



QUEENSLAND SYMPHONY
ORCHESTRA

ALONDRA DE LA PARRA
MUSIC DIRECTOR

ANNUAL REPORT
2019

ORCHESTRA
FOR EVERYONE

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QUEENSLAND SYMPHONY ORCHESTRA VISION

TO BE RECOGNISED AS AN OUTSTANDING ORCHESTRA,
CREATING EXTRAORDINARY MUSICAL EXPERIENCES
THAT RESONATE WITHIN AND BEYOND OUR HOME
STATE OF QUEENSLAND. WE'RE AN ORCHESTRA
FOR EVERYONE.

ORCHESTRA FOR EVERYONE



GOVERNOR OF QUEENSLAND

Message from the Governor of Queensland

It is my great honour, as Governor and Patron, to once again declare publicly my support and appreciation for our Queensland Symphony Orchestra.

I centrally express my gratitude, on behalf of the Queensland people, to Alondra de la Parra, who completed three years as Music Director in 2019. Her spellbinding performances and boundless energy endeared her to so many Queenslanders. I was particularly pleased her final concert was broadcast to appreciative audiences internationally – bringing great esteem to our State – and widely within Queensland. The QSO is indeed an Orchestra for everyone, and I applaud its important Statewide mission.

On a personal level, my year was bookended by sublime QSO performances, the appropriately entitled Maestro Concert 'Heavenly' in February and the extraordinary 'Messiah' performance just before Christmas. I am sure we can all draw on their intrinsic messages of love, hope and redemption as we progress through 2020 and beyond.

I thank and congratulate the Board, Orchestra members, administrators and financial supporters for another uplifting year. I welcome back to Queensland a great friend of the Orchestra, Mr Craig Whitehead, who commenced as CEO in January 2019.

The people of Queensland I readily encounter are greatly appreciative of our Orchestra – may you continue to inspire them as they inspire you.

His Excellency the Honourable Paul de Jersey AC
Governor of Queensland

OUR MUSICIANS

CONCERTMASTER

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

ASSOCIATE CONCERTMASTER

Alan Smith
Arthur Waring

VIOLIN 1

Shane Chen * (from 19 Aug)
Jessica Read

Linda Carello

Lynn Cole
Neil W. Root

Priscilla Hocking (until 29 Mar)

Ann Holtzapffel
Aitken Whyte Lawyers

Rebecca Seymour
Dr John H. Casey

Joan Shih
Simon Mills

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

Stephen Tooke
Tony and Patricia Keane

Claire Tyrell #

Allana Wales #

Brynley White
Graeme Rosewarne and Jim O'Neill

Sonia Wilson #

Rollin Zhao #

VIOLIN 2

Gail Aitken ~
Dr John H. Casey

Wayne Brennan ~

Katie Betts
Dr Geoffrey Trim

Jane Burroughs
Dr Graham and Mrs Kate Row

Faina Dobrenko
The Curavis Fund

Simon Dobrenko
The Curavis Fund

Delia Kinmont
Dr Colin and Mrs Noela Kratzing

Natalie Low
Dr Ralph and Mrs Susan Cobcroft

Tim Marchmont
Dr Geoffrey Trim

Nicholas Thin
*Benn Day
 Simon Mills
 Young Professional Circle*

Helen Travers
Elinor and Tony Travers

Allana Wales #

Harold Wilson
Trevor J Rowsell

VIOLA

Imants Larsens ~
Dr Geoffrey Trim

Yoko Okayasu >>
Dr Damien Thomson and Dr Glenise Berry

Charlotte Burbrook de Vere
 (maternity leave until 16 Jun)
Mr Nick Beaton and Dr Pamela Greet

Nicole Greentree
Shirley Leuthner

Bernard Hoey
Desmond B Misso Esq.

Kirsten Hulin-Bobart
CP Morris

Jann Keir-Haantera
Ms Helen Sotiriadis

Graham Simpson
Alan Galwey

Nicholas Tomkin
Alan Symons

Belinda Williams #

CELLO

David Lale ~
Arthur Waring

Matthew Kinmont +
 (higher duties from 3 Feb - 4 Jun)
Dr Julie Beeby

Hyung Suk Bae >>
*Benn Day
 John Story AO and Georgina Story
 Young Professional Circle*

Tim Byrne #

Kathryn Close
Dr Graham and Mrs Kate Row

Andre Duthoit
Anne Shipton

Matthew Jones
MJ Bellotti

Kaja Skorka
*Robin Spencer
 Anonymous*

Craig Allister Young
Di Jameson

DOUBLE BASS

Phoebe Russell ~
Sidney Irene Thomas (In memory)

Dušan Walkowicz >>
Amanda Boland

Anne Buchanan
Dr Betty Byrne Henderson AM

Justin Bullock
Michael Kenny and David Gibson

Paul O'Brien
Graeme Rosewarne and Jim O'Neill

Ken Poggioli
Anonymous

Chloe Williamson #

FLUTE

Alison Mitchell ~
Alan Symons

Hayley Radke >>
Desmond B Misso Esq.

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 *
CP Morris

CLARINET

Irit Silver ~
Arthur Waring

Brian Catchlove +
Timothy Michaux

Kate Travers
Dr Julie Beeby

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~
In memory of Margaret Mittelheuser AM

David Mitchell >>
John and Helen Keep

Evan Lewis
CP Morris

CONTRABASSOON

Claire Ramuscak *
CP Morris

SAXOPHONE

Diana Tolmie #

FRENCH HORN

Malcolm Stewart ~
Arthur Waring

Alex Miller >>
Mr Nick Beaton and Dr Pamela Greet

Ian O'Brien *
Dr Geoffrey Trim

Vivienne Collier-Vickers
Ms Marie Isackson

Lauren Manuel
Dr John H. Casey

TRUMPET

Sarah Butler (until 17 Aug)
Mrs Andrea Kriewaldt

Richard Madden >>
 (higher duties from 24 Jun)
Elinor and Tony Travers

Paul Rawson (higher duties from 9 Aug)
Mr Nick Beaton and Dr Pamela Greet

TROMBONE

Jason Redman ~
Frances and Stephen Maitland OAM RFD

Ashley Carter >> #

BASS TROMBONE

Tom Coyle *

Matthew McGeachin #

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

Jacob Enoka #

Troy Greetz #

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

HIGHLIGHTS 2019



- Queensland Symphony Orchestra engaged with over 700,000 people through concerts, streaming, digital channels and education initiatives.
- Queensland Symphony Orchestra posted a net profit of \$439,000.
- The Orchestra performed 163 concerts.
- In a Queensland Symphony Orchestra first, our season finale gala event, Timeless, was livestreamed via Facebook and into regional venues across the state. Over 55,000 people viewed the stream via our Facebook, and we saw an estimated global audience of over 22 million people who viewed the replay on television in Mexico, the United States, and Canada.
- Across all Mainstage concert series, and Education and Community programs, Queensland Symphony Orchestra presented 17 sell-out performances.

CHAIR'S REPORT



For 71 years Queensland Symphony Orchestra (QSO) has brought music to the people of Queensland, whether it be in the majestic Concert Hall in Brisbane, under the stars at Gladstone, onstage at HOTA, in the Empire Theatre in Toowoomba or in classrooms and town halls from Roma to Cairns and all in between.

This is the charter of Queensland Symphony Orchestra – it is an Orchestra named for the entire state, and now more than ever, it is an Orchestra For Everyone.

If there's a word to use to describe the past 12 months, it is harmony. I am extremely proud of the work done by all over the past 12 months in working together. We have focused on creating a strong and united team of people across all areas to ensure we work together and strive to further develop the capabilities and talent within.

To the success of all, and with strong financial management, we have delivered two key milestones. In collaboration with the Orchestra members we have negotiated competitive standards, which are now embedded companywide. In addition, for the first time we have achieved the key metric of creating strong reserves slightly above 20 per cent through delivering a revenue of \$18.3m and a net profit of \$439,000.

In 2019, we further embarked on the crusade to develop and enhance our music and wellness program, which we view as an essential ingredient and one of our key strategies in moving forward. Over the year we held a fundraising event in the QSO Studio that focused on just this and featured Dr John Allen from the Wesley. The event was livestreamed into the Wesley Hospital and was a stunning example of how our music can uplift and heal.

Often I am asked by colleagues, "what makes QSO so special?", and my answer is always this, that this Orchestra does so much more than simply perform its own season, rather, Queensland Symphony Orchestra is integral to the ecology of the greater arts environment, state-wide and nationally. The Orchestra is the foundation for so many performing arts experiences from working with the Opera, Ballet and QPAC's acclaimed International Series, to pit-work for visiting international artists and of course staging our full season of world class music and touring over 2,000km throughout Queensland every year.

The past 12 months saw the Orchestra soar artistically. The year marked the third and final under our acclaimed Music Director Alondra de la Parra, culminating in the Season Closing Gala Timeless being livestreamed globally in November. What a night that was! It was a fitting farewell and we wish her all the best for what is set to be a career that spans the globe. Her contribution to the musicality and reach of our Orchestra cannot be underestimated and we look forward to collaborations in the future.

In 2019, we embraced British pianist Paul Lewis as Artist-in-Residence, we celebrated great Australian music makers in conductor Simone Young and violinist Ray Chen, we proudly performed with the Bolshoi Ballet in QPAC's International Series, we collaborated with Brisbane Festival for the fourth *Symphony for Me* outdoor concert at the Riverstage and our WAVE program saw the Orchestra play with Australian hip-hop masters Thundamentals at a sold-out The Tivoli. This concert was also livestreamed internationally via the band's Instagram.

Queensland is a wealth of young musical talent and again, we saw the Young Instrumentalist Prize uncover extraordinary musicians – a record 50 entries – proving that the future of music is in excellent hands. We continued to champion Australian composers. We worked closely with students on the fantastic *Compose with the Orchestra* – Symphony for Tomorrow composition project.

In total, Queensland Symphony Orchestra worked directly with 125 schools and over 13,000 school students across the state. Of these 7,000 were students outside the Brisbane metropolitan area, an achievement of which we are immensely proud. In 2019, the Orchestra toured Queensland and gave 33 performances in regional areas – our outreach programs continue to inspire.

Our search for a new artistic leader continues. This is a critical appointment and we won't rush it. We're greatly looking forward to working with exciting, exemplary and collaborative conductors, to find the best fit for our Orchestra.

Of all the musical experiences we deliver, none are possible without the immense support provided by the Federal Government through the Australia Council and the State Government through Arts Queensland.

I would like to thank the Board for their commitment throughout the year and in supporting the strong and dynamic platform that now exists. To Craig Whitehead our Chief Executive and the entire QSO team, my sincere thanks and appreciation for your passion and determination. The role of donors, subscribers and partners has never been more important, and I want to personally thank everyone for their support.

Special thanks to Concertmaster Warwick Adeney who continually steps up to lead, both in performance situations and behind the scenes.

Due to the COVID-19 pandemic, the Orchestra's ability to perform in public ceased on 19 March 2020. This would be deemed a catastrophic event that has massively impacted the Australian arts sector. Fortunately we are in good financial shape, supported by our stakeholders and loyal donors, and as a result we believe that we will get through 2020 intact and be well prepared for the future.

Our focus at this time has been upon developing and finessing our digital and livestreaming capabilities and integrating a long-term platform within our annual program providing extensive content which would have focus upon regional Queensland and be incorporated within our wellness and music program.

The world will emerge a different place, but one thing will always remain – the power of the arts and the importance of music.

I am so incredibly proud of this Orchestra, of every musician, of every company member.

Long may we create wonderful music.

A handwritten signature in black ink, appearing to read 'Chris Freeman', written in a cursive style.

Chris Freeman AM
Chair

CHIEF EXECUTIVE'S REPORT



As I reflect on 2019, my first as Chief Executive, I cannot help but be proud of the achievements of Queensland Symphony Orchestra in the delivery of concerts of outstanding artistic quality, as well as programs that continue to stretch the reach of the Orchestra across the community and the state. I'm also proud of the financial achievement of the company in 2019 in delivering a surplus at a challenging time in the Australian and Queensland economies. This was not achieved by luck, but was a result of a lot of hard work by the team at QSO, and the extraordinary commitment from our community of supporters. The Orchestra is honoured and humbled by the support it receives from the Queensland community through ticket sales, partnerships, and donations. This support is crucial to QSO achieving its vision to be an Orchestra For Everyone, and to our very survival. As such we do not take your support for granted, and will continue to strive to honour and earn your support every day.

Artistically, 2019 was a strong year for Queensland Symphony Orchestra with the return of a number of cherished guest conductors, such as Simone Young and Conductor Laureate Johannes Fritzsich, and artists such as Brisbane-raised violinist Ray Chen. Ray is a star and his performance with the Orchestra will live long in my memory, as a very special night in the concert hall. I can't wait until he returns to QSO. 2019 also marked the end of Alondra de la Parra's tenure as Music Director, and I would like to personally thank Alondra for her commitment and contribution during her tenure. The Queensland community warmly embraced you and your time at QSO, and you will be missed by us all.

One key way QSO repays the faith shown by the Queensland community is through our education and community activities, and in 2019 Queensland Symphony Orchestra continued to expand the depth and breadth of these activities. 13,503 students attended a QSO education concert or workshop in 2019. Free community performances were also offered by the touring ensembles in Gladstone, Miles, Roma, and Chinchilla thanks to the generous support of Australia Pacific LNG, and ConocoPhillips and Origin Energy.

I had the great pleasure of travelling with the touring ensembles to Gladstone and Chinchilla, and saw firsthand the value that the local communities place on a visit from members of their Orchestra, and how much our musicians get out of the visit themselves. A highlight of this experience was watching high school students performing alongside Orchestra musicians. The look of pure joy and pride on the faces of the participants and their families was one of my favourite memories of 2019.

Queensland Symphony Orchestra believes it must play an important leadership role in the development of the next generation of orchestral musicians, composers and conductors. As such, QSO undertook a number of young and emerging artists programs in 2019. Our Internship Program in partnership with The University of Queensland and Griffith University Conservatorium of Music provides one-on-one mentoring opportunities for young musicians to work with experienced members of the Orchestra. The program provides the students with a greater understanding of the commitment required to become a professional orchestral musician. Similarly our Compose with the Orchestra – Symphony for Tomorrow project provided a number of young composers the opportunity to be mentored by experienced composer Craig Allister Young.

Queensland Symphony Orchestra also believes that it has a responsibility to deliver a breadth of programming that is relevant to a broad cross section of the community. We understand that many thousands of Queenslanders enjoy attending our classical concerts at the QPAC Concert Hall. However we also understand that for many, QSO is better known for its movie concerts and collaborations with pop artists. In 2019, QSO provided its usual eclectic mix of 'popular' concerts featuring in-concert performances of *Jurassic Park* and *Harry Potter and the Goblet of Fire*, plus a collaboration with Australian hip-hop trio Thundamentals. We are very proud of these programs and enjoy the opportunity to share them with large and appreciative audiences.

In 2019, QSO continued to explore and expand its digital footprint by launching our very first live streamed concert via Facebook and into six regional Queensland venues. This concert was also broadcast to various venues run by the Wesley Mission. The concert was also picked up by Mexican television and broadcast live to an estimated 22 million people. Not a bad start to this program. I would like to thank the donors whose generosity made this broadcast possible, including the Stack and George families and the Livestream Giving Circle, in addition to John Kotzas and the team at QPAC for their expertise and technical support in getting the concert out to the regions. This was a highly successful first step and we look forward to expanding the reach of these programs in years to come.

Of course none of 2019's success would have been possible without the extraordinary support of our community of supporters, and I wish to echo the thanks of our Chair to the Federal and State Governments and our sponsors, donors and valued audience members. I would also like to thank the Board of Directors and in particular Chair Chris Freeman AM for their strong corporate governance and wise counsel. Last but by no means least I would like to acknowledge the Orchestra, and the administrative staff who make up the QSO team for their vital contribution. Every day I am humbled by my good fortune to be able to lead such an extraordinary group of committed and passionate individuals. Without the collective and impressive talent and creative endeavour of all our people we would not be able to serve the community of Queensland in the way we do. I thank you all for your outstanding contribution and dedication to the company.

A handwritten signature in black ink, reading "Craig Whitehead". The signature is written in a cursive, flowing style.

Craig Whitehead
Chief Executive

CONCERT ACTIVITY STATEMENT

	2019	2018
TOTAL QUEENSLAND SYMPHONY ORCHESTRA ENGAGEMENT	700,751	1,845,621
Total Queensland Symphony Orchestra performances	163	196
Total ticket sales	53,532	59,050
Number of subscriptions	3,535	3,596
Number of single tickets purchased	34,048	39,661
Attendance at free events	13,342	20,332
QUEENSLAND SYMPHONY ORCHESTRA PERFORMANCES		
Mainstage Brisbane	39,704	38,035
Commercial Specials	8,817	19,179
WAVE	1,390	1,610
Family	1,652	886
Total	51,563	59,710
REGIONAL ENGAGEMENT		
Chinchilla	220	Babinda 50
Gladstone	4,919	Barcaldine 39
Gold Coast	593	Beenleigh 75
Maryborough	162	Buderim 47
Miles	37	Cairns 497
Redland	457	Chinchilla 637
Rockhampton	798	Gladstone 5,880
Roma	31	Gold Coast 11
Toowoomba	775	Ilfracombe 13
Wallumbilla	14	Ipswich 14
		Logan 75
		Longreach 266
		Mount Isa** 105
		Redcliffe 38
		Rockhampton 65
		Roma 498
		Toowoomba 334
		Townsville 1,001
		Winton 17
		Yeppoon 68
Total	8,006	9,730
EDUCATION		
Brisbane Metro Education Concerts	7,011	Brisbane Metro Education Concerts 4,990
Excite	1,652	Excite 886
Engage	720	Engage 633
Explore	1,817	Explore 1,514
Discover	2,623	Discover 1,917
Young Instrumentalist Prize	199	Young Instrumentalist Prize 40
Compose: Symphony for Tomorrow	180	Brisbane Metro in school workshops 2,770
Brisbane Metro in school workshops	1,057	
REGIONAL EDUCATION CONCERTS		
Chinchilla	885	Chinchilla 342
Gladstone	5,691	Gladstone 4,896
Miles	290	Longreach 60
Roma	682	Miles 276
Toowoomba	80	Mount Isa 627
		Roma 140
Total	15,876	14,101

* This number is a cumulative figure that represents both our involvement in the Opening Ceremony, plus our recording played at all medal ceremonies over the course of the games. Figure as per 2017-2018 Gold Coast Commonwealth Games Annual Report.

^ Numbers based on broadcast averages at the time of publication.

	2019	2018
COMMERCIAL SPECIALS		
Harry Potter VI - Goblet of Fire	5,526	Jaws to Jurassic Park - Music of John Williams 3,520
Jurassic Park In Concert	4,091	Harry Potter III - Prisoner of Azkaban 6,100
		Star Wars IV - A New Hope 4,765
		Star Wars V - The Empire Strikes Back 5,499
Total	9,617	Total 19,884
COMMERCIAL HIRES		
Metropolitan Commercial Hires		
Lev Vlassenko Piano	408	Evanescence - Synthesis Live 3,000
Blue Planet II	3,309	Gold Coast Commonwealth Games * 1,200,000
QMF - The Genius of John Rogers	1,008	Planet Earth II 2,100
Bolshoi Ballet: Spartacus	23,854	La Scala Ballet Don Quixote + Giselle 20,685
Australian Ballet - Alice	15,133	Queensland Brain Institute 130
Broadway to La Scala	892	Novotel South Bank Opening 250
Spirit of Christmas	4,599	Spirit of Christmas 4,597
Brisbane Festival - Symphony for Me	5,214	A Leader at Every Stand 20
		Brisbane Festival - Symphony for Me 1,338
		Brisbane Festival - Peter Grimes 2,045
Regional Commercial Hires		
Boonah - Chamber Players - Haunting Vistas	46	Boonah - Beethoven Sonatas 134
Chinchilla Community in Concert	421	Cairns - Superheroes 2,327
Gladstone Symhony Under the Stars	4,500	Caloundra - The Best of Movie Music 597
Gold Coast HOTA - Sounds from the Deep	563	Gold Coast HOTA - Musical Fairytales 479
Redland - Sounds from the Deep	441	Gold Coast HOTA - Music of John Williams 1,800
Rockhampton - Silver Screen in Symphony	641	Gold Coast - Griffith University 360
Toowoomba - Sounds from the Deep	726	Ipwich - Lollipops and Swoons 219
		Redlands - Lollipops and Swoons 475
		Toowoomba - Flowers and Film 815
		Porsche Event 142
Total	61,755	Total 1,241,513
PIT SERVICES		
Queensland Ballet - Romeo and Juliet	21,449	Queensland Ballet - La Bayadère 10,367
Queensland Ballet - The Nutcracker	19,405	Queensland Ballet - Double Bill: Carmen & The Firebird 7,961
Opera Queensland - A Flowering Tree	2,399	Queensland Ballet - The Nutcracker 22,469
Opera Queensland - Tosca	5,861	Opera Queensland - The Merry Widow 7,706
Opera Queensland - Orpheus & Eurydice	5,734	Opera Queensland - Regional Tour: Ruddigore or the Witch's Curse 3,636
		Opera Queensland - Don Giovanni 5,296
Total	54,848	Total 57,435
COMMUNITY ENGAGEMENT		
A Day in the Orchestra	166	A Day in the Orchestra 187
Sing with the Orchestra	244	Sing with the Orchestra 246
Open Rehearsals	111	Open Rehearsals 596
		Brisbane Airport - Eagle Farm 400
Total	521	Total 1,429
CONCERT BROADCASTS		
ABC Classic FM ^	341,000	ABC Classic FM ^ 341,000
4MBS and affiliates ^	95,000	4MBS and affiliates ^ 92,250
Facebook Live - Timeless	55,087	Facebook Live - Season Launch 3,319
Timeless Regional Livestream	1,056	La Scala QPAC Regional Simulcast 4,802
Bolshoi QPAC Regional Simulcast	2,697	
Total	494,840	Total 441,371

OUR STABILITY



**OBJECTIVE:
TO ACHIEVE A
FINANCIALLY
STRONG
ORGANISATION.**

OUR STABILITY

MEASURES

Net profit as a percentage of income

Gross profit on performances as a percentage

Ratio of reserves to operating costs

Total partnership and philanthropy income

Number of subscriptions

Number of single tickets sold

RESULT

2.41%

37.46%

20.04%

\$1,638,348

3,535

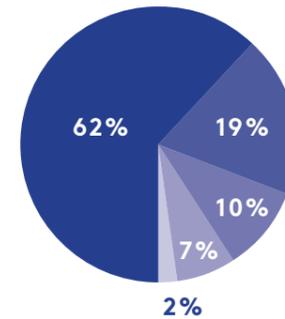
34,048

Total ticket sales for Brisbane Mainstage performances grew by 4.2% in 2019. Subscription revenue was up 4.3% on the previous year's revenue while the number of tickets per subscriber increased by 7.6%. Queensland Symphony Orchestra also presented 17 sell-out performances across all Mainstage concerts and Education and Community events during 2019.

Building reserves is a key financial priority for Queensland Symphony Orchestra. The ratio of reserves to operating costs has seen an increase of 13.16% since 2016 to 20.04%, reflecting improved financial performance in 2017, 2018 and 2019. A ratio of 20% is a mandatory KPI, and has been achieved with ongoing strong financial performance.

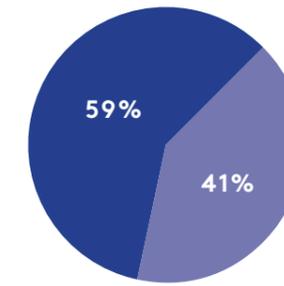


2019



INCOME BY SOURCE

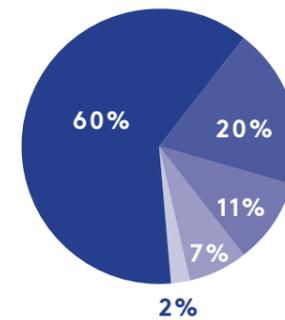
Government, State, and Federal	62%
Ticket Sales	19%*
Private Giving	10%
Commercial Hires	7%
Other	2%



TICKET REVENUE

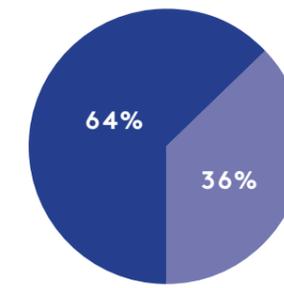
Single Tickets	59%	\$2,069,173
Subscriptions	41%	\$1,435,627

2018



INCOME BY SOURCE

Government, State and Federal	60%
Ticket Sales	20%*
Private Giving	11%
Commercial Hires	7%
Other	2%



TICKET REVENUE

Single Tickets	64%	\$2,390,921
Subscriptions	36%	\$1,374,058

* Includes Mainstage, blockbusters and other events



PERFORMANCES 2019

OBJECTIVE:
TO CONTINUOUSLY
GROW OUR
ARTISTIC QUALITY
AND OUTPUT.

PERFORMANCES 2019

MEASURES

Number of tickets sold

Number of subscriptions sold

Number of single tickets sold

RESULT

53,532

3,535

34,048

In its 72nd year, 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 2019

Queensland Symphony Orchestra's 2019 season included our set of traditional mainstage concert series held in the Concert Hall of the Queensland Performing Arts Centre. This consists of the Maestro series (ten performances), Morning Masterworks series (five performances, repeating repertoire from the Maestro series in a Friday morning timeslot), and Music on Sundays series (five performances, hosted by Guy Noble). In the Choral space, we featured two concerts. 2019 saw the first of our Opera Gala concerts, led by charismatic conductor Giovanni Reggioli. We welcomed vocalists soprano Natalie Aroyan, tenor Kang Wang, bass-baritone Jeremy Kleeman, and Brisbane Chorale. Our annual Handel's *Messiah* concert featured acclaimed conductor Stephen Layton, vocal soloists soprano Sara Macliver, mezzo-soprano Helen Charlston, tenor Gwilym Bowen, bass-baritone Laurence Williams, and Brisbane Chamber Choir.

Queensland Symphony Orchestra Studio in the ABC Building in South Bank was again home to our Chamber Players series, consisting of performances by various small ensembles of musicians from the Orchestra.

The Orchestra's new music offering was presented as part of our WAVE program and featured a collaborative concert with Australian hip-hop heavyweights Thundamentals. This sold-out concert was held in Fortitude Valley's The Tivoli, which showcased the Orchestra to a new audience and in a new location.

As part of Queensland Symphony Orchestra's commitment to fostering music education and appreciation for the next generation, the Education series presented 17 concerts for primary and secondary school students. The Orchestra also rehearsed and performed with local community musicians in its two annual community engagement events – A Day in the Orchestra and Sing with the Orchestra.

Finally, the 2019 season included a number of special events. The first was our annual The Last Night of the Proms. This was an evening of flag-waving fun under the baton of Benjamin Northey and featured oboist Diana Doherty, soprano Rachelle Durkin, and Brisbane Chorale. Next saw one of our most anticipated concerts of the season – Music Director Alondra de la Parra's Latin American Gala. We welcomed Brazilian guitarist Yamandu Costa for this event and the students from Brisbane Girls Grammar School's Prossima Program. 2019 Artist-in-Residence Paul Lewis took to our home studio for a beautiful evening of music as part of his recital. Our final special event for the year was our thank you and farewell concert to Alondra de la Parra as Music Director. This concert was live streamed via Facebook and to regional venues across the state in a fitting farewell to Alondra. This grand event also allowed us to say goodbye to our Artist-in-Residence Paul Lewis, who completed his tenure with us. Finally, we presented the first of our CINEMATIC movie music concerts hosted and conducted by Nicholas Buc.

COMMERCIAL SPECIALS AND ORCHESTRA HIRE

The Orchestra performed a number of concerts at Brisbane Convention & Exhibition Centre, including the popular film series *Harry Potter and the Goblet of Fire In Concert*, and *Jurassic Park In Concert*. For Orchestra Hires, we performed in events such as BBC's *Blue Planet II* with Joanna Lumley, Queensland Music Festival's The Genius of John Rodgers tribute, and Brisbane Festival's ever-popular *Symphony for Me*.

ORCHESTRAL SERVICES

Through its Tripartite Funding Agreement, Queensland Symphony Orchestra continued its longstanding partnerships with both Queensland Ballet and Opera Queensland, performing at a number of events for both arts organisations throughout 2019. The Orchestra performed in two Queensland Ballet events, including *Romeo and Juliet* and *The Nutcracker*. For Opera Queensland, the Orchestra provided pit services for three shows, including *A Flowering Tree*, *Tosca*, and *Orpheus & Eurydice*. 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

Qualitative evaluation of performances by internal artistic leaders and established committees

Qualitative evaluation of musician skills by Chief Conductor and section leaders

Qualitative evaluation of guest conductors and artists via musician feedback

OUTCOME

Completed

Completed

Completed

2019 saw the Queensland Symphony Orchestra's vision of being a world class orchestra on and off the stage entertaining, inspiring and educating Queensland audiences fully realised. In Alondra de la Parra's third and final year as Music Director, a diverse range of transformative programs that combined the traditional and contemporary and showcased Australian stories and artists were performed to capacity audiences across the state.

Alondra's hallmark programming saw Brisbane audiences experience singular and distinctive soloists and conductors presenting wide-ranging and appealing concerts. This was particularly evident in her two residency periods. In August, Alondra collaborated with Austrian percussionist Martin Grubinger in performances of Avner Dorman's *Frozen in Time*, alongside Dvořák's famous Symphony No.9 (From the New World) and Aaron Copland's masterwork *Appalachian Spring*, and the extraordinary Brazilian guitarist Yamandu Costa in his own *Concerto Fronteira* as part of the thrilling Latin American Gala which ended with the audience clapping and dancing the rhythms alongside the Orchestra in Marquez's *Danzon No.2*.

"This evening of rarely-heard-in-Australia repertoire was a complete success, and one which left the audience with smiles from ear to ear. Sign me up for part two, please."

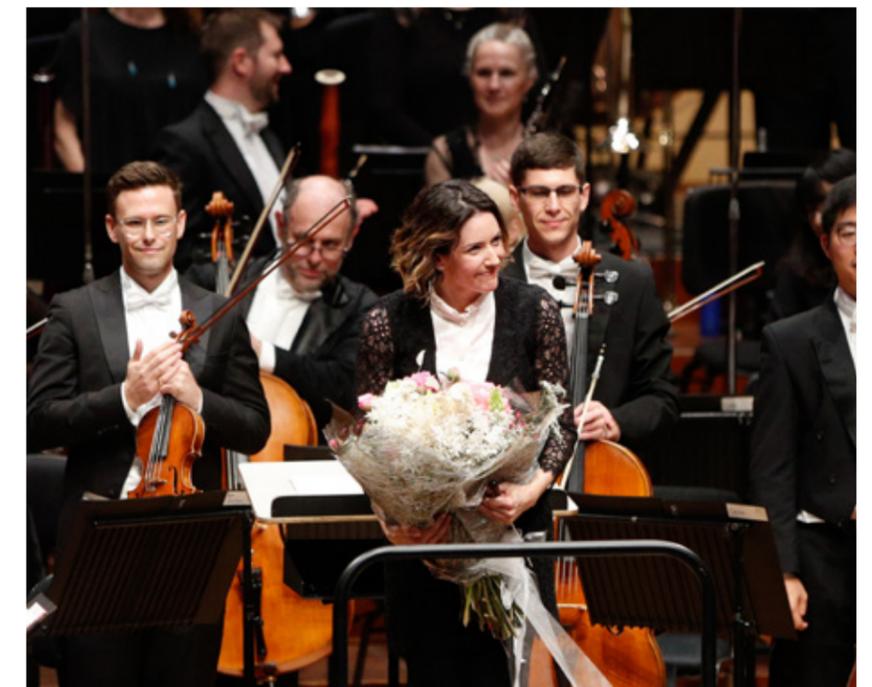
LIMELIGHT MAGAZINE



At the end of the year Alondra conducted the Music on Sundays Toys and Puppets concert featuring Principal Double Bass Phoebe Russell as soloist in Bottesini's Double Bass Concerto. Alondra's tenure as Music Director finished with the season finale *Timeless*. Livestreamed throughout regional Queensland as well as in various Wesley Mission Centres across Brisbane and to the rest of the globe via Facebook Live, the concert featured Tchaikovsky's 5th Symphony and 2019 Artist-in-Residence Paul Lewis in Grieg's Piano Concerto, a fitting climax to Alondra's time.

"Timeless was the perfect mix of celebration, drama and emotion."

STAGE WHISPERS



OUR ART

Paul Lewis's residency saw him visit Brisbane three times. His earlier visits saw him deliver stellar interpretations of Mozart Piano Concerto No.27 and Beethoven's Third Piano Concerto and a mesmerising recital in the QSO Studio as part of the Brisbane Festival featuring Beethoven's late masterwork the Diabelli Variations. As part of the Orchestra's partnership with The University of Queensland, Paul presented a very successful masterclass for the School of Music students.

Other world-class soloists that appeared across the year were Brisbane raised violin superstar Ray Chen in Mendelssohn's evergreen Violin Concerto and J.S. Bach's magisterial Chaconne in D minor, dynamic Spanish cellist Pablo Ferrandez in Dvořák's great Cello Concerto and the virtuosic and expressive violinist Nemanja Radulovic. In unique circumstances due to Alondra de la Parra becoming unwell immediately before the concert, Nemanja play/directed the Tchaikovsky Violin Concerto in partnership with the Orchestra's Concertmaster Warwick Adeney. The resulting performance was one of the most exciting and artistically thrilling moments of the year, as Nemanja and the Orchestra worked hand in hand creating a very special interpretation that elicited a huge ovation from the audience who understood what a very special experience they had witnessed.

"Nemanja Radulović was focused but playful in his performance, facing the audience and the orchestra in turn. Despite this unusual arrangement, Radulović was the picture of virtuosity and ease as he performed Tchaikovsky's concerto."

BACKSTREET BRISBANE



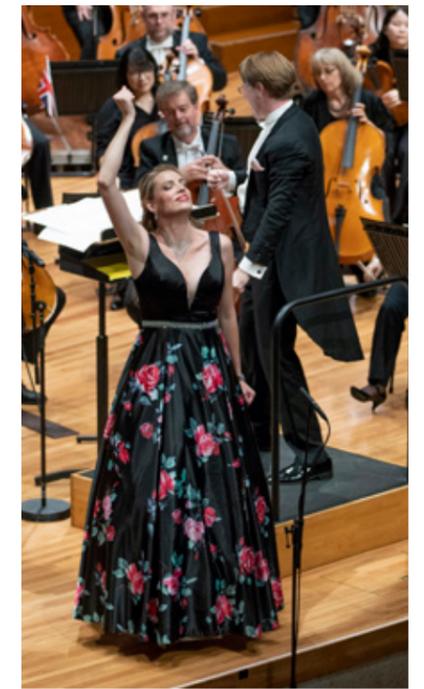
Other highlights of the 2019 season included conductor Jaime Martin's return to the Orchestra for a colourful and dynamic performance of the *Symphonie fantastique* by Hector Berlioz and two visits by Swedish conductor Daniel Blendulf, the first featuring Mahler's Fourth Symphony and the second the Queensland premiere of emerging Western Australian composer Lachlan Skipworth's *Spiritus*. In September, Joseph Swensen worked with the Orchestra for the first time, and his immediate and direct connection with the Orchestra was realised in a powerful performance of Prokofiev's Symphony No.5.

"Would we call it a masterpiece? Yes, we would. Lachlan Skipworth's Spiritus is a masterpiece... Dazzling in its use of orchestral colour – think glistening tuned percussion set against growling contrabassoon – it generates a Sibelius-like sense of grandeur, as if the natural world is welling up through the wind and brass and soaring high into the strings."

THE AUSTRALIAN



Australia's foremost conductor Simone Young returned to the Orchestra to conduct the Australian premiere of Brett Dean's *Notturmo inquieto*, the Bartók Viola Concerto with esteemed soloist Nils Mönkemeyer and Schubert's Symphony No.9, the Great in a commanding performance. The Orchestra's Conductor Laureate Johannes Fritzsch returned for vintage performances of Bruckner's Symphony No.7 and Nathan Aspinall, Nicholas Buc, Dane Lam, Guy Noble, Benjamin Northey and Fabian Russell were also featured Australian conductors.



OUR ART

“The final movement’s infamously punishing violin figurations were executed neatly by QSO, and Young brought the whole thing home to a barnstorming conclusion. The audience clearly approved, bringing Young back several times for curtain calls. A fine evening of music-making!”

LIMELIGHT MAGAZINE



Vocal and choral music was once again an important element in the 2019 season. June’s Opera Gala saw an array of Romantic arias and duets featuring two internationally acclaimed young Australian singers, tenor Kang Wang fresh from the New York Metropolitan Opera stage and award-winning soprano Natalie Aroyan. The Last Night of the Proms in May saw New York-based soprano Rachelle Durkin entertain audiences in Viennese arias alongside Brisbane Chorale’s rousing renditions of Borodin’s Polovtsian Dances and British favourites. The Orchestra’s annual performance of Handel’s *Messiah* reached new levels in 2019 under the baton of the world’s leading choral conductor Stephen Layton. Using his own edition of the work, he guided acclaimed soloists Sara Macliver, Helen Charlston, Gwylim Bowen and Laurence Williams, the Brisbane Chamber Choir and the Orchestra in a deeply felt and dramatic rendition of Handel’s masterwork.

Opportunities to reach more diverse and new audiences are an important part of the Orchestra’s work. In collaboration with Brisbane Festival, the Orchestra presented for the fourth time the popular Symphony for Me concert where members of the public submit their favourite piece of music together with the story that links them to this work. 2019 saw the concert presented at Riverstage for the first time to an audience of nearly 4,000, who heard a selection of ten works and the stories connected to them hosted by Jenny Woodward and conducted by Guy Noble. In November, the Orchestra and conductor/presenter Nicholas Buc performed CINEMATIC: Blockbuster Movie Music to two capacity QPAC Concert Hall audiences who fully engaged with the music and the Orchestra’s costumed appearances as various movie characters.

“There’s every possibility that the concert had an enduring impact on many of the youngsters enjoying a picnic with their family under the stars, and in years to come will be keen audiences for the QSO.”

LIMELIGHT MAGAZINE



The Orchestra also showcased its commitment to Australian composers and performers in a variety of contexts. In the QPAC Concert Hall concerts, the Orchestra performed works by Elena Kats-Chernin, Carl Vine, and Wilfred Lehmann alongside Brett Dean and Lachlan Skipworth’s scores. An especial highlight was acclaimed oboist Diana Doherty’s performance of Nigel Westlake’s *Spirit of the Wild: Concerto for Oboe* written for her. Karin Schaupp also performed the composer’s *Antarctica: Suite for Orchestra and Guitar* in Brisbane, Cleveland, Gladstone, the Gold Coast and Toowoomba.

The ground-breaking WAVE contemporary music series continued in a collaboration with hip-hop trio Thundamentals with special arrangements by Gordon Hamilton before a capacity audience at The Tivoli and via the group’s Instagram Live. In July, a very special collaboration with the Queensland Music Festival and QPAC saw the life and music of former Queensland Philharmonic Orchestra concertmaster and peer of many of the Orchestra John Rodgers celebrated. John’s music is eclectic and wide-ranging and written for many different genres, and the concert included his most acclaimed scores performed by many long-term associates including singers Kate Miller-Heidke, Pearly Black, Leah Cotterell and Megan Samardin and instrumentalists Paul Grabowsky, Scott Tinkler and Erkki Veltheim.





OUR ACCESSIBILITY

**OBJECTIVE:
TO INCREASE
AND ENGAGE
WITH AUDIENCES
EVERY YEAR.**

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 opportunities and educational events, creating multimedia learning resources and increasing capacity for digital communications. The Orchestra harnessed technology such as Facebook and Instagram Lives to share conductor interviews with musicians and other behind-the-scenes opportunities to promote upcoming concerts or initiatives. The Orchestra also continued to share Education resources via the website, where teachers and learning professionals could effortlessly download highly detailed and curriculum appropriate notes.

Web activity stayed consistent in 2019, with 255,479 web visits. The Orchestra continued our work with digital firm Alpha Digital, who have provided consistently performing strategies around our SEO, SEM and digital advertising. Social media channels also continued to grow at a solid rate. Facebook page likes increased 9.3% with 21,812 followers at the end of 2019. Instagram proved to be a popular platform for the Orchestra with 8,900 followers at the end of 2019, which was an astronomical increase of 52% on the previous year. This growth was due in part to strong content creation across all platforms, allowing followers special behind-the-scenes opportunities through Instagram takeovers with musicians, high-quality concert photography and rehearsal videos of upcoming repertoire. The Orchestra's YouTube account clocked 256,347 views and 1.9 million impressions, which is a 75% growth on 2018.

In the media, Queensland Symphony Orchestra received 1,322 clips, reaching 20,845,579 people and valued at an Advertising Space Rate of \$5,289,631.

MEASURES

Number of people accessing free performances

RESULT

13,342

Number of people accessing regional performances and activities

14,553

Number of schools Queensland Symphony Orchestra engaged

125

Number of people accessing educational concerts and activities

27,364

Website visits

255,479

EDUCATION AND COMMUNITY ENGAGEMENT

Queensland Symphony Orchestra's vision to be an Orchestra for Everyone is manifested in our community and education engagement activity around the state. In 2019, regional engagement activities touched 18,000 people directly, while others enjoyed the livestream concert Timeless and received the benefit from our professional development activity with teachers. 7,000 school students across the state experienced concerts, workshops, open rehearsals and side-by-side performances by and with our musicians. The Orchestra did these activities in various ways, as artistic leader, collaborator, partner, and connector in and with diverse communities and other performing arts organisations of all sizes.

The development of young musicians is central to the Orchestra's vision. 2019 saw a new initiative, the Compose with the Orchestra – Symphony for Tomorrow student composition project directed by the Orchestra's own Craig Allister Young. Held over a three-month period with participation by 13 student composers from Brisbane Boys' College and Brisbane State and Mansfield State High Schools, the project's workshops and one on one mentoring sessions culminated in a workshop rehearsal and concert with the Orchestra and conductor Gordon Hamilton, giving the students the unique opportunity to hear their compositions performed. Sebastian Lingane was awarded a Certificate of Distinction giving him future mentoring and performance opportunities with the Orchestra. The Orchestra and audience were thrilled at the high level of the student compositions, showing its importance in encouraging young musicians and helping to ensure relevant and engaging orchestral composition.

“When I first heard my piece played by the orchestra it was amazing to hear the piece come alive! Getting to work with Queensland Symphony Orchestra was an incredible opportunity.”

STACEY WEIR, MANSFIELD STATE HIGH SCHOOL

A record number of 50 exceptional secondary school students applied for the Young Instrumentalist Prize. Six finalists were selected to perform at the Finalists' Recital in March, with first prize being awarded to cellist Ho-se Kim who performed with the Orchestra in the October Explore education concerts and spent time with guest soloist Pablo Ferrández. The other finalists also received opportunities to engage with the Orchestra's concerts and musicians.

The Orchestra's Internship Program continued in 2019, with 14 instrumental students from the Queensland Conservatorium Griffith University and the University of Queensland School of Music participating, receiving mentoring from the Orchestra's musicians, gaining an understanding of being an orchestral musician and performing with the Orchestra in concert. Two post-graduate students from the University of Queensland and Queensland University of Technology also completed internships looking into music copyright and education programming nationally and internationally.

School students were given the opportunity to audition and perform alongside Orchestra musicians in concerts in Gladstone, Toowoomba, Redlands and the Gold Coast as part of the Prodigy Project while Brisbane Girls Grammar School string students were involved in the Musical Mentors project under Orchestra violinist Shane Chen's mentoring and 13 auditioned students were part of the Prossima Program's involvement in the Latin American Gala following mentoring workshops.

OUR ACCESSIBILITY

“The program allowed us to be exposed to a professional environment and watch world-renowned artists in-action. To be able to witness their energy and passion for music, as well as its powerful impact on those who share it, and to those who listen, have inspired me to embrace my own musical abilities and the true beauty of sharing music.”

AMY DOAN, BRISBANE GIRLS GRAMMAR STUDENT AND PROSSIMA PARTICIPANT



South East Queensland students were able to experience the Orchestra in a variety of learning concerts, aimed at specific year levels. One highlight was the March Discover (Years Prep – 6) concerts centred on Fergal Onions, based on the book by John Harrison (former QSO Principal Bass Clarinet) with music composed by David Montgomery (Principal Percussion) and narrated by Eugene Gilfedder. The local theme continued with the world premiere of an overture by Craig Allister, “Controlled Chaos – A Kiddies Overture”. Fergal Onions’ score used an array of musical effects and melodies to represent the characters, including a theme by Mozart.

“Thank you once again for the wonderful experience our children had today. Some described today as being their best day ever! They loved the live story and music experience of Fergal Onions, and talk back at school was positive about practising at home on their instrument.”

ROSE SALAMANESCA, RACEVIEW STATE SCHOOL



OUR ACCESSIBILITY

In the May Explore (Years 5-10) concerts, Brisbane-raised film and television composer/arranger and educator Cameron Patrick successfully showcased his extensive Hollywood movie and television industry experience in the interactive and engaging Lights, Camera, Action! program exploring the various functions of music in movies through playing original soundtracks, including some of his music, and classical works used in soundtracks.

For younger and family audiences, as well as sold-out performances of perennial favourite *Peter and the Wolf*, the Orchestra presented the Christmas show *Sneezy the Reindeer* developed by Craig Allister Young and Donna Dyson. The show included favourite Christmas songs with new pieces by Craig and Donna alongside a script shaped with leading theatre director Sean Mee. Music theatre performers Ashleigh Denning and Zac Parker were joined by Craig and Vivienne Collier-Vickers and 23 Orchestra musicians who entertained the capacity audiences.

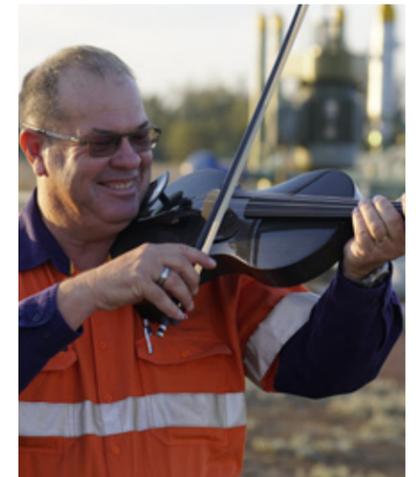
Engaging with teachers is also central to the Orchestra's education work, helping them to build their instrumental and conducting skills to teach and mentor their students. A trade display at the Maryborough Music Conference provided an opportunity to engage with teachers and their communities across the state. Professional Development sessions were presented to teachers of oboe and bassoon, supporting their abilities to assist their students of these instruments. The annual Brisbane Teacher's Professional Development Day, held in partnership with the Department of Education and Opera Queensland, provided training sessions to 155 teachers including a special side by side workshop showcasing repertoire suitable for school orchestras. Pre-service teachers at University of Queensland were involved in sessions around one the October Explore concerts, giving them insights into how to use orchestral music in the classroom, and targeted sessions for regional teachers were held in conjunction with touring activities in Gladstone, Roma, Chinchilla and Toowoomba.

The Orchestra's ongoing program in the Gladstone region, supported by APLNG ConocoPhillips, delivered a range of student and community events across the year. Symphony Under the Stars attracted an audience of 4,500 patrons and featured eight local students performing in the concert's closing work *Pirates of the Caribbean*. A performance of *Peter and the Wolf* for Gladstone primary school students, conducted by Guy Noble and narrated by Vivienne Collier-Vickers was popular with students and teachers. The annual Community in Concert event in Gladstone featured students from three high schools and eleven primary schools in performance with Orchestra musicians.

The annual tour to Roma, Miles and Chinchilla, supported by APLNG Origin Energy, saw a group of 14 musicians and conductor present side by side programs with local musicians in well-attended community concerts in Roma and Chinchilla, with an increasing engagement from the local community, teachers and school students. These Community in Concert performances included the Australian premiere of a new arrangement of leading Australian composer Joe Chindamo's *This House*. Originally written for performance at Australia House in London in the presence of Prince Charles, these performances highlighted the Orchestra's commitment to showcasing engaging Australian music to diverse audiences.

"It lifts community spirit. It fosters professional development. It inspires us to be the best. It helps us feel connected to Brisbane. It brings people together. It gives us hope for the future to see your young people shine."

CHINCHILLA AUDIENCE MEMBER



OUR ACCESSIBILITY

With Playing Queensland Fund support, the Orchestra toured 16 musicians and conductor Richard Davis to Rockhampton to support the newly formed Rockhampton Symphony Orchestra in their first concert at the Pilbeam Theatre. The Orchestra musicians took part in rehearsals and tutorials, then performed side by side with the community musicians in a movies-themed program. The concert was well received by the local audience, helping solidify the position of the local orchestra in its own community.

“Playing in amongst professional musicians betters my own performance and reminds me how important music is to who I am. For the community, it gives regional Queensland an opportunity to attend performances of a higher calibre (but made up of local talent as well) without the need to travel to capital cities. It is also great for young music students to see these types of collaborations in their own town.”

ROCKHAMPTON SYMPHONY ORCHESTRA PARTICIPANT



The annual Brisbane A Day in the Orchestra was directed by Fabian Russell in 2019, and continues to be a highlight for participating community musicians who especially value the generous and supportive approach of the Orchestra musicians. Sing with the Orchestra saw 220 community choristers engage in workshop rehearsals with Graham Abbott culminating in a performance of Handel, J.S. Bach and Brahms choruses accompanied by the Orchestra.

“Being under the direction of Graham Abbott was fantastic - such experience and a wonderful warm, supportive manner. Hearing Queensland Symphony Orchestra is always amazing, but to sing with them in this relatively intimate setting is just sublime.”

SING WITH THE ORCHESTRA PARTICIPANT



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 presents world-class musical experiences and entices the best national and international talent to the state, while championing and nurturing Australian talent.

Attracting global stars and securing world-firsts was core to Season 2019 programming. Queensland Symphony Orchestra welcomed such artists as violinist Ray Chen, harpist Marie-Pierra Langlamet, and cellist Pablo Ferrández, in addition to conductors Simone Young, Joseph Swensen, and Daniel Blendulf.

WAVE SERIES

The ground-breaking WAVE contemporary music series continued in a collaboration with hip-hop trio Thundamentals with special arrangements by Gordon Hamilton before a capacity audience at The Tivoli and a global audience via the group's Instagram Live. This concert was sold out two weeks before the performance date, and led to new social audiences, particularly on the Orchestra's Instagram platform.

LIVESTREAMING

The livestream of our season finale gala, Timeless, took place on Saturday 16 November 2019 and was made possible with the collaboration of QPAC, who provided all the equipment and some experienced technical staff and infrastructure for the live stream. This was the Orchestra's first livestream, and took place via Facebook to audiences across the state via local venues.

VENUES

Timeless was streamed to audiences in:

- Empire Theatre, Toowoomba
- Gladstone Entertainment Centre
- Heritage Theatre, Gympie
- Majestic Centre, Nambour
- The Centre, Beaudesert
- World Theatre, Charters Towers
- Various venues run by the Wesley Mission

Wesley Hospital broadcasted the performance around the hospital on Friday 22 November to its patients via its internal television system.

FACEBOOK

Our Facebook Live saw the greatest audience numbers, and allowed us to share the concert to international audiences with ease. 55,087 people were reached on Facebook by the concert, in countries such as Mexico, Germany, Canada, and the United States of America, in addition to strong viewership in Australia.

MEXICAN TELEVISION

The concert was also broadcast on two channels in Mexico: Channel 22 and Channel 11 (which also reaches to the US and Canada). These channels have a combined estimated audience over 22 million people.

YOUTUBE

The concert was also edited and loaded to the Orchestra's YouTube channel for on-demand viewing. Ravel's *Rhapsodie espagnol* and Tchaikovsky's *Symphony No.5* now live permanently on the channel, providing the organization a living memory of the monumental night.

The livestream of Timeless was supported by a number of donors, including the Stack and George families and the Livestream Giving Circle.

COMPOSE WITH THE ORCHESTRA – SYMPHONY FOR TOMORROW

The development of young musicians is central to the Orchestra's vision. 2019 saw a new initiative, Compose with the Orchestra – Symphony for Tomorrow student composition project directed by the Orchestra's own Craig Allister Young. Held over a three-month period with participation by 13 student composers from Brisbane Boys' College and Brisbane State and Mansfield State High Schools, the project's workshops and one on one mentoring sessions culminated in a workshop rehearsal and concert with the Orchestra and conductor Gordon Hamilton, giving the students the unique opportunity to hear their compositions performed.

Sebastian Lingane was awarded a Certificate of Distinction giving him future mentoring and performance opportunities with the Orchestra. The Orchestra and audience were thrilled at the high level of the student compositions, showing its importance in encouraging young musicians and helping to ensure relevant and engaging orchestral composition.



A woman with short, light-colored hair and glasses is playing a cello. She is wearing a dark, lace-trimmed top and a pearl necklace. She has a joyful expression, smiling as she plays. The background is dark and out of focus, suggesting an indoor setting like a concert hall or rehearsal space. The lighting is dramatic, highlighting the woman and her instrument.

OUR PEOPLE

OBJECTIVE:
**TO ENCOURAGE AND
DEVELOP OUR PEOPLE.**

OUR PEOPLE

OUR MUSIC DIRECTOR

At the end of the 2019 season, we said thank you and farewell to Alondra de la Parra as the Music Director of Queensland Symphony Orchestra. The Orchestra announced Alondra's position during our 2015 season, outlining Alondra's role as Music Director Designate in 2016, before leading as Music Director from 2017 to 2019. Alondra de la Parra was the first female Music Director of an Australian orchestra.

Under the baton of Alondra de la Parra, the Orchestra explored monumental symphonies, insightful portraits, brilliant showpieces, showcases of piano power and daring collaborations, and the Orchestra was rightfully acknowledged with five-star reviews.

We thank Alondra for her dedication, drive, and tenacity, and wish her all the best for the future.

THE ORCHESTRA

Queensland Symphony Orchestra continued its commitment to recruit exceptionally talented musicians, commensurate with maintaining its orchestra member compliment of 79 musicians. The Orchestra prospered in artistic excellence in 2019 with a number of new musicians filling vacancies and successfully completing trial periods.

The core compliment of Orchestra musicians included the successful trial appointments as follows:

- Imants Larsens was appointed to the position of Section Principal Viola
- Katie Betts was appointed to the position of Section Musician Second Violin
- Alison Mitchell was appointed to the position of Section Principal Flute
- Shane Chen commenced his trial in the position of Principal First Violin
- Ashley Carter commenced his trial in the position of Associate Principal Trombone
- Sonia Wilson commenced her trial in the position of Section Musician First Violin

We farewelled Section Principal Trumpet Sarah Butler in August 2019 after 10 years of service, and Section Musician First Violin Priscilla Hocking after 18 years of service. We wish them both the very best for their future.



Queensland Symphony Orchestra Music Director is proudly supported by Tim Fairfax AC.

WORKPLACE, HEALTH AND SAFETY

The safety and wellness of our people has again been a paramount focus, with the last 12 months seeing significant innovations in the Workplace Health and Safety space to improve the overall wellness of all staff both physically and mentally.

All staff are encouraged to live healthy lives both at and away from work and the Healthy Player Program continues to provide some financial support for agreed activities that support personal, mental, and professional health and wellbeing outside of the workspace.

Queensland Symphony Orchestra is committed to researching and implementing strategies to reduce the likelihood of injuries (both physical and psychological) in the workplace.

Below is a snapshot of the last 12 months:

WORKPLACE HEALTH AND SAFETY QUEENSLAND

Queensland Symphony Orchestra voluntarily contacted WHSQ Injury Prevention and Management (IPaM) program in August 2019 to assist in identifying improvements which could be made to our safety and injury management systems. A full audit of both systems was conducted, to which 14 business improvements were recommended. After working closely with IPaM representatives, all 14 recommended improvements have now been implemented.

HEARING CONSERVATION

Annual hearing testing of all musicians has been extended to include production staff that may be at risk of loud noise exposure. Hearing conservation documentation has been reviewed and modified to align with current legislation. New hearing protection has been sourced with overwhelming positive response from musicians.

ERGONOMICS

Ergonomic workstation assessments have been carried out for all administration staff, and additional equipment has been purchased in alignment with these recommendations minimising the risk of RSI related injuries to admin staff. Weekly physiotherapy services continue to be popular with both musicians and admin staff.

FIRST AID (Physical and Psychological)

Queensland Symphony Orchestra have 15 staff trained as physical first aiders, ensuring that be it in the studio or on tour, all staff has access to a qualified First Aid Officer if required.

We have four staff trained as Mental Health First Aid Officers to offer assistance to staff if they feel they are psychologically in need of assistance.

An additional four staff trained as equity contact officers who can be approached if they feel the need to have a confidential peer conversation round out the team.

REHABILITATION AND RETURN TO WORK

As a result of all of the above, Queensland Symphony Orchestra has seen a sizeable reduction in the number of incidents which have occurred within the workplace over the last 12 months. The number of worker's compensation claims has also reduced significantly during this period.

OUR BOARD



CHRIS FREEMAN AM

CHAIR, BOARD CHAIR AND EX OFFICIO MEMBER OF THE FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE, AND HR AND REMUNERATION COMMITTEE

Chris was born and educated in Queensland and has extensive directorship and executive management experience in Australia and abroad. This includes work in the listed and unlisted space in the areas of finance, property development, the arts, sports administration and events. During his career he has worked in various roles with governments and councils.

Within the finance sector he held senior roles nationally and in Queensland in the corporate, property and agribusiness markets. His property development experience extends over many years and includes appointments as Chief Executive, Mirvac in Queensland and then Executive Chair, United Arab Emirates and the United Kingdom.

He has passion for sport and the arts. His first appointment in the arts was in 1997 as a Director of the Brisbane Biennial and subsequently Director of Brisbane Festival, followed by a term of six years as Chair of Major Brisbane Festivals. In 2013, he was appointed Chair of the Board, Queensland Performing Arts Trust. He is a past member of the Federal Government's Major Performing Arts Panel which has the responsibility for funding Australia's 28 Major performing arts groups. Chris has a long history in Australian Tennis and is the immediate past Chair of Tennis Australia, having served 11 years on the Board.

While he has lived in other states and travelled overseas extensively he resides permanently in Queensland and is strongly motivated by roles and activities which make a difference to Queensland.

Chris joined the Queensland Symphony Orchestra Board in 2018.

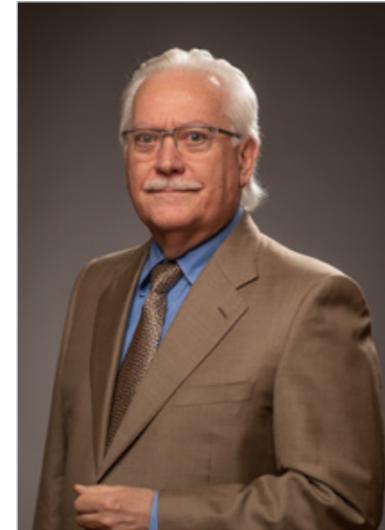


PROFESSOR MARGARET BARRETT

Margaret Barrett is Professor and Founding Director of the Creative Collaboratorium 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 the Queensland Music Festival.

Margaret 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 received Excellence Awards for Research Higher Degree supervision (UQ 2016), Research Engagement (UQ 2016) and Teaching (UTas, 2003). Recent awards include a Fulbright Senior Research Fellowship (2018) to the Library of Congress, Washington DC, a Beaufort Visiting Research Fellowship to St Johns College Cambridge University (2019) and a research residency at IRCAM, Paris (2019). 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, The Australia Council, Australian Youth Orchestra, Musica Viva, British Council and Australian Children's Music Foundation.

Margaret joined the Queensland Symphony Orchestra Board in 2014.



ROD PILBEAM

DEPUTY CHAIR, CHAIR OF THE HR AND REMUNERATION COMMITTEE AND MEMBER OF THE FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

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

From an early career in radio, he 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 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.

He has executive oversight of AEG Ogden's 15 contracted operations. A former President of the Venue Management Association (Asia & Pacific), Rod 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.

Rod joined the Queensland Symphony Orchestra Board in 2014.



MARY JANE BELLOTTI

CHAIR OF THE FUTURE FUND ADVISORY BOARD

Mary Jane Bellotti has more than 25 years' of executive experience having worked for some of Australia's largest and most successful companies across the construction, mining, 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, 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 Chief Development Officer at Watpac and an Industry Fellow for The University of Queensland.

Mary Jane joined the Queensland Symphony Orchestra Board in 2016.

OUR BOARD



EMMA COVACEVICH

MEMBER OF THE HR AND REMUNERATION COMMITTEE

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 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 has been a Member of Queensland Symphony Orchestra's Development Advisory Board since 2014 and assisted to establish the Young Professional Circle (YPC).

Emma 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).

Emma joined the Queensland Symphony Orchestra Board in 2017.



TONY DENHOLDER

MEMBER OF THE HR AND 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 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 holds a first class honours degree in law from Queensland University of Technology, and completed postgraduate studies at University of Oxford (from which he was awarded a Bachelor of Civil Laws).

Tony 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.

Tony joined the Queensland Symphony Orchestra Board in 2006.



JOHN KEEP

MEMBER OF THE FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE, AND MEMBER OF THE HR AND REMUNERATION COMMITTEE

John Keep has over 30 years' experience at senior management and board level with a number of highly successful companies in the hospitality and the healthcare sectors.

John is Chairman of the ASX listed company Emvision Medical devices Ltd and Principal of TyTo Corporation, where he focuses on business growth through strategic alliances, business re-engineering and related corporate advice. He was previously the Chief Executive of the Austotel Hotel Group and before that Group Company Secretary of Castlemaine Tooheys Ltd.

John has a Bachelor degree majoring in Economics and Financial Studies from Macquarie University and is an alumni of the European Institute of Business Administration in France.

John joined the Queensland Symphony Orchestra Board in 2009.



VALMAY HILL

MEMBER OF THE FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

Valmay Hill has senior management experience both internationally and in Australia across a variety of sectors in publicly listed and not for profit companies, and government agencies. Valmay's expertise in the cultural sector includes positions as Chief Executive Officer of Brisbane Festival from 2010 to 2018 and as Project Director of large scale international events for Sydney Opera House including APEC, World Youth Day, and FIFA World Wide Congress.

Prior commercial experience includes as Treasurer for TNT Worldwide, consultant on acquisitions and strategic management for Health Services Australia, and an extended period with Esso Australia, including five years as an expatriate with Exxon in the United States, culminating as Treasurer in Australia.

Valmay resides in Brisbane and is currently Chair of SunPAC Brisbane Pty Ltd and a Board Director of the Queensland Museum Network, and a member of the Lord Mayor's Creative Brisbane Advisory Board and the Queensland Conservatorium Griffith University Advisory Board. She has also served as a director in the finance and superannuation sectors, has a Bachelor of Economics from Sydney University, and has a diploma from the Australian Institute of Company Directors.

Valmay's move from the commercial to the cultural sector was underpinned by her lifelong involvement with the performing arts and her belief that cultural engagement is a cornerstone of community life.

Valmay joined the Queensland Symphony Orchestra Board in 2019.



TONY KEANE

CHAIR OF THE FINANCE, AUDIT AND RISK MANAGEMENT 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 is an Independent Non-Executive Director on a number of boards including National Storage Holdings Ltd, the holding company established for ASX listed National Storage REIT, as well as for several private companies in the business services and health sectors.

Tony 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 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.

Tony joined the Queensland Symphony Orchestra Board in 2009.

OUR BOARD



SIMON GALLAHER

Simon Gallaher has developed a highly successful private performing arts company based in Queensland for the past 20 years (Essgee Entertainment). He is best known to Australian audiences as a music theatre star, television and concert performer, singer, pianist and songwriter. He has also become one of Australia's foremost theatrical producers and his company, Essgee Entertainment, a major entertainment presenter.

Mr Gallaher studied at the Queensland Conservatorium of Music before becoming a regular on *The Mike Walsh Show* and hosting his own night-time television variety show on ABC-TV. He has been awarded three Mo-Variety Awards, a Logie Award, ARIA Award, Queenslander of the Year Commendation, Advance Australia Award for his contributions to the arts and was twice voted Queensland's Entertainer of the Year.

In 1984, Mr Gallaher made the transition from television to the stage as Frederic in the Australian production of *The Pirates of Penzance* and later performed in other musicals including *Hello Dolly*, *The Student Prince*, and *My Fair Lady*.

In 1994, Mr Gallaher created a new stage production of *The Pirates of Penzance* which was a huge hit across Australia and New Zealand and received a triple platinum video and an ARIA Award. He then created new versions of *The Mikado* and *HMS Pinafore*, and a new production of *The Merry Widow*. His company has also produced Terrence McNally's *Master Class* and Sondheim's *A Funny Thing Happened on the Way to the Forum*.

In 2007, Mr Gallaher initiated Shopstoppers, a series of music-theatre workshops for young Queensland performers. In 2001 he created a special anniversary revival production of *The Pirates of Penzance* which opened at QPAC and played through until 2003, the \$6 million Australian musical *Eureka* (in 2004 in association with the Melbourne International Arts Festival) and a new production of *The Mikado* (which opened in Brisbane in 2008 and in Adelaide in 2009). He recently returned to the stage at QPAC in the Harvest Rain productions of *Hairspray* and *Spamalot* and has recently completed the Australian production of *WICKED* starring as The Wizard.

For the past 10 years Simon has served on the Board of Trustees to the Queensland Performing Arts Centre (QPAC) including as Deputy Chair of the organisation. He has also served on the board of the Queensland Theatre Company (QTC) 2013-2016 and as Chair of Harvest Rain Theatre Company 2012-2015. He recently retired from his duties at QPAC and has been reappointed to the board of Queensland Theatre. He is patron to many arts organisations including The Queensland Show Choir, Queensland Youth Symphony Orchestra, Spotlight Theatre Company and the Gold Coast Theatre Alliance. He is a member of Live Performance Australia (LPA) and sits on the Helpmann Awards nominating panel for Musical Theatre. Simon has been a member of the Media & Entertainment Arts Alliance (MEAA -Actors' Equity) since 1976.

Simon joined the Queensland Symphony Orchestra Board in 2018.

OUR MANAGEMENT

AS AT 31 DECEMBER 2019

Chief Executive

Executive Assistant to Chief Executive and Board Chair

Chief Operating Officer

Financial Controller

General Finance Coordinator

Workplace, Health and Safety Manager

Director - Artistic Planning

Artistic Administration Manager

Program Coordinator - Artistic Planning

Artist Liaison

Community Engagement Manager

Acting Director - Performance Services

Orchestra Manager (Acting)

Operations Assistant

Production Coordinator

Orchestra Librarian

Director - Development

Development Coordinator

Director - Sales and Marketing

Manager - Marketing

Coordinator - Digital Marketing

Coordinator - Marketing

Senior Sales Manager

Ticketing Services Coordinator

Craig Whitehead

Ros Atkinson

Deb Houlahan

Amy Herbohn

Barb Harding

Raymond Bax

Timothy Matthies

Michael Sterzinger

Murray Walker

Fiona Lale

Judy Wood

Peter Laughton

Murray Free

Isabel Hart

Stephen Birt

Nadia Myers

Toni Palmer

Karen Towers

Matthew Hodge

Renée Jones

Rachel Churchland

Celia Casey

Michael Hyde

Mike Ruston

Queensland Symphony Orchestra thanks all other employees, contractors, and suppliers who have made a valuable contribution to the year.

PARTNERS

GOVERNMENT PARTNERS



PRINCIPAL PARTNER



PREMIER PARTNERS



EDUCATION PARTNERS



MAJOR PARTNERS



GOLD PARTNERS



ACCOMODATION PARTNERS



INDUSTRY COLLABORATORS



Queensland Symphony Orchestra Music Director is proudly supported by Tim Fairfax AC. The Artist-in-Residence program is supported by The University of Queensland.

FINANCIAL SUPPORTERS

Queensland Symphony Orchestra (QSO) is grateful to acknowledge music lovers who have supported the Orchestra over the last 12 months. The financial support of passionate individuals is essential to maintaining a State Orchestra in Queensland for future generations. QSO's philanthropy incorporates major gifts, annual giving, trusts and foundations and bequests for the benefit of the Orchestra. Funding also supports community engagement, music education, health and wellbeing and artistic programs across regional, remote and rural Queensland communities. Thank you for making QSO the organisation it is today.

THANK YOU TO OUR 2019 SUPPORTERS

LIFETIME GIVING

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

PLATINUM (\$500,000+)

Tim Fairfax AC
Tim Fairfax Family Foundation
Harold Mitchell AC
Dr Peter Sherwood
Arthur Waring

DIAMOND (\$250,000-\$499,999)

Philip Bacon Galleries
Prof. Ian Frazer AC and
Mrs Caroline Frazer
Cathryn Mittelheuser AM
John B Reid AO and
Lynn Rainbow Reid
Trevor & Judith St Baker
Family Foundation

PATRON (\$100,000-\$249,999)

Di Jameson
Estate of Barbara Jean Hebden
Jellinbah Group
Mrs Beverley June Smith
John Story AO and Georgina Story
Greg and Jan Wanchap
Noel and Geraldine Whittaker
Anonymous (2)

MAESTRO (\$50,000-\$99,999)

Dr Julie Beeby
Dr John H. Casey
Peggy Allen Hayes
The John Villiers Trust
Mrs Andrea Kriewaldt
Frances and
Stephen Maitland OAM RFD
Desmond B Misso Esq.
CP Morris
In Memory of Mr and
Mrs J.C. Overell
Justice Anthe Philippides
Dr Graham and Mrs Kate Row

SYMPHONY (\$20,000-\$49,999)

Dr Philip Aitken and
Dr Susan Urquhart
David and Judith Beal
Mrs Roslyn Carter
Dr Ralph and Mrs Susan Cobcroft
Mrs I. L. Dean
Prof. Ian Gough AM and
Dr Ruth Gough
Will and Lorna Heaslop
Leonie Henry
GB & MK Ilett
Ms Marie Isackson
John and Helen Keep
Michael Kenny and David Gibson
Dr Les and Mrs Pam Masel
Page and Marichu Maxson
Morgans Foundation
Queensland Conservatorium
Griffith University
Heidi Rademacher In Memory
of Hans Rademacher
Anne Shipton
Stack Family Foundation
Dr Damien Thomson and
Dr Glenise Berry
Elinor and Tony Travers
Gary Thorpe OAM
Rodney Wylie
Anonymous (4)

CONCERTO (\$10,000-\$19,999)

Associate Professor John Allan and
Dr Janet Allan
Prof. Margaret Barrett
Kay Bryan
Joseph and Veronika Butta
Dr Betty Byrne Henderson AM
Sarah and Mark Combe
Dr James R Conner
Mrs Ruth Cox
Justice Martin Daubney

Tony Denholder and Scott Gibson
Mrs Elva Emerson
Sophie Galaise
Alan Galwey
Ian and Cass George
Dr Edgar Gold AM, QC and
Dr Judith Gold CM
Dr Edward C. Gray
Mr Nick Beaton & Dr Pamela Greet
Malcolm and Andrea Hall-Brown
Dr A M Holloway
Trevor and Wendy Jackson
Dr Colin and Mrs Noela Kratzing
Tony and Patricia Keane
M. Lejeune
Shirley Leuthner
In Memory of Jolanta Metter
Mrs Renee Nicolaidis OAM and the
late Dr Nicholas Nicolaidis AM
Ian Paterson
Mr Jordan and Mrs Pat Pearl
In Memory of Pat Riches
Neil W Root and Trevor J Rowsell
Bruce and Sue Shepherd
Alan Symons & In Memory of
Bruce Short, Kevin Woodhouse &
Graham Webster
Siganto Foundation
Sidney Irene Thomas (In Memory)
Dr Geoffrey Trim
Prof. Hans Westerman and
In Memory of
Mrs Frederika Westerman
Margaret and Robert Williams
Anonymous (6)

OUR SUPPORTERS

ANNUAL GIVING

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

ALLEGRO (\$100,000-\$249,999)

Tim Fairfax AC
Tim Fairfax Family Foundation

CON BRIO (\$50,000-\$99,999)

Prof. Ian Frazer AC and
Mrs Caroline Frazer
Arthur Waring

INTERMEZZO (\$20,000-\$49,999)

Philip Bacon Galleries
Cathryn Mittelheuser AM
CP Morris

GRAZIOSO (\$10,000-\$19,999)

Associate Professor John Allan and
Dr Janet Allan
Dr Julie Beeby
Kay Bryan
Joseph and Veronika Butta
Dr John H. Casey
Ian and Cass George
Peggy Allen Hayes
Frances and
Stephen Maitland OAM RFD
Morgans Foundation
Justice Anthe Philippides
Dr Graham and Mrs Kate Row
Mrs Beverley June Smith
Stack Family Foundation
Trevor & Judith St Baker
Family Foundation
John Story AO and Georgina Story
Dr Geoffrey Trim
Greg and Jan Wanchap

VIVACE (\$5,000-\$9,999)

Dr Philip Aitken and
Dr Susan Urquhart
David and Judith Beal
John and Lynnly Chalk
Dr James R Conner
Tim and Elaine Crommelin
Prof. Ian Gough AM and
Dr Ruth Gough
Mr Nick Beaton & Dr Pamela Greet
Doug Hall Foundation
Malcolm and Andrea Hall-Brown
John and Rhonda Hawkins
Michael Kenny and David Gibson
Mrs Andrea Kriewaldt
Dan and Helen McVay
Desmond B Misso Esq.
The Neilsen Group

In Memory of
Mr and Mrs J.C. Overall
Heidi Rademacher In Memory
of Hans Rademacher
Neil W Root and Trevor J Rowsell
Graeme Rosewarne and Jim O'Neill
Alan Symons & In Memory of
Bruce Short, Kevin Woodhouse
and Graham Webster
Sidney Irene Thomas (In Memory)
Elinor and Tony Travers
Turner Family Foundation
David and Judy Tynan
K and S Wark
Noel and Geraldine Whittaker
Gary and Diana Willemesen
Steve & Jane Wilson

PRESTO (\$2,500-\$4,999)

Prof. Margaret Barrett
Dr Betty Byrne Henderson AM
Nigel Chamier AM
Sarah and Mark Combe
Justice Martin Daubney
Benn Day
Will and Lorna Heaslop
Ms Marie Isackson
Tony and Patricia Keane
Dr Colin and Mrs Noela Kratzing
Prof. Andrew and Mrs Kate Lister
In Memory of Jolanta Metter
Timothy Michaux
Rosslyn Walker and David Miller
Simon Mills
Siganto Foundation
Mr Tom Stack
Mrs Amanda Talbot
Dr Damien Thomson and
Dr Glenise Berry
The Curavis Fund
Juanita Wright
Anonymous (1)

STRETTO (\$1,000-\$2,499)

ADFAS Brisbane
Aitken Whyte Lawyers
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Dr Geoffrey Barnes and
In Memory of Mrs Elizabeth Barnes
William and Erica Batt
John and Bonnie Bauld
M.J. Bellotti
Amanda Boland
Professors R D Gibson AO and
Catherin Bull AM
Constantine Carides

Elene Carides
Greg and Jacinta Chalmers
Robert Cleland
Dr Ralph and Mrs Susan Cobcroft
T.C. and M.R. Cooney
Dr Peter Hopson & Julie Crozier
E Dann & P McNicol
Mrs I. L. Dean
Colin and Ann Gallagher
Alan Galwey
Gardiner Family Foundation
Dr Edgar Gold AM, QC and
Dr Judith Gold CM
Ms Julia Gray
Wendy Green
Lea and John Greenaway
John and Lois Griffin
Mrs. L. A. Hudson
Di Jameson
Ainslie Just
John and Helen Keep
Diana C S Khursandi
Kingston Family
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Shirley Leuthner
Lynne and Francoise Lip
Susan Mabin
Mr Greg and Mrs Jan Marsh
Dr Les and Mrs Pam Masel
Timothy Matthies and Chris Bonnily
Julienne and John McKenna
Annalisa and Tony Meikle
B and D Moore
Howard and Katherine Munro
Colin Neville
Ronald and Marise Nilsson
Ian Paterson
Peterson Family
Jessica Read
In Memory of Barbara Crowley
In Memory of Harry Miles
G & B Robins
Joan Ross
Judith Sack
Anne Shipton
Ms Helen Sotiriadis
Robin Spencer
John and Jennifer Stoll
John Van Der Slooten
Prof. Hans Westerman and
In Memory of Mrs Frederika Westerman
Margaret and Robert Williams
Rodney Wylie
Anonymous (10)

TUTTI (\$100-\$999)

Emeritus Professor Cora V. Baldock
Trudy Bennett
Manus Boyce
Laraine Brengman
Quentin Bryce
Dr Sheena L. Burnell
Jean Byrnes
Patrycja Car
Carol Carmudie
Catherine Carter
W R and H Castles
Drew and Christine Castley
Dr Alice Cavanagh
Cherrill and David Charlton
Roger and Barbara Clarke
Mr Gerry Crooks
Dr Peter D'Abbs
Terry and Jane Daubney
Dr C. Davison
Laurie James Deane
Mrs Judith L Deucker
Mr Bruce Dodd
Mr Lewis Draper
Mrs Wendy Drew
Miss Marianne Ehrhardt
Ms Robyn Elliott
Mrs Susan Ellis
Mrs Vera Elvery
Paul Evans
Garth and Floranne Everson
Rita Fraser
D J Gardiner
In Memory of Lorraine Gardiner
Professor Mary Garson
Graeme and Jan George
Hans Gottlieb
Grahame and Helen Griffin
Mrs Joan Hadley
Ruth Hamlyn-Harris
Madeleine Harasty
David Hardidge
Mrs Lynette Haselgrove
Rod Haynes
Sylvia Hodgson
Dr A M Holloway
Daryl and Lisa Holmes
Mr John Hornibrook
Prudence Israel
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Monika Janda
Julie-Anne Jones
Mrs Marie Keyes
DV and LE Killer
V. Layne
Rachel Leung
Jane Lee Ling
Miss Dulcie Little
Lesley Lluca

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Fay Matheson
Loraine McLaren
Guy Mitchell
Dr Tom Moore
Dr Robin Mortimer
John and Robyn Murray
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Diana Osbaldiston
Charles and Brenda Pywell
Dr John Ratcliffe & Dr Helen Kerr
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Mrs Ruth Richardson
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KW Sommerfeld and Family
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G. Strange
Katherine Trent and Paul Reed
William Turnbull
John and Sharon Watterson
Max and Robyn White
Ms Coralie Williams
Richard and Helen Wilson
Jeanette Woodyatt
Anonymous (68)

SUPPORTER (\$2-\$99)

Mr Keith Abel
Mrs Georgina Anderson
Christa Armbruster
Wendy Bailey
Ann Bain
Don Barrett
Dr Barrie
Dr John and Mrs Jan Blackford
Penelope Brockett
Mrs Aileen Bryant
Mrs Jeanette Carroll
Mrs Ann Caston
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Zena Dinesen
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Brigid Felsman
Mr Brian Flaherty
Ms Wei Fok

Professor David Fraser
R.R. & B.A. Garnett
Brother Brian Grenier
Mr G Hall
Mrs Joan Hall
Yvonne Hansen
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Mark Heywood
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Daniel Powell
Joyce Powell
Mrs Dorothy Reeves
Mr Norman Rowley
Dr Marie Siganto
Mr Arnis Siksnas
Ms Antonia Simpson
Mr Willy and Mrs Frances Steiner
Mrs Eithne Stafford
Sharon Stevens
Mrs Marion Sully
Robert Taylor
Sophia Tong
Dr Alpha Yap
Anonymous (130)

CORPORATE GOVERNANCE

Queensland Symphony Orchestra has maintained sound corporate governance during 2019, 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 2019, 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 and 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

OUR FINANCIALS

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**Queensland Symphony Orchestra Holdings Ltd
and controlled entities**

A.B.N. 55 122 464 706

**Annual Financial Statements
31 December 2019**

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The Directors present their report together with the financial statements of Queensland Symphony Orchestra Holdings Ltd (the Company) for the year ended 31 December 2019 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 2019 financial year were:

C Freeman	Chair of the Board
R Pilbeam	Deputy Chair of the Board and Chair of the Human Resources and Remuneration Committee
J Keep	Board member
T Keane	Chair of the Finance Audit and Risk Management Committee
T Denholder	Board member
M Barrett	Board member
MJ Bellotti	Chair of the Future Fund Advisory Board
C Matson	Board member (resigned as of 26/06/2019)
E Covacevich	Board member
S Gallaher	Board member
V Hill	Board member (appointed 30/10/2019)

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.

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		Board		Finance Audit and Risk Committee		HR & Remuneration Committee	
	A	B	A	B	A	B	A	B
C Freeman	3	3	9	9	6	5	5	5
R Pilbeam	3	2	9	6	6	5	5	5
J Keep	3	3	9	7	6	6	5	3
T Keane	3	3	9	9	6	6	0	0
T Denholder	3	3	9	7	0	0	5	3
M Barrett	3	2	9	4	0	0	0	0
MJ Bellotti	3	3	9	7	0	0	0	0
C Matson	3	0	5	2	0	0	0	0
E Covacevich	3	1	9	6	0	0	5	5
S Gallaher	3	1	9	9	0	0	0	0
V Hill	0	0	2	2	0	0	0	0

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

(B) number of meetings attended by the Director

PRINCIPAL ACTIVITIES

The principal activities of the Group during the year were the performance of orchestral music, education and community outreach activities. 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 163 performances during the twelve months ended 31 December 2019 including 40 pit services for performances of Opera Queensland and Queensland Ballet and 29 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 2019 was \$439,166. The comparative year ended 31 December 2018 was \$286,228.

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 2020 financial year. The Group's ultimate 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 2019.

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 2019, 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 2020. 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 23 of the financial statements.

EVENTS SUBSEQUENT TO BALANCE DATE

Subsequent to end of the financial year, the COVID-19 outbreak was declared a pandemic by the World Health Organization in March 2020. We have seen a significant impact on the Group to date. The outbreak and the response of Governments in dealing with the pandemic is interfering with general activity levels within the community, the economy and the operations of the Group.

The scale and duration of these developments remain uncertain as at the date of this report however they are having an impact on earnings, cash flow and financial condition. It is not possible to estimate the impact of the outbreak's near-term and longer effects or Governments' varying efforts to combat the outbreak and support businesses. This being the case, we do not consider it practicable to provide a quantitative or qualitative estimate of the potential impact of this outbreak on the Group at this time.

The financial statements have been prepared based upon conditions existing at 31 December 2019 and considering those events occurring subsequent to that date, that provide evidence of conditions that existed at the end of the reporting period. As the outbreak of COVID-19 occurred after 31 December 2019, its impact is considered an event that is indicative of conditions that arose after the reporting period and accordingly, no adjustments have been made to financial statements as at 31 December 2019 for the impacts of COVID-19.

Other than the above, no events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements for 31 December 2019.

This report is signed in accordance with a resolution of the Directors on 29 April 2020.



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 2019

	Notes	Consolidated 2019 \$	Consolidated 2018 \$
REVENUE			
Funding revenue	5	11,427,408	11,378,349
Ticket sales	6	3,504,800	3,764,979
Sponsorship, donations and membership revenue	7	1,638,348	1,834,330
Orchestral hire and fees		1,338,353	1,272,729
Other revenue	8	316,022	329,354
Total revenue		18,224,931	18,579,741
EXPENSES			
Employee expenses	9b	12,428,030	12,107,674
Artists fees and expenses		857,442	1,239,161
Travel expenses		478,637	602,450
Marketing expenses		595,190	611,081
Production expenses		1,170,087	1,261,601
Service fees		238,741	238,541
Depreciation and amortisation	9a	507,133	491,991
Other expenses		1,510,505	1,741,014
Total expenses		17,785,765	18,293,513
NET SURPLUS/(DEFICIT) FOR THE YEAR		439,166	286,228

The Statement of comprehensive income should be read in conjunction with the notes on pages 8 to 21

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of financial position as at 31 December 2019

	Notes	Consolidated 2019 \$	Consolidated 2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalent	18	778,281	2,094,384
Trade and other receivables	12	908,618	124,178
Other	13	8,255,884	6,646,118
Total current assets		9,942,783	8,864,680
NON-CURRENT ASSETS			
Property, plant and equipment	14	538,078	565,531
Southbank lease premium	11	11,734,110	12,084,110
Total non-current assets		12,272,188	12,649,641
TOTAL ASSETS		22,214,971	21,514,321
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	15	1,446,764	1,429,807
Deferred revenue	16	2,414,122	2,249,152
Provisions	17	2,477,568	2,400,545
Total current liabilities		6,338,454	6,079,504
NON-CURRENT LIABILITIES			
Deferred revenue	16	178,000	178,000
Provisions	17	400,447	397,913
Total non-current liabilities		578,447	575,913
TOTAL LIABILITIES		6,916,901	6,655,417
NET ASSETS		15,298,070	14,858,904
EQUITY			
Reserves		1,550,119	1,550,119
Retained Earnings Southbank Building	11	11,734,110	12,084,110
Retained Earnings		2,013,841	1,224,675
Total Equity		15,298,070	14,858,904

The Statement of financial position should be read in conjunction with the notes on pages 8 to 21

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of changes in equity for the year ended 31 December 2019

	Retained Earnings	Retained Earnings Southbank	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Other Reserve	Total Equity
As at 1 January 2019	\$ 1,224,675	\$ 12,084,112	\$ 1,251,000	\$ 84,500	\$ 126,619	\$ -	\$ 88,000	\$ 14,858,904
Net surplus for the year	439,166	-	-	-	-	-	-	439,166
Transfer (from) to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Education Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Touring Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Instrument Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Other Reserve	-	-	-	-	-	-	-	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
As at 31 December 2019	2,013,841	11,734,112	1,251,000	84,500	126,619	-	88,000	15,298,070
	Retained Earnings	Retained Earnings Southbank	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Other Reserve	Total Equity
As at 1 January 2018	\$ 588,447	\$ 12,434,112	\$ 1,251,000	\$ 84,500	\$ 126,619	\$ -	\$ 88,000	\$ 14,572,678
Net surplus for the year	286,228	-	-	-	-	-	-	286,228
Transfer (from) to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Education Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Touring Reserve	-	-	-	-	-	-	-	-
Transfer (from) to Instrument Reserve	-	-	-	-	-	-	-	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
As at 31 December 2018	1,224,675	12,084,112	1,251,000	84,500	126,619	-	88,000	14,858,904

The Statement of Changes in Equity should be read in conjunction with the notes to the financial statements on pages 8 to 21

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Cash flow statement for the year ended 31 December 2019

	Notes	Consolidated 2019	Consolidated 2018
		\$	\$
CASHFLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		5,975,343	7,979,158
Cash payments in the course of operations		(17,182,118)	(17,301,123)
Grants received from funding bodies		11,427,408	11,378,349
Interest received		183,297	182,014
Net cash provided/(used) in operating activities	18b	403,930	2,238,398
CASHFLOWS FROM INVESTING ACTIVITIES			
Payments to term deposits		(1,586,811)	(610,393)
Payments for property, plant and equipment		(133,222)	(75,683)
Net cash provided/(used) in investing activities		(1,720,033)	(686,076)
Net increase/(decrease) in cash held		(1,316,103)	1,552,322
Cash and cash equivalents beginning of year		2,094,384	542,062
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	18a	778,281	2,094,384

The Cash flow statement should be read in conjunction with the notes to the financial statements on pages 8 to 21

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1. CORPORATE INFORMATION

The financial statements for the Group for the year ended 31 December 2019 was authorised for issue in accordance with a resolution of the Directors on 29 April 2020.

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

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 2019. In particular, 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* is effective for annual reporting periods beginning on or after 1 January 2019. The standard clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities in conjunction with AASB 15 *Revenue from Contracts with Customers*. These standards supersede all the income recognition requirements relating to NFP entities. The requirements of the standard more closely reflect the economic reality of NFP entity transactions that are not contracts with customers. The timing of income recognition depends on whether such a transaction gives rise to a liability or other performance obligation (a promise to transfer a good or service), or a contribution by owners related to an asset (such as cash or another asset) received by an entity. The effects of the adoption of this standard is not material to the financial statements of the Group.

The group also adopted AASB 16 *Leases* which supersedes and replaces AASB 17 *Leases* and AASB Interpretation 4 *Determining whether an arrangement contains a lease*, AASB Interpretation 115 *Operating Lease incentives* and AASB 127 *Evaluating the substance of Transactions Involving the legal form of a Lease*. The standard sets out the principles for the recognition, measurement,

presentation and disclosure of leases and requires lessees to recognise most leases on the statement of financial position.

Lessor accounting under AASB 16 is substantially unchanged from AASB 117. Lessors will continue to classify leases as either operating leases or finance leases using similar principles as AASB 117. Therefore AASB 16 does not have an impact for leases where the Company is the lessor.

The Company applied the short-term leases exemption to leases with a lease term that ends within 12 months of initial application and the exemption for leases for which the underlying asset is of a low value. As a result of the application of the exemptions and considering the historical accounting for leases, there were no material adjustments required at inception of application of this new accounting standard.

All other standards and adjustments adopted in this financial year did not have a material impact on the financial statements' presentation and/or disclosure for 2018.

In respect of future years, the Group is in the process of assessing the impact of certain Australian Accounting Standards and Interpretations which have recently been issued or amended but are not yet effective and have not been adopted by the group for the year ended 31 December 2019. The group intends to adopt these new accounting standards and interpretations when they become effective.

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.

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 2019 and ending 31 December 2021, under which funding is provided to the Group for the operation of the orchestra.

At 31 December 2019 the Group recorded a surplus of \$439,166 and was in a current net asset position of \$3,604,329. Total assets exceeded total liabilities by \$15,298,070 (2018 \$14,858,904) 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 2019.

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 2019 for a term of three years, ending 31 December 2021.

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.

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 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, production 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 3 and 10 years
Musical instruments	Between 5 and 10 years
Production equipment	Between 5 and 10 years
Computer equipment	Between 3 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

The determination of whether an arrangement is (or contains) a lease is based on the substance of the arrangement at the inception of the lease. The arrangement is, or contains, a lease if fulfilment of the arrangement is dependent on the use of a specific asset or assets and the arrangement conveys a right to use the asset (or assets), even if that asset is (or those assets are) not explicitly specified in an arrangement.

Aside from the Southbank lease as disclosed in note i) below, all the Group's leases consist of short-term leases and leases of low value assets or leases that are not considered material. The Group applies the short-term lease exemption to its short-term leases of plant and equipment (i.e. those leases that have a term of 12 months or less from commencement date and do not contain a purchase option). It also applies the lease of low value assets recognition exemption to leases of office equipment or equipment that are considered to be low value. Lease payments on short term leases and leases of low value assets are recognised as an expense on a straight-line basis over the lease term.

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 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 2019 have been expensed against income.

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.

n) Changes in accounting policies

The accounting policies adopted are materially 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.

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.

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Notes to the financial statements

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 2019.

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 AND CHARITABLE STATUS OF SUBSIDIARIES

The consolidated financial statements of Queensland Symphony Orchestra Holdings Ltd at 31 December 2019 include the parent Company's wholly owned subsidiaries, Queensland Symphony Orchestra Pty Ltd, a registered charity with the Australian Charities and Not-for-Profits Commission (ACNC); and Internet Classics Pty Ltd which is not ACNC registered. Both entities 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; subsequently the financial information relating to the non-registered entity Internet Classics is immaterial for the ACNC reporting group overall. In 2019, all funding was paid directly to Queensland Symphony Orchestra Pty Ltd.

5. FUNDING REVENUE

	Consolidated 2019 \$	Consolidated 2018 \$
Australia Council MPAP annual grant	7,991,474	7,865,623
Australia Council MPAP dedicated grants	-	-
Arts Queensland annual grant	3,166,244	3,122,528
Arts Queensland dedicated grant	70,690	184,678
Local Council grants	35,000	40,000
Grants dedicated non-government	164,000	165,520
Total funding revenue	11,427,408	11,378,349

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 2019, running through until 31 December 2021.

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Notes to the financial statements

6. TICKET SALES REVENUE

	Consolidated 2019 \$	Consolidated 2018 \$
Subscription sales	1,435,627	1,374,058
Single ticket sales	2,069,173	2,390,921
Total ticket sales revenue	3,504,800	3,764,979

7. SPONSORSHIP, DONATIONS AND MEMBERSHIP

	Consolidated 2019 \$	Consolidated 2018 \$
Sponsorship	685,551	921,574
Donations	952,797	912,756
Membership	-	-
Total sponsorship, donations and membership	1,638,348	1,834,330

8. OTHER REVENUE

	Consolidated 2019 \$	Consolidated 2018 \$
From operating activities		
Interest income	183,297	182,014
From other operating activities		
Other	132,725	147,340
Total other revenue	316,022	329,354

9. EXPENSES

	Consolidated 2019 \$	Consolidated 2018 \$
a) Depreciation and amortisation		
Musical instruments	46,322	50,472
Production equipment	10,517	2,421
Office equipment	2,213	879
Furniture, fixtures and fittings	60,736	68,896
Computer equipment	37,345	19,323
Lease amortisation	350,000	350,000
Total depreciation and amortisation expenses	507,133	491,991
b) Employee expenses		
Remuneration and related	10,752,577	10,532,196
Superannuation	1,362,885	1,328,793
Workers compensation	312,568	246,685
Total employee expenses	12,428,030	12,107,674

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Notes to the financial statements

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 2019	Consolidated 2018
	\$	\$
At 1 January, net of accumulated amortisation	12,084,112	12,434,112
Additions	-	-
Amortisation charge for the year	(350,000)	(350,000)
At 31 December, net of accumulated amortisation and impairment	11,734,112	12,084,112
At 31 December cost or fair value	14,000,000	14,000,000
Accumulated Amortisation	(2,265,888)	(1,915,888)
Cost or fair value carried forward	11,734,112	12,084,112

12. TRADE AND OTHER RECEIVABLES

	Consolidated 2019	Consolidated 2018
	\$	\$
Current		
Trade debtors	908,618	124,178
Other debtors	-	-
Provision for doubtful debt	-	-
Total current trade and other receivables	908,618	124,178

13. OTHER CURRENT ASSETS

	Consolidated 2019	Consolidated 2018
	\$	\$
Prepayments	338,816	319,403
Term Deposit Divestment Fund	31,669	31,669
Term Deposit Reserve Incentive Scheme	1,251,000	1,251,000
Term Deposit Temporarily Restricted Donations	477,119	477,119
Term Deposit other cash	6,157,280	4,566,927
Total other current assets	8,255,884	6,646,118

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.

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Notes to the financial statements

14. PROPERTY, PLANT AND EQUIPMENT

	Musical Instrument	Production Equipment	Office Equipment	Computer Equipment	Furniture and Fittings	Total
Cost						
Opening Balance	897,007	194,361	49,169	251,558	624,801	2,016,896
Additions	-	3,545	5,944	116,096	7,637	133,222
Disposals	(26,477)	-	(2,000)	-	(25,123)	(53,600)
Closing Balance	870,530	197,906	53,113	367,654	607,315	2,096,518
Accumulated Depreciation						
Opening Balance	(708,486)	(131,963)	(47,722)	(192,365)	(370,829)	(1,451,365)
Dep'n expense	(43,880)	(10,517)	(2,213)	(37,345)	(57,248)	(151,203)
Disposals	20,492	-	2,000	-	21,635	44,127
Closing Balance	(731,874)	(142,480)	(47,935)	(229,710)	(406,441)	(1,558,440)
Net Book Value						
31 December 2018	188,521	62,398	1,447	59,193	253,972	565,531
Net Book Value						
31 December 2019	138,656	55,426	5,178	137,944	200,874	538,078

15. TRADE AND OTHER PAYABLES

	Consolidated 2019	Consolidated 2018
	\$	\$
Current		
Trade creditors	1,366,977	1,337,668
Other creditors and accruals	79,787	92,139
Southbank lease premium payable	-	-
Total current trade and other payables	1,446,764	1,429,807

16. DEFERRED REVENUE

	Consolidated 2019	Consolidated 2018
	\$	\$
Current		
Deferred revenue	2,414,122	2,249,152
Non-current		
Deferred revenue	178,000	178,000

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Queensland Symphony Orchestra Holdings Ltd
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Notes to the financial statements

17. PROVISIONS

	Consolidated 2019	Consolidated 2018
	\$	\$
Current		
Employee entitlements	2,477,568	2,400,545
Non current		
Employee entitlements	400,447	397,913

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 2019	Consolidated 2018
	\$	\$
Cash at bank	736,577	2,052,680
Sampson Library	41,704	41,704
Total cash (excluding term deposits)	778,281	2,094,384

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

	Consolidated 2019	Consolidated 2018
	\$	\$
Profit/(Loss) from ordinary activities	439,166	286,228
<i>Add/(deduct) non-cash items</i>		
Amortisation	350,000	350,000
Charges to provisions	79,557	131,780
Depreciation	157,133	141,991
Net cash (used in)/provided by operating activities before change in assets and liabilities	1,025,856	909,999
Changes in assets and liabilities		
(Increase)/decrease in receivables	(784,440)	956,300
(Increase)/decrease in other assets	(19,413)	(62,035)
Increase/(decrease) in accounts payable	16,957	368,619
Increase/(decrease) in deferred revenue	164,970	65,515
Net cash provided by operating activities	403,930	2,238,398

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19. AUDIT FEES

	Consolidated 2019	Consolidated 2018
	\$	\$
Audit of the financial statements	30,000	32,000
Total audit fees	30,000	32,000

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 2019	Consolidated 2018
	\$	\$
a) Operating lease (non-cancellable)		
Not later than one year	14,050	32,537
Later than one year and not later than five years	28,918	15,916
Later than five years	-	-
Total	42,968	48,453

b) Artist fees

	Consolidated 2019	Consolidated 2018
	\$	\$
Not later than one year	1,074,717	1,523,915
Later than one year and not later than five years	-	484,680
Later than five years	-	-
Total	1,074,717	2,008,595

c) Venue hire

	Consolidated 2019	Consolidated 2018
	\$	\$
Not later than one year	80,145	37,000
Later than one year and not later than five years	-	-
Later than five years	-	-
Total	80,145	37,000

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

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Queensland Symphony Orchestra Holdings Ltd
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Notes to the financial statements

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 2019	Consolidated 2018
	\$	\$
	1,016,907	913,224
Total compensation	1,016,907	913,224

Key management personnel comprise board appointed personnel and other persons having the responsibilities for planning, directing and controlling the major activities of the Company.

23. RELATED PARTIES

Mr Craig Whitehead Chief Executive of the Group for the period January to December was a director of Symphony Services Australia Limited during the financial year. Mr Whitehead 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

Subsequent to the end of the financial year, the COVID-19 outbreak was declared a pandemic by the World Health Organization in March 2020. We have seen a significant impact on the Group to date. The outbreak and the response of Governments in dealing with the pandemic is interfering with general activity levels within the community, the economy and the operations of the Group.

The scale and duration of these developments remain uncertain as at the date of this report however they are having an impact on earnings, cash flow and financial condition. It is not possible to estimate the impact of the outbreak's near-term and longer-term effects or Governments' varying efforts to combat the outbreak and support businesses. This being the case, we do not consider it practicable to provide a quantitative or qualitative estimate of the potential impact of this outbreak on the Group at this time.

The financial statements have been prepared based upon conditions existing at 31 December 2019 and considering those events occurring subsequent to that date, that provide evidence of conditions that existed at the end of the reporting period. As the outbreak of COVID-19 occurred after 31 December 2019, its impact is considered an event that is indicative of conditions that arose after the reporting period and accordingly, no adjustments have been made to financial statements as at 31 December 2019 for the impacts of COVID-19.

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Notes to the financial statements

Australia Council and Arts Queensland have confirmed that the federal and state funding provided to the Queensland Symphony Orchestra under the current funding agreement will continue on the same terms without imposing the reporting requirements in respect of the year ended 31 December 2020 as a result of the impacts of COVID-19.

Other than the above, no events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements for 31 December 2019.

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 2019 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



Chris Freeman AM
Chair

Brisbane 29 April 2020



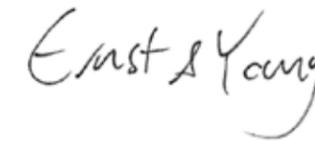
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**Auditor's Independence Declaration to the Directors of Queensland
Symphony Orchestra Holdings Ltd**

In relation to our audit of the financial report of Queensland Symphony Orchestra Holdings Ltd for the financial year ended 31 December 2019, and in accordance with the requirements of Subdivision 60-C of the *Australian Charities and Not-for profits Commission Act 2012*, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of any applicable code of professional conduct.



Ernst & Young



Tom du Preez
Partner
30 April 2020



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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 2019, 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 2019 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.

Emphasis of Matter: Subsequent Events - Impact of the Coronavirus (COVID-19) Outbreak

We draw attention to Note 24 of the financial report which notes the World Health Organisation's declaration of the outbreak of COVID-19 as a global pandemic subsequent to 31 December 2019 and how this has been considered by the Directors in the preparation of the financial report. As set out in Note 24, no adjustments have been made to financial statements as at 31 December 2019 for the impacts of COVID-19. Our opinion is not modified in respect of this matter.

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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.

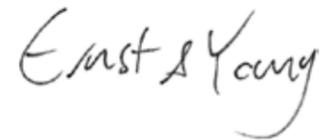
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- 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.

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- 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.



Ernst & Young



Tom du Preez
Partner
Brisbane
30 April 2020

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**QUEENSLAND SYMPHONY
ORCHESTRA**

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