

70



Queensland Symphony
Orchestra

Alondra de la Parra | Music Director

*ANNUAL
REPORT
2017*

GOVERNOR'S MESSAGE



His Excellency the Honourable
Paul de Jersey AC, Governor of
Queensland, Patron



GOVERNMENT HOUSE
QUEENSLAND

Foreword from the Governor of Queensland for the 2017 Queensland Symphony Orchestra Annual Report

As Governor and Patron, I am delighted to provide this foreword to the 2017 Queensland Symphony Orchestra Annual Report.

The Queensland Symphony Orchestra celebrated its 70th year in style, with acclaimed concert performances, superb international artists, and a sustained program of regional engagement.

Under the baton of Music Director Alondra de la Parra, the Orchestra has delivered a dynamic and diverse program, delighting music lovers and drawing new audiences to experience the magnificence of orchestral music.

Significant appointments have been made, including the appointment of Mr Chris Freeman AM as Chair of the QSO.

The announcement of the QSO as a "Queensland Great" was appropriate recognition of the role the orchestra has played in the history and development of our State. I extend my sincere congratulations to the QSO Board, Orchestra members and staff, and acknowledge, with grateful thanks, the financial supporters and benefactors whose generosity has built the orchestra into an extraordinary cultural asset of the people of Queensland.

A handwritten signature in black ink that reads "Paul de Jersey".

His Excellency the Honourable Paul de Jersey AC
Governor of Queensland

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QUEENSLAND SYMPHONY ORCHESTRA'S VISION

To be recognised as an outstanding orchestra, creating extraordinary musical experiences that resonate within and beyond our home state of Queensland.

OUR MUSICIANS

CONCERTMASTER

Warwick Adeney
 - Prof Ian Frazer AC and Mrs
 Caroline Frazer
 - Estate Barbara Jean Hebden
 - Cathryn Mittelheuser AM
 - John Story AO and Georgina Story

ASSOCIATE CONCERTMASTER

Alan Smith
 - Arthur Waring

VIOLIN 1

Linda Carello
 - Helen Sotiriadis

Shane Chen

Lynn Cole
 - Neil W Root

Priscilla Hocking
 (Maternity leave 2017)
 - Dr Colin and Mrs Noela Kratzing

Ann Holtzapffel
 - Aitken Whyte Lawyers

Rebecca Seymour
 (Maternity leave 27 Aug – 23 Dec)
 - Dr John H. Casey

Joan Shih
 - Queensland Symphony Orchestra
 Admin Team

Brenda Sullivan
 - Heidi Rademacher and in memory
 of Hans Rademacher
 - Anonymous

Stephen Tooke
 - Tony and Patricia Keane

Brynley White
 - Graeme Rosewarne and Jim O'Neill

Emily Francis (6 Feb – 24 Dec)

Ceridwen Jones (1 May – 24 Dec)

Claire Tyrell (9 Oct – 24 Dec)

Allana Wales (19 Jun – 24 Dec)

VIOLIN 2

Wayne Brennan~
 - Arthur Waring

Gail Aitken~
 - Dr John H. Casey

Jane Burroughs
 - Dr Graham and Mrs Kate Row

Faina Dobrenko

Simon Dobrenko

Delia Kinmont
 - Anonymous

Natalie Low
 - Dr Ralph and Mrs Susan Cobcroft

Tim Marchmont

Helen Travers
 - Elinor and Tony Travers

Harold Wilson
 - Trevor J Rowsell

Nicholas Thin (6 Feb – 24 Dec)

VIOLA

Bernard Hoey=
 - Desmond B. Misso Esq

Yoko Okayasu >>
 - Dr Damien Thomson and
 Dr Glenise Barry

Charlotte Burbrook de Vere
 - Di Jameson

Kirsten Hulin-Bobart
 - CP Morris

Jann Keir-Haantera

Graham Simpson
 - Alan Galwey

Nicholas Tomkin
 - Alan Symons

Cédric David (6 Feb – 24 Dec)

Li-Ping Kuo (6 Feb – 11 Jun)

Belinda Williams (6 Feb – 24 Dec)

CELLO

David Lale~
 - Arthur Waring

Tim Byrne (6 Feb – 24 Dec)

Kathryn Close
 - Dr Graham and Mrs Kate Row

Andre Duthoit
 - Anne Shipton

Matthew Jones
 - MJ Bellotti

Matthew Kinmont
 - Dr Julie Beeby

Kaja Skorka
 - Robin Spencer
 - Anonymous

Craig Young
 - Di Jameson

DOUBLE BASS

Phoebe Russell~
 - Di Jameson

Dushan Walkowicz >>
 - Amanda Boland

Anne Buchanan
 - Dr Betty Byrne Henderson AM

Justin Bullock
 - Michael Kenny and David Gibson

Paul O'Brien
 - Roslyn Carter

Ken Poggioli
 - Anonymous

FLUTE

Hayley Radke=
 - Desmond B. Misso Esq

Stephanie Vici+ (6 Feb – 24 Dec)

PICCOLO

Kate Lawson*
 - Dr James R. Conner

OBOE

Huw Jones~
 - Prof Ian Gough AM and
 Dr Ruth Gough

Sarah Meagher >>
 - Sarah and Mark Combe

Alexa Murray
 - Dr Les and Ms Pam Masel

COR ANGLAIS

Vivienne Brooke*

CLARINET

Irit Silver~
 (Maternity leave 19 Jun – 24 Dec)
 - Arthur Waring

Brian Catchlove=
 (Acting Section Principal Clarinet from
 19 Jun – 24 Dec)

Kate Travers
 - Dr Julie Beeby

BASS CLARINET

Nicholas Harmsen*
 (Acting Associate Principal Clarinet
 from 19 Jun – 24 Dec)

BASSOON

Nicole Tait~
 - In memory of Margaret
 Mittelheuser AM

David Mitchell >>
 - John and Helen Keep

Evan Lewis
 - CP Morris

CONTRABASSOON

Claire Ramuscak*
 (Maternity leave 15 Nov – 24 Dec)

FRENCH HORN

Malcolm Stewart~
 - Arthur Waring

Peter Luff >>
 - Shirley Leuthner

Ian O'Brien*

Vivienne Collier-Vickers
 - Ms Marie Isackson

Lauren Manuel
 - Dr John H. Casey

TRUMPET

Sarah Butler~
 - Mrs Andrea Kriewaldt

Richard Madden >>
 - Elinor and Tony Travers

Paul Rawson
 - Barry, Brenda, Thomas and
 Harry Moore

TROMBONE

Jason Redman~
 - Frances and Stephen Maitland
 OAM RFD

Dale Truscott >>
 - Peggy Allen Hayes

BASS TROMBONE

Tom Coyle*
 - CP Morris

TUBA

Thomas Allely*
 - Arthur Waring

HARP

Jill Atkinson*
 - Noel and Geraldine Whittaker

TIMPANI

Tim Corkeron*
 - Dr Philip Aitken and
 Dr Susan Urquhart
 - Peggy Allen Hayes

PERCUSSION

David Montgomery~
 - Dr Graham and Mrs Kate Row

Josh DeMarchi >>
 - Dr Graham and Mrs Kate Row

~ Section Principal
 = Acting Section Principal
 >> Associate Principal
 + Acting Associate Principal
 * Principal
 ^ Acting Principal

HIGHLIGHTS 2017

- Queensland Symphony Orchestra engaged with 632,998 people through concerts, streaming, digital channels and education initiatives. Approximately 16.7 million heard the Orchestra through Tourism and Events Queensland's 'I Know Just the Place' campaign.
- Queensland Symphony Orchestra posted an operating surplus of \$525,855.
- The Orchestra performed 195 concerts.
- Alondra de la Parra began her tenure as Music Director.
- In celebration of the Orchestra's 70th anniversary, an interactive web portal called 'QSO – Our Story, Your Story' was launched. This extensive research program of our history was undertaken by Dr Martin Buzacott, was created in partnership with State Library of Queensland | Queensland Library Foundation, and was kindly supported by Dr Cathryn Mittelheuser. The portal has had more than 30,000 page views since launch.
- Through regional performance and activities, Queensland Symphony Orchestra reached 20,770 people.
- Queensland Symphony Orchestra engaged with 88 schools throughout the state delivering concerts, workshops and demonstrations.
- In 2017, donors contributed \$953,608.
- Reached positive operation retained earnings for first time since 2011.
- Increased orchestra compliment to 78.
- Queensland Symphony Orchestra presented ten sold-out performances, including *Harry Potter and the Philosopher's Stone* In Concert at Brisbane Convention and Exhibition Centre, Ed Kuepper at The Tivoli and Simone Young and Ray Chen at QPAC.

CHAIRMAN'S REPORT



2017 marked Queensland Symphony Orchestra's 70th anniversary and we had much to celebrate. In June, the Orchestra was honoured to be recognised as an 'Extraordinary Queensland' in the Queensland Greats Awards; an award that recognises an outstanding contribution to both the history and development of Queensland. The Orchestra is only the 12th institution in 17 years to receive this

accolade. We are very grateful to be recognised through this award.

It was also Chief Executive David Pratt's first full year with us. Through David's vast experience and leadership, and the support of his senior team and their staff, we are positioned to ensure our artistic vibrancy and quality. Together with those artistic outcomes, we are very pleased to report an operating profit of \$525,000, and I congratulate David and all our staff for their contribution to this result.

Following Alondra de la Parra's role as Music Director Designate in 2016, we were delighted to have Alondra assume her role as Music Director and the responsibilities of Artistic Director and Community Arts Leader, as well as our Chief Conductor. Alondra conducted our sensational opening concert, featuring Wagner, Mendelssohn, and Mahler.

Maxim Vengerov was our Artist-in-Residence this year and in February he presented a standout recital that delighted audiences. Another crowd-pleaser was the young pianist Alexander Malofeev, who made his Australian debut with us in April, performing Rachmaninov's Piano Concerto No.2. The final Maestro concert of our anniversary year marked another important milestone - Piers Lane's 40th year performing with the Queensland Symphony Orchestra. We are very lucky to have had this amazingly talented pianist perform with us for so long.

We again undertook an extensive program of regional engagement in 2017, reaching 20,770 Queenslanders outside the metropolitan area in performances, community and educational activities. Alongside our mainstage performances, a majority of regional performances were accompanied by educational activities, with 100 masterclasses, workshops, school concerts and other events being held in regional areas. Across the state of Queensland, we engaged with 17,254 school children.

Of course, none of this would be possible without the continued generous support of our donors and corporate partners, who

contributed \$1,787,998 this year. As part of our residency with the Brisbane Airport Corporation, the Orchestra held 'pop-up' performances in the domestic and international terminals, surprising travellers with exceptional music in an unexpected setting.

Thank you also to our major stakeholders, the Australia Council for the Arts, and Arts Queensland for your integral assistance which enables us to bring the extraordinary benefits of this artform to our communities.

On behalf of all the Board, I would like to express my sincere gratitude to our musicians and staff for all that you do to ensure the Queensland Symphony Orchestra continues to grow strength by strength. Our musicians are devoted to providing audiences with unforgettable experiences and we are grateful for your dedication and passion. To those who have been part of the Queensland Symphony Orchestra's family for so long – thank you for your ongoing and tremendously important support.

My sincere thanks to all Board members for your support and contribution to the continued successes of this great Orchestra.

We are very proud of our achievements this year, and over the past 70 years, and look forward to continuing to develop and grow, providing world-class musical experiences to our audiences.

This is my final report as Chairman of Queensland Symphony Orchestra; it is a rare privilege to be entrusted with such a leadership role and to have had the opportunity to work with such talented and committed people. I have immensely enjoyed making this contribution and I thank everyone who has provide support and counsel to me over the years.

A handwritten signature in black ink, which appears to read 'Greg Wanchap'. The signature is fluid and cursive, with a large, stylized initial 'G'.

Greg Wanchap
Chairman

CHIEF EXECUTIVE'S REPORT



What an inspiring year it was for us here at the Queensland Symphony Orchestra. We had a fantastic start to our 70th year by being named an 'Extraordinary Queenslander' in the Queensland Greats Awards. We love what we do and never expect any recognition, but it is encouraging to be officially recognised for making a significant contribution to

the cultural landscape of Queensland.

This year, Alondra de la Parra commenced her role of Music Director with the Orchestra. The energy and passion she brings has taken us to new and ever-expanding heights. Under her baton, we presented a diverse and exciting program which achieved rave reviews. The outstanding violinist Maxim Vengerov was our Artist-in-Residence for 2017 and his exhilarating performance in February captivated audiences. Due to family illness, he was unable to perform in his scheduled November gala performance; however Hungarian violinist Barnabás Kelemen did a superb job in his absence.

We celebrated multiple anniversaries this year. In April, we performed Philip Glass' Symphony No.11 to commemorate the influential American composer's 80th birthday. This work featured alongside Rachmaninov's Piano Concerto No.2 performed by the extraordinary young Russian pianist Alexander Malofeev. Other highlights included our knockout season opener, with Alondra de la Parra conducting Wagner, Mendelssohn and Wagner, in addition to the second instalment of our hugely popular Harry Potter film series. In November, the Orchestra joined forces with Lisa Gasteen National Opera School, Opera Queensland Chorus, Children's Chorus of Voices of Birrale and dancers from the Queensland Ballet for our sold-out, end-of-year extravaganza, Carmen In-Concert, which saw Vesselina Kasarova make her Australian debut in the title role.

While there were a number of highlights throughout the 2017 season, the stand out for me was Alondra de la Parra's August Maestro concert featuring music from her homeland of Mexico. Revueltas' *The Night of the Mayas* is one of my all-time favourite pieces. It captures the rhythms of the region and in the last movement seeing the huge percussion section in full flight was such a joy. The romance of Marquez's *Danzon* No.2 was sublime, and it was fun to see the entire audience up on their feet where the Orchestra, conductor and audience became one!

Through our regional touring program, we visited 20,770 people. It is vital for us to take our music beyond Brisbane to those who otherwise would not be able to experience our performances. We also realise how important it is to establish and nurture an appreciation of music in our younger generation, and our Educational Engagement program is focused on doing this.

I am incredibly thankful for the hard work of our Board, management, administration team, and dedicated musicians, who all work tirelessly to ensure that we maintain and also build upon the very high standards we set in place for ourselves. As always, we are very grateful for the continuing support and enthusiasm of our dedicated patrons, some who have been attending concerts with us for many years. We are also excited about those new to the Orchestra and look forward to providing them with unforgettable musical experiences in the future.

We are thrilled to celebrate 70 years of performing music we love for our valued patrons and look forward to providing many more extraordinary musical experiences in the future!

David Pratt
Chief Executive

CONCERT ACTIVITY STATEMENT

	2017	2016
TOTAL QUEENSLAND SYMPHONY ORCHESTRA ENGAGEMENT	632,998	1,126,683

Total Queensland Symphony Orchestra performances	195	188
Total ticket sales*	51,017	53,945
Number of subscriptions	3,138	3,472
Number of single tickets purchased	32,032	33,029
Attendance at free events	15,596	13,914

QUEENSLAND SYMPHONY ORCHESTRA PERFORMANCES			
Mainstage Brisbane	36,887		36,453
Commercial Specials	12,462		5,313
QSOCurrent	969		797
Family	697		2,561
Total	51,015		45,124

REGIONAL			
Beaudesert	73	Atherton	400
Cairns	126	Boonah	118
Chinchilla	246	Bundaberg	864
Deception Bay	16	Cairns#	900
Gladstone	903	Caloundra	674
Gold Coast	71	Chinchilla~	354
Innisfail	119	Gladstone#~	5,100
Ipswich	325	Gold Coast	864
Logan	120	Ipswich	620
Miles	24	Mackay	573
Redlands	481	Redlands	571
Rockhampton	219	Rockhampton	718
Roma	74	Toowoomba	750
Toowoomba	10	Townsville	377
Townsville	738		
Yeppoon	51		
Total	3,596		12,883

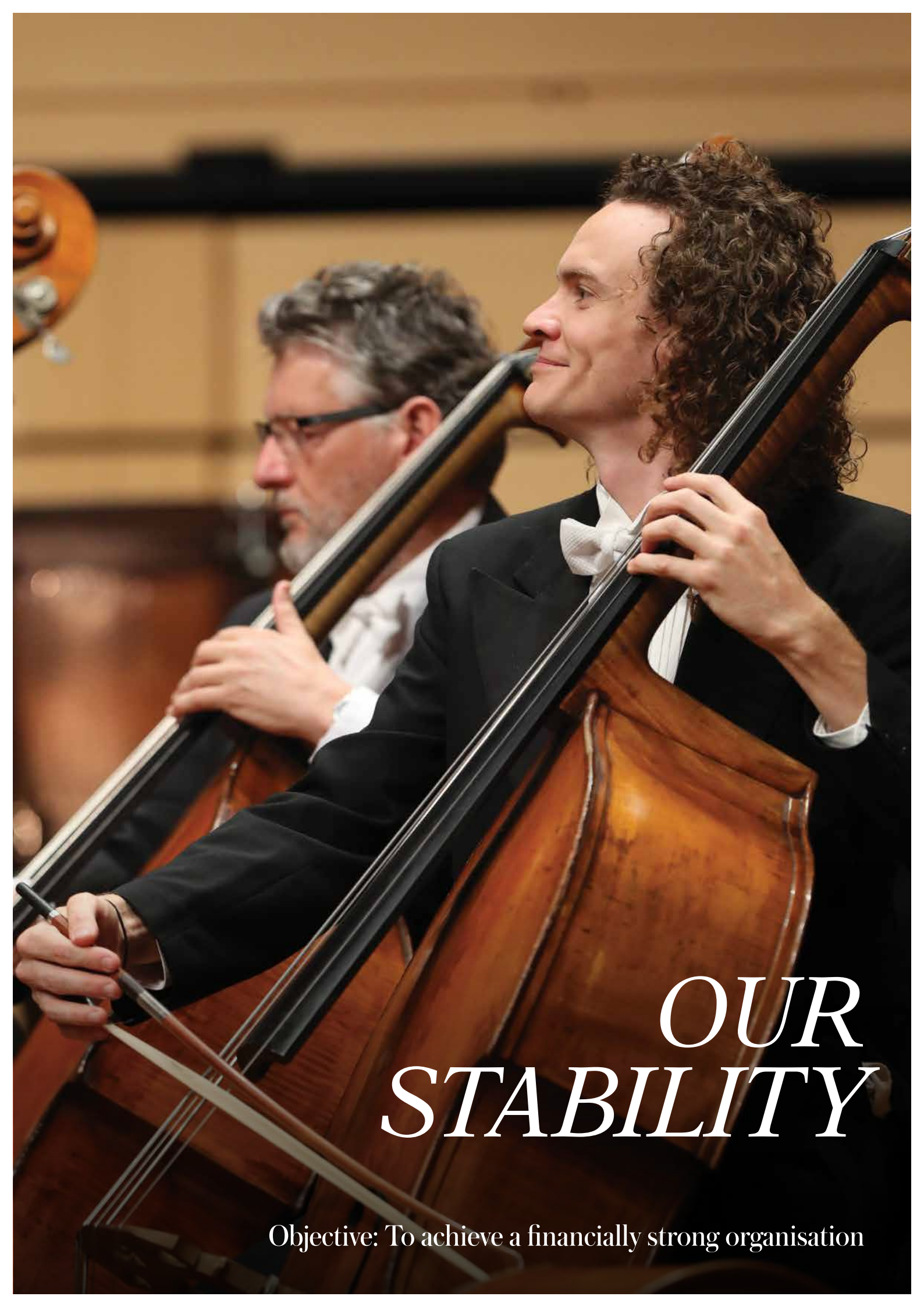
EDUCATION			
Metropolitan Education Concerts			
Kiddies Cushion Concerts	987	Kiddies Cushion Concerts	5,426
Engage	1,344	Engage	1,066
Explore	1,895	Explore	1,938
Discover	2,599	Discover	1,369
English Family Prize Finalist Recital	173	SLQ Big Day of Belonging	240
English Family Prize Auditions	54	English Family Prize Finalists Recital	205
Deception Bay	35		
Inala	1,177		
In-school workshops	867		
Regional Education Concerts			
Cairns	385	Cairns	387
Chinchilla	1,085	Townsville	220
Gladstone	9,169	Gladstone~	417
Innisfail	79		
Miles	325		
Roma	334		
Rockhampton	223		
Beaudesert	186		
Total	20,917		11,268

2017		2016	
COMMERCIAL HIRES			
Metropolitan Commercial Hires			
Australian Ballet - <i>Sleeping Beauty</i>	15,649	Hilltop Hoods	8,500
The Royal Ballet - <i>Wolf Works</i>	6,536	Brisbane Baroque	1,350
The Royal Ballet - <i>A Winter's Tale</i>	12,251	BBC Proms Melbourne Tour	4,123
Brisbane Festival - Megan Washington	1,324	Lord Mayor's Dinner	120
Brisbane Festival - <i>Diamonds are for Trevor</i>	999	Ballet Preljocaj - <i>Snow White</i>	13,348
<i>The Spirit of Christmas</i>	4,286	Roberto Alagna	1,266
World Science Festival - <i>2001: A Space Odyssey</i>	1,934	Brisbane Festival - <i>Symphony for Me~</i>	1,638
<i>From Broadway to La Scala</i>	1,434	Griffith University - <i>Celebrate</i>	425
		Missy Higgins	3,163
		Lisa Gasteen National Opera School Gala	260
		<i>Spirit of Christmas</i>	4,298
		Australian Ballet - <i>Cinderella</i>	11,697
		World Science Festival - <i>Dear Albert</i>	2,072
		Stairway to Heaven	2,500
Regional Commercial Hires			
Toowoomba - <i>Sweet Night Music</i>	874	Atherton - QSO Plays Four Seasons	400
Ipswich - <i>Venice to Vienna</i>	325	Bundaberg - <i>Messiah</i>	864
Innisfail Shire Hall - <i>Peter and the Wolf</i>	380	Cairns - QSO Plays Four Seasons	450
Cairns - Ed Kuepper Tanks Arts Centre	312	Cairns - QSO Plays Four Seasons (Schools Hire)	387
Townsville - QSO Plays Sibelius	330	Cairns - <i>Thum Prints</i>	450
Townsville - <i>Peter and the Wolf</i>	881	Caloundra - <i>Messiah</i>	674
Redlands - The Award Winners	481	Gold Coast - QSO Plays the Firebird	864
Arts Centre Gold Coast - QSO Plays Beethoven	1,091	Ipswich - Family Concert	326
Gold Coast - Griffith University	500	Ipswich - <i>Passion and Romance</i>	294
		Mackay - <i>Messiah</i>	573
		Redlands - QSO Plays Four Season	571
		Rockhampton - <i>Messiah</i>	718
		Toowoomba - QSO Plays the Firebird	750
		Townsville - <i>Passion and Romance</i>	377
		Townsville - <i>Passion and Romance</i> (schools)	220
Total	49,587		62,678
PIT SERVICES			
Queensland Ballet - <i>Swan Lake</i>	23,476	Queensland Ballet - <i>A Midsummer Night's Dream</i>	13,752
Queensland Ballet - <i>Peter Pan</i>	10,337	Queensland Ballet - <i>Strictly Gershwin</i>	20,431
Queensland Ballet - <i>The Nutcracker</i>	19,232	Queensland Ballet - <i>The Nutcracker</i>	12,682
Opera Queensland - <i>The Pearlfishers</i>	6,504	Opera Queensland - <i>Madama Butterfly</i>	8,293
Opera Queensland - <i>Ruddigore</i>	5,493	Opera Queensland - <i>The Barber of Seville</i>	5,455
		Opera Queensland - <i>The Barber of Seville</i> Regional Tour	5,893
		Opera Queensland - <i>Kiss Me, Kate</i>	2,441
Total	65,042		68,947
OTHER EVENTS			
Day in the Orchestra - participants	63	Brisbane Airport Artist-in-Residence Pop-Ups~	1,100
Day in the Orchestra - audience	191	Queensland Art Gallery PerformArts Pop-Up~	80
Sing with QSO - participants	44	My Dear Benjamin	206
Sing with QSO - audience	182	Beer + Beethoven	531
In Conversations	243	In Conversations	93
Education Open Rehearsal	196		
Total	919		2,010
CONCERT BROADCASTS			
ABC Classic FM^	341,000	ABC Classic FM	353,777
4MBS and affiliates^	90,000	4MBS and affiliates	90,000
		BBC - BBC Proms Australia	450,000
		Foxtel	24,000
Total	431,000		917,777

Two concerts performed

~ Free concert

^ Numbers based on broadcast averages at the time of publication



OUR STABILITY

Objective: To achieve a financially strong organisation

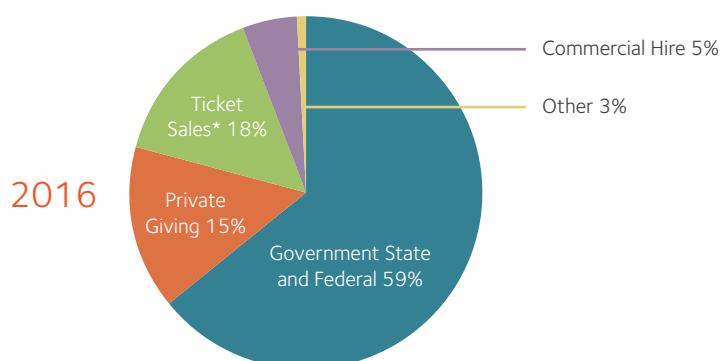
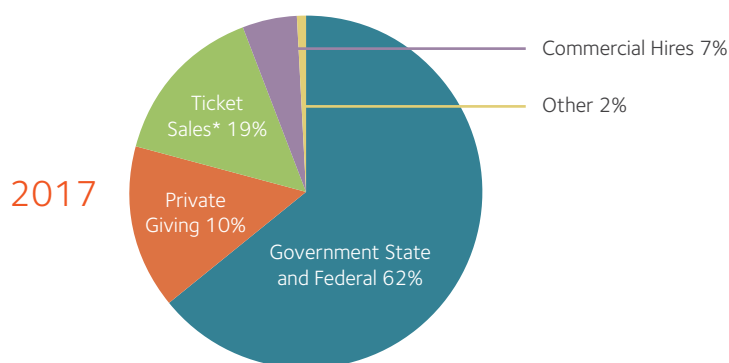
OUR STABILITY

Measures	Result
Net profit as a percentage of income	2.94%
Gross profit on performances as a percentage	29%
Ratio of reserves to operating costs	81%
Total sponsorship and philanthropy income	\$1,787,998
Number of subscriptions	3,138
Number of single tickets sold	32,032

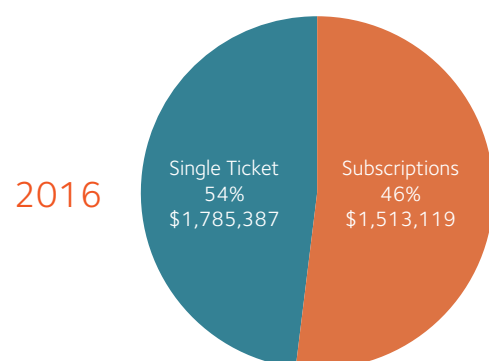
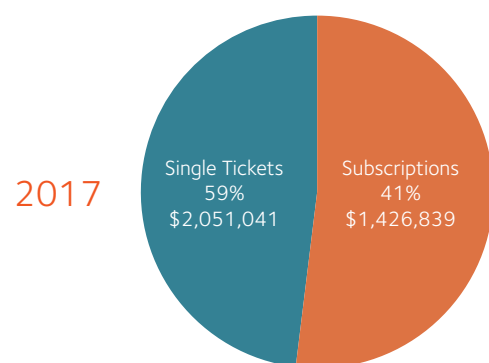
Ticket sales for Queensland Symphony Orchestra mainstage concerts grew by 1% in 2017. Across all Mainstage concert series, Education and movie specials Queensland Symphony Orchestra presented 10 sell out performances. Subscription revenue was up 2% on 2016. Ticket sales to Family and Kiddies Cushions concerts were still strong, although lower than 2016 due to using a smaller venue. Commercial Specials was a growth area starting with *Harry Potter and the Philosopher's Stone* selling out two performances and *Harry Potter and the Chamber of Secrets* having another strong showing later in the year. Ticket sales and box office revenue for Commercial Specials more than doubled in 2017.

Building reserves is a key priority for the Queensland Symphony Orchestra. Ensuring that short and long-term cash reserves are appropriately classified and monitoring program funding allocations remains a key priority.

INCOME BY SOURCE



TICKET REVENUE



*Includes Mainstage, blockbusters and other events.



PERFORMANCES *2017*

Objective: To continuously grow our
artistic quality and output.

“In the most exciting QSO concert in memory, resident music director Alondra de la Parra conducted a never-to-be-forgotten performance that was bursting at the seams with vitality, giving the smiling players a white-knuckle ride that looked as enjoyable as it was terrifying.”

The Australian, August 2017

PERFORMANCES 2017

Measures	Result
Number of tickets sold	51,017
Number of subscriptions sold	3,138
Number of single tickets sold	32,032

In its 70th year, the Queensland Symphony Orchestra performed a highly engaging, diverse range of repertoire, from beloved classic masterpieces, to blockbuster movie hits, featuring new and engaging works.

Season 2017

Queensland Symphony Orchestra's 2017 season included our celebrated Maestro series (consisting of ten concerts), Morning Masterworks series (comprising five programs selected from the Maestro series), and Music on Sundays series (five concerts hosted by Guy Noble). These mainstay series were all held in the Queensland Performing Arts Centre Concert Hall. Our Chamber Players Series, consisting of five concerts, took place in the more intimate Queensland Symphony Orchestra Studio in the ABC Building South Bank, with the repertoire carefully selected by our musicians. The Choral series again featured in the program, and this time consisted of three concerts including our annual Handel's Messiah. Another annual event was our (Not) the Last Night of the Proms, which was included in the trio of internationally-focused concerts in our WorldBeat series, held at Brisbane City Hall. Finally, the Orchestra performed three concerts featuring new music as part of the QSOCurrent series, which was in its third year. These concerts were held at various locations, such as The Tivoli and Brisbane Powerhouse.

In 2017, the Orchestra continued its focus on youth engagement and presented a range of concerts for the younger generation. There were six education concerts for primary and secondary school students, which took place in the QPAC Concert Hall. The Orchestra's Family and Kiddies Cushion concerts took place at a new location in our home studio at South Bank.

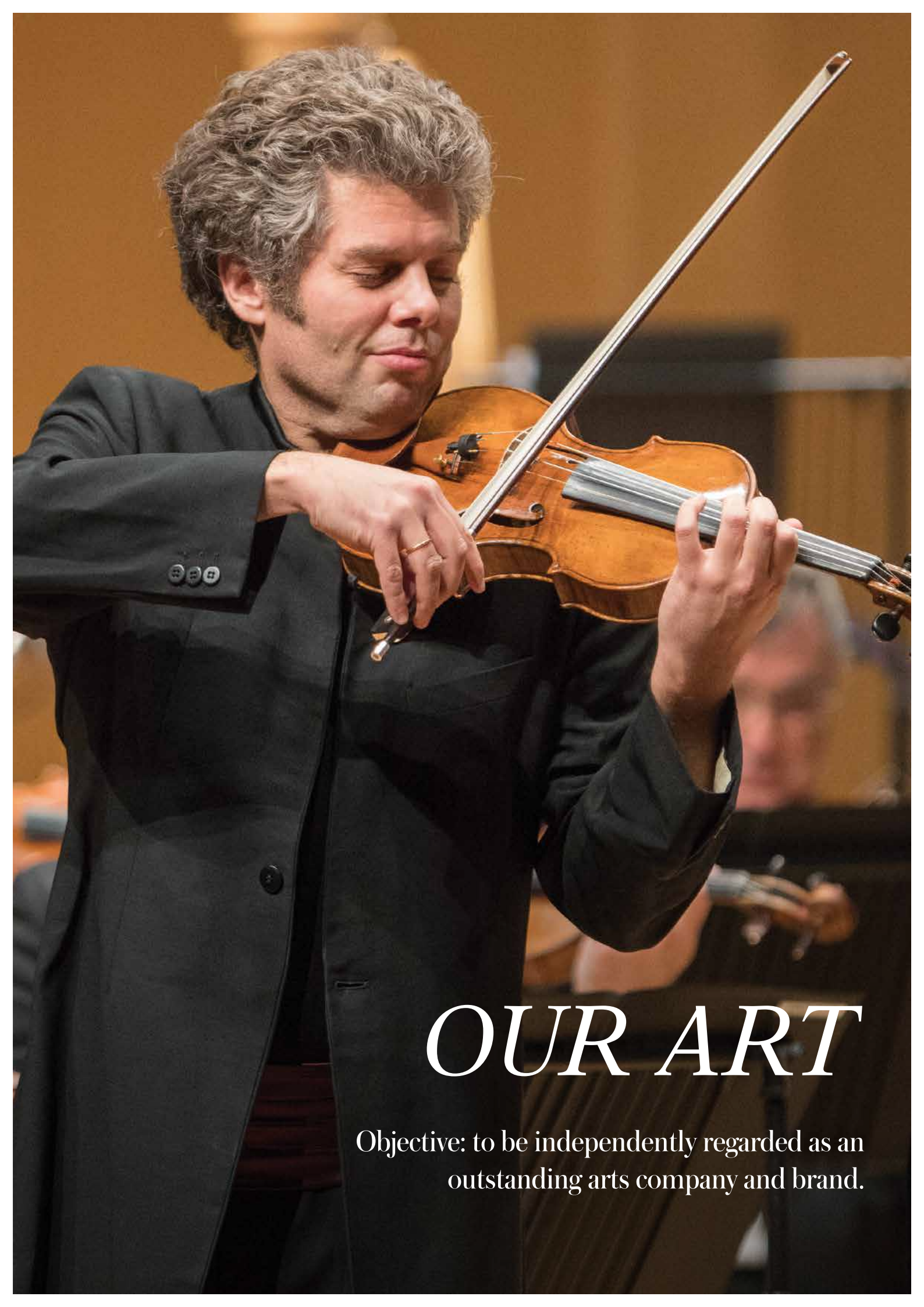
In addition to our mainstays, the 2017 program also featured a number of special events. Our Soloist-in-Residence for 2017 was Maxim Vengerov, and his gala opening concert was a not-to-be missed event. Another featured soloist was the double bassist Edicson Ruiz, who performed in a special event concert as part of the Chamber Players series. To close the year, the Orchestra collaborated with the Opera Queensland Chorus, students from the Lisa Gasteen National Opera School, the children's chorus from Voices of Birralelee and guest dancers from the Queensland Ballet to present *Carmen*, which received glowing reviews.

Special Events and Orchestra Hire

There were a number of large-scale special events that the Orchestra was involved in during its 2017 season. In the Brisbane Convention Centre, the Orchestra staged the second instalment of the hugely popular *Harry Potter* film series in concert.

Orchestral Services

Through its Tripartite Funding Agreement, the Queensland Symphony Orchestra continued its longstanding partnerships with both the Queensland Ballet and Opera Queensland, performing at a number of events for both arts organisations throughout 2017. The Orchestra performed in three Queensland Ballet events, including *Swan Lake*, *Peter Pan* and *The Nutcracker*. For Opera Queensland, the Orchestra provided pit services for two shows, including *The Pearlfishers* and *Ruddigore*. The Orchestra's involvement in these shows was well-received and bolstered the longstanding relationship with both of these pivotal Queensland arts companies.



OUR ART

Objective: to be independently regarded as an outstanding arts company and brand.

OUR ART

Measures Outcome

Measures Outcome	Outcome
Qualitative evaluation of performances by internal artistic leaders and established committees	Completed
Qualitative evaluation of musician skills by Music Director and section leaders	Completed
Qualitative evaluation of guest conductors and artists via musician feedback	Completed

Queensland Symphony Orchestra's 70th year featured the exclusive Australian premieres of a number of acclaimed international soloists, as well as the Australian and World Premieres of a range of new compositions, some composed exclusively for the Orchestra. We were also joined again by former conductors and performers who form an important part of our history.

After conducting the Orchestra's spectacular 2016 Season Finale, Maxim Vengerov returned in 2017 as Queensland Symphony Orchestra's Artist-in-Residence, performing his outstanding violin recital in February. Family illness unfortunately prevented Maxim Vengerov from performing the Gala performance in November, but thankfully Hungarian violinist Barnabás Kelemen did a magnificent job as his replacement.

The 2017 season began with Music Director Alondra de la Parra conducting a work by one of her favourite composers, Gustav Mahler's Symphony No.1 Titan. The program opened with the Overture to Wagner's opera *Tannhäuser*, and was followed by Zhang Zuo (Zee Zee) performing Mendelssohn's Piano Concerto No.1.

For the second Maestro concert we welcomed British-Australian pianist, Leslie Howard, who made his return to Australia after a world tour. Howard, who has performed and recorded an extensive number of works by Franz Liszt, played Liszt's Piano Concerto No.2 and *Totentanz*. For this concert we also welcomed back Conductor Laureate Johannes Fritzsich.

The third Maestro concert featured a co-commissioned Australian premiere of Philip Glass' Symphony No.11 to celebrate the American composer's 80th birthday. Also on the program was Rachmaninov's Piano Concerto No.2, performed brilliantly by young superstar Alexander Malofeev, who made his exclusive Australian debut with the Orchestra. Also making their exclusive Australian Debut with us was cellist Pablo Ferrández, who performed Haydn's Cello Concerto in C in our May Maestro concert.

As part of our 70th anniversary celebrations, we were excited to welcome back Muhi Tang, Queensland Symphony Orchestra's former Chief Conductor and Artistic Advisor. He conducted a diverse program featuring Australian composer Joe Chindamo's *Palimpsest* and Schumann's Piano Concerto, performed by French pianist Eric Le Sage.

In July, we had an all-Australian cast for our sixth Maestro, featuring the brilliant conductor Simone Young and the skilled violinist Ray Chen, who performed Paganini's Violin Concerto No.1.

The Australian Voices also joined us for Holst's *The Planets*.

Sadly, a recurrent movement disorder prevented the Montenegrin guitarist Miloš Karadaglić from making his scheduled exclusive Australian debut with the Queensland Symphony Orchestra in August. In place of the original schedule, the Orchestra presented an exciting program with a South American theme. The concert featured the Duo Lechner Tiempo, consisting of Argentinian pianist siblings Karin Lechner and Sergio Tiempo, and was conducted by our Mexican Music Director Alondra de la Parra. They presented an exciting program of Mexican composer Silvestre Revueltas' *Sensemaya* and *The Night of the Mayas* and Argentinian composer Federico Jusid's *Tango Rhapsody*. Also on the program was Australian composer Malcolm Williamson's *Our Man in Havana* Orchestral Suite.

Adding to the extensive list of our exclusive Australian debuts was the piano prodigy Jan Lisiecki, who performed Mozart's Piano Concerto No.20 in D Minor in August, and, as part of the Brisbane Festival, the violist Antoine Tamestit performed Hector Berlioz's *Harold in Italy* in our September Maestro concert.

For our final Maestro, Piers Lane celebrated his 40th year with us by performing a breathtaking rendition of Moritz Moszkowski's Piano Concerto No.1.

In 2017, the Maestro concerts featuring soloists Zhang Zuo, Alexander Malofeev, Ray Chen, Duo Lechner Tiermpo, and Piers Lane were also presented in our Morning Masterworks series.

Our other successful morning music series, the Music on Sundays program, was hosted by the always-entertaining Guy Noble and featured an array of Australia's best conducting talent – Nathan Aspinall, Daniel Kossov, and Daniel Carter.

The Sunday afternoon Chamber Players series featured a range of repertoire carefully selected by musicians from the Queensland Symphony Orchestra, including Dvořák's String Quartet No.12, Franck's Violin Sonata in A Major, Poulenc's Trio for Oboe, Bassoon and Piano, and Mozart's String Quintet No.5 in D. A special Chamber concert featured the highly talented Venezuelan double bassist Edicson Ruiz, in his third concert with us for the year.

It was the second year the Queensland Symphony Orchestra presented a Choral Series, and 2017 featured three highly anticipated works. For Bach's B Minor Mass and Mozart's Great C Minor Mass, the Orchestra was joined by The Australian Voices, continuing their role as our Ensemble-in-Residence. The final choral

concert, and the last concert on the Orchestra's 2017 calendar, was Handel's *Messiah*, sung by leading Australian soloists and Canticum Chamber Choir, with Australian Dr Erin Helyard as conductor.

In our WorldBeat series, our first concert, Year of the Rooster, celebrated the Chinese New Year. In the second concert of the series, *America!*, bassist Edicson Ruiz made his exclusive Australian debut, performing Serge Koussevitzky's Double Bass Concerto, amongst a program of prominent American composers. The final concert in our international series was our popular take on the British Proms - our (Not) the Last Night of the Proms.

Our QSOCurrent series, featuring contemporary music, presented three concerts in 2017. The first, *Typewriters in Space*, featured The Australian Voices in a program of mostly Australian composers. The same night, the Queensland Symphony Orchestra premiered Brisbane-based composer Dr Robert Davidson's orchestrations of new and classic hits from and with Brisbane rock legend, Ed Kuepper. *Fever Pitch*, the final concert of the series was Edicson Ruiz's second concert with us for the year, and he performed the Australian Premiere of Swedish composer Rolf Martinsson's

Double Bass Concerto No.1. Mexican composer Enrico Chapela was featured on the program, with an Australian Premiere of his *Ínguesu*, and a World Premiere of *Piroklasta*. Australian composer Joe Chindamo had a World Premiere of his *FANTASKATTO* for Voice and Orchestra, which featured the vocals of the composer's daughter, Olivia Chindamo.

Following the sold-out performance of *Harry Potter and the Philosopher's Stone In Concert* in 2016, in October 2017 the Orchestra presented two performances of the second instalment in the film series, *Harry Potter and the Chamber of Secrets In Concert*.

Drawing the year to a close was our Special Event concert, *Carmen In-Concert*, where the Orchestra teamed up with the Opera Queensland Chorus, the Children's Chorus from Voices of Birralee, guest dancers from the Queensland Ballet, and students from the Lisa Gasteen National Opera School. Three international artists made their Australian debuts in lead roles, including Bulgarian mezzo-soprano Vesselina Kasarova who performed as Carmen.

INTERNATIONAL ARTISTS (34)

BARITONE

Adrian Timpau
Laurence Williams

CELLO

Pablo Ferrandez

CONDUCTOR

Darrell Ang
Richard Davis
Alondra de la Parra
Enrique Diemecke
Johannes Fritzsich
Sarah Hicks
Kenneth Kiesler
Stephen Layton
Gerard Schwartz
Marc Taddei
Muhai Tang
Robert Trevino

COUNTERTENOR

Christopher Lowry

DOUBLE BASS

Edicson Ruiz

ERHU

Xiaohui Ma

MEZZO SOPRANO

Vesselina Kasarova

PIANO

Éric Le Sage
Karin Lechner
Jan Lisiecki
Alexander Malofeev
Roustem Saitkoulov
Sergio Tiempo
Zhang Zuo

PIPA

Zhao Cong

SOPRANO

Judit Molnar
Yafen

TENOR

Thiago Arancam

VIOLIN

Barnabás Kelemen
Maxim Vengerov

VIOLA

Antoine Tamestit

ZHENG

Na Wang

WORLD PREMIERES (24)

Composer	Work Title
Enrico Chapela	<i>Piroklasta</i> – Live Orchestral Performance Premiere
Joe Chindamo	<i>American Spirit</i> – Orchestral Version
Joe Chindamo	<i>FANTASKATTO for Voice and Orchestra</i>
Joe Chindamo	<i>Palimpsest</i> – Large Orchestra version
Paul Dean	Orchestral Fragments from the Opera <i>Dry River Run</i>
Gordon Hamilton	<i>Notebook Symphony</i>
David Montgomery	<i>Fergal Onions</i>
Craig Young	<i>Don't Worry Be Clappy</i>
Craig Young	<i>Kiddies Overture</i>
Ed Kuepper Arr. Rob Davidson	<i>It's Never Too Late</i>
Ed Kuepper Arr. Rob Davidson	<i>Collapse Board</i>
Ed Kuepper Arr. Rob Davidson	<i>Electrical Storm</i>
Ed Kuepper Arr. Rob Davidson	<i>Fever Dream</i>
Ed Kuepper Arr. Rob Davidson	<i>Free Passage to Mars</i>
Ed Kuepper Arr. Rob Davidson	<i>Friends with the Leader</i>
Ed Kuepper Arr. Rob Davidson	<i>Ghost Gum</i>
Ed Kuepper Arr. Rob Davidson	<i>Honey Steel's Gold</i>
Ed Kuepper Arr. Rob Davidson	<i>Pavane</i>
Ed Kuepper Arr. Rob Davidson	<i>Queen of the Vale (That's V.A.L.E.)</i>
Ed Kuepper Arr. Rob Davidson	<i>Rainy Night</i>
Ed Kuepper Arr. Rob Davidson	<i>Some Said</i>
Ed Kuepper Arr. Rob Davidson	<i>The Ruins</i>
Ed Kuepper Arr. Rob Davidson	<i>The Way I Made You Feel</i>
Ed Kuepper Arr. Rob Davidson	<i>What Can I Leave You</i>

AUSTRALIAN ARTISTS (86)

ALTO

Helen Sherman

BALLET

Queensland Ballet

BARITONE

Oliver Boyd
Andrew Collis
Andrew O'Connor
Samuel Piper
David Wakeham

BASS

Paull-Anthony Keightley

BASSOON

David Mitchell*
Nicole Tait*

CELLO

Simon Cobcroft
Andrew Duthoit*
Matthew Kinmont*
David Lale*
Meta Weiss

CHILDREN'S CHORUS

Voices of Birralee

CHORUS

Brisbane Chamber Choir
Brisbane Chorale
Canticum Chamber Choir
Opera Queensland Chorus
Queensland Conservatorium Chorus
The Australian Voices

CLARINET

Nicholas Harmsen*

CONDUCTOR

Nathan Aspinall
Nicholas Buc
Daniel Carter
Nicholas Cleobury
Erin Helyard
Brett Kelly
Daniel Kossov
Dane Lam
Toby Thatcher
Simone Young

CONDUCTOR/ FRENCH HORN

Peter Luff*

CONDUCTOR/ PRESENTER

Gordon Hamilton
Guy Noble

DOUBLE BASS

Dushan Walkowicz*

FLUTE

Monika Koerner
Hayley Radke*

FRENCH HORN

Lauren Manuel*
Malcolm Stewart*

HARP

Jill Atkinson*

MEZZO SOPRANO

Eleanor Greenwood

OBOE

Huw Jones*
Sarah Meagher*

PIANO

John Fisher
Anna Grinberg
Piers Lane
Kevin Power
Alexander Raineri

PIANO/ HARPSICHORD

Sonya Lifschitz

PRESENTER

Eddie Ayers
Jason Klarwein
Ian McFadyen

PRESENTER/ FRENCH HORN

Vivienne Collier-Vickers*

PRESENTER/TUBA

Thomas Allely*

SCAT SINGER

Olivia Chindamo

SINGER/GUITAR

Ed Kuepper

SOPRANO

Miriam Allan
Natalie Christie Peluso
Rachelle Durkin
Morgan England-Jones
Rachel Pines
Siobhan Stagg
Barbara Zavros

TENOR

John Longmuir
Paul McMahon
Blake Parham

TRUMPET

Richard Madden*

VIOLA

Charlotte Burbrook de Vere*
David Deacon
Graeme Jennings
Graham Simpson*
Yoko Okayasu*

VIOLIN

Warwick Adeney*
Zoe Black
Wayne Brennan*
Jane Burroughs*
Ray Chen
Brendan Joyce
Delia Kinmont*
Natalie Low*
Leanne McGowan
Rebecca Seymour*
Alan Smith*
Kristian Winther

*Queensland Symphony Orchestra Soloist or Staff

AUSTRALIAN PREMIERES (2)

Composer	Work title
Rolf Martinsson	Double Bass Concerto No.1
Philip Glass	Symphony No.11

AUSTRALIAN WORKS (58)

Composer	Work title
Joe Chindamo	<i>American Spirit</i> – Orchestral Version
Joe Chindamo	<i>FANTASKATTO</i> for Voice and Orchestra
Joe Chindamo	<i>Palimpsest</i> – Large Orchestra version
Paul Dean	Orchestral Fragments from the Opera <i>Dry River Run</i>
Gordon Hamilton	<i>Notebook Symphony</i>
David Montgomery	<i>Fergal Onions</i>
Craig Young	<i>Don't Worry Be Clappy</i>
Craig Young	<i>Kiddies Overture</i>
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Ed Kuepper Arr. Rob Davidson	<i>Friends with the Leader</i>
Ed Kuepper Arr. Rob Davidson	<i>Ghost Gum</i>
Ed Kuepper Arr. Rob Davidson	<i>Honey Steel's Gold</i>
Ed Kuepper Arr. Rob Davidson	<i>Pavane</i>
Ed Kuepper Arr. Rob Davidson	<i>Queen of the Vale</i> (That's V.A.L.E.)
Ed Kuepper Arr. Rob Davidson	<i>Rainy Night</i>
Ed Kuepper Arr. Rob Davidson	<i>Some Said</i>
Ed Kuepper Arr. Rob Davidson	<i>The Ruins</i>
Ed Kuepper Arr. Rob Davidson	<i>The Way I Made You Feel</i>
Ed Kuepper Arr. Rob Davidson	<i>What can I Leave You</i>
John Antil	Welcome Ceremony from <i>Corroboree</i> Symphonic Suite
Arthur Benjamin	Jamaican Rhumba from <i>Two Jamaican Pieces</i>
Percy Grainger	<i>Blithe Bells</i>
Rolf Harris	<i>Six White Boomers</i>
Ralph Hultgren	<i>Kookaburra Patrol</i>

AUSTRALIAN WORKS (58) CONTINUED

Composer	Work title
William James arr. Craig Young	<i>Australian Christmas Carol Medley</i>
Paul Jarman	<i>Orange Tree</i>
Elena Kats-Chernin	<i>Moody Tango</i>
Elena Kats-Chernin	<i>Russian Rag</i>
Glyn Lehmann	<i>I am the Earth</i>
Bryony Marks	<i>The Happiness Box</i>
Tommy Tycho	<i>Christmas Overture</i>
Nigel Westlake	<i>Babe Concert Suite</i>
Nigel Westlake	<i>Cudmirrah Fanfare</i>
The Wiggles arr. Joe Twist	<i>Do the Propeller</i>
The Wiggles arr. Joe Twist	<i>Rock-a-bye Your Bear</i>
Malcolm Williamson	Prelude, Cuban dances and waltz song (Presto) from <i>Our Man in Havana</i> Orchestral Suite
Isabella Gerometta	<i>Figure 8</i>
Thomas Green	<i>Particle Physicists</i>
Christopher Healey	<i>Animals in the Form of Spheres for Flute and Orchestra</i>
Jessica Wells	<i>Zodiac Animalia</i>
Mark Wolf	<i>Frank Lloyd Wright's Theatre Curtain</i>
Heidi Chan	<i>Whispers from the Past...</i>
Megan Washington Arr. Iain Grandage	<i>Achilles Heart</i>
Megan Washington Arr. Joe Twist	<i>The Give</i>
Megan Washington Arr. Joe Twist	<i>Body Double</i>
Megan Washington Arr. Joe Twist	<i>Saint Lo</i>
Megan Washington Arr. Paul Hankinson	<i>American Spirit</i>
Megan Washington Arr. Joe Twist	<i>Love You Best</i>
Megan Washington Arr. Joe Twist	<i>Dirty Churches</i>
Megan Washington Arr. Ben Northey	<i>Begin Again</i>
Megan Washington Arr. Joe Twist	<i>Skeleton Key</i>
Megan Washington Arr. Iain Grandage	<i>Kiss Me Like We're Gonna Die</i>
Megan Washington Arr. Joe Twist	<i>Futureproof</i>
Megan Washington Arr. Paul Hankinson	<i>Catherine Wheel</i>



Piers Lane and Queensland Symphony Orchestra
Saturday 14 October 2017



Barnabás Kelemen with Queensland Symphony Orchestra
Saturday 18 November 2017



Alondra de la Parra, Duo Lechner Tiempo and Queensland Symphony Orchestra
Saturday 5 August 2017



Alondra de la Parra and Vesselina Kasarova
Saturday 25 November 2017



Simone Young, Ray Chen and Queensland Symphony Orchestra
Saturday 22 July 2017



Alondra de la Parra and Queensland
Symphony Orchestra
Saturday 18 February 2017



OUR ACCESSIBILITY

Objective: to increase and engage with audiences every year.

"I would like to thank the Queensland Symphony Orchestra Prodigy Project for the opportunity to be mentored by professional musicians as well as being able to perform with this renowned orchestral group. The experience was invaluable and I enjoyed the concert immensely. I would wholeheartedly encourage other students to participate, as this program was truly inspiring."

Isabel Fitton, Toowoomba Prodigy Project participant

OUR ACCESSIBILITY

As the state's only professional symphony orchestra, Queensland Symphony Orchestra strives to provide all of Queensland with world-class musical experiences and opportunities to engage with and learn from its musicians. This is undertaken through a range of metropolitan education concerts, regional touring (including schools concerts), workshops and instrument demonstrations and professional development opportunities for teachers.

Queensland Symphony Orchestra continues to incorporate technology to increase its accessibility, through streaming concerts and educational opportunities, creating multimedia resources and increasing capacity for digital communications.

Web activity remained strong with 205,879 web visits. Social media channels also continued to grow at a solid rate. Facebook page likes increased 18% with 14,515 at the end of 2017. Instagram proved a strong outlet for the Orchestra, with 3,725 followers since starting the account in 2015. The Orchestra's YouTube account clocked 105,150 views.

In the media, Queensland Symphony Orchestra received 2,301 clips, reaching 33,244,603 people and valued at an Advertising Space Rate of \$5,220,673.

Measures Outcome	Result
Number of people accessing free performances	15,596
Number of people accessing regional performances and activities	20,770
Number of schools Queensland Symphony Orchestra engaged	202
Number of people accessing educational concerts and activities	10,553
Website visits	205,879

EDUCATION

OVERVIEW

In 2017 Queensland Symphony Orchestra undertook an extensive program of regional engagement, reaching 20,770 Queenslanders outside the metropolitan area in performances, community and educational activities.

Alongside our mainstage performances, a majority of regional performances were accompanied by educational activities, with 100 educational masterclasses, workshops, schools concerts and other events being held in regional areas.

Education concerts in the metropolitan area continued in the successfully established format of catering for four levels of student age and skill development. The English Family Prize concerto competition for secondary students, teacher professional development, in-school workshops, open rehearsals and links to pre-service music teachers from University of Queensland contributed to the wide range of education events during 2017.

FUNDING

Funding from Arts Queensland's Playing Queensland Fund supported performances in Townsville, Cairns and Innisfail and community activities in Rockhampton. This was supplemented by grants from the John Villiers Trust and Regional Arts Development

Fund which supported the delivery of educational and community activities in these centres. The support of Australia Pacific LNG through Conoco Phillips and Origin Energy allowed us to return to Gladstone and to the Chinchilla, Miles and Roma districts.

Funding from the Lord Mayor's Suburban Initiative Grant and Moreton Regional Arts Development Fund enabled Queensland Symphony Orchestra to present educational and community activities in the Inala and Deception Bay districts. The support of the St Baker Energy Innovation Fund enabled 300 students to attend Brisbane education concerts and performances at The Gold Coast and Redlands.

REGIONAL PERFORMANCES

Regional runout concerts commenced in Ipswich in March with a performance of Vivaldi's Four Seasons and works of the Strauss family, with conductor Nathan Aspinall and soloists Warwick Adeney and Judit Molnar. A performance in Toowoomba in June featured soloists Morgan England-Jones and QSO's Hayley Radke conducted by Daniel Kossov. In August soloist Jan Lisieki performed Mozart's Piano Concerto No.20 at the Gold Coast Arts Centre with conductor Kenneth Kiesler. A sell-out performance at Redlands Performing Arts Centre featured conductor Guy Noble and soloist Alex Raineri in a movies-inspired program.

A regional tour in July took a performance of *Peter and the Wolf* to Innisfail, where the Queensland Symphony Orchestra has not been for many years. We also performed with Ed Kuepper in Cairns at the Tanks Theatre as part of this tour.

The annual Symphony under the Stars performance in Gladstone in September, *Sweet Night Music* was conducted by Daniel Kossov, featuring Morgan England-Jones and Hayley Radke. This event attracted a record audience of an estimated 4,500 people. Primary students attended a performance of *Peter and the Wolf* at Gladstone Entertainment Centre.

Educational performances of *Peter and the Wolf* toured to Townsville in October, with an evening performance of Sibelius Second Symphony and Mendelssohn Violin Concerto performed by Kristian Winther and conducted by Toby Thatcher.

A performance of a small ensemble at Griffith University Gold Coast in October featured a performance of Mozart String Quintet in D major and new works by Robert Davidson and Gordon Hamilton.

COMMUNITY IN CONCERTS

A growing focus of our regional engagement is the presentation of Community in Concert events where members of the Queensland Symphony Orchestra join with community musicians and high school students to present performances in regional venues. Our musicians perform a segment of the program on their own to provide a quality musical experience for audiences. Students and community musicians benefit from the mentoring provided by our players and the opportunity to perform at a higher level due to the experience of working with professional musicians.

In 2017 these Community in Concert events were held in conjunction with educational activities in Gladstone, Rockhampton, Chinchilla and Beaudesert.

COMMUNITY ENGAGEMENT

In Brisbane the third consecutive Day in the Orchestra achieved a high standard of performance under conductor Richard Davis. A group of 63 community musicians joined with members of the QSO for tutorials, rehearsals and performance. The repertoire, which included Marquez's *Danzon No.2* and Bernstein's *Symphonic Dances* was demanding, with community musicians rising to the musical challenges and also enjoying the opportunity to socialise with each other and members of our orchestra.

The popular Fauré Requiem was rehearsed and performed in the annual Sing with QSO event. Gordon Hamilton worked with a group of 182 choristers from around South East Queensland who then joined with soloists and the orchestra to produce a moving performance. Both Day in the Orchestra and Sing with QSO were supported by Brisbane Airport Corporation.

"I had a wonderful weekend – the orchestra are a delight. The whole event and the level of community engagement really was special, and I'm very glad I could be a part of it. Thank you for the opportunity."

Sing with QSO participant

REGIONAL EDUCATION

■ Toowoomba

The Prodigy program was delivered in Toowoomba, enabling five local high school students to receive mentoring from our musicians and perform in the concert QSO Plays The Firebird at the Empire Theatre.

■ Gold Coast

In association with our performance at The Arts Centre Gold Coast, a group of 14 string students received a workshop on technical and stylistic aspects of playing Beethoven from conductor/educator Mark Sullivan. The students also performed a pop-up performance in the foyer prior to the concert, which they attended with Mark as their guide.

■ Beaudesert

Our musicians and assistant conductor Gordon Hamilton held two workshops with the Beaudesert State High School band in the lead-up to a performance featuring items from the band as well as a performance of Gordon Hamilton's new work *Notebook Symphony* by the Queensland Symphony Orchestra ensemble.

■ Gladstone

Queensland Symphony Orchestra musicians visited Gladstone four times during 2017, reaching a total of 5,743 students. These visits included mini-concerts in all 14 primary schools and Chanel College, workshops for secondary instrumental music students culminating in a Community Concert event, a percussion focussed workshop for students and teachers and a primary schools concert. Dr Rob McWilliams concluded the 2017 program in Gladstone with a professional development session for music teachers working in the Gladstone area schools. This focused on conducting technique and choosing relevant repertoire that enables effective curriculum outcomes.

The music students from Tannum Sands State High School (Gladstone) attended an open rehearsal in the Brisbane studio. The musicians who had mentored them in the Gladstone projects spoke to them personally and explained the contemporary and challenging repertoire being rehearsed during this event.

■ **Rockhampton**

Mentoring opportunities in Rockhampton were provided by our wind and brass players to members of the Capricornia Silver Band. As part of this trip musicians also presented workshops and performances at schools in Rockhampton and Yeppoon.

■ **Cairns and Innisfail**

Workshops in Far North Queensland were delivered to students at Innisfail State High School and to students from the Good to Great Schools campuses at Coen and Hopevale. Students at Cairns State High School, Trinity Bay State High School, St Augustine's and St Andrews took part in workshops and attended mini concerts.

■ **Townsville**

In Townsville string students attended a workshop focusing on the string ensemble. Our musicians delivered workshops and masterclasses at Townsville Grammar School and Pimlico State High School. *Peter and the Wolf* was watched by 881 primary school students and Meet the Musician sessions for 454 children were held in conjunction with this event.

■ **Inala**

Four primary schools in the Inala region received visits from a Queensland Symphony Orchestra string quartet. A high school workshop at Glenala State High School and community performance formed part of the same project.

■ **Deception Bay**

A workshop for high school instrumental students and an Under 5s performance with string musicians and presenter Vivienne Collier-Vickers were presented at Deception Bay. Both the Inala Region and Deception Bay are identified as low-socio economic areas and these initiatives were the first contact with an orchestra for these students.

■ **Roma, Miles and Chinchilla**

A 14-piece group toured to Roma, Miles and Chinchilla where we joined in rehearsal with the Maranoa Adult Community Band (Roma), Chinchilla Town Band, Chinchilla State High School Concert Band, Miles State High School Concert Band and the two high schools in Chinchilla. Performances to primary school students in Roma Miles and Chinchilla were delivered, in addition to a highly successful Community in Concert event in Chinchilla involving string and band students from both local high schools and the community band. A total of 2,023 students, teachers, adult musicians and community accessed these activities.

those beginning their musical journey and EXPLORE concerts for those with a developing knowledge of music concepts were held in the Queensland Symphony Orchestra studio while the ENGAGE concerts for senior secondary students linked with the Maestro concerts at QPAC. Through these concerts Queensland Symphony Orchestra connected with 6,825 students from 29 schools.

COMPETITION

The English Family Prize (from March 2017 now known as Queensland Symphony Orchestra Young Instrumentalist Prize) attracted 40 applicants. Six finalists were selected to perform at the Finalists Recital and the winner Leanne McGowan performed as soloist in the first ENGAGE concert at QPAC.

PROFESSIONAL DEVELOPMENT

While teacher professional development is incorporated into all activities, a Brass Playing Day for multi instrumental teachers and a Professional Development day was held at Queensland Symphony Orchestra Studio. The Orchestra also linked in a satellite Teacher professional development day held at Windaroo Valley State High School for all music teachers in the South East Region.

IN-SCHOOL WORKSHOPS

Musicians visited four Brisbane based schools in 2017 to work with 197 music students. These workshops were tailored to deliver targeted outcomes for each school. Schools encourage general school populations, parents, family and friends to attend the culminating activities resulting in an audience of 670 over three of the four workshops.

Second year pre-service teachers at The University of Queensland School of Music linked with Queensland Symphony Orchestra for the first time to deliver 30 minute lessons to school groups attending the second EXPLORE concert. These activities were planned and assessed as the tertiary students second semester assessment tasks. As a trial for this concept the lessons were delivered to 113 primary students from two schools by 27 pre-service student teachers.

OPEN REHEARSALS AND TOURS OF QSO FACILITIES

Two education open rehearsals were held and special rehearsals were organised for visiting indigenous students from Cohen and Hopevale (far North Queensland), Varsity College Gold Coast, Bundamba College, Ipswich and University of Queensland pre-service teachers. A total of 307 students and teachers attended these events.

EDUCATION – METROPOLITAN AND STATE-WIDE

Six education concerts were presented at three development levels – DISCOVER, EXPLORE and ENGAGE. The DISCOVER concerts for



OUR INNOVATION

Objective: to embrace innovative ways of doing things.

OUR INNOVATION

As an arts leader and one of the country's best orchestras, Queensland Symphony Orchestra has a duty to present world-class musical experiences and entice the best national and international talent to the state, while championing and nurturing Australian talent.

Attracting international stars and securing world-firsts was core to Season 2017 programming. Queensland Symphony Orchestra welcomed such artists as pianists Alexander Malofeev, Zhang Zuo Zee Zee) and Jan Lisiecki, cellist Pablo Ferrandez and mezzo soprano Vesslina Kasarova.

In April, Queensland Symphony Orchestra performed the Australian premiere of the 11th Symphony by American superstar composer Philip Glass. The work was co-commissioned by Queensland Symphony Orchestra, together with the Bruckner Orchestra Linz, Austria, and the Borushan Istanbul Philharmonic, Turkey. Celebrating the composer's 80th birthday, the symphony brings Glass' minimalist style to flourish and the premiere performance was well received by the Brisbane audience.

A number of Queensland Symphony Orchestra musicians took to composing during 2017. Section Principal Percussion David Montgomery composed the score to *Fergal Onions*, a delightful tale by John William Harrison. This story sees Fergal Onions led away from a life at the TV screen to dust down his saxophone and return to his pre-couch life after he hears his neighbour's young daughter playing Mozart on her violin. Cellist Craig Allister Young also composed two pieces for our Kiddies Cushion concert, Sing and Dance with Queensland Symphony Orchestra in December 2017 titled *Don't Worry Be Clappy* and *Kiddies Overture*.

Queensland Symphony Orchestra also engaged with primary school brass and saxophone students from the Cape York Academy schools of Coen and Hopevale. The activity was developed in collaboration with Good to Great Schools Australia who manage the music program in these schools as part of a program initiated by Queensland Music Festival. Ten students visited us in Cairns and Innisfail and attended workshops and performances over a two day period. They engaged in tutorial sessions with our musicians and were able to hear them perform *Peter and the Wolf*. We also enabled them to participate in band workshops with our musicians and high school students and a session on instrument care and maintenance. Some of the students were able to attend an orchestral rehearsal in our studio when they later toured to Brisbane.

In November, Queensland Symphony Orchestra's presented its first opera production – *Carmen In - Concert*, under the baton of Music Director Alondra de la Parra and featuring superstar soprano Vesselina Kasarova. This event was staged with thanks to QPAC, Opera Queensland, Lisa Gasteen National Opera School, Voices of Birrale and Queensland Ballet.

A woman with blonde hair, wearing a black lace long-sleeved top, is playing a double bass. She is looking down at the instrument. The background shows other double basses and music stands in a music room.

OUR PEOPLE

Objective: to encourage and develop our people.

OUR PEOPLE

OUR MUSIC DIRECTOR

2017 marked the first full year of Alondra de la Parra's tenure as Music Director of Queensland Symphony Orchestra. Her impact was tangible and immediate, with wildly enthusiastic responses from audiences and critics alike. De la Parra's *modus operandi* in programming concerts is to provide a mixture of the new and the familiar, the challenging and the well-loved, all delivered with her trademark energy and personality.

THE ORCHESTRA

The Orchestra grew its core compliment from 71 to 78 in 2017 commensurate with the Chief Executive's undertaking, published in the 2016 Annual Report.

This core compliment increase included several musicians succeeding in their trials as follows:

- Phoebe Russell was appointed to the position of Section Principal - Double Bass. Phoebe returned to Australia in March from Europe, having worked with the Berlin Philharmonic.
- Violinist Shane Chen was appointed as Section Musician in the First Violin section, taking up his position at the start of 2018.
- Section Principal Viola Yoko Okayasu stepped back into the previously vacant position of Associate Principal within the section, and the Company is in the process of recruiting a new Section Principal Viola.
- We bid farewell to Peter Luff who resigned from his position as Associate Principal French Horn from the end of 2017 to focus on his career as Deputy Director at the Queensland Conservatorium, Griffith University. We wish Peter very well for his future career.

Queensland Symphony Orchestra continued its commitment to recruit to its planned compliment of 78 musicians in support of the ongoing artistic development of the Orchestra. During 2017 auditions were held for eight positions, namely: Section Principal Double Bass, Section First Violin, Principal First Violin, Section Principal Flute, Section Viola, Section Principal Viola, Section Second Violin and Associate Principal Cello.

The Statement of Undertaking specifies the Organisation's commitment to auditioning and filling the vacant positions and contracting additional musicians where needed as an interim measure. Increasing our number of permanent musicians is critical to achieving our artistic standards and improving our rostering, allowing for better respite during busy periods.

The wellbeing of our people is of paramount importance to the Orchestra. Our annual hearing testing for all musicians has been in place for a number of years and is integral to our Work Health and Safety (noise management) strategy. In 2017, we continued to build on this practice, following our screening in 2016 through

Dr Bronwen Ackermann, by ongoing physiotherapy with corporate partner Pondera designed to identify and treat conditions that may lead to injury.

The Organisation supports the Orchestra and Administration team through a Healthy Player Program which is designed to provide financial support for agreed activities to maintain their personal, mental and professional health and fitness in order to assist in readiness to perform their work at the Queensland Symphony Orchestra.

The Organisation did not reach a new Enterprise Agreement past the 2017 year. These negotiations will be ongoing with an agreement planned early to mid-2018.

THE ADMINISTRATION TEAM

Since changing of the guard in 2016, David Pratt completed his first full 12 months at the helm delivering the Organisation's first positive retained earnings.

Two new senior appointments were made in 2017. Matthew Hodge joined as Director – Sales and Marketing bringing a decade of marketing experience to the organisation having previously worked for Musica Viva Australia and Sydney Symphony Orchestra. Deanna Lane was appointed as Director – Development following a period of time working on the Organisation's Future Fund Advisory Board.

TRAINING AND DEVELOPMENT

The Organisation continued with professional development of its people at an enterprise level in partnership with Altus Q across workplace culture and leadership. In addition, in-house training and development was provided by the Organisation across financial and project management, and digital communication and graphic design.

All new employees working with Queensland Symphony Orchestra in 2017 participated in our corporate induction program.

Interest in the Queensland Symphony Orchestra Internship program remains strong at both Queensland Conservatorium – Griffith University and The University of Queensland, with a large number of students auditioning for a place in 2017. A number of the 2017 interns have subsequently successfully auditioned and been added to the casual list of Queensland Symphony Orchestra, bolstering our local base of available musicians.

- 34 applicants from The University of Queensland and Queensland Conservatorium – Griffith University across both semesters
- 14 successful musician interns – nine different instruments represented including harp
- One successful administration intern – offered contract employment following her successful period as an intern
- Commitment from musicians and administration remains strong with 14 different mentors volunteering their time to assist the interns

OUR BOARD



Greg Wanchap

Chairman, Member (ex officio) of the Finance, Audit and Risk Committee and Chairman of the Remuneration Committee

Greg Wanchap is a Partner of global advisory firm Crowe Horwath. He specialises in advising on mergers and acquisitions, corporate structuring and is a strategic advisor to many corporations and privately owned businesses.

Greg Wanchap has been with Crowe Horwath for more than 25 years and has held various positions in the firm, including Chief Executive and Managing Partner. Greg holds a Bachelor of Business, is a Fellow of the Institute of Chartered Accountants, a Member of the Institute of Company Directors and a Fellow of the Governance Institute.

Greg Wanchap is Chairman and a Non-Executive Director of a number of companies and has served on Queensland Symphony Orchestra's Board since 2000 and as Chairman for the past seven years.



Rod Pilbeam

Deputy Chairman, Deputy Chairman of the Remuneration Committee and member of the Finance, Audit and Risk Committee

Rod Pilbeam has been involved in the establishment and operation of major public event venues for more than thirty-five years with broad-ranging experience. He is a Founding Partner and the Executive Director of AEG Ogden, which operates and provides consulting advice for owners and developers of arenas, performing arts centres, theatres, convention and exhibition centres, and sports stadiums, throughout Asia and Australia.

From an early career in radio, Rod Pilbeam moved on to marketing the full range of live entertainment events, from the performing arts to contemporary concerts. In the 1980s, he spent time managing Brisbane's Her Majesty's Theatre and the company's computerised ticketing operation, Ticketworld. With a strong background in marketing and promotion, Rod Pilbeam has extensive experience in dealing with the challenges faced by promoters and producers as well as venue operators, and the interface between them. He has been a strong fighter for maintaining the integrity and the public's perceptions of the live event marketplace, particularly in relation to the fair availability of tickets and the suppression of scalping. He worked on the development of Live Performance Australia's Ticketing Code of Conduct.

A former President of the Venue Management Association (Asia & Pacific), Rod Pilbeam has also served on the World Council of Venue Management, the International Association of Venue Managers, the International Ticketing Association and the Public Venue Management School in Australia. He has served on the Queensland Committee of The Smith Family from 1998 to 2008 and is currently a member of the Executive Council of Live Performance Australia, the entertainment industry employers' association.



Professor Margaret Barrett

Chair of the Artistic Consultative and Development Committee and member of the Remuneration Committee

Professor Margaret Barrett is Head of the School of Music at The University of Queensland. She has served as President-Elect (2010 – 2012), President (2012 – 2014) and Immediate Past President (2014 – 2016) of the International Society for Music Education (2012 – 2014), Chair of the World Alliance for Arts Education (2013 – 2015), Chair of the Asia-Pacific Symposium for Music Education Research (2009 – 2011), an elected member of the Board of the International Society for Music Education (2008 – 2010), and National President of the Australian Society for Music Education (1999 – 2001). Currently she is a Director of the Australian Music Centre and a member of the advisory board of the Australian Music Examinations Board.

Margaret Barrett served as the music discipline writer for the Shape Paper for the Australian Curriculum – The Arts and continues to provide advice to the curriculum process. She has been an advisor for arts and educational bodies including Australia Council for the Arts and the Qualifications and Curriculum Authority, UK. She has received Excellence Awards for Research Higher Degree supervision (UQ 2016), Research Engagement (UQ 2016) and Teaching (UTas, 2003). Her research investigating creativity, music learning and development, expertise, and the career pathways of professional musicians has been supported by grants from the Australian Research Council, Australia Council, Australian Youth Orchestra, Musica Viva, British Council and the Australian Children's Music Foundation.



Mary Jane Bellotti

Chair of Future Fund Advisory Board

Mary Jane (MJ) Bellotti has more than 25 years of executive experience having worked for some of Australia's largest and most successful companies across financial services, construction, mining, industrial services and manufacturing sectors. She brings a high level of expertise in building high profile brands that clients want to work with and employees want to work for. Her roles span business strategy, change management, corporate responsibility, business development, marketing and communication.

She is passionate about growing businesses, building relationships, enhancing brand value and driving positive change that delivers tangible results. Today she is the EGM Corporate Affairs for Suncorp and an Industry Fellow for The University of Queensland.

MJ Bellotti has a MBA from The University of Queensland, is a Graduate from the Australian Institute of Company Directors and is a member of the Foundation Fund Advisory Group.



Tony Denholder

Chairman of the Membership Committee and member of the Remuneration Committee

Tony Denholder is a Partner and member of the Board of Ashurst Australia. He is recognised as one of Australia's leading mining and infrastructure lawyers and as a 'market leader' in native title law. Tony Denholder is currently advising on the establishment of a number of the largest mining and infrastructure projects being developed in Australia (including new mines, rail lines and ports and LNG projects).

Tony Denholder holds a First Class Honours Degree in Law from Queensland University of Technology, and completed postgraduate studies at University of Oxford, where he was awarded a Bachelor of Civil Laws. He serves on a number of Boards, including as Deputy Chairman of Expressions Dance Company, as a management committee member of Queensland Public Interest Law Clearing House (one of Queensland's peak pro bono organisations) and was previously a director of Noel Pearson's Cape York Partnerships. He has served on QSO's Board since 2006 and is currently Chairman of the Artistic Committee.



Tony Keane

Chairman of the Finance, Audit and Risk Committee and a member of the Remuneration Committee and Membership Committee

Tony Keane is an experienced business and finance executive with more than 30 years background in banking and business management, and is actively involved in the business community through Non-Executive Director roles and finance advisory consultancies.

Tony Keane is an Independent Non-Executive Director on a number of boards including National Storage Holdings Limited, the holding company established for ASX listed National Storage REIT, as well as for several private companies in the business services, construction and health sectors. He undertakes finance advisory and consultancy assignments for various business clients and also has a consultancy arrangement with a strategic business advisory group which provides insight and independent advice on commercial and business matters.

He previously held numerous roles with a major trading bank principally in business, corporate and institutional banking.

Tony Keane has a Bachelor of Science (Mathematics) from University of Adelaide and a Graduate Diploma in Corporate Finance from Swinburne. He is a Fellow of the Financial Services Institute of Australasia, a Graduate of the Australian Institute of Company Directors and a Fellow of the CEO Institute. He has been a Director of QSO since 2009 and is a member of the Remuneration and Membership Committees. In November 2015, he became Chair of the Finance, Audit and Risk Committee.



John Keep

Member of the Finance, Audit and Risk Committee and Company Secretary

John Keep is Principal of TyTo Corporation, where he focuses on business growth through strategic alliances, business re-engineering and related corporate advice. His experience includes senior management roles with a number of high profile companies in the hospitality and the healthcare sectors.

Previously, John Keep was Group Company Secretary of the public company Castlemaine Tooheys Limited. He has a Bachelor of Arts majoring in Economics and Financial Studies from Macquarie University and studied at European Institute of Business Administration in Fontainebleau, France. John Keep has served on QSO's Board since May 2009



Cat Matson

Digital and business specialist Cat Matson is a strong leader, coach and strategist, having held CEO positions across business, marketing and consulting companies over 15 years. She is Chief Digital Officer for City of Brisbane and leads the Lord Mayor's 'Digital Brisbane' strategy, championing the digital transformation of the city's economy. An in-demand MC and event chair Cat Matson has an MBA with specialisations in Strategy, Marketing, Entrepreneurship and Internet Marketing.



Emma Covacevich

Emma Covacevich is a partner of Clayton Utz Lawyers. She specialises in energy and corporate matters, with a particular focus on upstream and midstream oil and gas. Emma Covacevich joined Clayton Utz in 1999, and has been a partner since 2007. She holds a Bachelor of Arts, Bachelor of Laws (Hons) and a Graduate Diploma in Applied Finance and Investment, Securities Institute of Australia. She is admitted to practice in the Supreme Court of Queensland, Supreme Court of Victoria, High Court of Australia and High Court of New Zealand.

Emma Covacevich has been a Member of the Queensland Symphony Orchestra's Development Advisory Board since 2014 and assisted to establish the QSO's Young Professional Circle (YPC). Emma Covacevich is also a board member of the Clayton Utz Board of Directors and is Clayton Utz's relationship partner for Lex Mundi (a global alliance of law firms).

OUR MANAGEMENT TEAM

As at 31 December 2017

Chief Executive

David Pratt

Executive Assistant to Chief Executive

Ros Atkinson

Chief Financial Officer

Deb Houlahan

Financial Controller

Amy Herbohn

General Finance Coordinator

Barb Harding

Director - Artistic Planning

Vacant

Acting Director - Artistic Planning

Michael Sterzinger

Artistic Administrator

Murray Walker

Artist Liaison

Fiona Lale

Director - Orchestra Management

Matthew Farrell

Orchestra Manager

Nina Logan

Operations Assistant

Ash Retter

Operations and Projects Manager

Peter Laughton

Production Coordinator

Vince Scuderi

Community Engagement Manager

Judy Wood

Education Liaison Officer

Pam Lowry

Orchestra Librarian

Nadia Myers

Assistant Librarian

Murray Walker

Director - Development

Deanna Lane

Manager - Development

Katya Melendez (maternity leave)

Senior Development Coordinator

Jenny Roberts

Development Coordinator

Karen Towers

Director - Sales and Marketing

Matthew Hodge

Manager - Marketing

Renée Jones

Digital Marketing Coordinator

Rachel Churchland

Marketing Coordinator

Eric Yates

Senior Sales Manager

Michael Hyde

Ticketing Services Manager

Emma Rule

Ticketing Services Coordinator

Mike Ruston

Senior Sales Consultant

Yasemin Boz

Director - Human Resources

Robert Miller

OUR PARTNERS

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GOLD PARTNERS



INDUSTRY COLLABORATORS



OUR DONORS

Queensland Symphony Orchestra is grateful to acknowledge those music lovers who have supported your orchestra over the last 12 months. The continued support of passionate individuals is essential to ensure the orchestra achieves its mission and vision.

Collective gifts to the Orchestra's annual giving, artistic, chair, education and community engagement funds assists the Orchestra in a myriad of ways: delivering our concert series; supporting major positions within the Orchestra; offsetting costs associated with employing 78 permanent musician positions, and casual musician augmentation; fostering music education through education programs; and sharing the Orchestra's love of classical music across regional, remote and rural Queensland through community engagement activities.

THANK YOU TO OUR 2017 DONORS

ANNUAL GIVING

Recognising music lovers who have supported the Orchestra over the last 12 months.

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Estate of Susan Mary Blake
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Lynn Rainbow Reid
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& Graham Webster
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Mrs Helen McEwen
Moya McKenzie
Mrs Dorothy Reeves
Mr Norman Rowley
Mrs Diana Shepherd
Mr Arnis Siksna
Mr Reg Snowdon
R Somerville
In memory of Geoff Spiller,
late QSO trumpeter
E & T Thompson
John and Sharon Watterson
In memory of Cyril Williams
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LIFETIME GIVING

Recognising those visionary donors whose regular, lifetime giving exceeds \$10,000.

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Dr Damien Thomson and
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John and Helen Keep
Michael Kenny and David Gibson
M. Lejeune
Dr Les and Mrs Pam Masel
Ian Paterson
Anne Shipton
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CORPORATE GOVERNANCE

Queensland Symphony Orchestra has maintained sound corporate governance during 2017, creating value through accountability and control systems to align with associated risks, in accordance with the eight principles set out by the Tripartite Funding Agreement.

1. Lay solid foundations for management and oversight
2. Structure the Board to add value
3. Promote ethical and responsible decision making
4. Promote diversity
5. Safeguard integrity in financial reporting
6. Recognise the legitimate interests of stakeholders
7. Recognise and manage risk
8. Remunerate fairly and responsibly

1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

Queensland Symphony Orchestra's Board of Directors is governed by the company's Constitution and the Corporations Act. During 2017, the Board continued to operate in line with the principles and practices set out in its Charter.

The Board provides strategic guidance and effective oversight of management. A formal induction process exists for all new directors prior to attending their first meeting.

The Board is responsible for reviewing and approving the Strategic Plan, Annual Budget and the annual artistic program. During the year, the Orchestra implemented further enhancements to the Delegations of Authority Policy, outlining the powers of the Board delegated to the Chief Executive (and management). It also conducted a review of its policies and procedures and this work is tabled at each Finance, Audit and Risk Management Committee meeting.

2. STRUCTURE THE BOARD TO ADD VALUE

Board composition comprises directors with both broad and specific skills that include finance, business and commerce, legal and public affairs, venue management, performing arts and music education, corporate partnerships and digital technology. This experience is set out in each director's biography. Directors are required to retire from office at the third Annual General Meeting after the Director was elected. A director who retires is eligible for re-election.

Performance of the Board is enhanced by the establishment of sub-committees with members who meet regularly with key management personnel to provide recommendations and

insight for board decision making. Sub-committees and their chairmanships are included with the Directors' biographies.

3. PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING

The Board sets the ethical tone of the organisation through policy setting, vision and goals. The Board acknowledges the relevance and importance of its Code of Conduct included in the Charter.

The Board ensure that senior management implement practices and exhibit behaviours consistent with the required standards. The Board holds itself to the highest standards of ethical and responsible decision-making.

4. PROMOTE DIVERSITY

The Workplace Diversity and Gender Equality Policy is a statement of Queensland Symphony Orchestra's commitment to a workplace that values the diversity of its employees and their backgrounds, and the contribution that all people can make to a successful organisation. Queensland Symphony Orchestra embraces diversity and gender equality at each stage of the employment cycle (i.e. recruitment, performance management, promotions, training and development, resignations and remuneration). The policy includes measures for gender equality particularly in relation to remuneration.

5. SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

The Finance, Audit and Risk Committee have a Terms of Reference and are of sufficient size, independence and technical expertise to discharge its functions effectively. Its members are financially literate and the Committee includes at least one member with financial expertise, as demonstrated by relevant qualifications and financial management experience at a senior management level in the public or private sector.

The Finance, Audit and Risk Committee require the Chief Executive and Chief Financial Officer to attest in writing to the truth and fairness of the annual financial statements.

The Finance Audit and Risk committee currently reports monthly to the Board on matters pertaining to its role.

6. RECOGNISE THE LEGITIMATE INTERESTS OF STAKEHOLDERS

The Board provides guidance in the development of appropriate policies for effective governance and to ensure that legal and legislative obligations to current and prospective internal stakeholders are met (eg. Work Health and Safety, Bullying and Harassment, Equal Opportunity and Anti-Discrimination).

The Board ensures the appointment of suitably qualified and experienced executives to meet other company legal obligations.

The Chief Executive, senior management team and board meet regularly with key stakeholders, including government, sponsors and patrons.

7. RECOGNISE AND MANAGE RISK

The Finance Audit and Risk Committee provides recommendations to the Board on the status of business risks and integrated risk management aimed at ensuring risks are identified, assessed and appropriately managed.

8. REMUNERATE FAIRLY AND RESPONSIBLY

The Board is specifically charged with ensuring the achievement, development and succession of the Company's senior management team, including remuneration. Under its delegations, the Board provides the Chief Executive with parameters to negotiate musician and administration staff contracts agreements.

The Directors' positions are on an honorary basis and as such they do not receive remuneration for their role as directors of the Company.

OUR FINANCIALS

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Directors' report for the year ended 31 December 2017

The Directors present their report together with the financial statements of Queensland Symphony Orchestra Holdings Ltd (the Company) for the year ended 31 December 2017 and the Auditor's report thereon. The financial statements are for the consolidated economic entity (the Group) comprising Queensland Symphony Orchestra Holdings Ltd and two controlled entities, Queensland Symphony Orchestra Pty Ltd and Internet Classics Pty Ltd.

The Directors of the Company during the 2017 financial year were:

G K Wanchap	Chair of the Board and Remuneration Committee Resigned 31 December 2017
R Pilbeam	Deputy Chair of the Board
J Keep	Company Secretary
T Keane	Chair of the Finance Audit and Risk Management Committee
T Denholder	Chair of the Membership Committee
M Barrett	Chair of the Artistic Consultative and Development Committee
MJ Bellotti	Chair of the Future Fund Advisory Board
C Matson	Board member
E Covacevich	Appointed 26 July 2017 as a Board member

The Directors were in office for the whole year or from their date of appointment, up to the date of the financial report, or up to the date of their resignation. Chris Freeman was appointed as Chair of the Board on 1 January 2018.

BOARD AND COMMITTEE MEETINGS

The number of board and committee meetings held and attended by directors is shown below.

Directors	Queensland Symphony Orchestra Holdings Ltd				Queensland Symphony Orchestra Pty Ltd					
	Board		Membership Committee		Board		Finance Audit and Risk Committee		Remuneration Committee	
	A	B	A	B	A	B	A	B	A	B
G K Wanchap	5	5	-	-	10	9	10	9	3	3
R Pilbeam	5	4	-	-	10	8	10	8	-	-
J Keep	5	4	-	-	10	8	10	9	-	-
T Keane	5	5	-	-	10	9	10	10	3	3
T Denholder	5	4	-	-	10	10	-	-	3	3
M Barrett	5	4	-	-	10	6	-	-	3	3
MJ Bellotti	5	3	-	-	10	9	-	-	-	-
C Matson	5	4	-	-	10	8	-	-	-	-
E Covacevich	2	2	-	-	4	4	-	-	-	-

(A) number of meetings for which the Director was eligible to attend

(B) number of meetings attended by the Director

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Directors' report for the year ended 31 December 2017

PRINCIPAL ACTIVITIES

The principal activity of the Group during the year was the performance of orchestral music. There were no significant changes in the nature of the activities of the Group during the year.

REVIEW AND RESULTS OF OPERATIONS

The Company presented 193 performances during the twelve months ended 31 December 2017 including 54 pit services for performances of Opera Queensland and Queensland Ballet and 32 performances as a hired orchestra. The majority of the Company's concerts were held in the Queensland Performing Arts Centre Concert Hall. The net surplus for the year ended 31 December 2017 was \$525,855. The comparative year ended 31 December 2016 was \$249,583.

STATE OF AFFAIRS

In the opinion of the Directors, there were no other significant changes in the underlying state of affairs of the Group that occurred during the financial year. The Group has scheduled performances of orchestral music which it will continue to present during the 2018 financial year. The Group's financial viability is dependent on maintaining its current level of state and federal government funding, donations, corporate sponsorship, commercial hire and ticket sales.

DIVIDENDS

No dividends were paid or proposed during the financial year ended 31 December 2017.

INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

Since the end of the previous financial year the Group has not indemnified nor made a relevant agreement for indemnifying against a liability arising against any person who is or has been a director or officer of the Group.

During the financial year ended 31 December 2017, the Group paid insurance premiums for directors' and officers' liability. Subsequent to the end of the financial year, the Group has paid premiums in respect of such insurance contracts for the year ended 31 December 2018. Such insurance contracts insure persons who are or have been directors or officers of the Group against certain liabilities (subject to policy exclusions). The Directors have not included details of the nature of the liabilities covered or the amount of the premium paid as such disclosure is prohibited under the terms of the contract.

AUDITOR'S INDEPENDENCE

The Directors have received a declaration of independence from the Auditors at page 20 of the financial statements.

EVENTS SUBSEQUENT TO BALANCE DATE

There are not any events that have occurred after balance date that materially affect the financial statements for 31 December 2017.

This report is signed in accordance with a resolution of the Directors on 26 April 2018.



Mr Chris Freeman AM
Chair
Brisbane

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Statement of comprehensive income for the year ended 31 December 2017

	Notes	Consolidated 2017 \$	Consolidated 2016 \$
REVENUE			
Funding revenue	5	11,067,808	11,063,457
Ticket sales	6	3,477,880	3,298,506
Sponsorship, donations and membership revenue	7	1,787,998	2,744,392
Orchestral hire and fees		1,247,833	888,705
Other revenue	8	303,372	596,207
Total revenue		17,884,891	18,591,267
EXPENSES			
Employee expenses	9b	11,712,444	11,068,247
Artists fees and expenses		1,118,280	1,569,889
Travel expenses		678,443	696,674
Marketing expenses		550,761	749,646
Production expenses		1,257,073	877,940
Service fees		136,441	291,441
Depreciation and amortisation	9a	513,592	510,305
Other expenses		1,392,002	2,577,542
Total expenses		17,359,036	18,341,684
NET PROFIT/(LOSS) FOR THE YEAR		525,855	249,583

The Statement of comprehensive income should be read in conjunction with the notes on pages 44 to 55

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of financial position as at 31 December 2017

	Notes	Consolidated 2017 \$	Consolidated 2016 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalent	18	542,062	1,045,893
Trade and other receivables	12	1,080,478	523,858
Other	13	5,973,690	5,117,251
Total current assets		7,596,230	6,687,002
NON CURRENT ASSETS			
Property, plant and equipment	14	631,841	743,574
Southbank lease premium	11	12,434,112	12,784,112
Total non-current assets		13,065,953	13,527,684
TOTAL ASSETS		20,662,181	20,214,686
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	15	1,061,188	1,033,360
Deferred revenue	16	2,171,637	2,374,755
Provisions	17	2,256,092	2,185,923
Total current liabilities		5,488,917	5,594,038
NON CURRENT LIABILITIES			
Deferred revenue	16	190,000	300,000
Provisions	17	410,586	273,825
Total non-current liabilities		600,586	573,825
TOTAL LIABILITIES		6,089,503	6,167,863
NET ASSETS		14,572,678	14,046,823
EQUITY			
Reserves		1,550,119	1,675,619
Retained Earnings Southbank Building	11	12,434,112	12,784,112
Retained Earnings		588,447	(412,908)
Total Equity		14,572,678	14,046,823

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Statement of changes in equity for the year ended 31 December 2017

	Retained Earnings	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Instrument Reserve	Other Reserve	Total Equity
As at 1 January 2017	\$ (412,908)	\$ 1,251,000	\$ 84,500	\$ 140,119	\$ 200,000	\$ -	\$ -	\$ 14,046,823
Net surplus for the year	525,855	-	-	-	-	-	-	525,855
Transfer(from)to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Education Reserve	13,500	-	-	(13,500)	-	-	-	-
Transfer(from)to Touring Reserve	200,000	-	-	-	(200,000)	-	-	-
Transfer(from) to Instrument Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Other Reserve	(88,000)	-	-	-	-	-	88,000	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
As at 31 December 2017	588,447	12,434,112	1,251,000	84,500	126,619	-	88,000	14,572,678
	Retained Earnings	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Instrument Reserve	Other Reserve	Total Equity
As at 1 January 2016	\$ (1,093,691)	\$ 1,251,000	\$ 84,500	\$ 140,119	\$ 200,000	\$ 81,200	\$ -	\$ 13,797,240
Net surplus for the year	249,583	-	-	-	-	-	-	249,583
Transfer(from) to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Education Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Touring Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Instrument Reserve	81,200	-	-	-	-	(81,200)	-	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
As at 31 December 2016	(412,908)	12,784,112	1,251,000	84,500	140,119	200,000	-	14,046,823

The Statement of changes in equity should be read in conjunction with the notes on pages 44 to 55

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Cash flow statement for the year ended 31 December 2017

	Notes	Consolidated 2017 \$	Consolidated 2016 \$
CASHFLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		5,817,750	7,861,310
Cash payments in the course of operations		(16,610,684)	(18,892,818)
Grants received from funding bodies		11,067,808	11,063,457
Interest received		131,967	124,813
Net cash provided/(used) in operating activities	18b	406,841	156,762
CASHFLOWS FROM INVESTING ACTIVITIES			
Payments to term deposits		(858,813)	(1,543,177)
Payments for property, plant and equipment		(51,859)	(132,749)
Net cash provided/(used) in investing activities		(910,672)	(1,675,926)
Net increase/(decrease) in cash held		(503,831)	(1,519,164)
Cash and cash equivalents beginning of year		1,045,893	2,565,057
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	18a	542,062	1,045,893

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Notes to the financial statements

1. CORPORATE INFORMATION

The financial statements for the Group for the year ended 31 December 2017 was authorised for issue in accordance with a resolution of the Directors on 26 April 2018.

Queensland Symphony Orchestra Holdings Ltd (the parent) is a public company limited by guarantee, incorporated and domiciled in Australia. The address of the registered office is 114 Grey Street, South Brisbane QLD, 4101. The nature of the operations and principal activity of the Group are described in the Directors' report.

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 Basis of preparation

The consolidated financial statements are a general-purpose financial report prepared in accordance with the requirements of the *Corporations Act 2001*, Australian Accounting Standards – Reduced Disclosure Reporting (AAS-RDR) and other authoritative pronouncements of the Australian Accounting Standards Board (AASB). The Group prepares its accounts on a historic cost basis except where stated and does not take into account changing money values or market values of non-current assets.

The financial statements are presented in Australian dollars and all values are rounded to the nearest dollar.

Statement of compliance

The Group is a not-for-profit entity and has elected to present to its users Tier 2 General Purpose Financial Statements prepared in accordance with the AAS-RDR (including Australian Interpretations), adopted by the AASB and the *Corporations Act 2001*.

Unless otherwise stated, the accounting policies adopted are consistent with those of the previous year. Comparative information has been updated or reclassified where appropriate to enhance comparability or reflect immaterial changes where more relevant information supports a retrospective adjustment.

New and Amended Standards and Interpretations:

The Group has adopted all new accounting standards and interpretations that were applicable to years beginning on or after 1 January 2017. These standards do not have a material impact on the financial statements presentation and/or disclosure for 2017.

In respect of future years, the Group is in the process of assessing the impact of AASB 1058 *Income of Not for Profit Entities* and AASB 2016-8 *Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not for Profit Entities*. At this stage it is anticipated that the implementation of these new accounting standards, that is effective for years beginning on or after 1 January 2019, will result in the potential deferral of revenue for certain classes of donations and revenue where the required criteria for deferral is satisfied.

Financial risk management

The accounting policies are consistent with those of the previous financial year. The Group's principal financial instruments comprise cash and short-term deposits, receivables and payables. The Group manages its exposure to key financial risks, including interest rate and foreign currency in accordance with its Board approved Risk Management Policy.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

Going Concern

The ability of the Group to maintain its operations is dependent on the continuing support of Federal and State Government bodies, by way of Grant funding. Queensland Symphony Orchestra Holdings Ltd entered into a Tripartite Funding Agreement for a three year period commencing 1 January 2016 and ending 31 December 2018, under which funding is provided to the Group for the operation of the orchestra. During the year ending 31 December 2017, these funding bodies confirmed an extension of funding for a further 12 months, to 31 December 2019.

At 31 December 2017 the Group recorded a surplus of \$525,855 and was in a current net asset position of \$2,107,313. Total assets exceeded total liabilities by \$14,572,678 (2016 \$14,046,823) and the financial statements have been prepared on a going concern basis.

2.2 Basis of Consolidation

The consolidated financial statements consist of the financial statements of Queensland Symphony Orchestra Holdings Ltd and its subsidiary as at 31 December 2017.

The financial statements of the subsidiary are prepared for the same reporting period as the parent entity, using consistent accounting policies. In preparing the consolidated financial statements, all intercompany balances and transactions, income and expenses and profit and losses resulting from intra-group transactions have been eliminated in full. Subsidiaries are fully consolidated from the date on which control is transferred to the Group and cease to be consolidated from the date on which control is transferred out of the Group.

2.3 Summary of Significant Accounting Policies used by the Group

a) Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed are net of Goods and Services Tax (GST). Revenue is recognised in the financial statements for the major business activities as follows:

i. Concert Revenue

Concert revenue is recognised at the time of the concert performance.

ii. Funding Revenue

Funding revenue is received from the Australia Council for the Arts (as represented by the Major Performing Arts Board) and Arts Queensland under the terms of the Tripartite Funding Agreement. This agreement was renewed in 2015 for a term of three years, ending 31 December 2018. During the year ending 31 December 2017, these funding bodies confirmed an extension of funding for a further 12 months, to 31 December 2019.

Special purpose funding is received from public and private grant applications and requires the Company to fulfil an obligation outside its normal operations. This revenue is recognised at the time the obligation is fulfilled or conditions contained in the agreement are met and the entity becomes eligible for the funding. If funding is provided ahead of the primary obligations and conditions being fulfilled, the funding is treated as deferred and carried as Deferred Revenue in the Statement of Financial Position until the conditions are satisfied.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements**iii. Contribution Income**

Contribution income represents the fair value of assets received in excess of the cost of the assets where there is a non-reciprocal transfer and is recognised as income once the asset is recorded in the Statement of Financial Position and controlled by the Company.

iv. Interest Revenue

Revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

v. Donations

Donations are recognised as revenue when they are received. In very limited circumstances recognition of revenue associated with donations may be deferred where the arrangements for these donations are enforceable, promises of the contracts are sufficiently specific to enable determination of timing of recognition of revenue and goods or services will be transferred to the donor or other parties.

vi. Sponsorship Revenue

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are provided.

b) Taxation and Goods and Services Tax

The Group is exempt from income tax, capital gains tax and payroll tax by virtue of being a cultural organisation established for the encouragement of music and a charitable institution.

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 component of the cash flow arising from the investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

c) Acquisition of Assets

Acquired assets are accounted for at cost. Cost is measured as the fair value of assets given or liabilities incurred or assumed at the date of exchange plus cost directly attributable to the acquisition.

d) Cash and cash equivalents

Cash and cash equivalents are carried at face value of the amounts deposited or drawn. The carrying amounts of cash, short-term deposits and bank overdrafts approximate net fair value. Interest revenue is accrued at the market or contracted rates and is receivable on maturity of the short-term deposits.

e) Trade receivables

Trade receivables are carried at original invoice amount less an allowance for any uncollectable amounts. The collectability of debts is assessed at balance date and specific provision is made

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

for any doubtful accounts.

f) Property, plant and equipment

All items of property, plant and equipment are stated at historical cost less accumulated depreciation and 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 Group and the cost of the item can be reliably measured. All other repairs and maintenance are charged to the statement of comprehensive income during the financial period in which they are incurred.

g) Depreciation and amortisation

Items of plant and equipment, leasehold improvements, computer equipment and musical instruments are depreciated using the straight-line method over their estimated useful lives.

Each class of asset in the current year was depreciated over the following useful lives:

Asset class	Useful life
Office equipment	Between 5 and 10 years
Musical instruments	Between 5 and 10 years
Computer equipment	Between 2 and 5 years
Furniture, fixtures and fittings	10 years

Costs incurred on property, plant and equipment, which does not meet the criteria for capitalisation, are expensed as incurred.

h) Leased plant and equipment

Leases of 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 periods 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.

i) Southbank lease premium

Queensland Symphony Orchestra Pty Ltd has entered into a contract to occupy premises in Southbank. The Company is required to pay a lease premium amount. The arrangement also includes the rights to use furniture and fittings.

The Southbank lease premium is considered an intangible asset. The arrangement includes upfront, non-regular payments and a termination clause.

Intangible assets acquired separately are measured on initial recognition at cost. Following initial recognition, intangible assets are carried at cost less any accumulated amortisation and accumulated impairment losses.

The useful lives of intangible assets are assessed as either finite or indefinite.

Intangible assets with finite lives are amortised over the useful economic life and assessed for impairment whenever there is an indication that the intangible asset may be impaired. The

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

Southbank lease premium is amortised over the contract period, being 40 years. The amortisation period and the amortisation method for an intangible asset with a finite useful life are reviewed at least at the end of each reporting period. Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for by changing the amortisation period or method, as appropriate and are treated as changes in accounting estimates. The amortisation expense on intangible assets with finite useful lives is recognised in the income statement in the expense category consistent with the function of the intangible assets.

j) Impairment

The carrying values of plant and equipment are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

The recoverable amount of 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.

k) Trade payables

Liabilities are recognised for amounts to be paid in the future for goods or services received, whether or not billed to the Group. Trade accounts payable are normally settled within 30 days.

The carrying value of accounts payable approximates net fair value.

l) Employee benefits***Wages, Salaries and Annual Leave***

The accruals and provisions for employee benefits for wages, salaries and annual leave represent the amount which the Group has a present obligation to pay resulting from employees' services provided up to the balance date. The accruals and provisions have been calculated at undiscounted amounts based on wage and salary rates which are expected to be paid when the liability is settled and include related on-costs.

Long Service Leave

The liability of employee benefits for long service leave represents the present value of the estimated future cash outflows to be made by the employer resulting from employees' services provided up to the balance date.

Liabilities for employee benefits which are not expected to be settled within twelve months are discounted using the rates attaching to Commonwealth Government securities at balance date which most closely match the terms of maturity of the related liabilities.

In determining the liability for employee benefits, consideration is given to future increases in wage and salary rates and the Group's experience with staff departures. Related on-costs are included in the liability.

Superannuation Plans

The Group contributes to several defined contribution superannuation plans. Employer contributions in relation to the year ended 31 December 2017 have been expensed against income.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

m) Reserves

Donation or sponsorship revenue received without restrictions will be recognised as revenue when received. Donation or sponsorship revenue with restrictions or stipulations regarding their use is recognised as revenue when the asset transferred is controlled by the Company. Refer to note 2.3 (a) for details of revenue recognition policies. For revenue with certain restrictions where revenue has been recognised in advance of the associated cost to be incurred, reserves are created to disclose the timing and utilisation of such donations.

3. SIGNIFICANT ACCOUNTING JUDGEMENTS, ESTIMATES AND ASSUMPTIONS

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. The following critical accounting policies have been identified for which significant judgements, estimates and assumptions are made.

Impairment of non-financial assets

The Group assesses impairment of its non-financial assets at each reporting date by evaluating conditions specific to the Group and to the specific asset. If an impairment trigger exists, the recoverable amount of the asset is determined. Management do not consider there to be any external or internal triggers of impairment during the financial year ended December 2017.

Estimate of useful lives

The estimation of assets useful lives is based on historical experience. The condition of assets is assessed periodically and considered in relation to the remaining useful life of the asset. Adjustments are made to useful lives as appropriate.

Timing of recognition of sponsorship and donation revenue

The estimation of timing of recognition of revenue from certain agreements with donors may from time to time result in the deferral of revenue.

4. PARENT ENTITY

The consolidated financial statements of Queensland Symphony Orchestra Holdings Ltd at 31 December 2017 include the parent Company's wholly owned subsidiaries, Queensland Symphony Orchestra Pty Ltd and Internet Classics Pty Ltd which are incorporated in Australia and have the same reporting date as that of the parent entity. During the year, Queensland Symphony Orchestra Holdings Ltd granted no grant funding to its subsidiaries and the net surplus for the period was nil. In 2017, all funding was paid directly to Queensland Symphony Orchestra Pty Ltd.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

5. FUNDING REVENUE

	Consolidated 2017	Consolidated 2016
	\$	\$
Australia Council MPAB annual grant	7,757,027	7,649,927
Australia Council MPAB dedicated grants	(15,000)	52,500
Arts Queensland annual grant	3,079,416	3,034,444
Arts Queensland dedicated grant	179,175	165,492
Local Council grants	43,450	40,000
Grants dedicated non government	23,740	121,094
Total funding revenue	11,067,808	11,063,457

Economic Dependency

A significant portion of the Group's annual revenue consists of funding from federal and state governments, through the Australia Council for the Arts and Arts Queensland. As a result, the Group has an economic dependency on these entities. The current funding agreement is for a period of three years which commenced on 1 January 2016. During the 2017 financial year funding from these bodies was extended to 31 December 2019.

6. TICKET SALES REVENUE

	Consolidated 2017	Consolidated 2016
	\$	\$
Subscription sales	1,426,839	1,513,119
Single ticket sales	2,051,041	1,785,387
Total ticket sales revenue	3,477,880	3,298,506

7. SPONSORSHIP, DONATIONS AND MEMBERSHIP

	Consolidated 2017	Consolidated 2016
	\$	\$
Sponsorship	834,390	1,699,324
Membership	-	600
Donations	953,608	1,044,468
Total sponsorship, donations and membership	1,787,998	2,744,392

8. OTHER REVENUE

	Consolidated 2017	Consolidated 2016
	\$	\$
From operating activities		
Interest income	131,967	124,813
From other operating activities		
Other	171,405	471,394
Total other revenue	303,372	596,207

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

9. EXPENSES

	Consolidated 2017 \$	Consolidated 2016 \$
a) Depreciation and amortisation		
Musical instruments	68,956	68,801
Office equipment	679	1,468
Furniture, fixtures and fittings	69,933	70,158
Computer equipment	24,024	19,878
Lease amortisation	350,000	350,000
Total depreciation and amortisation expenses	513,592	510,305
b) Employee expenses		
Remuneration and related	10,236,576	9,617,644
Superannuation	1,257,800	1,244,028
Workers compensation	218,068	206,575
Total employee expenses	11,712,444	11,068,247

10. INCOME TAX

The holding company's sole subsidiary, Queensland Symphony Orchestra Pty Ltd, is exempt from income tax, capital gains tax and payroll tax by virtue of being a cultural organisation and a charitable institution, established for the encouragement of music.

11. INTANGIBLE ASSETS

	Consolidated 2017 \$	Consolidated 2016 \$
At 1 January, net of accumulated amortisation	12,784,112	13,134,112
Additions	-	-
Amortisation charge for the year	(350,000)	(350,000)
At 31 December, net of accumulated amortization and impairment	12,434,112	12,784,112
At 31 December cost of fair value	14,000,000	14,000,000
Accumulated Amortisation	(1,565,888)	(1,215,888)
Cost or fair value carried forward	12,434,112	12,784,112

12. TRADE AND OTHER RECEIVABLES

	Consolidated 2017 \$	Consolidated 2016 \$
Current		
Trade debtors	1,080,478	566,887
Other debtors	-	-
Provision for doubtful debt	-	(43,029)
Total current trade and other receivables	1,080,478	523,858

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

13. OTHER CURRENT ASSETS

	Consolidated 2017 \$	Consolidated 2016 \$
Prepayments	257,368	259,740
Term Deposit Divestment Fund	31,669	31,669
Term Deposit Reserve Incentive Scheme	1,251,000	1,251,000
Term Deposit Temporarily Restricted Donations	489,119	724,618
Term Deposit other cash	3,944,534	2,850,224
Total other current assets	5,973,690	5,117,251

The Reserve Incentive Scheme funds including the Company's contribution and the Divestment fund are held in escrow and subject to the terms and conditions of the agreements and have not been used to secure any liabilities of the Company.

14. PROPERTY, PLANT AND EQUIPMENT

	Musical Instruments	Office Equipment	Computer Equipment	Furniture and Fittings	Total
Cost					
Opening Balance	913,119	51,456	173,981	789,796	1,928,352
Additions	1,552	1,969	45,706	2,632	51,859
Disposals	-	-	-	-	-
Closing Balance	914,671	53,425	219,687	792,428	1,980,211
Accumulated Depreciation					
Opening Balance	(606,533)	(50,657)	(149,018)	(378,570)	(1,184,778)
Depreciation expense	(68,956)	(679)	(24,024)	(69,933)	(163,592)
Disposals	-	-	-	-	-
Closing Balance	(675,489)	(51,336)	(173,042)	(448,503)	(1,348,370)
Net Book Value					
31 December 2016	306,586	799	24,963	411,226	743,574
Net Book Value					
31 December 2017	239,182	2,089	46,645	343,925	631,841

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

15. TRADE AND OTHER PAYABLES

	Consolidated 2017	Consolidated 2016
	\$	\$
Current		
Trade creditors	926,771	944,967
Other creditors and accruals	134,417	88,393
Southbank lease premium payable	-	-
Total current trade and other payables	1,061,188	1,033,360

16. DEFERRED REVENUE

	Consolidated 2017	Consolidated 2016
	\$	\$
Current		
Deferred revenue	2,171,637	2,374,755
Non-current		
Deferred revenue	190,000	300,000

17. PROVISIONS

	Consolidated 2017	Consolidated 2016
	\$	\$
Current		
Employee entitlements	2,256,092	2,185,923
Non current		
Employee entitlements	410,586	273,823

18. CASH FLOW STATEMENT

(a) Reconciliation of cash

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and at bank and short-term deposits at call, net of outstanding bank overdrafts. Cash and cash equivalents as at the end of the period as shown in the cash flow statement are as follows:

	Consolidated 2017	Consolidated 2016
	\$	\$
Cash at bank	500,358	1,004,189
Sampson Library	41,704	41,704
Total cash (excluding term deposits)	542,062	1,045,893

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

(b) Reconciliation of profit from ordinary activities to net cash (used in)/provided by operating activities

	Consolidated 2017	Consolidated 2016
	\$	\$
Profit/(Loss) from ordinary activities	525,855	249,583
<i>Add/(deduct) non- cash items</i>		
Amortisation	350,000	350,000
Increases/(Charges) to provisions	206,932	(30,492)
Depreciation	163,592	160,305
Net cash (used in)/provided by operating activities before change in assets and liabilities	1,246,379	729,396

Changes in assets and liabilities

(Increase)/decrease in receivables	(556,620)	2,517,882
(Increase)/decrease in other assets	2,372	40,585
Increase/(decrease) in accounts payable	27,828	(785,957)
Increase/(decrease) in deferred revenue	(313,118)	(2,345,144)
Net cash provided by operating activities	406,841	156,762

19. AUDIT FEES

	Consolidated 2017	Consolidated 2016
	\$	\$
Audit of the financial statements	32,000	30,000
Total audit fees	32,000	30,000

No other benefits were received by the Auditors.

20. SEGMENT INFORMATION

For current and previous periods the Group has performed orchestral music within Queensland.

21. COMMITMENTS AND CONTINGENCIES

	Consolidated 2017	Consolidated 2016
	\$	\$
a) Operating lease (non-cancellable)		
Not later than one year	38,846	37,884
Later than one year and not later than five years	83,626	88,396
Later than five years	-	-
Total	122,472	126,280

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Notes to the financial statements

	Consolidated 2017	Consolidated 2016
	\$	\$
b) Artist fees		
Not later than one year	1,176,082	1,500,887
Later than one year and not later than five years	986,143	1,389,887
Later than five years	-	-
Total	2,162,225	2,890,774

22. DIRECTORS AND EXECUTIVE DISCLOSURES

a) Details of key management personnel

The names of each person holding the position of a director of the Company during the financial year are listed on page 1 in the Director's Report. Unless otherwise stated in the Director's Report, the Directors have been in office for the financial period. The Directors' positions are honorary and they do not receive remuneration for their role as directors of the Company.

b) Compensation of key management personnel

	Consolidated 2017	Consolidated 2016
	\$	\$
Total compensation	560,863	582,585

23. RELATED PARTIES

Mr David Pratt, Chief Executive of the Group was a director of Symphony Services Australia Limited during the financial year. Mr Pratt was delegate of the Group in his role as director.

Transactions between the Group and entities in which the Directors have declared an interest, are, unless otherwise stated, transacted under normal terms and conditions. There were no contracts involving the Directors' interests subsisting at period end excepting sponsorship agreements under normal terms and conditions of business. Sponsorship from director-related entities is on terms and conditions no more favourable than those offered to other sponsors. During the year, the Directors also donated funds to the Group through various philanthropy initiatives undertaken by the Group.

24. SUBSEQUENT EVENTS

No events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements.

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Directors' declaration

Directors' declaration

In accordance with a resolution of the Directors of Queensland Symphony Orchestra Holdings Ltd and its controlled entities, I state that:

In the opinion of the Directors:

- (a) The financial statements and notes of the Company are in accordance with the *Australian Charities and Not for Profit Commission Act 2012*; including
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2017 and of its performance for the year ended on that date; and
 - (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not for Profit Commission Regulation 2013*; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Mr Chris Freeman AM
Chair

Brisbane 26 April 2018



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Independent auditor's report to the members of Queensland Symphony Orchestra Holdings Ltd

Opinion

We have audited the financial report of Queensland Symphony Orchestra Holdings Ltd (the Company) and its controlled entities (collectively the Group), which comprises the consolidated statement of financial position as at 31 December 2017, the consolidated statement of comprehensive income, consolidated statement of changes in equity and consolidated cash flow statement for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Group is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a. Giving a true and fair view of the consolidated financial position of the Group as at 31 December 2017 and of its consolidated financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

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 Group in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* 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.

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information is the Directors' report accompanying the financial report.

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 Group are responsible for the preparation of the financial report that gives a true and fair view 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 misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Group'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 Group or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our 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 Group'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 the 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 Group'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 Group 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.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Group audit. We remain solely responsible for our audit opinion.

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.

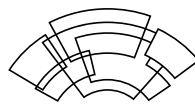
A handwritten signature in black ink that reads 'Ernst & Young' in a cursive, flowing script.

Ernst & Young

A handwritten signature in black ink, appearing to be 'Tom du Preez', written in a cursive style with a long horizontal stroke at the end.

Tom du Preez
Partner
Brisbane
26 April 2018

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Queensland Symphony
Orchestra

Alondra de la Parra | Music Director

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