



QUEENSLAND SYMPHONY
ORCHESTRA

ALONDRA DE LA PARRA
MUSIC DIRECTOR

2018 ANNUAL REPORT

ORCHESTRA
FOR EVERYONE



GOVERNMENT HOUSE
QUEENSLAND

Message from the Governor of Queensland

As Governor of Queensland and proud Patron of the Queensland Symphony Orchestra, I am delighted to provide this foreword to the 2018 Annual Report.

There are many highlights in this report, which showcases the Orchestra's artistic merit and celebrates another successful year.

As the representative in Queensland of our Head of State, Her Majesty The Queen, I was fortunate to see the Orchestra perform at the 2018 Gold Coast Commonwealth Games Opening Ceremony.

To see our State's only Symphony Orchestra perform on this international stage filled me, as it did many Queenslanders, with tremendous honour and pride.

The Orchestra played alongside the Queensland Youth Orchestra, performing songs by iconic Australian musicians including John Farnham, Olivia Newton-John, Midnight Oil and Kylie Minogue.

Under the baton of John Foreman, the Orchestra's performance was enjoyed by an Australian television audience of more than 2.7 million people; a truly remarkable achievement.

I extend my sincere congratulations to the Board, Orchestra members and staff for a wonderful 2018, and with gratitude, thank the many generous financial benefactors of the Orchestra for their valuable contributions.

I look forward to continuing to support the Orchestra as one of our State's important creative institutions.

A handwritten signature in cursive script that reads "Paul de Jersey".

His Excellency the Honourable Paul de Jersey AC
Governor of Queensland

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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.

ORCHESTRA _____
FOR EVERYONE

OUR MUSICIANS

CONCERTMASTER

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

ASSOCIATE CONCERTMASTER

Alan Smith
Arthur Waring

VIOLIN 1

Linda Carello

Shane Chen
Jessica Read

Lynn Cole
Neil W. Root

Priscilla Hocking
*Dr Colin and
Mrs Noela Kratzing*

Ann Holtzapffel
Aitken Whyte Lawyers

Rebecca Seymour
*(returned from maternity leave 26 Aug)
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

Brynley White
*Graeme Rosewarne and
Jim O'Neill*

Ceridwen Jones
(5 Feb – 15 Jul)

Rachel Smith
(6 Aug – 23 Sept)

Claire Tyrell
(5 Feb – 23 Dec)

Allana Wales
(7 May – 5 Aug)

Christine Wang
(15 Oct – 23 Dec)

VIOLIN 2

Gail Aitken ~
Dr John H. Casey

Wayne Brennan ~
Arthur Waring

Katie Betts

Jane Burroughs
*Dr Graham and
Mrs Kate Row*

Faina Dobrenko
The Curavis Fund

Simon Dobrenko
The Curavis Fund

Tim Marchmont

Delia Kinmont
Anonymous

Natalie Low
*Dr Ralph and
Mrs Susan Cobcroft*

Nicholas Thin
*Benn Day
Simon Mills
Young Professional Circle*

Helen Travers
Elinor and Tony Travers

Harold Wilson
Trevor J. Rowsell

VIOLA

Imants Larsens ~
(from 1 Oct)

Yoko Okayasu >>
Dr Damien Thomson and Dr Glenise Berry

Charlotte Burbrook de Vere
*(maternity leave from 9 Oct)
Di Jameson*

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

Stuart Johnson
23 July – 2 Sept)

Li-Ping Kuo
(8 Oct – 23 Dec)

Belinda Williams
(12 Feb – 3 Jun)

CELLO

David Lale ~
Arthur Waring

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

Kathryn Close
*Dr Graham and
Mrs Kate Row*

Andre Duthoit
Anne Shipton

Matthew Jones
M.J. Bellotti

Matthew Kinmont
Dr Julie Beeby

Kaja Skorka
Robin Spencer

Anonymous

Craig Allister Young
Di Jameson

DOUBLE BASS

Phoebe Russell ~
*Di Jameson
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
Roslyn Carter

Ken Poggioli
Anonymous

FLUTE

Alison Mitchell ~

Hayley Radke >>
Desmond B. Misso Esq

Stephanie Vici
(5 Feb – 3 Jun, 6 Aug – 19 Aug)

PICCOLO

Kate Lawson *
Dr James R. Conner

OUR MUSICIANS

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 ~
*(returned from maternity leave 17 Apr)
Arthur Waring*

Brian Catchlove +

Kate Travers
Dr Julie Beeby

BASS CLARINET

Nicholas Harmsen *

Macarthur Clough
(12 Feb – 15 Apr)

BASSOON

Nicole Tait ~
*In memory of
Margaret Mittelheuser AM*

David Mitchell >>
John and Helen Keep

Evan Lewis
CP Morris

CONTRABASSOON

Claire Ramuscak *
*(returned from maternity leave 6 May)
CP Morris*

Glenn Prohasky
(12 Feb – 6 May)

FRENCH HORN

Malcolm Stewart ~
Arthur Waring

Alex Miller >>
Mr Nick Beaton & Dr Pamela Greet

Ian O'Brien *

Vivienne Collier-Vickers
Ms Marie Isackson

Lauren Manuel
Dr John H. Casey

Debbie Jender
(19 Feb – 1 Jul)

TRUMPET

Sarah Butler ~
Mrs Andrea Kriewaldt

Richard Madden >>
Elinor and Tony Travers

Paul Rawson
Mr Nick Beaton & Dr Pamela Greet

Mark Bremner
(10 Sept – 28 Oct)

Dan Rich
(23 Jul – 9 Sept)

TROMBONE

Jason Redman ~
Frances and Stephen Maitland OAM RFD

Dale Truscott >>
Peggy Allen Hayes

BASS TROMBONE

Tom Coyle *

Matt McGeachin
(27 Aug – 23 Dec)

TUBA

Thomas Allely *
Arthur Waring

HARP

Jill Atkinson *
Noel and Geraldine Whittaker

TIMPANI

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

PERCUSSION

David Montgomery ~
*Dr Graham and
Mrs Kate Row*

Josh DeMarchi >>
Dr Graham and Mrs Kate Row

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



2018 HIGHLIGHTS

- Queensland Symphony Orchestra engaged with over 1.8 million people through concerts, streaming, digital channels and education initiatives.
- Queensland Symphony Orchestra posted an operating surplus of \$286,228.
- The Orchestra performed 196 concerts.
- A global audience of more than 1.5 billion people experienced Queensland Symphony Orchestra over the duration of the 2018 Gold Coast Commonwealth Games, due to our involvement in the Opening Ceremony and our recording of the Medal Ceremony accompanying music, which was played at every ceremony during the Games.
- Increased orchestra compliment to 79.
- Across all Mainstage concert series, Education and Community Queensland Symphony Orchestra presented 13 sell-out performances.
- Ticket sales for Commercial Specials grew by 49% from 2017.

CHAIR'S REPORT



Queensland Symphony Orchestra is at a pivotal stage in its rich history. The Orchestra is renowned for its musicality and for its ability to attract the world's leading conductors and soloists. Increasingly, we are becoming a major musical platform within the ecology of Queensland's live performing arts.

What the world perhaps doesn't know is the role that the Orchestra plays in future-proofing Queensland's cultural DNA. The Orchestra creates and delivers unique musical experiences across Queensland - a state that is 22 times bigger than Germany, nearly five times the size of Japan and seven times the size of Great Britain.

Unlike many symphony orchestras, we are not named after a city, because we are an Orchestra for all of Queensland. Highly trained professional musicians are at home in any great concert hall, and travel to all corners of Queensland to connect with Queenslanders, to ensure that all of Queensland can experience the magic of live music. In 2018, the Orchestra performed in Gladstone, Longreach, Cairns and Townsville, as well as touring to regional communities with smaller ensembles, reaching a total regional audience of 23,277 in 20 different regions. This is an important role to play, and one we take very seriously.

Our Orchestra is truly a force, with incredible musical ability across repertoire, from the classical to our genre-breaking WAVE events. Our Orchestra performs on all stages, from the great Concert Hall at QPAC, the Empire Theatre in Toowoomba, the Brisbane Powerhouse at New Farm, the Piazza at South Bank and outdoors stages in Gladstone, Mackay and Townsville.

We are collaborative, performing pit services for Queensland Home Companies Opera Queensland, Queensland Ballet and the Queensland Performing Arts Centre which includes the acclaimed International Series. In 2018 we performed vibrant collaborations with Aboriginal and Torres Strait Islander communities. One highlight was our (Not) the Last Night of the Proms concert. Traditionally a very British-centric affair, this concert was programmed to include music from many cultures. An additional collaboration occurred at the Cairns Festival with AustraNesia, a group of musicians from Aboriginal Torres Strait Islander, Melanesian and Polynesian heritage.

Our Orchestra educates, with over 23,000 people including 14,500 school students across Queensland experiencing concerts, workshops, open rehearsals and side by side performances with our musicians. New initiatives included the Symphony for Tomorrow composition and Symphony Beat instrumental performance projects, as well as mentoring and performance collaborations on the Sunshine Coast and Townsville. Again, we saw the Young Instrumentalist Prize showcase outstanding secondary school talent, proving that the future of music is in excellent hands.

We are a team, and I would like to acknowledge the amazing and talented musicians and our internationally acclaimed Music Director Alondra de la Parra, who have collectively contributed to many fine performances.

I am extremely grateful to the Board for their support and contribution during 2018. It was a challenging year but rewarding, with the Orchestra reaching important milestones across programming, revenue, marketing, ticketing, reach and engagement.

CHAIR'S REPORT

Season 2018 was the second under our Music Director Alondra de la Parra and one which welcomed some of the world's leading soloists and conductors to perform with our Orchestra. We experienced monumental symphonies, insightful portraits, brilliant showpieces, medieval pageantry, showcases of piano power and daring collaborations and the Orchestra was acknowledged with five-star reviews.

We are in a strong position for the future. Our financial results for 2018 produced a net profit of \$286,228 enabling further progress in the growth of our reserves. This achievement reflects prudent management and a commitment to predetermined strategies.

Achievement of our strategic objectives requires long term financial sustainability, and so a special thanks goes to our many generous supporters. Similarly, we are extremely grateful for the ongoing support from our major stakeholders - the Australia Council for the Arts and Arts Queensland. We feel privileged to be recognised as a major performing arts company in Queensland and Australia.

In 2018, we saw a change of leadership when Chief Executive David Pratt departed in June. A special thanks to Deb Houlahan, our Chief Operating Officer, who guided the company through the second half of 2018. In November, we announced the appointment of Craig Whitehead as our new Chief Executive, (Craig commenced in January 2019). Over the last decade, as leader of West Australian Symphony Orchestra, Craig has forged a standout reputation as one of the Australia's most highly qualified and experienced arts leaders, and we are delighted to welcome Craig and his family back to Queensland.

Congratulations to everyone who contributed to this fine year. Queensland Symphony Orchestra is now well and truly recognised in Australia and beyond. Under the continued long-term direction of the the Orchestra, management and the Board, the future of the Orchestra is a united force and is well positioned for the future.

I look forward to seeing you at the next musical adventure.



Chris Freeman AM

INTERIM CHIEF EXECUTIVE'S REPORT



2018 was a transitional year for Queensland Symphony Orchestra and I would like to thank the Orchestra and Administration teams for rising to the challenges, especially following the departure of David Pratt mid-way through the year. Together, we managed through this leadership change with wholehearted support from our Board, partners and donors. My job was to work alongside Music Director Alondra de la Parra and guide our organisation to its year-end close in 'care-taker' mode, and it quickly became clear just how committed and willing everyone in the teams were, in giving their support to get this job done during this time.

We finished the year with a surplus of nearly \$300,000 and a stronger balance sheet, moving closer to reaching our cash reserve targets. This was the fourth consecutive year Queensland Symphony Orchestra posted a strong surplus result.

Under the baton of Alondra, our musicians propelled themselves into new realms of musical excellence as Queensland Symphony Orchestra presented a combination of familiar and new works in our program that showcased Australian stories and artists. Among 35 Australian Works was the world premiere of Elena Kats-Chernin's Third Piano Concerto performed by Tamara-Anna Cislowska. Other major performances showcased two important 20th century composers, Leonard Bernstein's 100th birthday and Benjamin Britten's opera *Peter Grimes*. The Orchestra's ground-breaking WAVE concerts presented our musicians alongside hip hop duo Horrorshow and electronic artist The Kite String Tangle as equal collaborators. The music of master film composer John Williams was celebrated in concerts at Brisbane's QPAC, the Home of the Arts (HOTA) at the Gold Coast and at the Cairns Festival.

New artistically vibrant activity included the Symphony Beat instrumental performance program for primary students in Longreach and Mount Isa and a Symphony for Tomorrow composition performance program for senior secondary students in Cairns. We undertook a new collaboration with the Cairns-based indigenous Sounds of AustraNesia choir and side-by-side performances with school students and community musicians in Gladstone, Chinchilla, Roma, Sunshine Coast, Toowoomba, Townsville and Brisbane. We are grateful for the investments from Playing Queensland, Tim Fairfax Family Foundation, Australia Pacific LNG and other donors who enable the Orchestra's ongoing regional engagement.

Without a doubt, we reached our biggest audience of 1.5 billion people globally when we took part in the Opening Ceremony of the XXI Gold Coast 2018 Commonwealth Games. In addition to the Opening Ceremony, the Orchestra recorded the accompanying music for each medal ceremony, giving us omnipresence in the Games. We were honoured to share our music with this vast audience, while showcasing the talent of Queensland's musicians.

The Orchestra performed as part of QPAC's International Series, where a total audience of 20,685 Queenslanders and visitors experienced Teatro alla Scala Ballet Company, in over 13 performances of *Don Quixote* and *Giselle*. Close to 100,000 people engaged with the International Series associated events and activities in the lead-up to and during this season, including almost 5,000 people who experienced the music of Queensland Symphony Orchestra as part of a regional simulcast.

INTERIM CHIEF EXECUTIVE'S REPORT

We are thrilled to announce that we presented 13 sell-out performances across all Mainstage concerts and Education and Community events during 2018. This, combined with the popularity of our movie special concerts had a very favourable impact on the growth of ticket sales and subscriptions in 2018.

Overall, the year would not have been a success without our many valued partners, donors and other stakeholders new and existing to the Orchestra's family. A special thanks to our major funding partners the Australia Council for the Arts, and the Queensland Government through Arts Queensland for our long standing relationship and their ongoing support during 2018.

It was a privilege to steward this role and work closely with everyone, and I'm especially grateful to Chris Freeman and David Pratt for their leadership during 2018.

Our Orchestra plays an invaluable role across the musical landscape of Queensland and I look forward to welcoming Craig Whitehead in early 2019 to lead the next stage of our journey.



Deb Houlahan

CONCERT ACTIVITY STATEMENT

	2018	2017	
TOTAL QUEENSLAND SYMPHONY ORCHESTRA ENGAGEMENT	1,845,621	642,154	
Total Queensland Symphony Orchestra performances	196	195	
Total ticket sales	59,050	51,017	
Number of subscriptions	3,596	3,138	
Number of single tickets purchased	39,661	32,032	
Attendance at free events	20,332	18,610	
QUEENSLAND SYMPHONY ORCHESTRA PERFORMANCES			
Mainstage Brisbane	38,035	36,887	
Commercial Specials	19,179	12,862	
WAVE	1,610	969	
Family	886	697	
Total	59,710	51,415	
REGIONAL ENGAGEMENT			
Babinda	50	Beaudesert	259
Barcaldine	39	Cairns	438
Beenleigh	75	Chinchilla	786
Buderim	47	Gladstone	6,344
Cairns	497	Gold Coast	1,678
Chinchilla	637	Innisfail	499
Gladstone	5,880	Ipwsich	325
Gold Coast	11	Miles	24
Ilfracombe	13	Redlands	481
Ipswich	14	Rockhampton	442
Logan	75	Roma	102
Longreach	266	Toowoomba	884
Mount Isa	105	Townsville	1,068
Redcliffe	38	Yeppoon	51
Rockhampton	65		
Roma	498		
Toowoomba	334		
Townsville	1,001		
Winton	17		
Yeppoon	68		
Total	9,730	13,381	
EDUCATION			
Brisbane Metro Education Concerts	4,990	Kiddies Cushion Concerts	6,865
Excite	886	Engage	987
Engage	633	Engage	1,344
Explore	1,514	Explore	1,895
Discover	1,917	Discover	2,599
Young Instrumentalist Prize	40	Young Instrumentalist Prize	40
Brisbane Metro in school workshops	2,770		3,057
REGIONAL EDUCATION CONCERTS			
Chinchilla	342	Cairns	385
Gladstone	4,896	Chinchilla	545
Longreach	60	Gladstone	4,669
Miles	276	Innisfail	79
Mount Isa	627	Miles	325
Roma	140	Roma	334
		Townsville	881
Total	14,101	17,140	

CONCERT ACTIVITY STATEMENT

	2018		2017
COMMERCIAL SPECIALS			
Jaws to Jurassic Park - Music of John Williams	3,520	Harry Potter I - <i>Philosopher's Stone</i>	7,097
Harry Potter III - <i>Prisoner of Azkaban</i>	6,100	Harry Potter II - <i>Chamber of Secrets</i>	5,765
Star Wars IV - <i>A New Hope</i>	4,765		
Star Wars V - <i>The Empire Strikes Back</i>	5,499		
Total	19,884		12,862
COMMERCIAL HIRES			
Metropolitan Commercial Hires			
Evanescence - Synthesis Live	3,000	Australian Ballet - <i>Sleeping Beauty</i>	15,649
Gold Coast Commonwealth Games *	1,200,000	The Royal Ballet - <i>Wolf Works</i>	6,536
Planet Earth II	2,100	The Royal Ballet - <i>A Winter's Tale</i>	12,251
La Scala Ballet <i>Don Quixote + Giselle</i>	20,685	Brisbane Festival - Megan Washington	1,324
Queensland Brain Institute	130	Brisbane Festival - <i>Diamonds are for Trevor</i>	999
Novotel South Bank Opening	250	The Spirit of Christmas	4,286
Spirit of Christmas	4,597	World Science Festival - <i>2001: A Space Odyssey</i>	1,934
A Leader at Every Stand	20	From Broadway to La Scala	1,434
Brisbane Festival - <i>Symphony for Me</i>	1,338		
Brisbane Festival - <i>Peter Grimes</i>	2,045		
Regional Commercial Hires			
Boonah - Beethoven Sonatas	134	Toowoomba - <i>Sweet Night Music</i>	874
Cairns - Superheroes	2,327	Ipswich - <i>Venice to Vienna</i>	325
Caloundra - <i>The Best of Movie Music</i>	597	Innisfail Shire Hall - <i>Peter and the Wolf</i>	380
Gold Coast HOTA - <i>Musical Fairytales</i>	479	Cairns - Ed Kuepper Tanks Arts Centre	312
Gold Coast HOTA - Music of John Williams	1,800	Townsville - Queensland Symphony Orchestra Plays Sibelius	330
Gold Coast - Griffith University	360	Townsville - <i>Peter and the Wolf</i>	881
Ipswich - Lollipops and Swoons	219	Redlands - <i>The Award Winners</i>	481
Redlands - Lollipops and Swoons	475	Gold Coast - Kenneth Kiesler and Jan Lisiecki	1,091
Toowoomba - <i>Flowers and Film</i>	815		
Porsche Event	142		
Total	1,241,513		49,087
PIT SERVICES			
Queensland Ballet - <i>La Bayadère</i>	10,367	Queensland Ballet - <i>Swan Lake</i>	23,476
Queensland Ballet - Double Bill: <i>Carmen & The Firebird</i>	7,961	Queensland Ballet - <i>Peter Pan</i>	10,337
Queensland Ballet - <i>The Nutcracker</i>	22,469	Queensland Ballet - <i>The Nutcracker</i>	19,232
Opera Queensland - <i>The Merry Widow</i>	7,706	Opera Queensland - <i>The Pearlfishers</i>	6,504
Opera Queensland - Regional Tour: <i>Ruddigore or the Witch's Curse</i>	3,636	Opera Queensland - <i>Ruddigore or the Witch's Curse</i>	5,493
Opera Queensland - <i>Don Giovanni</i>	5,296		
Total	57,435		65,042
A Day in the Orchestra	187	A Day in the Orchestra	254
Sing with Queensland Symphony Orchestra	246	Sing with Queensland Symphony Orchestra	225
Open Rehearsals	596	Open Rehearsals	431
Brisbane Airport - Eagle Farm	400	In Conversations	243
Total	1,429		1,153
CONCERT BROADCASTS			
ABC Classic FM ^	341,000	ABC Classic FM ^	341,000
4MBS and affiliates ^	92,250	4MBS and affiliates ^	90,000
Facebook Live - Season Launch	3,319		
La Scala Regional Simulcast	4,802		
Total	441,371		431,000

* 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.

A man with glasses and a beard, wearing a dark suit jacket over a light-colored shirt, is playing an oboe. He is looking down at the instrument. The background is dark and out of focus, suggesting an orchestra setting. A white horizontal line is positioned above the text.

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
 Totally sponsorship and philanthropy income
 Number of subscriptions
 Number of single tickets sold

RESULT

1.54%
 28%
 15.17%
 \$1,834,330
 3,596
 39,661

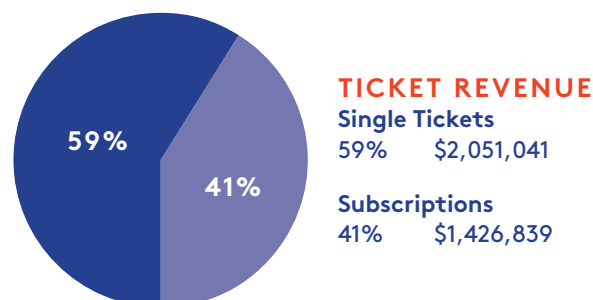
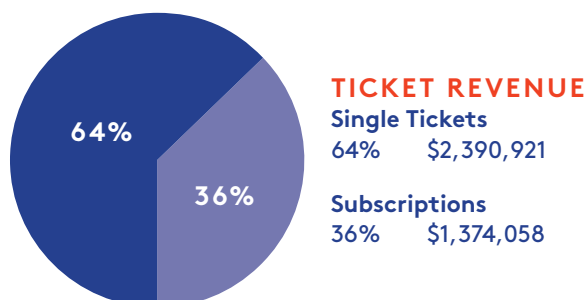
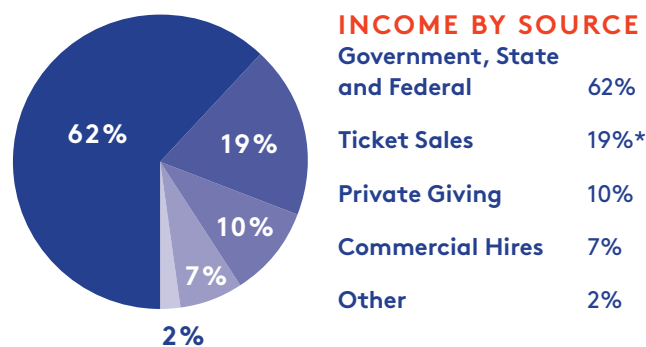
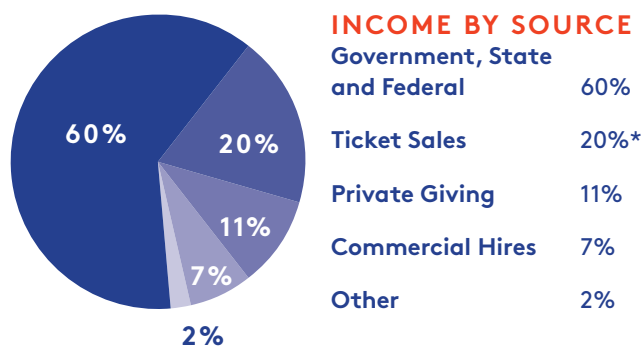
Total ticket sales for Queensland Symphony Orchestra performances grew by 13.6% in 2018. The number of subscriptions sold saw an increase of 14% since 2017, and the number of single tickets sold increased by 24%. Ticket sales for Commercial Specials were a significant contribution to this growth, increasing by 49% since 2017. Queensland Symphony Orchestra also presented 13 sell-out performances across all Mainstage concerts and Education and Community events during 2018.

Total sponsorship and philanthropy income has increased since 2017, by 2.6%. This area of revenue remains a key strategic priority for Queensland Symphony Orchestra to ensure our growth and sustainability for increases to our expense baseline.

Building reserves is a key financial priority for Queensland Symphony Orchestra. The ratio of reserves to operating costs has seen an increase of 8.29% since 2016 to 15.17%, reflecting improved financial performance in 2017 and 2018. A ratio of 20% is a mandatory KPI and will be achieved with ongoing strong financial performance in the coming years.

2018

2017



* Includes Mainstage, blockbusters and other events



PERFORMANCES 2018

OBJECTIVE:
**TO CONTINUOUSLY
GROW OUR
ARTISTIC QUALITY
AND OUTPUT.**

PERFORMANCES 2018

MEASURES

Number of tickets sold
Number of subscriptions sold
Number of single tickets sold

RESULT

59,050
3,596
39,661

In its 71st 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 2018

Queensland Symphony Orchestra's 2018 season included their 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). Our Choral series featured two concerts. Fauré Requiem starred baritone Teddy Tahu Rhodes and soprano Morgan England-Jones, alongside The Australian Voices choir, and was conducted by Stefan Parkman. Our annual Handel *Messiah* featured Australian conductor Dane Lam, vocal soloists Anna Leese, Sian Pendry, Andrew Goodwin, and Christopher Tonkin, and Brisbane Chamber Choir conducted by Graeme Morton AM.

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 festival (formerly QSOCcurrent) and featured ground-breaking music by contemporary Australian artists. The three programs in this festival were all held in the Brisbane Powerhouse Theatre, and two were sold-out events.

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 2018 season included a number of special events. The first was a solo piano recital featuring Queensland Symphony Orchestra's Artist-in-Residence Sergio Tiempo, who performed a selection of his favourite works in the intimate Queensland Symphony Orchestra Studio. The Orchestra's yearly version of the English Proms series, (Not) The Last Night of the Proms, featured the pianist Jorge Viladoms and Brisbane Chorale, and was held in the Concert Hall for the first time instead of Brisbane City Hall. In August, Queensland Symphony Orchestra presented two concerts as part of the worldwide celebrations of conductor Leonard Bernstein's 100th Birthday. Our final special event and finale event was Alondra Conducts Mahler 3. With our Music Director at the helm, and starring mezzo-soprano Lilli Paasikivi with the Women's and Children's Chorus from Voices of Biralee, it was a show-stopping finale.

SPECIAL EVENTS AND ORCHESTRA HIRE

The first concert in Queensland Symphony Orchestra's 2018 calendar was From Jaws to Jurassic Park: The Music of John Williams, featuring a selection of Williams' most loved film music. The Orchestra also performed a number of concerts at Brisbane Convention & Exhibition Centre including the popular film series *Harry Potter and the Prisoner of Azkaban* In Concert, in addition to *Star Wars: A New Hope* and *Star Wars: The Empire Strikes Back*. For Orchestra Hires, we performed in events such as BBC's Blue Planet II, and Evanescence – Synthesis Live.

ORCHESTRAL SERVICES

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 2018. The Orchestra performed in three Queensland Ballet events, including *La Bayadère*, the double bill of *Carmen* and *The Firebird*, and *The Nutcracker*. For Opera Queensland, the Orchestra provided pit services for three shows, including *The Merry Widow*, *Don Giovanni*, and the regional tour of *Ruddigore, or the Witch's Curse*. The Orchestra's involvement in these shows was well-received and bolstered the longstanding relationship with both of these pivotal Queensland arts companies.

A photograph of three violinists performing in a concert hall. They are dressed in black, and the lighting is dramatic, highlighting their instruments and the wood of the floor. The violinists are positioned in a diagonal line from the top right to the bottom left. The violinist in the foreground is looking down at her instrument, while the others are looking towards the camera.

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

Queensland Symphony Orchestra's purpose of entertaining, inspiring and educating audiences was fully realised across the 2018 season. Under the artistic direction of Music Director Alondra de la Parra, the season was one of musical contrasts that combined the traditional and contemporary and showcased Australian stories and artists.

In a year of outstanding and transformative programs, there were some special highlights.

In September, Tamara-Anna Cislowska joined the Orchestra for the world premiere of Elena Kats-Chernin's Third Piano Concerto, conducted by Alondra de la Parra. The composer was inspired by her Russian heritage and the music of J.S. Bach and the performance captured the energy and lushness of her writing, receiving a rapturous response from the audience and critics.



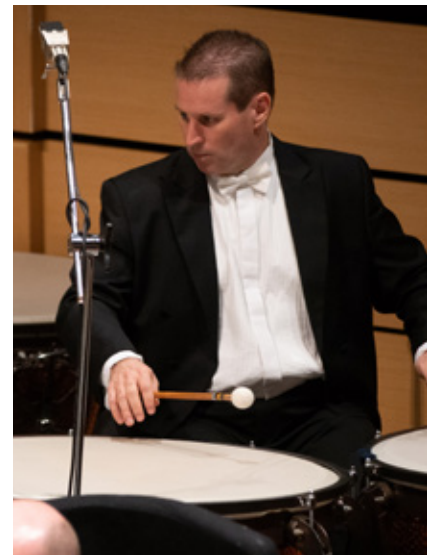
"Pianist, award-winning recording artist and frequent collaborator of the composer Tamara Anna-Cislowska gave a performance that left little doubt that there exists nobody better to premiere this work. Anna-Cislowska owned and embodied Lebewohl, from the moody turbulence in the first movement to the contemplative, minimalist fourth movement."

ARTSHUB

The annual (Not) The Last Night of the Proms concert's programming took on a unique Australian twist, featuring a new work for choir and orchestra by Queenslander Joe Twist. This work was interwoven with other Australian pieces, Gershwin's popular *Rhapsody in Blue* and Proms favourites.

Alondra de la Parra led two special and enthralling programs featuring composers very dear to her. Bernstein at 100 was held on the musical maverick's birthday and featured four diverse and compelling works, including his monumental Symphony No.2, *The Age of Anxiety* and the moving *Chichester Psalms* for boy soprano soloists, choir and orchestra.

Maher's Symphony No.3 closed the season, continuing the Orchestra's cycle of Mahler symphonies conducted by Alondra de la Parra. The performance featured outstanding Finnish mezzo-soprano Lilli Paasikivi and Voices of Birralee choirs and showcased Alondra and the musicians' passion for the work, rewarded with a standing ovation.



“Alondra de la Parra expertly conducted the enormous ensemble with fluidity and energy, often smiling widely - she seemed delighted to be on-stage, and entirely in her element with the majesty and enormity of the symphony.”

BACKSTREET BRISBANE

The Orchestra’s ground-breaking WAVE concerts redefine what is possible in the field of orchestral music presenting the Orchestra alongside guest artists as equal collaborators. In 2018 the three WAVE concerts featured the world premieres of *Macquarie* by poet Luka Lesson and composer Gordon Hamilton, as well as *Study in Morbid Fragments* by rock star Heather Shannon alongside collaborations with hip hop duo Horrorshow and electronic artist The Kite String Tangle.



“Orchestras can be surprisingly bad-ass and Queensland Symphony Orchestra has decided to embrace their badassery through their WAVE Festival, a series of cross-genre collaborations designed to push the boundaries of audience expectations.”

SCENESTR

In concerts featuring smaller ensembles of musicians, two programs stand out. The opening Chamber Players concert featured the masterful Schubert’s Octet performed to the highest standard by eight of the musicians. The performance was repeated later in the year at Griffith University Gold Coast alongside three new works for the same instruments by Queensland Conservatorium of Music student composers commissioned by the Orchestra. The Excite family series also featured a new children’s musical for 13 musicians and five singers for young audiences, *The Magic Watering Can*. Written by the Orchestra’s own Craig Allister Young with Donna Dyson, the story thrilled families and showcased the rich talent within our musicians.

Queensland Symphony Orchestra partnered with Brisbane Festival, Opera Queensland and QPAC for two performances of the opera *Peter Grimes* by Benjamin Britten. This unique collaboration brought national and international attention to the Orchestra, with the playing hailed as magnificent by critics. Surrounded by a stellar international cast led by Stuart Skelton in the title role, the Orchestra was placed centre stage and revelled in the QPAC Concert Hall’s excellent acoustic led by conductor Rory Macdonald.



“Queensland Symphony Orchestra – who sat magnificent on centre stage with the performers acting around them, using just a handful of props – managed to conjure up the swells and sighs of the sea under the acclaimed Scottish conductor Rory Macdonald.”

THE GUARDIAN

Across 2018, the Orchestra featured 50 Australian and 24 international guest artists, as well as 31 musicians from the Orchestra in solo and chamber performances.

The 2018 Artist-in-Residence was pianist Sergio Tiempo, a regular guest with the Orchestra since 2011. Sergio was featured in six concerts across the season, including in performances of Ginastera’s First and Rachmaninov’s Third Piano Concertos with the Orchestra, a solo recital and a special chamber music concert with Concertmaster Warwick Adeney and cellist Andre Duthoit.



“Sergio Tiempo was sensational in Rachmaninov’s colossal Third Piano Concerto. The intense challenge of the piano part can make a sorry victim of the soloist. But not in Tiempo’s case, who had the virtuosic challenges nailed yet consistently directed towards pathos.”

LIMELIGHT MAGAZINE

Berlin Philharmonic’s Edicson Ruiz also returned in October, to give the premiere performance of Efrain Oscher’s Double Bass Concerto conducted by Alondra de la Parra. The work is a portrait in music of Edicson, who then joined the Orchestra’s double bass section for a thrilling performance of Beethoven’s Symphony No.3.



“Edicson Ruiz, a rock-star of the double bass, was the perfect ambassador for Venezuela. His bow work was incredible, lightly skipping over the strings and producing a sweet vibrato that added poignancy to the lyrical Soledad, the second movement’s main theme.”

STAGE WHISPERS

A number of guest conductors delivered outstanding performances with the Orchestra, notably Guy Braunstein, Giancarlo Guerrero, Daniel Blendulf, Eduardo Strausser and Alexander Prior. The Orchestra also worked closely with Australian conductors Benjamin Northey, Richard Davis and Brett Kelly (in the sold out Brisbane Festival Symphony for Me concert) and featured emerging Australian conductors Daniel Carter, Dane Lam and Sarah-Grace Williams.

Queensland Symphony Orchestra’s popular concerts of music drawn from films continued, including From Jaws to Jurassic Park: The Music of John Williams and *Harry Potter and the Prisoner of Azkaban* In Concert. The third film in the Harry Potter series’ score was performed live by the orchestra and triggered a hugely positive audience response, with cheers for the Orchestra during the movie and standing ovations at the end. These presentations create a strong following for the Orchestra with different audiences to our more mainstage classical concerts.



INTERNATIONAL ARTISTS

BARITONE

Teddy Tahu Rhodes

CONDUCTOR

Daniel Blendulf
Guy Braunstein
Johannes Fritzsich
Giancarlo Guerrero
John Jesenky
Carlos Kalmar
Stefan Parkman
Alexander Prior
Eduardo Strausser

CONDUCTOR/PRESENTER

Richard Davis
Alondra de la Parra

DOUBLE BASS

Edicson Ruiz

MEZZO-SOPRANO

Lilli Passikivi

PIANO

Jean-Efflam Bavouzet
Andreas Haefliger
Stephen Hough
Denis Kozhukhin
Sergio Tiempo
Jorge Viladoms

SOPRANO

Anna Leese

VIOLIN

Chad Hoopes
Barnabás Kelemen
Arabella Steinbacher

WORLD PREMIERES

COMPOSER

Amber Farnan
(Craig Allister Young, orchestrator and arranger)

Craig Allister Young

Craig Allister Young

Edward Lampton

Efrain Oscher

Elena Kats-Chernin

Francesca (Frankie) Dyson-Reilly

Gordon Hamilton

Heather Shannon

Jaidyn Chong

Jarvis Miller

Joseph Twist

Rubina Kimiia

WORK

Symphony for Tomorrow

Candle Lighting Ceremony for Sofitel Brisbane

The Magic Watering Can

Doin' Me Right

Double Bass Concerto

Lebewohl (Piano Concerto No.3)

Menagerie

Macquarie

Study in Morbid Fragments

Within shape comes form...

Wishful

Peace at the Last

One Voice

AUSTRALIAN ARTISTS

BARITONE

Oliver Boyd
Christopher Tonkin

BASSOON

David Mitchell*

BOY SOPRANO

Riley Peterson
Matthew Redman

CELLO

Hyung Suk Bae*
Daniel Chiou
Kathryn Close*
Deborah Davis
Andre Duthoit*
Matthew Farrell*
David Freisberg
Yena Gook
Joshua Jones
Matthew Jones*
Matthew Kinmont*
David Lale*
Shuhei Lawson
Oliver Russell
Kaja Skorka*
MinJin Sung

CELLO/PRESENTER

Craig Allister Young*

CHORUS

Brisbane Chamber Choir
Brisbane Chorale
Opera Queensland
Queensland Conservatorium Chorus
Sounds of AustraNesia
The Australian Voices
Voices of Birrale

CLARINET

Brian Catchlove*
Kate Travers*

CONDUCTOR

Graham Abbott
Nicholas Buc
Daniel Carter
Julie Christiansen
Craig Davidson
Stanley Dodds
Gordon Hamilton
Brett Kelly
Rubina Kimiia
Dane Lam
Peter Luff
Rob McWilliams
Peter Morris
Benjamin Northey
Mark Sullivan
Sarah-Grace Williams

CONDUCTOR/HOST

Guy Noble

CONDUCTOR/PRESENTER

Nicholas Cleobury

DIDJERIDU

William Barton

DOUBLE BASS

Justin Bullock*
Phoebe Russell*

ELECTRONIC ARTIST

The Kite String Tangle

FRENCH HORN

Lauren Manuel*
Malcolm Stewart*

HARP

Jill Atkinson*

HIP HOP DUO

Horrorshow

MEZZO-SOPRANO

Eleanor Greenwood
Sian Pendry

NARRATOR

Eugene Gilfedder

OBOE

Huw Jones*

PERCUSSION

David Montgomery*

PIANO

Calvin Abdiel
Paul Carasco
Tamara-Anna Cislowska
Alex Raineri

POET

Luka Lesson

PRESENTER

Maroochy Barambah
Vivienne Collier-Vickers*

PRESENTER/NARRATOR

Jason Klarwein

SINGERS

Voices of Cre8tion

SOPRANO

Morgan England-Jones
Rachel Pines

TENOR

Andrew Goodwin

TRUMPET

Sarah Butler*
Richard Madden*

TUBA

Thomas Allely*

VIOLA

Charlotte Burbrook de Vere*
Nicole Greentree*
Nicholas Tomkin*

VIOLIN

Warwick Adeney*
Jane Burroughs*
Shane Chen*
Natalie Low*
Noah Lynch
Rebecca Seymour*
Alan Smith*

*Queensland Symphony Orchestra Soloist or Staff

AUSTRALIAN WORKS

COMPOSER

Amber Farnan
(Craig Allister Young, orchestrator and arranger)

Annie Kwok

Bruce Rowland

Cezary Skubiszewski (arr. Michael Hurst)

Craig Allister Young

Edward Lampton

Elena Kats-Chernin

Francesca (Frankie) Dyson-Reilly

Gordon Hamilton

Horrorshow orch. Gordon Hamilton

WORK

Symphony for Tomorrow

Travelling

Man from Snowy River

The Search from Red Dog

Candle Lighting Ceremony for Sofitel Brisbane
The Magic Watering Can

Doin' Me Right

Lebewohl (Piano Concerto No.3)

Dance of the Paper Umbrellas

Wild Swans Suite – movement 9 Eliza and the Prince

Menagerie

Macquarie

482 Variations on a Very Short Theme

Ivory and Snake Oil

Junk Mosaic

Notebook Symphony

Ratchet Face

Suspendophobic

The Sorcerer

Thum Prints Prelude

Chamber Symphony

My Time Prelude

My Time

For The Life Of Me

Can I Kick It/ Walk on the Wild Side

How We Get Down

Unfair Lottery

No Rides Left

Ceiling Fan

After Dark

Walk You Home (str only)

If You Know What I Mean

Eat The Cake

The Rain

Cherry Blossom

AUSTRALIAN WORKS

COMPOSER

Jaidyn Chong

James Ledger

Jarvis Miller

Joseph Twist

Matthew Hindson

Paul Jarman

Peter Sculthorpe

Rubina Kimiia

The Kite String Tangle (arr. Ross Irwin)

William Barton

WORK

Within shape comes form...

Indian Pacific: For Orchestra

Wishful

Peace at the Last

Symphony of Modern Objects – movement 3 Twisted Ladders

Take to the Sky

Earth Cry

Little Suite for Strings

Quamby

One Voice

All About Her

The Prize

All I Need

Challenger

Know By Now

Illuminate

Evergreen

Heights Of Trees

Arcadia

Selfish

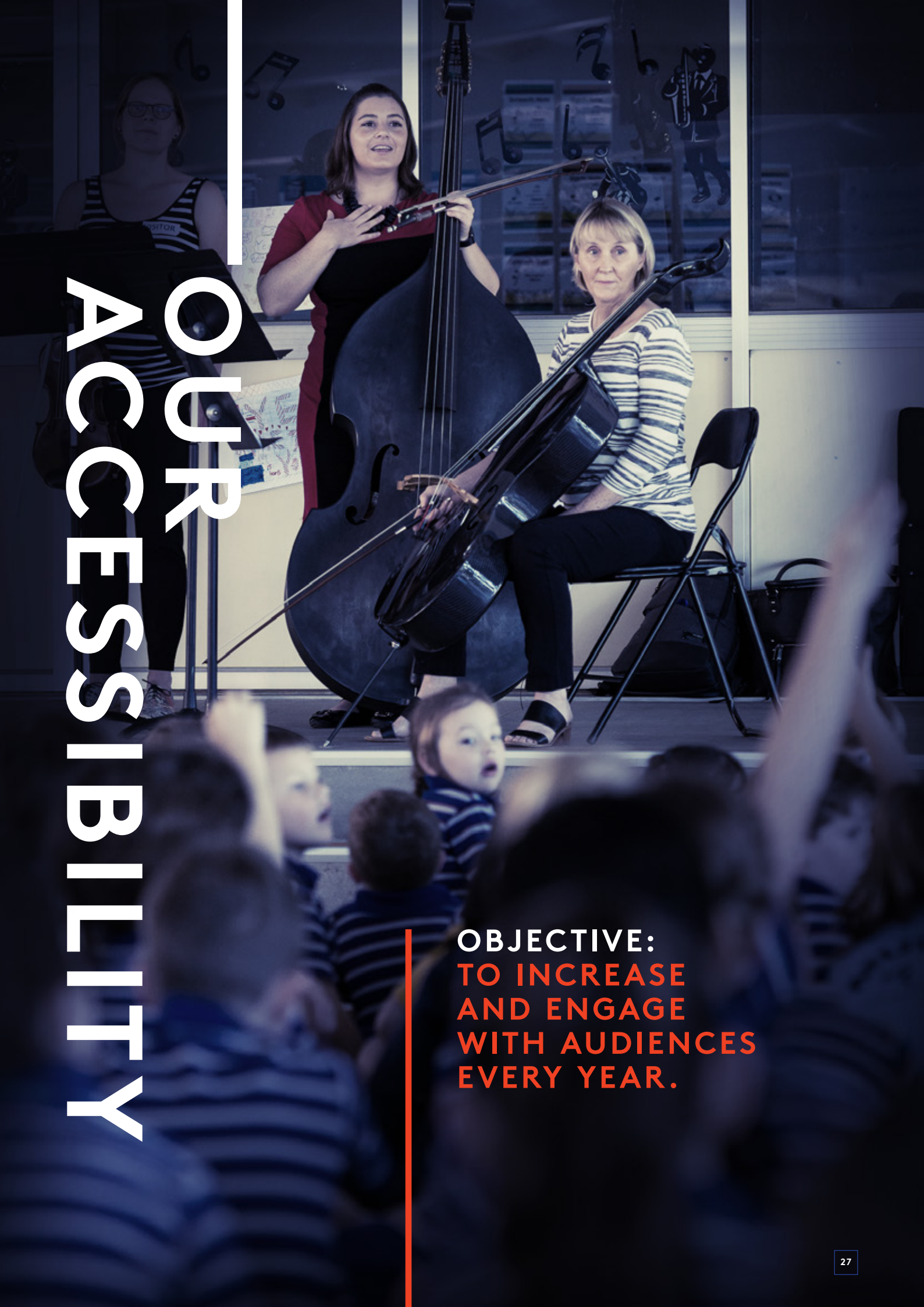
This Thing We Got

Fickle Gods

The Devil You Know

Given The Chance

Bird Song at Dusk



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 grew sharply with 267,664 web visits, which is a significant increase of 30% on 2017. This growth was due in part to our work with digital firm Alpha Digital, who worked with us to develop strategies around SEO, SEM and digital advertising. Social media channels also continued to grow at a solid rate. Facebook page likes increased 16% with 19,907 followers at the end of 2018. Instagram proved to be a popular platform for the Orchestra with 5,799 followers at the end of 2018, which was an astronomical increase of 56% 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 177,100 views and 1.1 million impressions.

In the media, Queensland Symphony Orchestra received 1,726 clips, reaching 36,922,024 people and valued at an Advertising Space Rate of \$5,761,840.

MEASURES

Number of people accessing free performances

Number of people accessing regional performances and activities

Number of schools Queensland Symphony Orchestra engaged

Number of people accessing educational concerts and activities

Website visits

RESULT

20,332

23,277

152

21,699

267,664

OUR ACCESSIBILITY

EDUCATION AND COMMUNITY ENGAGEMENT

Queensland Symphony Orchestra's vision of presenting high quality artistic programs showcasing the traditional and contemporary that are a source of joy, transform lives and bring communities together was especially palpable in 2018's community and education engagement activity. The Orchestra's 2018 regional engagement activities touched over 23,000 people while 14,500 school students across the state experienced concerts, workshops, open rehearsals and side-by-side performances by and with the musicians.

The Orchestra also continued its work as an artistic leader, collaborator, partner, and connector in and with diverse communities and other performing arts organisations of all sizes.

In 2018 a number of new initiatives showcased these objectives.

Symphony for Tomorrow was a composition performance project for students in years 8 to 12 focussed around the creation of a new orchestral, choral and vocal suite under the mentorship of creative directors Craig Allister Young, Tyrone Noonan and Donna Dyson. The project's theme was to assist the students to develop a sense of self identity and discover their place in the world. The suite was created in response to the question, "What are the most important issues in your world, that affect you and the Indigenous people of this land, that you would like to see changed?" Symphony for Tomorrow took place in the Cairns region across the period May to August, with performances of the suite and excerpts as part of the Cairns Festival's Suburban Satellites program and Orchestra's *Superheroes* outdoor concert as well as at the opening of the new Cairns Performing Arts Centre.

"Sharing life and love is our thing, we're full of joy and being part of the orchestra has been amazing. It's very exciting for our young people to experience and share music they've never heard before, instruments they've never seen, it just definitely lights their eyes up and gives them a new joy for music."

YOUTH WORKER NICOLE LAMPTON, ON THE IMPACT THE PROJECT ON NITE VISION, A GROUP OF YOUNG PEOPLE OF ABORIGINAL, TORRES STRAIT ISLANDER, POLYNESIAN AND MELANESIAN BACKGROUNDS

Symphony Beat was an instrumental performance program designed to support the needs and curriculum outcomes of schools, educators, students and wider communities. The program principally engaged children in years Prep to 6 in developmental music activities linked to curriculum outcomes culminating in Community in Concert events featuring a performance by a Queensland Symphony Orchestra touring percussion ensemble working alongside community musicians, instrumental music students and primary students. The creative Director was David Montgomery and the project took place in the Longreach and Mount Isa regions across the period June to October.

Symphony for Tomorrow and Symphony Beat were enabled by the Tim Fairfax Family Foundation.

The Orchestra's *Superheroes* outdoor concert in the Cairns Festival also saw a new collaboration with the locally-based Sounds of AustraNesia, a vocal and instrumental group of artists of Australian Aboriginal, Torres Strait Islander, Melanesian and Polynesian heritage. The group's director Rubina Kimiia was mentored by Craig Allister Young to arrange and conduct two of the group's songs as part of the concert. This was the first time the Orchestra has collaborated with adult musicians from these diverse cultures.

On the Sunshine Coast, 42 students from across the region were selected to attend workshop sessions with Orchestra musicians and string director Mark Sullivan before rehearsing and performing side-by-side with the musicians in the opening works of the Orchestra's concert at The Events Centre Caloundra under conductor Guy Noble.

In Townsville, the Orchestra collaborated with the regional community Townsville Barrier Reef Orchestra. Conductor Richard Davis worked with local musicians before being joined by 13 Orchestra musicians in an ambitious and popular stage and screen music program. The concert was very well received, attracting over 700 people to the Townsville Civic Theatre.

“The music was wonderful, an absolute pleasure to play. Also, Richard Davis was a phenomenal conductor. He really brought out the best in us. The opportunity to play with the talented musicians from Queensland Symphony Orchestra was also a delight. I have learnt so much from this experience, and I believe the repertoire was accessible to many members of the community, helping further establish music within the Townsville community.”

BARRIER REEF ORCHESTRA TOWNSVILLE PARTICIPANT

In Brisbane, the Brisbane Girls Grammar School Education Partnership saw over 400 students engage with the Orchestra in two developmental programs. Twenty senior students were selected for the Prossima Program, involving mentoring and rehearsals leading to performing on-stage as honorary Orchestra members in the *(Not) the Last Night of the Proms* concert under Music Director Alondra de la Parra. The Musical Mentor Program involved seven Orchestra musicians supporting seven School ensembles through directing tutorials and playing side-by-side in multiple rehearsals culminating in public concerts for the wider school community. Alondra de la Parra was also the special guest at a Grammar Women event where she spoke with the School’s Principal Jacinda Euler about her passion for music education and being a leader.

“It was an amazing opportunity that both allowed insight into what a career in music would be like from watching these highly professional performers, and gave role models for all aspects of my playing, in particular Alondra de la Parra who represented such a strong female leader.”

ISABELLA FENWICK, YEAR 12 STUDENT

Queensland Symphony Orchestra continued its goal of being a leading resource for music education across the state in other ways.

Professional development was provided to 615 music teachers and community ensemble directors across the state in a variety of ways including the annual Music Teachers Professional Development Day at the Orchestra’s Brisbane Studio and workshops and masterclasses in Roma, Chinchilla, Longreach, Mount Isa, Toowoomba, Rockhampton, Gladstone and Gold Coast. Following a successful trial in 2017, second year pre-service teachers from the University of Queensland School of Music created and delivered lessons to students attending the Education Explore The Composer is Dead! Concert, deepening their practical experience.

“Queensland Symphony Orchestra professional development session gave somewhat isolated teachers and adult musicians a chance to connect with highly trained professionals and continue to develop our skills to return music in our communities. The musicians are always so gracious in sharing their knowledge and experiences with us. We hope we have this amazing opportunity again.”

MONICA LARKIN, CHINCHILLA STRINGS TEACHER

The development of young musicians is also central to the Orchestra's vision. Over 40 exceptional secondary school students applied for the Young Instrumentalist Prize. Six finalists were selected to perform at the Finalists' Recital in February, with first prize being awarded to Noah Lynch. Noah rose to the challenge of performing as soloist with the Orchestra in the Education Engage Mendelssohn & Bruckner and Redland Performing Arts Centre concerts.

The Orchestra's Internship Program ran across 2018, with 16 students Queensland Conservatorium Griffith University and the University of Queensland School of Music participating. The students received mentoring from the Orchestra's musicians and gained an understanding of being an orchestral musician.

A number of regional centres were visited, some multiple times.

With the ongoing support of APLNG Conoco Phillips, the Gladstone Regional Council and the Gladstone Ports Authority, the Orchestra's annual engagement with the Gladstone community was stronger than ever in 2018.

4,500 people attended the Symphony under the Stars performance in July, conducted by Alondra de la Parra. In a first, four local students and two teachers joined the Orchestra for part of this performance following preparatory workshops and rehearsals. Brass and choral workshops were also held in the city and surrounding region as well as in-school concerts and two concerts at the Gladstone Entertainment Convention Centre, an Education *The Flying Orchestra* performance and Community in Concert event with the latter involving over 400 musicians of all ages.

"I think everything Queensland Symphony Orchestra does in Gladstone is amazing, inspiring, and more than appreciated."

KERRIE MALLET, GLADSTONE TEACHER

The third Chinchilla Miles Roma tour saw a public performance by the Orchestra's 14 musicians take place in Roma for the first time, in addition to community workshops and performances with the local band and students from that region. In Chinchilla, the Orchestra's musicians led workshops and performances ahead of the Community in Concert event with the town band and Chinchilla students. The tour saw 270 local musicians participating in and 1,675 patrons attending the performances.

The Orchestra performed a number of concerts in South East Queensland, including Chamber Players at the Boonah Cultural Centre and Music on Sundays concerts at the Ipswich Civic and Redland Performing Arts Centres. HOTA, Home of the Arts presented two Orchestra concerts for Gold Coast audiences, *Jaws to Jurassic Park: The Music of John Williams* and *Musical Fairy Tales*. As part of the Toowoomba *Film and Flowers* concerts eight students were selected as part of the Orchestra's Prodigy Program, joining with the Orchestra to perform Dvořák's *Carnival Overture* following mentoring and tutorials from the Orchestra's musicians and conductor Guy Noble.

Two large-scale Brisbane community projects continue to be annual events. The fourth A Day in the Orchestra attracted 54 community musicians to sit beside the Orchestra for tutorials, rehearsals and performance under the direction of conductor Benjamin Northey. The challenging repertoire of new Australian works, Tchaikovsky and Gershwin extended the community musicians' performance skills in a supportive environment. Similarly, Sing with the Orchestra attracted over 200 choristers who enjoyed rehearsing popular oratorio and operatic choruses before being joined by the full Queensland Symphony Orchestra in rehearsal and performance under the baton of choral specialist Graham Abbott.

"Performing at the concert was incredible. It helped me fall in love with music all over again. The opportunity to play the Swan Lake solo accompanied by such a wonderful orchestra was the experience of a lifetime for me. Both the conductor Ben Northey and Principal Oboe Huw Jones were so supportive and gave great advice on technique and achieving flow during performance. This was a musical experience I'll cherish forever. The depth of sound from the full orchestra was amazing. It was so exciting to play such high quality music in a big orchestra."

A DAY IN 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 2018 programming. Queensland Symphony Orchestra welcomed such artists as 26-year-old conductor and Chief Conductor of the Edmonton Symphony Orchestra Alexander Prior, international violinists Arabella Steinbacher, Barnabás Kelemen and Chad Hoopes, and world-class pianists Stephen Hough, Tamara-Anna Cislowska and Jean-Efflam Bavouzet.

WAVE FESTIVAL

The Orchestra's ground-breaking WAVE concerts redefined what is possible in the field of orchestral music, presenting the Orchestra alongside guest artists as equal collaborators.

In the first concert, the Orchestra joined forces with poet Luka Lesson, composer Heather Shannon (The Jezabels), composer Gordon Hamilton and conductor Sarah-Grace Williams for an evening of exhilarating new music for chamber orchestra. This concert featured the world premieres of *Macquarie* by Luka Lesson and composer Gordon Hamilton, as well as *Study in Morbid Fragments* by Heather Shannon.

In our second concert, hip hop icons Horrorshow joined the Orchestra for a one-off show to celebrate their 10th anniversary. Orchestrated and conducted by regular Tom Thum-collaborator Gordon Hamilton, fans of hip hop were treated to a memorable night as the banging sounds of Queensland Symphony Orchestra brass collided with Adit's arsenal of beats and Solo's masterful lyrics. This one-off show sold out in just over 48 hours.

In the final concert, we joined forces with Brisbane electronic artist, The Kite String Tangle. Having released his highly-anticipated self-titled debut album in July 2017, and coming off the back of a massive national album tour as well as a great number of festival performances, The Kite String Tangle returned to the Brisbane stage for his first ever orchestral show with Queensland Symphony Orchestra. Featuring Ross Irwin's (The Cat Empire) rich orchestral arrangements, The Kite String Tangle with Queensland Symphony Orchestra was a sublime experience for fans of his poignant and touching electronic music. Our collaboration with The Kite String Tangle resulted in two sold-out performances in the Powerhouse Theatre.

BERNSTEIN AT 100

In August, Queensland Symphony Orchestra presented two concerts as part of the worldwide celebrations of conductor Leonard Bernstein's 100th birthday. Music Director Alondra de la Parra led these special and enthralling programs, and featured four diverse and compelling works, including Bernstein's monumental *Symphony No.2*, *The Age of Anxiety* and the moving *Chichester Psalms* for boy soprano soloists, choir and orchestra. Partaking in this global event enabled Queensland Symphony Orchestra to contribute to a program of over 5,000 worldwide performances in celebration of Maestro Bernstein.

"Indeed, the virtuosic journey of Bernstein at 100 shows that it is not only the legend that we should be celebrating, but the musicianship of the state's accomplished orchestra as well."

BLUE CURTAINS

A photograph of a middle-aged man with glasses and a beard, wearing a dark suit, playing a double bass. The image has a strong blue color cast. The man is smiling and looking towards the camera. The background is dark and out of focus.

OUR PEOPLE

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

OUR PEOPLE

OUR MUSIC DIRECTOR

Music Director Alondra de la Parra continued her tenure in 2018, marking the year with many outstanding performances with our Orchestra. Building on her trademark programming of the new and the familiar, de la Parra showcased Queensland Symphony Orchestra as an ensemble of extraordinary diversity. Highlights included a 100th anniversary concert celebrating the music of Leonard Bernstein, astounding performances of Beethoven's Third and Seventh Symphonies and a moving and glorious performance of Mahler's epic Third Symphony. In addition to her musicality, Queensland audiences experienced an engaging style in all performances from open rehearsals through to impromptu talks with our audiences.

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 2018 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:

- Nicholas Thin was appointed to the position of Section Musician Second Violin
- Nicole Greentree was appointed to the position of Section Musician Viola
- Hyung Suk Bae was appointed to the position of Associate Principal Cello
- Shane Chen was appointed to the position of Section Musician First Violin
- Alex Miller was appointed to the position of Section Musician French Horn
- Imants Larsens commenced his trial with the Orchestra, following his successful audition as Section Principal Viola
- Katie Betts commenced her trial in the position of Section Musician Second Violin
- Following an international recruitment process at the end of October, Alison Mitchell successfully auditioned as Section Principal Flute and will commence the start of her trial in February 2019

We farewelled Associate Principal Trombone Dale Truscott in December 2018, after more than 10 years of service. We wish him the very best for his future.

The work health and safety of our people is of paramount priority and importance and we continued with our plans in 2018 across annual hearing tests for all musicians as part of our Noise Management and Hearing Conservation strategy. In addition, we continued to provide physiotherapy and remedial massage services to our employees in partnership with Pondera. All Queensland Symphony Orchestra staff, including administration personnel, are provided with a 'Healthy Player Program' which is designed to provide some financial support for agreed activities that support personal, mental and professional health and wellbeing.

OUR PEOPLE

THE ADMINISTRATION TEAM

Following an extensive search in 2018, Timothy Matthies was appointed to the role of Director - Artistic Planning after more than 20 years of service with Musica Viva Australia. We thank Michael Sterzinger for his work as Acting Director prior to this full time appointment. Following the departure of David Pratt, Chief Executive in 2018, Deb Houlahan our Chief Operating Officer was seconded to act in the role for a period of six months with temporary resourcing put in place to lead and assist the Corporate Services team.

In addition to these senior management roles, we welcomed the following people to our administration team:

- Rex Cho transferred from a casual outbound sales role to the full time position of Coordinator – Marketing Design and Content
- Carolyn Bowes commenced in July 2018 taking up the position of Manager – Corporate Partnerships
- Celia Casey commenced in the role of Coordinator – Marketing

TRAINING AND DEVELOPMENT

An external provider was engaged to provide the company with annual bullying and harassment training as the first part in a series of structured training planned for 2019 and beyond.

All new casual, part time and full time employees of Queensland Symphony Orchestra participated in our Corporate Induction Program, including the appointed interns.

Queensland Symphony Orchestra's internship program is well known amongst emergent musical students within Queensland. Eligible students from both Griffith University and The University of Queensland have the opportunity to audition for an internship placement with the Orchestra. Throughout the year we had a total number of 16 successful internship placements which included students from brass, woodwind, strings and timpani.

Our interns are privileged to be coached and mentored by our very own musicians, who support our interns with real life orchestral exposure and experience.

OUR BOARD



CHRIS FREEMAN AM

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

Chris Freeman 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 Freeman 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.



ROD PILBEAM

DEPUTY BOARD 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 more than thirty-five years with broad-ranging experience. He is a Founding Partner and the Executive Director of AEG Ogden, which operates and provides consulting advice for owners and developers of arenas, performing arts centres, theatres, convention and exhibition centres, and sports stadiums, throughout Asia and Australia.

From an early career in radio, Rod Pilbeam moved on to marketing the full range of live entertainment events, from the performing arts to contemporary concerts. In the 1980s, he spent time managing Brisbane's Her Majesty's Theatre and the company's computerised ticketing operation, Ticketworld.

With a strong background in marketing and promotion, Rod Pilbeam has extensive experience in dealing with the challenges faced by promoters and producers as well as venue operators, and the interface between them. He has been a strong fighter for maintaining the integrity and the public's perceptions of the live event marketplace, particularly in relation to the fair availability of tickets and the suppression of scalping. He worked on the development of Live Performance Australia's Ticketing Code of Conduct.

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

OUR BOARD



PROFESSOR MARGARET BARRETT

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

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



MARY JANE BELLOTTI

CHAIR OF THE FUTURE FUND ADVISORY BOARD

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

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

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

OUR BOARD



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 Denholder is currently advising on the establishment of a number of the largest mining and infrastructure projects being developed in Australia (including new mines, rail lines and ports and LNG projects).

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



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

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

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

OUR BOARD



JOHN KEEP

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

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

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



CAT MATSON

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



EMMA COVACEVICH

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 Covacevich joined Clayton Utz in 1999, and has been a partner since 2007. She holds a Bachelor of Arts, Bachelor of Laws (Hons) and a Graduate Diploma in Applied Finance and Investment, Securities Institute of Australia. She is admitted to practice in the Supreme Court of Queensland, Supreme Court of Victoria, High Court of Australia and High Court of New Zealand.

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

OUR BOARD



SIMON GALLAHER

Simon Gallaher has developed a highly successful private performing arts company based in Queensland for the past 20 years. 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.

Simon 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, and Advance Australia Award for his contributions to the arts and was twice voted Queensland's Entertainer of the Year.

In 1984, Simon 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, Simon 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, Simon 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 Gallaher 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 Gallaher has been a member of the Media and Entertainment Arts Alliance (MEAA - Actors' Equity) since 1976.

OUR MANAGEMENT

AS AT 31 DECEMBER 2018

Interim Chief Executive

Executive Assistant to Chief Executive and Board Chair

Interim Chief Financial Officer

Financial Controller

General Finance Coordinator

Human Resources Advisor

Director - Artistic Planning

Manager - Artistic Administration

Artistic Administrator

Artist Liaison

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Education Liaison Officer

Director - Orchestra Management

Orchestra Manager

Operations Assistant

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Queensland Symphony Orchestra Music Director is proudly supported by Tim Fairfax AC.
The Artist-in-Residence program is supported by the Trevor & Judith St Baker Family Foundation and The University of Queensland.

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Queensland Symphony Orchestra is grateful to acknowledge those music lovers who have supported your orchestra over the last 12 months. The continued support of passionate individuals is essential to ensure the orchestra achieves its mission and vision. Collective gifts to the Orchestra's annual giving, artistic, chair, education and community engagement funds assists the Orchestra in a myriad of ways: delivering our concert series; supporting major positions within the Orchestra; offsetting costs associated with employing 79 permanent musician positions, and casual musician augmentation; fostering music education through education programs; and sharing the Orchestra's love of classical music across regional, remote and rural Queensland through community engagement activities.

THANK YOU TO OUR 2018 DONORS

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

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CORPORATE GOVERNANCE

Queensland Symphony Orchestra has maintained sound corporate governance during 2018, 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 2018, 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, Queensland Symphony Orchestra implemented further enhancements to its Whistleblower Policy and conducted its ongoing review of existing and new policies. This work is tabled and recommended through the 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 ensures 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 Management 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 Management Committee require the Chief Executive and Chief Operating Officer to attest in writing to the truth and fairness of the annual financial statements. The Finance Audit and Risk Management Committee currently reports six times a year 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 Management 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. Through a process of delegations, the Board provides the Chief Executive with parameters to negotiate musician and administration staff contracts agreements.

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

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 2018**

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Directors' report for the year ended 31 December 2018

The Directors present their report together with the financial statements of Queensland Symphony Orchestra Holdings Ltd (the Company) for the year ended 31 December 2018 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 2018 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	Company Secretary
T Keane	Chair of the Finance Audit and Risk Management Committee
T Denholder	Chair of the Membership Committee
M Barrett	Board member
MJ Bellotti	Chair of the Future Fund Advisory Board
C Matson	Board member
E Covacevich	Board member
S Gallaher	Appointed 26/04/2018 as a Board member

The Directors were in office for the whole year or from their date of appointment, up to the date of the financial report, or up to the date of their resignation.

BOARD AND COMMITTEE MEETINGS

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

Directors	Queensland Symphony Orchestra Holdings Ltd				Queensland Symphony Orchestra Pty Ltd					
	Board		Membership Committee		Board		Finance Audit and Risk Committee		HR & Remuneration Committee	
	A	B	A	B	A	B	A	B	A	B
C Freeman	2	1	0	0	10	9	6	5	2	2
R Pilbeam	2	2	0	0	10	9	6	6	2	2
J Keep	2	2	0	0	10	10	6	5	2	2
T Keane	2	2	0	0	10	9	6	6	0	0
T Denholder	2	1	0	0	10	7	0	0	2	2
M Barrett	2	1	0	0	10	6	0	0	0	0
MJ Bellotti	2	2	0	0	10	7	0	0	0	0
C Matson	1	1	0	0	10	7	0	0	0	0
E Covacevich	1	1	0	0	10	7	0	0	2	2
S Gallaher	1	0	0	0	7	5	0	0	0	0

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

(B) number of meetings attended by the Director

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Directors' report for the year ended 31 December 2018

PRINCIPAL ACTIVITIES

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

REVIEW AND RESULTS OF OPERATIONS

The Company presented 196 performances during the twelve months ended 31 December 2018 including 60 pit services for performances of Opera Queensland and Queensland Ballet and 24 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 2018 was \$286,228. The comparative year ended 31 December 2017 was \$525,855.

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 2019 financial year. The Group's financial viability is dependent on maintaining its current level of state and federal government funding, donations, corporate sponsorship, commercial hire and ticket sales.

DIVIDENDS

No dividends were paid or proposed during the financial year ended 31 December 2018.

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 2018, 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 2019. Such insurance contracts insure persons who are or have been directors or officers of the Group against certain liabilities (subject to policy exclusions). The Directors have not included details of the nature of the liabilities covered or the amount of the premium paid as such disclosure is prohibited under the terms of the contract.

AUDITOR'S INDEPENDENCE

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

EVENTS SUBSEQUENT TO BALANCE DATE

Subsequent to the year ending 31 December 2018, Queensland Symphony Orchestra Holdings Ltd entered into a Multi-partite Funding Agreement for a further three year period, commencing 1 January 2019 and ending 31 December 2021. No further events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements for 31 December 2018.

This report is signed in accordance with a resolution of the Directors on 24 April 2019.



Mr Chris Freeman AM
Chair
Brisbane

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Statement of comprehensive income for the year ended 31 December 2018

	Notes	Consolidated 2018 \$	Consolidated 2017 \$
REVENUE			
Funding revenue	5	11,378,349	11,067,808
Ticket sales	6	3,764,979	3,477,880
Sponsorship, donations and membership revenue	7	1,834,330	1,787,998
Orchestral hire and fees		1,272,729	1,247,833
Other revenue	8	329,354	303,372
Total revenue		18,579,741	17,884,891
EXPENSES			
Employee expenses	9b	12,107,674	11,712,444
Artists fees and expenses		1,239,161	1,118,280
Travel expenses		602,450	678,443
Marketing expenses		611,081	550,761
Production expenses		1,261,601	1,257,073
Service fees		238,541	136,441
Depreciation and amortisation	9a	491,991	513,592
Other expenses		1,741,014	1,392,002
Total expenses		18,293,513	17,359,036
NET PROFIT/(LOSS) FOR THE YEAR		286,228	525,855

The Statement of comprehensive income should be read in conjunction with the notes on pages 7 to 19

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of financial position as at 31 December 2018

	Notes	Consolidated 2018 \$	Consolidated 2017 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalent	18	2,094,384	542,062
Trade and other receivables	12	124,178	1,080,478
Other	13	6,646,118	5,973,690
Total current assets		8,864,680	7,596,230
NON-CURRENT ASSETS			
Property, plant and equipment	14	565,531	631,841
Southbank lease premium	11	12,084,110	12,434,110
Total non-current assets		12,649,641	13,065,951
TOTAL ASSETS		21,514,321	20,662,181
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	15	1,429,807	1,061,188
Deferred revenue	16	2,249,152	2,171,637
Provisions	17	2,400,545	2,256,092
Total current liabilities		6,079,504	5,488,917
NON-CURRENT LIABILITIES			
Deferred revenue	16	178,000	190,000
Provisions	17	397,913	410,586
Total non-current liabilities		575,913	600,586
TOTAL LIABILITIES		6,655,417	6,089,503
NET ASSETS		14,858,904	14,572,678
EQUITY			
Reserves		1,550,119	1,550,119
Retained Earnings Southbank Building	11	12,084,110	12,434,112
Retained Earnings		1,224,675	588,447
Total Equity		14,858,904	14,572,678

The Statement of financial position should be read in conjunction with the notes on pages 7 to 19

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of changes in equity for the year ended 31 December 2018

	Retained Earnings	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Other Reserve	Total Equity
	Southbank						
	\$	\$	\$	\$	\$	\$	\$
As at 1 January 2018	588,447	12,434,112	1,251,000	84,500	126,619	-	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	-	-	-	-	-	-	-
Transfer(from) to Other 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	-	14,858,904
	Retained Earnings	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Other Reserve	Total Equity
	Southbank						
	\$	\$	\$	\$	\$	\$	\$
As at 1 January 2017	(412,908)	12,784,112	1,251,000	84,500	140,119	200,000	14,046,823
Net surplus for the year	525,855	-	-	-	-	-	525,855
Transfer(from) to Artistic Reserve	-	-	-	-	-	-	-
Transfer(from) to Education Reserve	13,500	-	-	(13,500)	-	-	-
Transfer(from) to Touring Reserve	200,000	-	-	-	(200,000)	-	-
Transfer(from) to Instrument Reserve	(88,000)	-	-	-	-	88,000	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-
As at 31 December 2017	588,447	12,434,112	1,251,000	84,500	126,619	-	14,572,678

The Statement of Changes in Equity should be read in conjunction with the notes to the financial statements on pages 7 to 19

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Cash flow statement for the year ended 31 December 2018

	Notes	Consolidated 2018	Consolidated 2017
		\$	\$
CASHFLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		7,979,158	5,817,750
Cash payments in the course of operations		(17,301,123)	(16,610,684)
Grants received from funding bodies		11,378,349	11,067,808
Interest received		182,014	131,967
Net cash provided/(used) in operating activities	18b	2,238,398	406,841
CASHFLOWS FROM INVESTING ACTIVITIES			
Payments to term deposits		(610,393)	(858,813)
Payments for property, plant and equipment		(75,683)	(51,859)
Net cash provided/(used) in investing activities		(686,076)	(910,672)
Net increase/(decrease) in cash held		1,552,322	(503,831)
Cash and cash equivalents beginning of year		542,062	1,045,893
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	18a	2,094,384	542,062

The Statement of Changes in Equity should be read in conjunction with the notes to the financial statements on pages 7 to 19

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Notes to the financial statements

1. CORPORATE INFORMATION

The financial statements for the Group for the year ended 31 December 2018 was authorised for issue in accordance with a resolution of the Directors on 24 April 2019.

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

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 Basis of preparation

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

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

Statement of compliance

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

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

New and Amended Standards and Interpretations:

The Group has adopted all new accounting standards and interpretations that were applicable to years beginning on or after 1 January 2018. In particular AASB 9 *Financial Instruments* is effective for annual reporting periods beginning on or after 1 January 2018 and replaces existing guidance AASB 139 *Financial Instruments Recognition and Measurement* and includes revised guidance on the classification and measurement of financial instruments. The effects of this standard is not material to the financial statements of the Group. 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 AASB 1058 *Income of Not for Profit Entities* and AASB 2016-8 *Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not for Profit Entities*. At this stage it is anticipated that the implementation of these new accounting standards, that is effective for years beginning on or after 1 January 2019, will result in the potential deferral of revenue for certain classes of donations and revenue where the required criteria for deferral is satisfied.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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 2016 and ending 31 December 2018, under which funding is provided to the Group for the operation of the orchestra. During the year ending 31 December 2017, these funding bodies confirmed an extension of funding for a further 12 months, to 31 December 2019.

At 31 December 2018 the Group recorded a surplus of \$286,228 and was in a current net asset position of \$2,785,176. Total assets exceeded total liabilities by \$14,858,904 (2017 \$14,572,678) 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 2018.

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

2.3 Summary of Significant Accounting Policies used by the Group

a) Revenue recognition

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

i. Concert Revenue

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

ii. Funding Revenue

Funding revenue is received from the Australia Council for the Arts (as represented by the Major Performing Arts Board) and Arts Queensland under the terms of the Tripartite Funding Agreement. This agreement was renewed in 2015 for a term of three years, ending 31 December 2018.

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

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

iii. Contribution Income

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

iv. Interest Revenue

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

v. Donations

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

vi. Sponsorship Revenue

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

b) Taxation and Goods and Services Tax

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

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO). In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position. Cash flows are included in the statement of cash flows on a gross basis. The GST component of the cash flow arising from the investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

c) Acquisition of Assets

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

d) Cash and cash equivalents

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

e) Trade receivables

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

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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 5 and 10 years
Musical instruments	Between 5 and 10 years
Production equipment	Between 5 and 10 years
Computer equipment	Between 2 and 5 years
Furniture, fixtures and fittings	10 years

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

h) Leased plant and equipment

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

i) Southbank lease premium

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

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

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

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

Intangible assets with finite lives are amortised over the useful economic life and assessed for impairment whenever there is an indication that the intangible asset may be impaired. The Southbank lease premium is amortised over the contract period, being 40 years. The

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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 2018 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.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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.

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 2018.

Estimate of useful lives

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

Timing of recognition of sponsorship and donation revenue

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

4. PARENT ENTITY

The consolidated financial statements of Queensland Symphony Orchestra Holdings Ltd at 31 December 2018 include the parent Company's wholly owned subsidiaries, Queensland Symphony Orchestra Pty Ltd and Internet Classics Pty Ltd which are incorporated in Australia and have the same reporting date as that of the parent entity. During the year, Queensland Symphony Orchestra Holdings Ltd granted no grant funding to its subsidiaries and the net surplus for the period was nil. In 2018, all funding was paid directly to Queensland Symphony Orchestra Pty Ltd.

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Notes to the financial statements

5. FUNDING REVENUE

	Consolidated 2018	Consolidated 2017
	\$	\$
Australia Council MPAB annual grant	7,865,623	7,757,027
Australia Council MPAB dedicated grants	-	(15,000)
Arts Queensland annual grant	3,122,528	3,079,416
Arts Queensland dedicated grant	184,678	179,175
Local Council grants	40,000	43,450
Grants dedicated non-government	165,520	23,740
Total funding revenue	11,378,349	11,067,808

Economic Dependency

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

6. TICKET SALES REVENUE

	Consolidated 2018	Consolidated 2017
	\$	\$
Subscription sales	1,374,058	1,426,839
Single ticket sales	2,390,921	2,051,041
Total ticket sales revenue	3,764,979	3,477,880

7. SPONSORSHIP, DONATIONS AND MEMBERSHIP

	Consolidated 2018	Consolidated 2017
	\$	\$
Sponsorship	921,574	834,390
Donations	912,756	953,608
Membership	-	-
Total sponsorship, donations and membership	1,834,330	1,787,998

8. OTHER REVENUE

	Consolidated 2018	Consolidated 2017
	\$	\$
From operating activities		
Interest income	182,014	131,967
From other operating activities		
Other	147,340	171,404
Total other revenue	329,354	303,372

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Notes to the financial statements

9. EXPENSES

	Consolidated 2018	Consolidated 2017
	\$	\$
a) Depreciation and amortisation		
Musical instruments	50,472	68,956
Production equipment	2,421	-
Office equipment	879	679
Furniture, fixtures and fittings	68,896	69,933
Computer equipment	19,323	24,024
Lease amortisation	350,000	350,000
Total depreciation and amortisation expenses	491,991	513,592
b) Employee expenses		
Remuneration and related	10,532,196	10,236,576
Superannuation	1,328,793	1,257,800
Workers compensation	246,685	218,068
Total employee expenses	12,107,674	11,712,444

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 2018	Consolidated 2017
	\$	\$
At 1 January, net of accumulated amortisation	12,434,112	12,784,112
Additions	-	-
Amortisation charge for the year	(350,000)	(350,000)
At 31 December, net of accumulated amortisation and impairment	12,084,112	12,434,112
At 31 December cost of fair value	14,000,000	14,000,000
Accumulated Amortisation	(1,915,888)	(1,565,888)
Cost or fair value carried forward	12,084,112	12,434,112

12. TRADE AND OTHER RECEIVABLES

	Consolidated 2018	Consolidated 2017
	\$	\$
Current		
Trade debtors	124,178	1,080,478
Other debtors	-	-
Provision for doubtful debt	-	-
Total current trade and other receivables	124,178	1,080,478

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

13. OTHER CURRENT ASSETS

	Consolidated 2018 \$	Consolidated 2017 \$
Prepayments	319,403	257,368
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	489,119
Term Deposit other cash	4,566,927	3,944,534
Total other current assets	6,646,118	5,973,690

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

14. PROPERTY, PLANT AND EQUIPMENT

	Musical Instrument s	Production Equipment	Office Equipment	Computer Equipment	Furniture and Fittings	Total
Cost						
Opening Balance	914,671	-	53,425	219,687	792,428	1,980,211
Additions	-	2,210	237	31,871	41,363	75,681
Disposals	(13,214)	(25,782)	-	-	-	(38,996)
Transfers	(4,450)	217,933	(4,493)	-	(208,990)	-
Closing Balance	897,007	194,361	49,169	251,558	624,801	2,016,896

	Musical Instrument s	Production Equipment	Office Equipment	Computer Equipment	Furniture and Fittings	Total
Accumulated Depreciation						
Opening Balance	(675,489)	-	(51,336)	(173,042)	(448,503)	(1,348,370)
Dep'n expense	(50,472)	48	(879)	(19,323)	(68,896)	(139,522)
Disposals	13,214	23,313	-	-	-	36,527
Transfers	4,261	(155,324)	4,493	-	146,570	-
Closing Balance	(708,486)	(131,963)	(47,722)	(192,365)	(370,829)	(1,451,365)

Net Book Value 31 December 2017	239,182	-	2,089	46,645	343,925	631,841
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Net Book Value 31 December 2018	188,521	62,398	1,447	59,193	253,972	565,531
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Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

15. TRADE AND OTHER PAYABLES

	Consolidated 2018	Consolidated 2017
	\$	\$
Current		
Trade creditors	1,337,668	926,771
Other creditors and accruals	92,139	134,417
Southbank lease premium payable	-	-
Total current trade and other payables	1,429,807	1,061,188

16. DEFERRED REVENUE

	Consolidated 2018	Consolidated 2017
	\$	\$
Current		
Deferred revenue	2,249,152	2,171,637
Non-current		
Deferred revenue	178,000	190,000

17. PROVISIONS

	Consolidated 2018	Consolidated 2017
	\$	\$
Current		
Employee entitlements	2,400,545	2,256,092
Non current		
Employee entitlements	397,913	410,586

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 2018	Consolidated 2017
	\$	\$
Cash at bank	2,052,680	500,358
Sampson Library	41,704	41,704
Total cash (excluding term deposits)	2,094,384	542,062

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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

	Consolidated 2018 \$	Consolidated 2017 \$
Profit/(Loss) from ordinary activities	286,228	525,855
<i>Add/(deduct) non- cash items</i>		
Amortisation	350,000	350,000
Charges to provisions	131,780	(206,932)
Depreciation	141,991	163,592
Net cash (used in)/provided by operating activities before change in assets and liabilities	909,999	1,246,379
Changes in assets and liabilities		
(Increase)/decrease in receivables	956,300	(556,620)
(Increase)/decrease in other assets	(62,035)	2,372
Increase/(decrease) in accounts payable	368,619	27,828
Increase/(decrease) in deferred revenue	65,515	(313,118)
Net cash provided by operating activities	2,238,398	406,841

19. AUDIT FEES

	Consolidated 2018 \$	Consolidated 2017 \$
Audit of the financial statements	32,000	32,000
Total audit fees	32,000	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 2018 \$	Consolidated 2017 \$
a) Operating lease (non-cancellable)		
Not later than one year	32,537	38,846
Later than one year and not later than five years	15,916	83,626
Later than five years	-	-
Total	48,453	122,472

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

	Consolidated 2018	Consolidated 2017
	\$	\$
b) Artist fees		
Not later than one year	1,523,915	1,176,082
Later than one year and not later than five years	484,680	986,143
Later than five years	-	-
Total	2,008,595	2,162,225

	Consolidated 2018	Consolidated 2017
	\$	\$
c) Venue hire		
Not later than one year	37,000	-
Later than one year and not later than five years	-	-
Later than five years	-	-
Total	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 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 2018	Consolidated 2017
	\$	\$
Total compensation	505,733	560,863
	505,733	560,863

23. RELATED PARTIES

Mr David Pratt, Chief Executive of the Group for the period January to August was a director of Symphony Services Australia Limited during the financial year. Mr Pratt was delegate of the Group in his role as director. Transactions between the Group and entities in which the Directors have declared an interest, are, unless otherwise stated, transacted under normal terms and conditions. There were no contracts involving the Directors' interests subsisting at period end excepting sponsorship agreements under normal terms and conditions of business. Sponsorship from director-related entities is on terms and conditions no more favourable than those offered to other sponsors. During the year, the Directors also donated funds to the Group through various philanthropy initiatives undertaken by the Group.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

24. SUBSEQUENT EVENTS

Subsequent to the year ending 31 December 2018, Queensland Symphony Orchestra Holdings Ltd entered into a Multi-partite Funding Agreement for a further three year period, commencing 1 January 2019 and ending 31 December 2021. Under this agreement funding is provided to the Group for the operation of the orchestra. No further events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements.

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706
Directors' declaration

Directors' declaration

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

In the opinion of the Directors:

- (a) The financial statements and notes of the Company are in accordance with the *Australian Charities and Not for Profit Commission Act 2012*; including
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2018 and of its performance for the year ended on that date; and
 - (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not for Profit Commission Regulation 2013*; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Mr Chris Freeman AM
Chair

Brisbane 24 April 2019



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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 2018, 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 the *Australian Charities and Not-for profits Commission Act 2012* or any applicable code of professional conduct.

Ernst & Young

Partner
24 April 2019

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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 2018, 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 2018 and of its consolidated financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Group in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

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

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

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

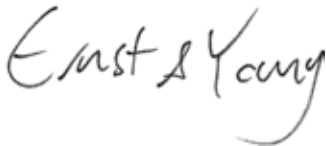
Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Group audit. We remain solely responsible for our audit opinion.

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



Ernst & Young



Partner
Brisbane
24 April 2019