orchestral sets of Mozart’s Litaniae de venerabili altaris Sacramento for SSO, the Overture to Bellini’s I Capuleti e i Montecchi for QSO, Dukas’ Polyeucte for WASO, Bach’s Cantata No. 1 for QSO, Stamitz’s Clarinet Concerto No. 3 for QSO, R. Strauss’ Violin Concerto for MSO, Enescu’s Ballade for ASO, and Nicolai’s The Merry Wives of Windsor for QSO;

- various vocal materials for choral works:
  - 25 vocal scores of Vivaldi’s Gloria RV 589 for WASO, 130 vocal scores of Beethoven’s Missa solemnis for MSO, 150 vocal scores (new Novello ed.) of Handel’s Messiah for MSO, and 85 vocal scores of Haydn’s Creation for TSO;

- new editions replacing outdated or poor-condition materials commonly used by the Member orchestras:
  - orchestral sets of Elgar’s Enigma Variations for WASO, Dvořák’s Symphony No. 8 for TSO, Handel’s Music for the Royal Fireworks for WASO, Dvořák’s Symphony No. 7 for ASO, Haydn’s Trumpet Concerto for WASO, Lalo’s Cello Concerto for TSO and WASO, Vltava from Smetana’s Má vlast for QSO, Haydn’s Creation (Bärenreiter ed.) for SSO, Haydn’s Symphony No. 31 for TSO, Haydn’s Creation (Carus Verlag ed.) for TSO, and Wagner’s Parsifal for MSO.
As part of SSI’s office relocation in October 2016, around 30% of the Library’s collection was deaccessioned and the remaining items moved to a storage facility in Ultimo. Items of historical and cultural interest were transferred to the National Library of Australia to be archived in the Symphony Australia Collection while many orchestral sets were donated to SSI’s Members and Associates and vocal scores to Sydney Philharmonia Choirs for distribution through the National Music Lending Scheme for Choral Scores. A snapshot of the Library’s collection reported through HLMSW in March 2017 revealed that the collection overall was in a satisfactory state with 79% of materials in new, optimal or good condition.

The SSML's music hire service has remained a well utilised and major resource for the orchestral community in Australia and the Asia-Pacific region. Through this service, organisations outside the Symphony Services International network can access a large number of performance materials from the Library’s collection. The SSI website hosts an online catalogue of the Library’s hire collection including functionality to make enquiries and bookings on specific items. Currently around 400 individuals and organisations hire music via this service, including professional and community orchestras, opera companies, choirs, schools, universities and event management companies. Print music is provided on a fee-per-service basis to non-Member hirers; Associates are entitled to generous discounts on handling fees as well as other hire benefits.

For 2016, the SSML recorded the following circulation figures:

**Number of sets sent to Member orchestras**

- Adelaide Symphony Orchestra 130
- Melbourne Symphony Orchestra 200
- Queensland Symphony Orchestra 189
- Sydney Symphony Orchestra 176
- Tasmanian Symphony Orchestra 215
- West Australian Symphony Orchestra 122

**Number of sets hired by Associates** 44

**Number of sets hired by standard hirers** 287

**Number of sets used for internal purposes** 30

**Total number of sets circulated** 1,393

These figures include 268 sets which the SSML sourced and hired from publishers in Australia and overseas for Members.

4 new titles were added in 2016 to Goodear Editions, the music publishing arm of Symphony Services International, taking the total number of works in the catalogue to 72 by the end of the year. The choice of works published was determined by the programs of the Member orchestras whenever there was sufficient time to produce performance materials for public domain works which were only available for hire from their original publishers. By performing from a Goodear Edition, the Member orchestras were effectively saved from paying hire fees for non-copyright works. All Goodear Editions scores and parts are typeset, printed and bound in the Library and are available for purchase or hire by the general public.
In February 2016, the Goodear online shop was launched and became SSI’s primary portal for the sale of Goodear Editions. All Goodear Editions titles are sold in print format while those that are in the public domain were also made available for download in digital format for the first time. For 2016 the Goodear online shop recorded net sales of $7,931 from a total of 33 fulfilled orders from 13 countries. Print sales included 10 orchestral sets, 5 of which were of Rachmaninov’s Symphonic Dances (GE 0052). 15 individual digital scores/parts and 7 digital orchestral sets were sold with the most popular title being the aria “Vedrò con mio diletto” from Vivaldi’s Giustino (GE 0022). The top 5 countries from which sales were derived were (in descending order) Australia, Japan, New Zealand, Canada and the USA.

In conjunction with the Major Orchestra Librarians’ Association (MOLA) and the Adelaide Symphony Orchestra, the SSML organised the second Asia-Pacific Orchestral Librarians’ Summit which took place on 3 December 2016 at the Adina Apartment Hotel Adelaide Treasury. This was a highly successful event and was attended by librarians from SSI’s Member and Associate orchestras as well as one MOLA Member orchestra in the Asia-Pacific region, the Singapore Symphony Orchestra. The sessions included a panel discussion on “Understanding Copyright and Sheet Music: Everything an Orchestral Librarian Should Know and Expect” involving representatives from BTM Innovation, the Australian Copyright Council and APRA AMCOS. Karen Schnackenberg, President of MOLA, gave a number of presentations about MOLA itself, modern performance licensing, as well as offering practical tips and tricks for the orchestral librarian. Vi King Lim discussed changes to the SSML due to its recent relocation and ways of future-proofing a sheet music collection. On the previous day the Library staff and the Member orchestra librarians held a half-day meeting to discuss operational and logistical aspects of SSI’s provision of library services to the Member orchestras.
Publications

The Publications department provides editorial material to the Member orchestras in the form of edited artist bios, edits of existing program notes, newly commissioned notes, images, texts and translations, surtitles, performance record maintenance and research and other related concert program content.

SSI has a growing collection of several thousand program notes which is administered by the Publications department. Existing notes are reviewed for suitability, updated where necessary (sometimes in consultation with the author), and prepared in accordance with each performance’s specifications.

New notes are written by the Publications department’s Lorraine Neilson, by contracted SSI writers Gordon Kerry and Gordon Williams, and by a range of externally commissioned writers. During 2016 the Publications department contributed editorial material for 146 Members’ programs. 94 new notes were written by in-house and external writers, including Scott Davie, Douglas Rutherford, James Cuddeford, Tim Munro, Genevieve Huppert and Natalie Shea.

We source texts and translations from various sources including scores, CD booklets, composers and publishers. In addition, new translations are sometimes commissioned, and Publications staff occasionally prepare translations in-house, depending on the language of the text. For in-copyright works we liaise with publishers on behalf of Members for permission to reprint texts, and meet the associated costs. SSI has a large archive of music- and composer-related images, and we add to this with purchases from picture libraries. In 2016 Pubs supplied 28 texts and translations to Members.

In 2016 we commissioned new surtitles for Bach’s St John Passion, and for Act I of Die Walküre. In addition, our previously commissioned surtitles for Tristan und Isolde were used for a second network performance.

During 2016 we provided 46 program notes to non-members. We continued to offer ten free reprints to Associates as a membership renewal benefit.
Other Activities and Services

In 2016 a range of additional products and services were offered to Members and to the broader orchestral community. Some of these were benefits specifically to Members and Associates, others were widely available for purchase or hire.

The Goodear Acoustic Shield has continued to be popular with orchestras, bands and educational facilities in Australia and overseas. In 2016 shields were purchased by organisations such as the City of London Sinfonia, Cameron Mackintosh company, Oper Graz, Birmingham Royal Ballet and the Sydney Conservatorium of Music. Several orchestras returned to purchase additional shields to complement their WHS portfolio.

Goodear Editions continued its success in producing beautifully engraved music publications of popular orchestral works and hitherto unpublished performance material. The exposure and reach of Goodear Editions saw a major development in 2016 with the launch of the Goodear online shop, which serves as a new portal for Symphony Services International’s products. For the first time selected titles have been made available in both digital and print format.

The Podium, Symphony Services International’s newsletter, reached over 2,500 people around the world. Now in its sixth year, The Podium is a useful means of disseminating information about the company as well as featuring interesting writing about the classical music sector both here and internationally.

In November 2016 Symphony Services International hosted its fourth Orchestral Summit. This year, the Summit focused closer to home than in previous years, with a spotlight on advocacy. Guest speakers included Malcolm Long AM, Zoe McKenzie, Helen O’Neil (The British Council) and Sarah McKinnon (National Farmers’ Federation). The Macquarie Group Foundation generously hosted the event in Sydney.

Advocacy has become a new and valued service to member orchestras; Symphony Services International worked with Newgate Communications in 2016 and is grateful for Newgate’s partial pro-bono support.
Partners and supporters

Symphony Services International is grateful to the following partners for their collaboration and support in 2016

Newgate Communications
Claire Bremner
Feyi Akindoyeni
Brian Tyson

Artist Development program
Johannes Fritzsch
Nicholas Carter
Marko Letonja
Marcelo Lehninger
Luke Dollman
Giordano Bellincampi
Benjamin Northey
Richard Mills AM
Hamish McKeich
James Ledger
Jennifer Compton
Music and Opera Singers Trust
Auckland Philharmonia Orchestra
Australian Youth Orchestra

Australia Council for the Arts
Tony Grybowski
Lissa Twomey
Lisa Walsh
Gerard Atkinson

Macquarie Group and
Macquarie Foundation
Nick Walter
Jill Bentley

Orchestral Summit
Malcolm Long AM
Sarah McKinnon
Zoe McKenzie
Yvonne Zammit
Janet Holmes à Court AC
Helen O’Neil

Librarians Summit
Bruce Stewart
Fiona Whittenbury
Karen Frost
Michelle Robins
Paola Nisioli
Tom Bastians
Stevan Pavlovic
Nicholas Carter
Karen Schnackenberg
Peter Grimshaw
Fiona Phillips
Rhys Richards

Other colleagues and supporters
Jonathan Puckridge, Ellipse Design
Ari Kaisserian, Show Travel
Kevin Orchard, BatTech
John Horn, Sydney Symphony Orchestra
Helen Maxwell, Sydney Symphony Orchestra
Australian Broadcasting Corporation

Staff of Symphony Australia (2016)
Kate Lidbetter Chief Executive Officer
Dilek Henderson Finance Manager
Zofia Bryla Finance Officer
Teresa Majewski Artist Finance Officer
Anna Howell Artist Development Co-ordinator
( Until 25 November)
Justin Boschetti Artist Services Manager
Peter Silver Artist Services Co-ordinator
( Until 2 September)
Erica Dawson Artist Services Administrative Assistant
( From 19 October)
Lorraine Neilson Publications Co-ordinator
Vi King Lim Music Library Manager
Emily Whitmore Music Librarian (Outside Hire)
Mary-Ann Mead Library Assistant
Sharlene Sinnott Library Assistant
( From 1 February)
Clare Bryant Office/Library Co-ordinator
( Until 27 January)
Symphony Services Australia Limited

ABN 69 121 149 755

Financial Report

31st December 2016
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The Directors present their report together with the financial report of Symphony Services Australia Limited for the year ended 31st December 2016.

INFORMATION ON DIRECTORS
The Directors have been in office since the start of the financial year to the date of this report unless otherwise stated. The names of each person who has been a Director during the year and to the date of this report are:

Nicholas Heyward, BA (Hons)
Chairman. A Director of the company since 9 August 2006.
Managing Director of Tasmanian Symphony Orchestra.
Previously CEO of the Adelaide Festival of Arts and the Brisbane Biennial International Music Festival.
He has served on the boards of a number of national arts organisations including the Australian Chamber Orchestra, Music Council of Australia, Symphony Australia Holdings Pty Ltd, a member of Anzac Arts and Culture Fund Creative Advisory Panel, the Tasmanian Arts Advisory Board and a director of the Theatre Royal.

Craig Whitehead, BA, GDBA, MBA
Appointed a Director of the company on 21 November 2008.
CEO of the West Australian Symphony Orchestra.
Previously CEO of West Australian Opera and General Manager of La Boite Theatre Company. Served as a Board Director of Future Now, Youth Arts Queensland Brisbane Writers Festival and former member of the Brisbane City Council’s Music and Performing Arts Advisory Committee and a Member of the Queensland Dept of State Development's Creative Industries.
Chair of the Finance, Audit and Risk Subcommittee.

Rory Jeffes, MA
Appointed a Director of the company on 28 July 2009.
Managing Director of the Sydney Symphony Orchestra.
Previously the Director of External Relations with the Sydney Symphony since 2005.
CEO of CREATE Foundation and was the Founding CEO YouthNet.

Sophie Galaise, BMus, MA, MBA, PhD,
Appointed a Director of the company on 16 August 2013.
CEO of the Queensland Symphony Orchestra until March 2016. Appointed Managing Director of the Melbourne Symphony Orchestra from April 2016.
Served on many boards such as Orchestras Canada and the Centre for Local Development of Quebec.
Member of Advisory Council of Harvard Business Review and the International Advisory Committee of Master of Management in International Arts Management.

Vincent Ciccarello, BMus (Hons), Grad Dip Journalism, Grad Cert Management
Appointed a Director of the company on 26 November 2013.
Managing Director of the Adelaide Symphony Orchestra.
Served as Orchestral Manager of the Queensland Symphony Orchestra, Managing Director of Fanfare Artist Management and Journalist with Adelaide’s Independent Weekly newspaper.
Previously Chairman of the Australasian Classical Music of Manager’s Association.

Rodney Phillips, Dip in Arts Administration, Performing Arts Administration
Appointed a Director of the company on 26 May until 16 September 2016.
Interim Chief Executive of Queensland Symphony Orchestra.
Previously Chief Executive with AEG Ogden (Perth), General Manager of His Majesty's Theatre (Perth).
Chief Executive of Cape Town Philharmonic Orchestra, Director Baxter Theatre Centre,
Live Performance Australia Honorary Life Member

David Pratt, BA, GDBA, CPR
Appointed a Director of the company on 16 November 2016.
Chief Executive of the Queensland Symphony Orchestra.
Previously Executive Director of the Santa Barbara Symphony.
Served as Executive Director for the Savannah Philharmonic, Senior Event Manager with G'Day USA Festival and Commercial Enterprises Manager with The Sydney Symphony Orchestra.
DIRECTORS’ REPORT (CONT’D)

MEETING OF DIRECTORS
Details of attendance by Directors while in office for the three Board of Directors’ meetings held during the period.

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<th>No. of Meetings Eligible to Attend</th>
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<tr>
<td>Nicholas Heyward</td>
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<td>Craig Whitehead</td>
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<td>Rory Jeffes</td>
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<td>David Pratt</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

COMPANY SECRETARY
The following persons held the position of Company Secretary during the financial period:
Kathleen Kerin (nee Lidbetter), appointed CEO 17 November 2008 and Company Secretary from 21 November 2008. She was previously Director of Music at the Australia Council and holds a BA, Grad Dip Arts Mgt, Masters in Policy and is a Graduate of the Australian Institute of Company Directors. Chair of Gondwana Choirs Ltd, Company Secretary and director of Accessible Arts and director of ADHD Australia.

PRINCIPAL ACTIVITIES
The principal activity of the company during the year was to provide a range of specialist services to the orchestral network comprising the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras. The provision of services included the management of national artist development programs, advocacy, the music library, program notes, international artist contracting and tour co-ordination.

The company is the Trustee of the National Music Library Charitable Trust which was established in April 2007 after assignment of the collection from the ABC.

The company’s short term objectives are to:
* to provide specialist services of the highest quality, implementing world best practice in business and employment practices
* provide development and professional opportunities for Australian musicians and music administrators
* provide value for money to Members and clients

The company’s long term objectives are to:
* be a ‘one stop shop’ for Members and clients to obtain orchestral products and services of excellence
* act as a hub for the orchestral sector in Australia and in the region

To achieve these objectives, the company has adopted the following strategies:
* Providing core services to the Members at the highest possible quality and value for money
* Positioning Symphony Services International as an accessible and high-quality service provider to organisations in Australia and around the world
* Maintaining a membership structure that is of value to orchestras in Australia and the region
* Broadening the range of customers to increase national and international reach
* Employing staff with the highest skill base in order to offer excellent service provision

MEMBERS’ GUARANTEE
The company is incorporated under the Corporations Act 2001 and is limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of $1 each towards meeting any outstanding obligations of the company. At 31 December 2016 the collective liability of members was $6 (2015:$6).
AUDITOR’S INDEPENDENCE DECLARATION
UNDER SECTION 60.40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS
COMMISSION ACT 2012
TO THE DIRECTORS OF SYMPHONY SERVICES AUSTRALIA LIMITED

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2016
there have been no contraventions of:

(i) the auditor independence requirements as set out in 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.

Weston Woodley & Robertson

Ian M Cooper
Partner

Date: 9th May 2017
Sydney
DIRECTORS' REPORT (CONT'D)

AUDITOR'S INDEPENDENCE DECLARATION
The lead auditor's independence declaration for the year ended 31 December 2016 has been received and can be found on page 4 of the financial report.

The director's report is signed in accordance with a resolution of the Board of Directors.

[Signature]
Nicholas Heyward
Director
Date 9 May 2017
Symphony Services Australia Limited
ABN 69 121 149 755
Statement of Profit or Loss and Other Comprehensive Income
for the year ended 31 December 2016

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

Revenues and other income

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of goods sold</td>
<td>6,164</td>
<td>10,212</td>
</tr>
<tr>
<td>Employee benefits expenses</td>
<td>1,007,987</td>
<td>1,048,913</td>
</tr>
<tr>
<td>Artist fees and expenses</td>
<td>443,867</td>
<td>883,075</td>
</tr>
<tr>
<td>Consultant expenses</td>
<td>37,487</td>
<td>49,130</td>
</tr>
<tr>
<td>Music expenses</td>
<td>49,973</td>
<td>39,972</td>
</tr>
<tr>
<td>Communication expenses</td>
<td>20,774</td>
<td>23,898</td>
</tr>
<tr>
<td>Rental &amp; office expenses</td>
<td>340,815</td>
<td>390,732</td>
</tr>
<tr>
<td>Travel expenditure</td>
<td>18,045</td>
<td>11,216</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Other expenses</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

(Deficit) Surplus for the year

<table>
<thead>
<tr>
<th>(Deficit) Surplus after tax</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income tax expense</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>(Deficit) Surplus after tax</td>
<td>(256)</td>
<td>4,285</td>
</tr>
</tbody>
</table>

Other comprehensive income after income tax:

Other comprehensive income for the year, net of tax:

Total comprehensive (loss) income for the year

(256) 4,285

The statement of profit and loss and other comprehensive income statement should be read in conjunction with the notes to and forming part of the financial report set out on pages 9 to 16.
## Symphony Services Australia Limited

### ABN 69 121 149 755

**Statement of Financial Position as at 31 December 2016**

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>661,391</td>
<td>511,260</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>26,522</td>
<td>69,761</td>
</tr>
<tr>
<td>Inventory</td>
<td>18,788</td>
<td>24,952</td>
</tr>
<tr>
<td>Other assets</td>
<td>21,835</td>
<td>58,634</td>
</tr>
<tr>
<td>Financial assets</td>
<td>1,585,231</td>
<td>1,697,204</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td>2,313,767</td>
<td>2,361,811</td>
</tr>
<tr>
<td><strong>NON-CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other receivables</td>
<td>3,762</td>
<td>-</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>94,790</td>
<td>9,988</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
<td>98,552</td>
<td>9,988</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>2,412,319</td>
<td>2,371,799</td>
</tr>
</tbody>
</table>

| LIABILITIES                                  |        |        |
| **CURRENT LIABILITIES**                     |        |        |
| Trade and other payables                    | 893,291| 765,171|
| Provisions                                  | 108,028| 212,437|
| **TOTAL CURRENT LIABILITIES**               | 1,001,319| 977,608|
| **NON-CURRENT LIABILITIES**                 |        |        |
| Provisions                                  | 57,461 | 40,396 |
| **TOTAL NON-CURRENT LIABILITIES**           | 57,461 | 40,396 |
| **TOTAL LIABILITIES**                       | 1,058,780| 1,018,004|

| NET ASSETS                                  | 1,353,539| 1,353,795|

| EQUITY                                      |        |        |
| Retained earnings                           | 778,761| 796,077|
| Reserve                                     | 574,778| 557,718|
| **TOTAL EQUITY**                            | 1,353,539| 1,353,795|

The statement of financial position should be read in conjunction with the notes to and forming part of the financial report set out on pages 9 to 16.
### Statement of Changes in Equity for the year ended 31 December 2016

<table>
<thead>
<tr>
<th></th>
<th>Retained Earnings</th>
<th>Reserve (Note 12)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2016</strong></td>
<td>$796,077</td>
<td>$557,718</td>
<td>$1,353,795</td>
</tr>
<tr>
<td>Balance at 1 January 2015</td>
<td>$796,077</td>
<td>$557,718</td>
<td>$1,353,795</td>
</tr>
<tr>
<td>Deficit for the year</td>
<td>(256)</td>
<td>-</td>
<td>(256)</td>
</tr>
<tr>
<td>Transfer in/(out) of retained earnings</td>
<td>(17,060)</td>
<td>17,060</td>
<td>-</td>
</tr>
<tr>
<td>Total other comprehensive income for the year</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 31 December 2016</td>
<td><strong>778,761</strong></td>
<td><strong>574,778</strong></td>
<td><strong>1,353,539</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Retained Earnings</th>
<th>Reserve (Note 12)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2015</strong></td>
<td>$793,669</td>
<td>$555,841</td>
<td>$1,349,510</td>
</tr>
<tr>
<td>Balance at 1 January 2014</td>
<td>$793,669</td>
<td>$555,841</td>
<td>$1,349,510</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>4,285</td>
<td>-</td>
<td>4,285</td>
</tr>
<tr>
<td>Transfer in/(out) of retained earnings</td>
<td>(1,877)</td>
<td>1,877</td>
<td>-</td>
</tr>
<tr>
<td>Total other comprehensive income for the year</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 31 December 2015</td>
<td><strong>796,077</strong></td>
<td><strong>557,718</strong></td>
<td><strong>1,353,795</strong></td>
</tr>
</tbody>
</table>

*The statement of changes in equity should be read in conjunction with the notes to and forming part of the report set out on pages 9 to 16.*
Symphony Services Australia Limited
ABN 69 121 149 755
Statement of Cash Flows for the year ended 31 December 2016

<table>
<thead>
<tr>
<th>Note</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government grants received</td>
<td>-</td>
<td>20,000</td>
</tr>
<tr>
<td>Cash receipts in the course of operations</td>
<td>3,393,634</td>
<td>3,752,223</td>
</tr>
<tr>
<td>Cash payments in the course of operations</td>
<td>(3,323,688)</td>
<td>(3,676,307)</td>
</tr>
<tr>
<td>Interest received</td>
<td>63,861</td>
<td>44,818</td>
</tr>
<tr>
<td>Net cash flows provided by operating activities</td>
<td>13(b)</td>
<td>133,807</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Acquisition) of plant and equipment</td>
<td>(95,649)</td>
<td>-</td>
</tr>
<tr>
<td>Proceeds from bank cash deposits</td>
<td>111,973</td>
<td>26,552</td>
</tr>
<tr>
<td>Net cash flows provided by investing activities</td>
<td>16,324</td>
<td>26,552</td>
</tr>
<tr>
<td><strong>NET INCREASE IN CASH AND CASH EQUIVALENTS HELD</strong></td>
<td>150,131</td>
<td>167,286</td>
</tr>
<tr>
<td>Cash and cash equivalents at the beginning of the financial year</td>
<td>511,260</td>
<td>343,974</td>
</tr>
<tr>
<td>CASH AND CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR</td>
<td>13(a)</td>
<td>661,391</td>
</tr>
</tbody>
</table>

The statement of cash flows should be read in conjunction with the notes to and forming part of the financial report set out report set out on pages 9 to 16.
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
Symphony Services Australia Limited is a company limited by guarantee, incorporated and domiciled in Australia.
The financial statements of Symphony Services Australia Limited for the year ended 31 December 2016 were
authorised for issue in accordance with a resolution of the Board of Directors on xx March 2017.

Basis of Preparation
These general purpose financial statements have been prepared in accordance with the Australian Charities and Not-
for-profits Commission Act 2012 and Australian Accounting Standards - Reduced Disclosure Requirements of the
Australian Standards Board. Material accounting policies adopted in the preparation of these financial statements
are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are
based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current
assets, financial assets and financial liabilities. The financial statements are presented in Australian dollars which is
the company's functional and presentation currency.

(a) Revenue
Revenue is recognised to the extent that it is probable that the economic benefits will follow to the company and
the revenue can be reliably measured.

Services
Revenue is earned by providing specialist services to the orchestral companies under service level agreements and is
recognised in the period the services are rendered.

Grants
Grant revenue is recognised when it is controlled. When there are conditions attached to the grant revenue relating
to the use of those grants for specific purposes it is recognised in the statement of financial position as a liability
until such conditions are met or services provided.

Interest Revenue
Interest revenue is recognised as interest accrues using the effective interest method. The effective interest method
uses the effective interest rate which exactly discounts the estimated future cash receipts over the expected life of
the financial asset.

(b) Taxation
The company is exempt from income tax and payroll tax.

(c) Goods and services tax
Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the
amount of GST incurred is not recoverable from the Australian Tax Office (ATO). In these circumstances the GST is
recognised as part of the cost of acquisition of the asset or as part of an item of the expense.

Receivables and payables are stated with the amount of GST included.
The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the
statement of financial position. Cash flows are included in the statement of cash flows on a gross basis. The GST
components of cash flows arising from investing and financing activities which are recoverable from, or payable to,
the ATO are classified as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the
taxation authority.

(d) Cash and cash equivalents
Cash and cash equivalents in the statement of financial position comprise cash at bank and in hand and short-term
deposits with an original maturity of three months or less.

For the purposes of the statement of cash flows, cash equivalents consists of cash and cash equivalents as defined
above.
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT’D)

(e) Receivables
Trade receivables are recognised and carried at original invoice amount less an allowance for an impairment loss. An estimate of doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written off when identified.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off by reducing the carrying amount directly. An allowance account (provision for impairment of trade receivables) is used when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of the receivables.

Significant financial difficulties of the debtor, probability that the debtor will enter bankruptcy or financial reorganisation, and default or delinquency in payment (more than 30 days overdue) are considered indicators that the trade receivable is impaired. The amount of impairment allowance is the difference between the asset’s carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. Cash flows relating to short term receivables are not discounted if the effect of discounting is immaterial.

The amount of the impairment loss is recognised in profit or loss within other expenses. When a trade receivable for which an impairment allowance had been recognised becomes uncollectible in a subsequent period, it is written off against the allowance account. Subsequent recoveries of the amounts previously written off are credited against other expenses in the statement of comprehensive income.

(f) Inventory
Inventories are measured at the lower of cost and net realisable value. Costs are the basis of first in first out method of inventory costs.

(g) Property, plant and equipment
All items of property, plant and equipment are stated at historical cost less accumulated depreciation and, where applicable, any impairment losses. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Subsequent costs are included in the asset’s carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Company and the cost of the item can be reliably measured.

Costs incurred on property plant and equipment which do not meet the criteria for capitalisation are expensed as incurred. All repairs and maintenance are charged to the statement of comprehensive income during the financial period in which they are incurred.

Depreciation
Items of plant and equipment are depreciated using the straight line method over their estimated useful lives as follows:

* Leasehold Improvements over the term of the lease and renewal options or their useful life (which ever is shorter)
  * Plant and Equipment 3 - 10 years

Leased property, plant and equipment
Leases of property, plant and equipment are classified as operating leases as the lessors retain substantially all of the risks and benefits of ownership. Minimum lease payments are charged against profits over the accounting years covered by the lease terms except where an alternative basis would be more representative of the pattern of benefits to be derived from the leased property.

Lease incentives under an operating lease are recognised as a liability and amortised on a straight line basis over the life of the lease term.

(h) Impairment
The carrying values of property, plant and equipment are reviewed for impairment at each reporting date, with a recoverable amount being estimated when events or changes in circumstances indicate the carrying value may not be recoverable.
1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)

(h) Impairment (cont'd)
The recoverable amount of property, plant and equipment is the greater of fair value less costs to sell and value in use. Impairment losses are recognised in the statement of comprehensive income.

(i) Trade and other payables
Trade and other payables are carried at amortised cost. Liabilities are recognised for amounts to be paid in the future for goods or services received, whether or not billed to the company. Trade accounts payable are normally settled within 30 days.

(jj) Employee benefits
Wages, salaries and employee leave entitlements
Provision is made for the company’s liability for employee benefits arising from services rendered by employees up to the end of the reporting period. These benefits include salary and wages, annual leave and long service leave. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs.

Liabilities for employee benefits which are not expected to be settled within twelve months are discounted using the rates attaching to national government securities at balance date, which more closely match the terms of maturity of the related liabilities. The carrying amounts of the provisions approximate net fair value.

In determining the liability for employee benefits, consideration has been given to future increases in wage and salary rates, and the company’s experience with staff departures. Related on costs have also been included in the liability.

Liabilities for salaries and wages are included as part of other payables and liabilities for annual leave and long service leave are included as part of employee benefits provision.

Superannuation plan
Contributions are made by the company to an employee superannuation fund and are charged as expenses when incurred.

(k) Unearned Income
Fees and other income received in advance are deferred and recognised in the statement of financial position as a liability.

(l) Provisions
Provisions are recognised when the company has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at balance sheet date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

(m) Critical accounting estimates and judgements
Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that may have a financial impact on the entity and that are believed to be reasonable under the circumstances.

(n) Comparatives
When required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.
## 2. REVENUE AND OTHER INCOME

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sale of goods</td>
<td>27,789</td>
<td>40,511</td>
</tr>
<tr>
<td>Revenue from rendering services</td>
<td>1,952,655</td>
<td>2,395,376</td>
</tr>
<tr>
<td>Government grant</td>
<td>-</td>
<td>20,000</td>
</tr>
<tr>
<td>Interest revenue</td>
<td>56,168</td>
<td>69,077</td>
</tr>
<tr>
<td>Other revenue</td>
<td>22,798</td>
<td>22,200</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,059,410</strong></td>
<td><strong>2,547,164</strong></td>
</tr>
</tbody>
</table>

## 3. (DEFICIT) SURPLUS

The (deficit) surplus has been arrived after charging the following expenses:

- Depreciation for plant & equipment & leasehold improvements: 10,847 - 7,568
- Lease rental expense - operating leases: 288,644 - 277,107

Other Expenses:
- Relocation costs: 75,680 -
- Other: 48,027 - 78,163
- **Total Other Expenses**: 123,707 - 78,163

## 4. TRADE AND OTHER RECEIVABLES

### CURRENT

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables</td>
<td>9,956</td>
<td>45,502</td>
</tr>
<tr>
<td>Provision for impairment</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Accrued Interest</td>
<td>16,566</td>
<td>24,259</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>26,522</strong></td>
<td><strong>69,761</strong></td>
</tr>
</tbody>
</table>

### NON CURRENT

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other receivables</td>
<td>3,762</td>
<td>-</td>
</tr>
<tr>
<td><strong>Allowance for impaired loss</strong></td>
<td><strong>3,762</strong></td>
<td><strong>-</strong></td>
</tr>
</tbody>
</table>

Trade receivables are non-interest bearing and are generally on 30 day terms. A provision for impairment loss is recognised when there is objective evidence that an individual trade receivable is impaired. No impairment loss was incurred for the current year (2015: Nil).

## 5. INVENTORY

### CURRENT

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inventory - music shields</td>
<td>18,788</td>
<td>24,952</td>
</tr>
</tbody>
</table>

The company sells acoustic music shields for the protection of musicians hearing.

## 6. OTHER ASSETS

### CURRENT

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>21,835</td>
<td>58,634</td>
</tr>
</tbody>
</table>

## 7. FINANCIAL ASSETS

### CURRENT

<table>
<thead>
<tr>
<th>Description</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank cash deposit</td>
<td>1,585,231</td>
<td>1,697,204</td>
</tr>
</tbody>
</table>

The amount represents three short term cash deposits with maturity dates of 4 January, 3 March and 21 March 2017.
8. PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th>Leasehold improvements</th>
<th>Plant and equipment</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year ended 31 December 2016</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 31 December 2015</td>
<td>2,224</td>
<td>7,764</td>
<td>9,988</td>
</tr>
<tr>
<td>Additions during the period</td>
<td></td>
<td>95,649</td>
<td>95,649</td>
</tr>
<tr>
<td>Disposals during the period</td>
<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Reclassification</td>
<td>(1,503)</td>
<td>1,503</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation charge for the period</td>
<td>(721)</td>
<td>(10,126)</td>
<td>(10,847)</td>
</tr>
<tr>
<td><strong>As at 31 December, net of accumulated depreciation</strong></td>
<td>-</td>
<td>94,790</td>
<td>94,790</td>
</tr>
<tr>
<td><strong>At 31 December 2016</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>-</td>
<td>124,354</td>
<td>124,354</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>-</td>
<td>(29,564)</td>
<td>(29,564)</td>
</tr>
<tr>
<td><strong>Net carrying amount</strong></td>
<td>-</td>
<td>94,790</td>
<td>94,790</td>
</tr>
<tr>
<td><strong>Year ended 31 December 2015</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 31 December 2014</td>
<td>2,945</td>
<td>14,611</td>
<td>17,556</td>
</tr>
<tr>
<td>Additions/(disposals) during the period</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation charge for the period</td>
<td>(721)</td>
<td>(6,847)</td>
<td>(7,568)</td>
</tr>
<tr>
<td><strong>As at 31 December, net of accumulated depreciation</strong></td>
<td>2,224</td>
<td>7,764</td>
<td>9,988</td>
</tr>
<tr>
<td><strong>At 31 December 2015</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>149,194</td>
<td>51,693</td>
<td>200,887</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(146,970)</td>
<td>(43,929)</td>
<td>(190,899)</td>
</tr>
<tr>
<td><strong>Net carrying amount</strong></td>
<td>2,224</td>
<td>7,764</td>
<td>9,988</td>
</tr>
</tbody>
</table>

9. TRADE AND OTHER PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade payables</td>
<td>398</td>
<td>-</td>
</tr>
<tr>
<td>Unearned income</td>
<td>302,744</td>
<td>168,455</td>
</tr>
<tr>
<td>Other payables and accruals</td>
<td>590,149</td>
<td>596,716</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>893,291</td>
<td>765,171</td>
</tr>
</tbody>
</table>

10. PROVISIONS

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee leave entitlements - annual leave</td>
<td>1(j)</td>
<td>43,637</td>
</tr>
<tr>
<td>- long service leave</td>
<td>1(j)</td>
<td>64,391</td>
</tr>
<tr>
<td>Make good provision</td>
<td>10(a)</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>108,028</td>
<td>212,437</td>
</tr>
</tbody>
</table>

(a) Movement in make good provision

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>92,448</td>
<td>72,000</td>
</tr>
<tr>
<td>Additions (reductions) to provision</td>
<td>(12,448)</td>
<td>20,448</td>
</tr>
<tr>
<td>Payment to satisfy obligation</td>
<td>(80,000)</td>
<td>-</td>
</tr>
<tr>
<td>Closing balance</td>
<td>-</td>
<td>92,448</td>
</tr>
</tbody>
</table>

The company met its make good obligation upon termination of the lease at 1 Oxford Street, Darlinghurst.

**NON-CURRENT**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee leave entitlements - long service leave</td>
<td>1(j)</td>
<td>57,461</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>57,461</td>
<td>40,396</td>
</tr>
</tbody>
</table>
11. EQUITY
The profits, financial surplus and property of the company can only be applied solely towards the promotion of the purposes for which the company was incorporated, and no portion can be paid or transferred, directly or indirectly, to any member of the company whether by way of dividend, bonus or otherwise.

In the event of winding up of the company, no members will be entitled to any proceeds of liquidation and the liability of members is limited during the period of membership or within one year after membership to $1 per member. At 31 December 2016 there were 6 (2015:6) members.

Any remaining property, after the satisfaction of all the company’s debts and liabilities, shall be given or transferred to an organisation having purposes similar to the purposes for which the company was incorporated.

12. RESERVE

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>574,778</td>
<td>557,718</td>
<td></td>
</tr>
</tbody>
</table>

In 2014 the company received a bequest from the estate of Dr Gregory Byron Triffitt for the purpose of increasing general prize money for young performers award (YPA). The funds have been placed in a bank term deposit. The interest received during the year is applied to increasing the prize money awarded to contestans and any residual interest is transferred to the reserve. There was no YPA competition during 2016.

(a) Movement in reserve
<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance 1 January</td>
<td>557,718</td>
<td>555,841</td>
</tr>
<tr>
<td>Interest income</td>
<td>17,060</td>
<td>16,877</td>
</tr>
<tr>
<td>Prize money payments</td>
<td>-</td>
<td>(15,000)</td>
</tr>
<tr>
<td>Balance 31 December</td>
<td>574,778</td>
<td>557,718</td>
</tr>
</tbody>
</table>

13. NOTES TO THE STATEMENT OF CASH FLOWS

(a) Reconciliation of Cash and cash equivalents
Cash and cash equivalents as at the end of financial year as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and in hand</td>
<td>661,391</td>
<td>511,260</td>
</tr>
</tbody>
</table>

(b) Reconciliation of (deficit) surplus to cash flow from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating (deficit) surplus</td>
<td>(256)</td>
<td>4,285</td>
</tr>
<tr>
<td>Adjustment for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>10,847</td>
<td>7,568</td>
</tr>
<tr>
<td>Net cash provided by operating activities before change in assets and liabilities</td>
<td>10,591</td>
<td>11,853</td>
</tr>
</tbody>
</table>

Changes in assets and liabilities

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in trade receivables</td>
<td>39,477</td>
<td>58,234</td>
</tr>
<tr>
<td>Decrease (Increase) in other assets</td>
<td>42,963</td>
<td>(33,596)</td>
</tr>
<tr>
<td>Increase (Decrease) in trade payables</td>
<td>398</td>
<td>(4,647)</td>
</tr>
<tr>
<td>Increase (Decrease) in unearned income</td>
<td>134,289</td>
<td>(20,779)</td>
</tr>
<tr>
<td>(Decrease) Increase in other payables and liabilities</td>
<td>(6,567)</td>
<td>60,319</td>
</tr>
<tr>
<td>(Decrease) Increase in provisions and employee entitlements</td>
<td>(87,344)</td>
<td>69,350</td>
</tr>
</tbody>
</table>

Net cash provided by operating activities | 133,807 | 140,734 |

(c) Credit Standby Arrangements and Loan Facilities
The company has credit card facilities of $40,000.
14. AUDITORS’ REMUNERATION
Amounts received or due and receivable by the auditors for
Auditing of the financial report
No other benefits were received by the auditors

2016   2015
$       $        
11,000  13,000

15. KEY MANAGEMENT PERSONNEL COMPENSATION
Employee benefits

2016   2015
$       $        
221,519 210,431

16. COMMITMENTS
Operating Lease commitments
Within twelve months
Two years to five years

2016   2015
$       $        
167,147 242,066
47,840
214,987 242,066

The company relocated to 35 Harrington Street, The Rocks in September 2016. It has a licence agreement to
occupy these premises until 30 November 2017 with a further term option at the discretion of theLicensor. Licence
fees are payable monthly in advance with an annual rental increase of 4%.

On 1 October 2016 the company entered into a lease to house its music library. The lease terminates on 30
September 2019. Monthly rent is payable in advance with annual CPI increases. The company also leases plant
and equipment which expires 17 June 2019.

17. FINANCIAL RISK MANAGEMENT
Risk management is carried out by management under policies approved by the Board of Directors. The Board
provides written principles for overall risk management, as well as policies covering specific areas, such as interest
rate risk and credit risk.

The company’s principal financial instruments consist mainly of cash and deposits with banks, trade and other
receivables and trade and other payables. The main purpose of these non-derivative financial instruments is to
finance the company’s operations. The company did not have any derivative financial instruments as at 31

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:

Note 2016       2015
Financial Assets
Cash and cash equivalents 13(a)  661,391   511,260
Trade & other receivables 4          30,284   69,761
Bank cash deposits 7        1,585,231  1,697,204
                             2,276,906  2,278,225
Financial Liabilities
Trade & other payables 9          893,291   765,171

Net fair values
The carrying amounts and fair values of financial assets and financial liabilities are disclosed in the statement of
financial position and in the notes to the financial statements. Fair values are materially in line with carrying
values. The interest rate fluctuations will not have a material effect on the carrying values of these financial assets
and liabilities.

18. RELATED PARTY TRANSACTIONS
The company acts as trustee for the National Music Charitable Library Trust. During the year the company
was charged a fee for use of the trust’s music library collection for which the company receives hire fee income.

National Music Library Charitable Trust - Hire charge
Amounts owing by member orchestras included in trade receivables
Service fee revenue from member orchestras

2016 Financial Report 15
19. ECONOMIC DEPENDENCE
The company is economically dependent on the income derived from its Service Level Agreements with the six orchestral companies. Amendments to the Agreements were signed in June 2013 requiring an orchestral company to provide at least 12 months notice in advance to terminate the agreement.

20. TRUST LIABILITIES AND RIGHT OF INDEMNITY
The company acts solely as trustee of a trust and liabilities have been incurred on behalf of that trust in the company’s capacity as corporate trustee.
Liabilities incurred on behalf of the trust are not recognised in the financial report when it is not probable that the company will have to meet any of those trust liabilities from its own resources. When it is probable that the company will have to meet some trust liabilities a liability for the Deficiency in Trust indemnity Right of is brought to account. Details of the trust liabilities, the offsetting right of indemnity, and any deficiency in the right of indemnity are disclosed by way of note to the financial statements.
Liabilities of the National Music Charitable Library Trust not recorded in the financial statements of the company were:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Current Liabilities</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Total Non-Current Liabilities</td>
<td>Nil</td>
<td>Nil</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>Nil</td>
<td>Nil</td>
</tr>
</tbody>
</table>

Rights of indemnity for liabilities incurred by the company on behalf of the National Music Charitable Library Trust not recorded in the financial statements of the company were:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Nil</td>
<td>Nil</td>
</tr>
</tbody>
</table>

The assets of the trust, which lie behind the right of indemnity, are not directly available to meet any liabilities of the company acting in its own right. The assets of the trust were sufficient to discharge all liabilities of the trust at 31 December 2016.

21. CONTINGENT LIABILITIES
A contingent liability exists relative to any future claims which may be against the company arising from trusteeship dealings.

Rental Guarantees
The company’s bankers provided guarantees on behalf of the company to the landlords of 1 Oxford Street, Darlington. The bank guarantee was cancelled upon termination of the lease in October 2016.

22. EVENTS AFTER THE REPORTING PERIOD
From 1 January 2017 the company will no longer directly manage artist development activities on behalf of member orchestras. No other significant events have occurred subsequent to 31 December 2016 which have significantly affected or may significantly affect the operations of January the company, the result of those operations, or the state of affairs of the company in future financial years.

23. ADDITIONAL DISCLOSURES
The company’s principal place of business for the period ended 31 December 2016 and registered office is:
Clocktower Square
Ground Floor, Shops 6-9
35-75 Harrington Street
The Rocks, NSW 2000
The directors of Symphony Services Australia Limited declare that, in the directors' opinion:

1. The financial statements and notes, as set out on pages 5 to 16, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and:
   a. comply with Australian Accounting Standards; and
   b. give a true and fair view of the financial position of the registered entity as at 31 December 2016 and of its performance for the year ended on that date.

2. There are reasonable grounds to believe that the registered entity will be able to pay its debts as and when they become due and payable.

This declaration is signed in accordance with subs 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.

Nicholas Heyward
Director
Date 9 May 2017
INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF SYMPHONY SERVICES AUSTRALIA LIMITED


Opinion

We have audited the accompanying financial report of Symphony Services Australia Limited (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion the accompanying financial report of Symphony Services Australia Limited has been prepared in accordance with the Div 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

(a) giving a true and fair view of the company's financial position as at 31 December 2016 and of its performance for the then year ended; and

(b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis of Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described as in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Company in accordance with the auditor independence requirements of 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 confirm that the independence declaration required by Division 60 of the Australian Charities and Not-For-Profits Commission Act 2012, which has been given to the directors of the Company, would be in the same terms if given to the directors as at the time of this auditor's report.

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

Other Information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is included in the Directors' Report, but does not include the financial report and our auditor's report 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 on the other information obtained prior to the date of this auditor's report, 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 Directors

The directors of the Company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatements, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.
INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF
SYMPHONY SERVICES AUSTRALIA LIMITED

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company’s internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

We also provide the directors with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

Weston Woodley & Robertson

Ian M Cooper
- Partner

Dated: 9th May 2017
Sydney