



Queensland Symphony
Orchestra

ANNUAL REPORT 2016

GOVERNOR'S MESSAGE



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



Foreword from the Governor of Queensland for the 2016 Queensland Symphony Orchestra Annual Report

As Governor and Patron, I am delighted to be provided with the opportunity to prepare a foreword for the 2016 Queensland Symphony Orchestra Annual Report.

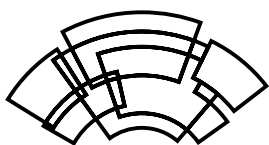
The report recounts a year of considerable progress and advancement for QSO, bookended by the announcement of the appointment of Alondra de la Parra as Music Director in late 2015, and the commencement of David Pratt as CE in September 2016.

These appointments, alongside a highly focussed, dynamically uplifting program of concerts and engagement, in both the metropolis and regional Queensland, emboldened the Orchestra, as it continued in 2016 to rightly garner national and international recognition and attention - attention certain to continue into the Orchestra's highly significant 70th anniversary year in 2017.

I emphatically thank and acknowledge the QSO Board, Orchestra members, staff and crucially, financial supports and benefactors, who collectively elevate QSO to a realm occupied by few other State cultural institutions.

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

His Excellency the Honourable Paul de Jersey AC
Governor of Queensland



Queensland Symphony Orchestra

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QUEENSLAND SYMPHONY ORCHESTRA'S VISION

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

OUR MUSICIANS

CONCERTMASTER

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

ASSOCIATE CONCERTMASTER

Alan Smith
 - Arthur Waring

VIOLIN 1

Linda Carello
 Lynn Cole
 Priscilla Hocking
 Ann Holtzapffel
 Stephen Phillips *to 19 Sep*
 - Dr Graham & Mrs Kate Row
 Rebecca Seymour
 - Dr John H. Casey
 Joan Shih
 Brenda Sullivan
 - Heidi Rademacher &
in memory of Hans Rademacher
 - Anonymous
 Stephen Tooke
 - Tony & Patricia Keane
 Brynley White
 Emily Francis *25 Jul-24 Dec*
 Ceridwen Jones
1 Feb-31 Jul & 31 Oct-24 Dec

VIOLIN 2

Gail Aitken ~
 - Dr John H. Casey
 Wayne Brennan ~
 - Arthur Waring
 Jane Burroughs
 Faina Dobrenko
 Simon Dobrenko
 Delia Kinmont
 - Jordan & Pat Pearl
 Natalie Low
 - Dr Ralph & Mrs Susan Cobcroft
 Tim Marchmont
 Helen Travers
 - Elinor & Tony Travers
 Claire Tyrell *8 Aug-18 Dec*
 Harold Wilson

VIOLA

Yoko Okayasu ~
 - Dr Damien Thomson & Dr Glenise Berry
 Charlotte Burbrook de Vere
 - Di Jameson
 Bernard Hoey
 Kirsten Hulin-Bobart
 Jann Keir-Haantera
 Helen Poggioli *retired 24 Dec*
 Graham Simpson
 - Alan Galwey
 Nicholas Tomkin

CELLO

David Lale ~
 - Arthur Waring
 Gwyn Roberts + *22 Aug-24 Dec*
 Kathryn Close
 - Dr Graham & Mrs Kate Row
 Andre Duthoit
 - Anne Shipton
 Matthew Jones
 Matthew Kinmont
 - Dr Julie Beeby
 Kaja Skorka
 Craig Allister Young

DOUBLE BASS

Dushan Walkowicz =
 - Sophie Galaise
 Anne Buchanan
 Justin Bullock
 - Michael Kenny & David Gibson
 Paul O'Brien
 - Roslyn Carter
 Ken Poggioli
 - Anonymous

FLUTE

Hayley Radke =
 - Desmond B Misso Esq
 Stephanie Vici *8 Aug-11 Dec*

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~
 - Prof. Ian Gough AM & Dr Ruth Gough
 Sarah Meagher >>
 - Sarah and Mark Combe
 Alexa Murray
 - Dr Les & Ms Pam Masel

COR ANGLAIS

Vivienne Brooke *

CLARINET

Irit Silver ~
 - Arthur Waring
 Brian Catchlove +
 Kate Travers
 - Dr Julie Beeby

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~
 - In memory of Margaret Mittelheuser AM
 David Mitchell >>
 - John & Helen Keep
 Evan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~
 - Arthur Waring
 Peter Luff >>
 - Shirley Leuthner
 Ian O'Brien *
 Vivienne Collier-Vickers
 - Ms Marie Isackson
 Lauren Manuel
 - Gaelle Lindrea
 - Dr John H. Casey

TRUMPET

Sarah Butler ~
 - Mrs Andrea Kriewaldt
 Richard Madden >>
 - Elinor & Tony Travers
 Paul Rawson
 - Barry, Brenda, Thomas & Harry Moore
 Mark Bremner *1 Feb-24 Dec*

TROMBONE

Jason Redman ~
 - Frances & Stephen Maitland OAM RFD
 Dale Truscott >>
 - Peggy Allen Hayes

BASS TROMBONE

Tom Coyle *

TUBA

Thomas Allely *
 - Arthur Waring

HARP

Jill Atkinson *
 - Noel & Geraldine Whittaker

TIMPANI

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

PERCUSSION

David Montgomery ~
 - Dr Graham & Mrs Kate Row
 Josh DeMarchi >>
 - Dr Graham & Mrs Kate Row

~ Section Principal
 = Acting Section Principal
 >> Associate Principal
 + Acting Associate Principal
 * Principal
 ^ Acting Principal
 • Chair Donors

HIGHLIGHTS 2016

- QSO engaged with more than 1.2 million people through concerts, streaming, digital channels and education initiatives. Approximately 61.5 million more heard the Orchestra through Tourism and Events Queensland's 'I Know Just the Place' campaign and ESPN Latin America's Rio 2016 Olympic Games suite
- QSO posted an operating surplus of \$249,583
- The Orchestra performed 188 concerts
- Overall ticket sales for QSO concerts grew by 16% in 2016, including an increase of single ticket sales by 23%. Revenue for these concerts grew by 17%
- Across all concert series, including regional touring, QSO presented 15 sell-out performances
- Sales of subscription packages increased by 15%, with subscriptions revenue up 10% on 2015
- Engagement of international artists and Australian artists grew 60% and 54% respectively from 2015
- World premieres increased by 53%
- QSO revived its Choral Series, with all three performances selling out
- As part of the first BBC Proms concerts to be held outside of the UK, QSO played three concerts in Melbourne - its first interstate tour in nearly 70 years
- Through regional touring, QSO reached 12,907 people through 20 performances outside of Brisbane
- QSO engaged with 125 schools throughout the state delivering concerts, workshops and demonstrations
- More than 22,831 people participated in QSO educational performances and activities across the State
- In-kind sponsorship: \$1,248,019 (an increase of 7% on the previous year)
- Brisbane Airport is the first airport in Australia to have an Artist-in-Residence program.
- Donations totalled close to \$1.1 million.

CHAIRMAN'S REPORT



Following a record-breaking year in 2015, Queensland Symphony Orchestra experienced another landmark year in 2016.

It has been a year of exciting transition for QSO, as we welcomed Chief Executive David Pratt in September. David's wealth of international experience and dynamic leadership will continue QSO's greater success in the future. I must acknowledge former Chief Executive Sophie Galaise

and Interim Chief Executive Rodney Phillips, whose foresight helped pave the way for our 2016 successes. Music Director Designate Alondra de la Parra further cemented her role with QSO, conducting two concerts to huge acclaim. We look towards 2017 when Alondra assumes her permanent role as Music Director; combining the roles of Chief Conductor, Artistic Director and community arts leader.

Guest soloists in 2016 included some of the greatest names in the business. Our season opened with Mahler's blockbuster 'Resurrection' symphony performed with all of Music Director Designate Alondra de la Parra's trademark fire and passion. This triumphant performance heralded a season of artistic highlights with Queensland Symphony Orchestra. Soloist-in-Residence Nikolai Demidenko demonstrated his great affinity with the music of Beethoven and demonstrated his incomparable pianism by presenting all five piano concertos in two concerts. Piano lovers were further delighted by the rare opportunity to hear the most famous pianist in the world today, Lang Lang. This superstar gave his legendary performance of Prokofiev's Piano Concerto No.3 and had to appease an erupting audience with four stunning encores, a night to remember. To crown the end of the season the most important string player of our time played and conducted a programme of Tchaikovsky. Maxim Vengerov's Tchaikovsky Violin Concerto is supreme, he matched this with a searing performance of the 'Pathetique' symphony that left the audience stunned.

QSO's regional, community and education engagement continue to be an important and rewarding part of life at QSO, through which we are able to bring the delights and magic of music to the people of regional (and in many cases remote) Queensland. During 2016, QSO visited 24 regional centres.

Our commitment to empowering children and supporting their teachers in their endeavours to build music programs in schools has a lasting influence on these students and their broader communities. Through the commitment of our fine musicians, this provides the opportunity to engage with and to have access to world class music experiences. We are proud of our contribution.

We are very grateful for the generous support of our donors and corporate partners, whose combined contributions amounted to more than \$2million this year.

Building on a fruitful four-year partnership, we welcomed Australia Pacific LNG as Principal Partner. This generosity helped us further music education in regional Queensland with the 'Gladstone Enrichment through Music Initiative' and the inaugural 'Chinchilla Miles and Roma Initiative'. We sincerely thank Australia Pacific LNG for this support.

In September, the Orchestra was bestowed a great honour, when it was named Brisbane Airport Corporation's Artist-in-Residence. As part of the residency, QSO will hold 'pop-up' performances in the international and domestic terminals, inspiring locals and visitors.

As the Orchestra grows from strength-to-strength, so does goodwill towards the organisation. Our subscribers are in agreement that programming is strong and our musicianship is excellent. They found the 2016 season stimulating, uplifting, engaging and feel a sense of belonging to QSO.

Thank you to our major stakeholders, the Australian Government through the Australia Council and the Queensland Government through Arts Queensland for their essential support. Thank you to our audiences, donors, corporate partners and supporters, without you we would not maintain the title of one of Australia's best orchestras.

I congratulate my fellow Board members, whose collective experience, time and dedication contribute to making QSO the success it is. We welcomed new Board members Mary Jane Bellotti and Cat Matson and later in the year farewelled Page Maxson and James Morrison AM. I thank Page and James for their wise counsel and contribution to the company.

On behalf of the Board, I sincerely thank our musicians and staff for their contribution to the great successes that Queensland Symphony Orchestra has achieved. Each and every time our musicians perform they delight our audiences with their talent and dedication to the art form; we admire their patient pursuit of artistic excellence.

Greg Wanchap
Chairman

CHIEF EXECUTIVE'S REPORT



Before I took on this role, from my previous home in the United States, I heard about the many ground-breaking achievements of Queensland Symphony Orchestra. It is a privilege to lead an orchestra that is being recognised nationally and internationally.

In 2016, we continued to build on our financial success. We extended our reach, connecting with

more than 1.2 million people through a busy roster of concerts, education initiatives, broadcasts and regional touring.

This was a year of tremendous artistic achievements, from 29 world premieres, five-star reviews from national media for Maxim Vengerov and Nemanja Radulovic to name a few, and 15 sold-out performances starring the likes of Music Director Designate Alondra de la Parra and beatboxer Tom Thum. We also championed local talent, premiering the work of seven Australians and welcoming 111 Australian artists.

Our regional touring program expanded, as we visited the Maranoa Region, Western Downs and Atherton for the first time. I was grateful to travel with the Orchestra to Chinchilla, Roma and Cairns, and see first-hand the impact our musicians had on these communities. It is so heartening to see our influence reach far beyond our base of Brisbane, and you will see much more of QSO throughout Queensland in the future.

As one of the country's leading orchestras, it's vital we encourage a lifelong love of music. Our education concerts were attended by more than 5,200 students and we reached nearly 10,000 students through workshops and instrument demonstrations around the state. We bolstered our professional development offerings, working with 430 teachers across Queensland, and increased our accessibility with technologies such as virtual reality. For the first time, we held 'Sing with QSO' and we received the most number of entries yet for the English Family Prize, which gives secondary school students the opportunity to perform with the Orchestra.

I am so proud QSO continues to present a range of music experiences to engage audiences of all ages and tastes. One of my favourite performances I attended in 2016 as Chief Executive was our sold-out *Peter & the Wolf* family concert, and I loved seeing children's faces light up as the adventure unravelled, and hearing parents reminisce about growing up with the piece.

From the smiles at our family shows, to the students who sit with perfect posture after our workshops, to the full Concert Hall revelling in a rousing five encores from Lang Lang - we are so honoured to serve you and share your love of music.

I would like to take this opportunity to thank our Board, our management and administration team, and our musicians, who have shown unwavering dedication and support since my very first day. I also acknowledge the outstanding work done by my predecessor Sophie Galaise, who left the organisation in March 2016.

To our stakeholders, donors, partners and other collaborators, thank you for your support and I look forward to strengthening our valued relationships as we continue to shape a performing arts organisation for the 21st century!

David Pratt
Chief Executive

CONCERT ACTIVITY STATEMENT

	2016		2015
TOTAL QSO ENGAGEMENT	1,229,087		689,479
Total QSO performances	188		157
Total ticket sales*	52,124		44,831
Number of subscriptions	3,472		3,143
Number of single tickets purchased	31,208		25,323
Attendance at free events	13,914		23,908**
QSO PERFORMANCES			
Mainstage Brisbane	33,000		34,909
Specials	5,313		2,075
QSOCurrent	797		2,132
Family	2,286		1,385
Total	41,396		40,501
REGIONAL			
Cairns*	900	Cairns	513
Gladstone**	5,100	Gladstone*	3,600
Gold Coast	864	Gold Coast*	2,588
Ipswich	620	Ipswich	510
Redlands	571	Mount Isa*	1,200
Toowoomba	750	Toowoomba	1,094
Mackay	573	Mackay*	2,000
Atherton	400	Moranbah*	450
Rockhampton	718	Rockhampton	269
Townsville	377	Townsville	170
Boonah	118		
Bundaberg	864		
Caloundra	674		
Chinchilla*	354		
Total	12,883		12,394
EDUCATION			
Metropolitan education concerts		Metropolitan education concerts	
Kiddies Cushion Concerts	4,949	Kiddies Cushion Concerts and Schools	10,819
<i>Mastering the Classics</i> - Engage	976		
<i>Meet the Symphony</i> - Explore	547		
<i>The Flying Orchestra</i> - Discover	460		
<i>Around the World</i> - Explore	1,391		
<i>Peter & the Wolf</i> - Discover	831		
SLQ Big Day of Belonging	240		
English Family Prize Finalists Recital	205		
Regional education concerts		Regional education concerts	
Cairns	387	Cairns	475
Townsville	220	Gladstone	437
Gladstone*	417	Rockhampton	186
		Townsville	370
Total	10,623		12,287

	2016		2015
COMMERCIAL HIRES			
Hilltop Hoods	8,500	<i>Spirit of Christmas</i>	4,596
Brisbane Baroque	1,350	Brisbane Festival Co-productions	2,637
BBC Proms Melbourne Tour	4,123	Brisbane Baroque Festival	2,526
Lord Mayor's Dinner	120	<i>Broadway to La Scala</i>	1,407
Ballet Preljocaj - <i>Snow White</i>	13,348	<i>The Gallipoli Symphony</i>	1,328
Roberto Alagna	1,266	<i>Two Strong Hearts</i> John Farnham and Olivia Newton John ^x	10,000
Brisbane Festival - <i>Symphony for Me</i> [~]	1,638	Lev Vlassenko International Piano Competition Finals Concert	555
Griffith University - <i>Celebrate</i>	425	Lisa Gasteen National Opera School <i>Gala Concert</i>	506
Missy Higgins	3,163	Queensland Ballet <i>La Sylphide</i>	7,967
Lisa Gasteen National Opera School Gala	260	Story Bridge 75th Anniversary ^{x-}	10,000
<i>Spirit of Christmas</i>	4,298		
Australian Ballet - <i>Cinderella</i>	11,697		
World Science Festival - <i>Dear Albert</i>	2,072		
<i>Stairway to Heaven</i>	2,500		
Total	54,760		41,522
PIT SERVICES			
Queensland Ballet - <i>A Midsummer Night's Dream</i>	13,752	Queensland Ballet - <i>Peter Pan</i>	12,841
Queensland Ballet - <i>Strictly Gershwin</i>	20,431	Queensland Ballet - <i>The Sleeping Beauty</i>	16,758
Queensland Ballet - <i>The Nutcracker</i>	12,682	Queensland Ballet - <i>The Nutcracker</i>	10,530
Opera Queensland - <i>Madama Butterfly</i>	8,293	Opera Queensland - <i>La traviata</i>	6,692
Opera Queensland - <i>The Barber of Seville</i>	5,455	Opera Queensland - <i>Candide</i>	5,085
Opera Queensland - <i>The Barber of Seville</i> Regional Tour	5,893		-
Opera Queensland - <i>Kiss Me, Kate</i>	2,441		
Total	68,947		51,906
OTHER EVENTS			
Brisbane Airport Artist-in-Residence Pop-Ups [~]	1,100 ^x	ANZAC Eve Concert ^x	2,316
Queensland Art Gallery PerformArts Pop-Up [~]	80 ^x	State Library of Queensland - Q-ANZAC 100 - <i>Emotional Frontiers</i>	179
<i>My Dear Benjamin</i>	54		
<i>Beer + Beethoven</i>	485		
In Conversations	76		
Total	615		2,495
CONCERT BROADCASTS			
ABC Classic FM	353,777 [^]		339,111 [^]
4MBS and affiliates	90,000 [^]		60,000 [^]
BBC - BBC Proms Australia	450,000 ^x		-
Foxtel	24,000 ^{^^}		-

* Mainstage, Specials, Education, Family & QSO Current performances

** Includes attendance of 10,000 at Story Bridge 75th anniversary celebrations

X Estimate

Two concerts performed

~ Free concert

^ Numbers based on broadcast averages at time of publication

^^ Excludes mobile and on demand

The ABC Classic FM 2015 audience has been updated to include whole-year results rather than single survey. 2015 total engagement has been updated in line with new measurement indexes in digital and broadcast initiatives.

A man in a dark suit and glasses is playing a double bass on a wooden floor. The lighting is dramatic, highlighting the man and the instrument against a dark background. The text 'OUR STABILITY' is overlaid in the upper right corner.

OUR STABILITY

Objective: To achieve a financially strong organisation

OUR STABILITY

Measures	Result
Net profit as a percentage of income	1.34%
Gross profit on performances as a percentage	26%
Ratio of reserves to operating expenses	78%
Total sponsorship and philanthropy income	\$2,744,392
Number of subscriptions	3,472
Number of single tickets sold	31,208

QSO ended the year with a surplus of \$249,583 which was down from the 2015 adjusted surplus of \$405,080. Total unrestricted cash and term deposits at the end of the year were \$3,896,585 (2015 was \$3,858,916).

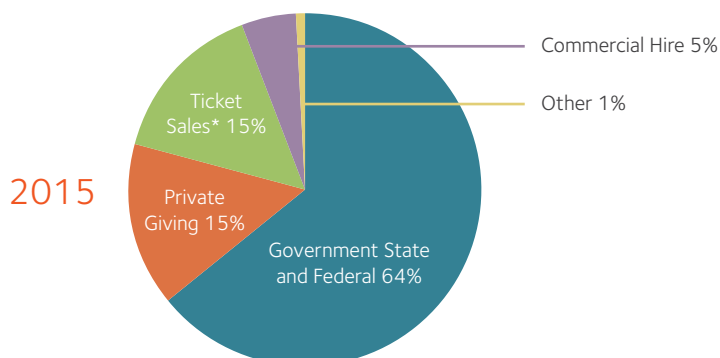
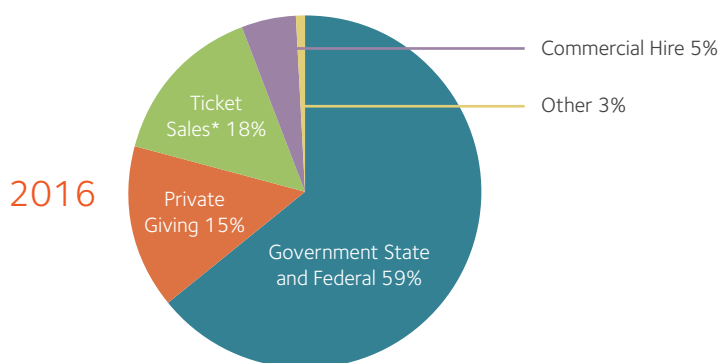
Ticket sales for Queensland Symphony Orchestra mainstage concerts grew by 5% in 2016 including an increase of 4% in single ticket sales. Box Office revenue for these concerts grew by 13%. Across all mainstage concert series, Education and movie specials Queensland Symphony Orchestra presented eight sell out performances. Sales of subscription packages increased by 9.5%; with subscription revenue up 9.8% on 2015. Queensland Symphony Orchestra achieved a record \$1.5 million in box office revenue for its Maestro series (this included three Gala performances with an increase in ticket sales revenue on the previous year of 21% for Gala performances). Ticket

sales to Family concerts doubled. Kiddies Cushions strong ticket sales continued, up 23% on 2015 and WorldBeat (a new series in 2015) ticket sales grew by 25% in 2016.

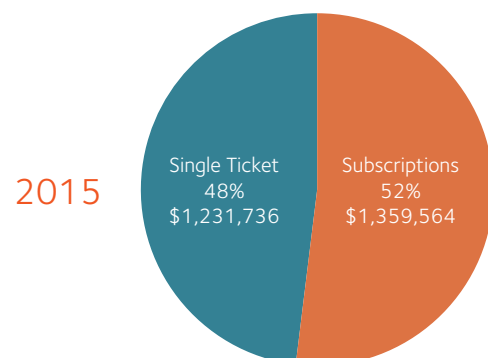
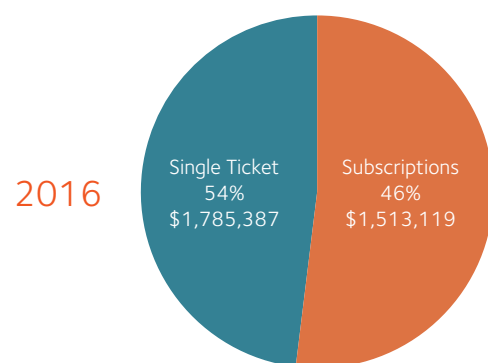
The Queensland Symphony Orchestra Foundation Fund Advisory Group amended its name and charter during the year and the Development Advisory Board (DAB) was established. DAB maintains oversight of the Development function in meeting its revenue targets and building a corpus. It also oversees the long term sustainability and ongoing operations of measured fiscal growth for the organisation.

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

QSO INCOME BY SOURCE



QSO TICKET REVENUE



*Includes Mainstage, blockbusters and other events.

PERFORMANCES 2016

Objective: To continuously grow our artistic quality and output.



Under [Alondra de la Parra's] hand QSO were in fine fettle, and delivered a *Resurrection* that was both crystal clear in execution and rich in emotional colour."

***Limelight*, February 2016**

PERFORMANCES 2016

Measures	Result
Percentage of audience satisfied and/or very satisfied with:	
a. Repertoire and artists	96%
b. Value for money	92%
Number of tickets sold	50,848
Number of subscriptions sold	3,472
Number of single tickets sold	31,208

In 2016, QSO continued to extend its reach, performing 188 concerts from Brisbane, to Chinchilla and Cairns. Concerts catered to audiences of all ages and musical tastes – from much-loved repertoire for seasoned classical music lovers, to genre-busting new works for adventurers, and valuable learning experiences for children.

Season 2016

QSO's Season 2016 included the flagship Maestro Series (10 concerts), Morning Masterworks (five concerts), Music on Sundays (five concerts), Chamber Players (five concerts) and a special chamber concert with Soloist-in-Residence Nikolai Demidenko. The Choral Series was revived and received a very hearty welcome, with all three concerts selling out. The Season also included two gala events with classical superstars Lang Lang and Maxim Vengerov.

Ten education concerts were held in the QSO Studio, with a number of these added due to popular demand, and a performance in the Concert Hall was staged for secondary school and advanced level students.

Outside QPAC's Concert Hall, two Family and seven Kiddies Cushion concerts were held at The Courier-Mail Piazza and four QSOCurrent performances took place across Brisbane Powerhouse and State Library of Queensland. Through the WorldBeat program (three concerts) at Brisbane City Hall, QSO engaged with audiences from culturally diverse backgrounds.

Special Events and Orchestra Hire

The Orchestra, presented two large scale special events in Brisbane Convention and Exhibition Centre's Great Hall during 2016: the sold-out *Raiders of the Lost Ark* live in concert and *David Bowie: Nothing has Changed*. Also at BCEC, QSO performed in a sell-out concert with Missy Higgins and with Zep Boys in *Stairway to Heaven*, a celebration of the music of Led Zeppelin.

In April, QSO was engaged by BBC Worldwide to present three performances at Hamer Hall in Melbourne as a key part of the inaugural BBC Proms Festival held outside of the UK.

The year also saw QSO perform in diverse musical genres and delivering artistically outstanding outcomes. The Australian Ballet chose its performance season with QSO of Ratmansky's *Cinderella* (six concerts) to produce a live video recording for international release. In another ballet spectacular, Conductor Laureate Johannes Fritzscht directed QSO in QPAC's 2016 International Series - French company Ballet Preljocaj's *Snow White* (nine concerts).


Other engagements ranged from a prestigious performance with superstar tenor Roberto Alagna, including delayed video presentations in Queensland regional venues, to an electric performance supporting Hilltop Hoods as part of their ARIA award-winning 'The Restrung Tour'. QSO also performed at Brisbane Baroque, the Lisa Gasteen National Opera School Gala and in Brisbane Festival's highly popular *Symphony for Me*. The Orchestra wrapped up the year with three performances of QPAC's perennial *Spirit of Christmas*.

Orchestral Services

The Orchestra continued to support Queensland Ballet and Opera Queensland in a number of seasons as part of its Tripartite Funding Agreement. Alongside Queensland Ballet, QSO performed in *A Midsummer Night's Dream* (11 performances), *Strictly Gershwin* (10 performances) and *The Nutcracker* (18 performances). Pit services for OperaQ included *Madama Butterfly* (five performances), *The Barber of Seville* in Brisbane (eight performances) and on its regional tour (eight performances) and *Kiss Me, Kate* (one performance). The Orchestra received positive reviews for its appearances with home companies throughout the year.

OUR ART

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

A man in a dark suit, light blue shirt, and patterned tie is seated in an orchestra, playing a violin. He is looking towards the camera with a slight smile. The background shows the interior of a concert hall with wooden paneling and blue stage lights hanging from the ceiling.

“As with warming comfort food, you know the musical content from Queensland Symphony Orchestra will be powerful and exciting, but also palatable and joyous.”

ArtsHub, September 2016

OUR ART

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

Season 2016 saw many new artist debuts and high profile events featuring international stars, blockbuster film presentations, new commissions, world premieres and QSO's first interstate tour in nearly 70 years.

The great pianist Nikolai Demidenko performed with QSO as Soloist-in-Residence. Although a regular guest artist for nearly 20 years - performing the repertory warhorses from Rachmaninov to Prokofiev - his program focus of the complete cycle of Beethoven's piano concertos with conductor Vassilis Christopoulos was a season highlight. Multiple performances of the concertos were presented and masterclass, recitals and chamber music with QSO musicians, made this a memorable year with Nikolai Demidenko. Foxtel recorded all five concertos for broadcast.

The Maestro Series opened with Music Director Designate Alondra de la Parra's searing performance of Mahler's Second Symphony '*Resurrection*'. British mezzo-soprano Jennifer Johnston made her Australian debut, ably partnered by Australian soprano Dominique Fegan. Ensemble-in-Residence The Australian Voices, under the direction of Gordon Hamilton, added to the power of the performance, bringing youthful vitality to their well-trained voices. This performance was filmed for Foxtel broadcast within Australia and scheduled for international audiences.

Former Artist-in-Residence Shlomo Mintz brought his unique sound to Mozart's third and fifth violin concertos, in an all-Mozart program conducted by UK-based Australian Jessica Cottis.

In his Australian debut, conductor Rory Macdonald reunited with Swiss pianist Louis Schwizgebel for a program of Prokofiev, Ravel, Haydn and Stravinsky.

Conductor Jaime Martin made his QSO debut, alongside violinist Nemanja Radulovic, who also played with the Orchestra for the first time. Their performance of Prokofiev's Violin Concerto No.2 mesmerised the audience and Nemanja Radulovic's encore showed off-the-scale virtuosity.

One of the most memorable concerts of the season was back-to-back Mahler, led by conductor Simone Young. Australian Natalie Christie Peluso was the sweet soprano at the end of a perfect reading of Symphony No.4. After interval, *Das Lied von der Erde* began with the incomparable sounds of heldentenor Simon O'Neill,

who thrilled with his powerful high notes which rang out of the Orchestra. This was a fine contrast to the intimate and earthy sounds of mezzo-soprano Lilli Paasikivi in *Der Abschied*. Her singing, under Simone Young's baton was timeless.

Chinese conducting legend Yu Long made his long-awaited QSO debut with a program featuring Chen *Qigang's Enchantements oubliés*, a showpiece for orchestra. Javier Perianes made a welcome return to QSO in partnership with Yu Long playing Saint-Saëns's fifth piano concerto, '*Egyptian*'.

Brooding music and performers made a perfect match for an all-Russian program featuring outstanding young cellist Kian Soltani with Shostakovich's Cello Concerto No.1, played supremely, with Lukasz Borowicz's conducting of Rachmaninov's second symphony. Both made their Australian debuts to great acclaim.

Music Director Designate Alondra de la Parra closed the Maestro Series with a spectacular program of orchestral showpieces, *Till Eulenspiegel* and *Pines of Rome*. Pianist Hannes Minnaar debuted with the Grieg concerto, a classic performance that brought new life to the audience favourite. This was a virtuoso ending for an orchestral season and it showed the 2017 Music Director at her best, bringing out the most from QSO and the audience to their feet.

Five of the Maestro concerts were presented in the Morning Masterworks series. This season, the audiences enjoyed programs with Shlomo Mintz, Jessica Cottis, Rory Macdonald, Louis Schwizgebel, Kian Soltani, Lukasz Borowicz, Vassilis Christopoulos and Nikolai Demidenko with all five Beethoven concertos in two programs.

With The Australian Voices as Ensemble-in-Residence, three great works were presented in the Choral Series - Mozart's Requiem, Orff's *Carmina Burana* and Handel's *Messiah*. Ainars Rubikis made his Australian debut in an all-Mozart program, finely supporting four leading Australian singers, Kang Wang, Kiandra Howarth, Deborah Humble and Christopher Richardson. This concert was later broadcast by Foxtel. Warwick Fyfe, Milica Ilic and Henry Choo were the soloists for *Carmina Burana*, under the baton of Jacques Lacombe. Gordon Hamilton led the choir, QSO and soloists David Wakeham, Luciana Mancini, Charles Daniels and Natalie Christie Peluso for *Messiah*. QSO, The Australian Voices and Gordon Hamilton toured *Messiah* regionally, in partnership with local choirs.

Guy Noble, as the voice and face of Music on Sundays, had another great year hosting and conducting this well-loved series of sparkling gems from the repertory. He was joined by Australian conductors Benjamin Northey, Tahu Matheson, Daniel Carter and Johannes Fritzsich. Guest appearances by emerging singers from Lisa Gasteen National Opera School enhanced the concerts.

In June, QSO welcomed superstar pianist Lang Lang as a gala event. This was a sell-out concert and Lang Lang played Prokofiev's third concerto and a brace of encores for an enthusiastic audience, which included intra and interstate visitors. Conductor Carlos Miguel Prieto made his QSO debut in this program.

QSOCurrent, the Orchestra's contemporary music showcase, continued to find new pathways and artists to work with ensembles within QSO. Tom Thum's new program continued the partnership with Gordon Hamilton in creating new sounds and concepts for beatboxer and orchestra. Celebrated DJ Sampology made his QSO debut in a stunning multimedia program of looped sounds and video projections.

In September, QSO presented Lyle Chan's *My Dear Benjamin* in partnership with Brisbane Festival. This was a poignant song cycle of poems, letters and reminiscences between Benjamin Britten and his early muse, Wulff Scherchen. The groundbreaking world premiere was presented with Britten's early works, conducted by Britten authority Paul Kildea.

WorldBeat began with *Year of the Monkey*, a Chinese New Year Concert with guest conductor Darrell Ang, Australian cellist Li-Wei Qin, erhu diva Ma Xiaohui and Shanghai-based pianist Yingdi Sun. A British theme continued the series with the annual (*Not*) *The Last Night of the Proms*, featuring David Hobson and conducted by Guy Noble. The international theme concluded with *Bella Italia!*, a night of great opera and two of the most compelling singers of our time,

Jessica Pratt and Francesco Demura in a passionate presentation of favourite opera. Jessica Pratt, belle of La Scala Milan, made her long-awaited debut in her adopted hometown of Brisbane and elicited worthy comparisons with her illustrious predecessor, Dame Joan Sutherland.

The self-directed Chamber Players series by QSO musicians had another successful year and brought many regulars into the QSO Studio for an afternoon of diverse chamber works. The highlight of the season was the special chamber concert with Soloist-in-Residence Nikolai Demidenko. The all Beethoven program featured the horn sonata with Peter Luff, piano and wind quintet with Irit Silver, Nicole Tait, Lauren Manuel and Huw Jones.

BBC invited QSO to join its Melbourne season for two programs of the first BBC Proms ever to be presented outside the UK. QSO played live to David Attenborough's *Life Story*, under the baton of Jeremy Holland-Smith. Alondra de la Parra led QSO in Hamer Hall, in an unorthodox program that featured beatboxer Tom Thum in the short concerto version of *Thum Prints*, with composer Gordon Hamilton taking the podium for this part of the program. Alondra de la Parra and pianist Sergio Tiempo gave a stunning performance of Ginastera's first piano concerto. Gershwin and Bernstein brought an up-tempo contrast and Marquez's *Danzón No.2* as an encore was repeated. QSO's successful debut tour to Melbourne was rewarded with a total standing ovation.

The season ended with a Tchaikovsky Gala, performed and conducted by superstar violinist Maxim Vengerov. His reputation as the world's greatest violinist today has not diminished. Those who heard his interpretation of Tchaikovsky's Violin Concerto will remember a performance that surpassed all previous experiences. After the interval Maxim Vengerov conducted QSO in Tchaikovsky's Symphony No.6 '*Pathétique*', a tour de force and emotionally draining performance that ended with a devastating 32-second silence.

INTERNATIONAL ARTISTS (40)

CELLO

Li-Wei Qin
Kian Soltani

CONDUCTOR

Darrell Ang
Lukasz Borowicz
Jonathan Brett
Vassilis Christopoulos
Richard Davis
Alondra de la Parra
Johannes Fritzsich
Jacques Lacombe

Yu Long
Rory Macdonald
Jaime Martin
Tahu Matheson
Stefano Miceli
Carlos Miguel Prieto
Ainars Rubikis
Giacomo Sagripanti
Marc Taddei
Maxim Vengerov
Simone Young

ERHU

Xiaohui Ma

MEZZO-SOPRANO

Aoyun Gerile
Jennifer Johnston
Luciana Mancini
Lilli Paasikivi

PIANO

Nikolai Demidenko
Lang Lang
Daniel Tang Le
Hannes Minnaar
Javier Perianes
Louis Schwizgebel
Yingdi Sun
Sergio Tiempo

TENOR

Charles Daniels
Francesco Demuro
Simon O'Neill

VIOLIN

Shlomo Mintz
Nemanja Radulovic
Maxim Vengerov

WORLD PREMIERES (29)

Composer	Work
Lyle Chan	<i>My Dear Benjamin</i> – Serenade for Tenor, Saxophone and Orchestra
Joe Chindamo	<i>Siren's Air</i>
Robert Davidson	<i>Lost in Light</i>
Gordon Hamilton	<i>482 Variations on a Very Short Theme</i>
Gordon Hamilton	<i>Trombone Says No</i>
Gordon Hamilton	<i>Five Hip Hop Motifs</i>
Rafael Karlen	<i>Bounces Nicely</i>
Rafael Karlen	<i>Fade Slowly</i>
Rafael Karlen	<i>If Not Now, When</i>
Rafael Karlen	<i>Permissions</i>
Rafael Karlen	<i>The Sweetness of Things Half Remembered</i>
Rafael Karlen	<i>While We Forget</i>
Sampology	<i>After The Storm</i>
Sampology	<i>Natural Selections</i>
Sampology	<i>Just One Look/ What's Going On</i>
Sampology	<i>Kenny Kalimba</i>
Sampology	<i>Lead Me</i>
Sampology	<i>Ten Foot Flowers</i>
Sampology	<i>Thicker than Water</i>
Sampology & Gordon Hamilton	<i>Birds and Frogs</i>
Sampology & Gordon Hamilton	<i>Chorale Kendrick</i>
Sampology & Gordon Hamilton	<i>Koala</i>
Sampology & Gordon Hamilton	<i>Nina</i>
Sampology & Gordon Hamilton	<i>World Percussion</i>
Tom Thum	<i>One Horse Town</i> by Dusty Fenson
Tom Thum & Gordon Hamilton	<i>Ivory and Snake Oil</i>
Tom Thum & Gordon Hamilton	<i>Polish Your Brass</i>
Tom Thum & Robert Davidson	<i>My Western Belly</i>
Dan Walker	<i>March 2nd, 1949</i>

AUSTRALIAN ARTISTS (111)

ACCOMPANIST

Narelle French
Phillip Gearing
James Goldrick
Jillianne Stoll

BARITONE

Warwick Fyfe
Sam Hartley
Samuel Thomas-Holland
David Wakeham

BASS-BARITONE

Christopher Richardson

BASSOON

Evan Lewis*
David Mitchell*
Nicole Tait*

BEATBOXER

Tom Thum

CELLO

Tim Byrne
Kathryn Close*
Andre Duthoit*
Matthew Kinmont*
David Lale*
Patrick Murphy*
Kaja Skorka
Elias Suarez
Craig Young*

CHOIR

Brisbane Chorale
The Australian Voices
Voices of Birralea

CLARINET

Brian Catchlove*
Nicholas Harmsen*
Irit Silver*
Kate Travers*

COMPOSER

Joe Chindamo
Gordon Hamilton
Rafael Karlen
Dan Walker

CONDUCTOR

Nicholas Buc
Daniel Carter
Nicholas Cleobury
Jessica Cottis
Gordon Hamilton
Richard Hetherington
Brett Kelly
Daniel Kossov
Peter Luff*
Graeme Morton
Guy Noble
Benjamin Northey
Natalia Raspopova*
Giovanni Reggioli

DIGITAL PERCUSSION

David 'Acosta' Atkins

DJ

Sampology

DOUBLE BASS

Justin Bullock*
Robert Davidson*

ENSEMBLE

Argo
Kupka's Piano

FLUTE

Hayley Radke*

FRENCH HORN

Peter Luff*
Lauren Manuel*

HARP

Jill Atkinson*

MEZZO-SOPRANO

Louise Dorsman
Bronwyn Douglass
Deborah Humble

OBOE

Huw Jones*

PIANO

Stefan Cassomenos
Therese Milanovic*
Steve Newcomb
Jonny Ng*

PRESENTER

Thomas Allely*
Stephen Emmerson
Matthew Kinmont*
Jason Klarwein
Guy Noble
Simon Perry
Lachlan Snow
Michael Sterzinger*
Richard Wenn*
Jay Laga'aia

RAPPER

Robert 'Mantra' Tremlett

SAXOPHONE

Michael Duke
Rafael Karlen

SINGER

Adalita
Deborah Conway
iOTA
Steve Kilbey
Jamie MacDowell
Tex Perkins

SOPRANO

Ebony Banks
Petah Cavallaro-Chapman
Natalie Christie Peluso
Dominique Fegan
Rebecca Gulinello
Kiandra Howarth
Milica Ilic
Jessica Pratt

TENOR

Robert Barbaro
Henry Choo
Andrew Goodwin
David Hobson
Nick Kirkup
Kang Wang
Bernard Wheaton

TROMBONE

Jason Redman*

VIOLA

Raquel Bastos
Charlotte Burbrook de Vere*
Cédric David*
Bernard Hoey*
Nicholas Tomkin*

VIOLIN

Warwick Adeney*
Wayne Brennan*
Jane Burroughs*
Linda Carello*
Jenny Khafagi*
Delia Kinmont*
Natalie Low*
Nerida Ostenbroek*
Rebecca Seymour*
Alan Smith*
Rollin Zhao*

*QSO Soloist or Staff

AUSTRALIAN PREMIERES (30)

Composer	Work
Lyle Chan	<i>My Dear Benjamin – Serenade for Tenor, Saxophone and Orchestra</i>
Joe Chindamo	<i>Siren's Air</i>
Robert Davidson	<i>Lost in Light</i>
Murray Gold	<i>Life Story</i>
Gordon Hamilton	<i>482 Variations on a Very Short Theme</i>
Gordon Hamilton	<i>Trombone Says No</i>
Gordon Hamilton	<i>Five Hip Hop Motifs</i>
Rafael Karlen	<i>Bounces Nicely</i>
Rafael Karlen	<i>Fade Slowly</i>
Rafael Karlen	<i>If Not Now, When</i>
Rafael Karlen	<i>Permissions</i>
Rafael Karlen	<i>The Sweetness of Things Half Remembered</i>
Rafael Karlen	<i>While We Forget</i>
Sampology	<i>After The Storm</i>
Sampology	<i>Natural Selections</i>
Sampology	<i>Just One Look/ What's Going On</i>
Sampology	<i>Kenny Kalimba</i>
Sampology	<i>Lead Me</i>
Sampology	<i>Ten Foot Flowers</i>
Sampology	<i>Thicker than Water</i>
Sampology & Gordon Hamilton	<i>Birds and Frogs</i>
Sampology & Gordon Hamilton	<i>Chorale Kendrick</i>
Sampology & Gordon Hamilton	<i>Koala</i>
Sampology & Gordon Hamilton	<i>Nina</i>
Sampology & Gordon Hamilton	<i>World Percussion</i>
Tom Thum	<i>One Horse Town</i> by Dusty Fenson
Tom Thum & Gordon Hamilton	<i>Ivory and Snake Oil</i>
Tom Thum & Gordon Hamilton	<i>Polish Your Brass</i>
Tom Thum & Robert Davidson	<i>My Western Belly</i>
Dan Walker	<i>March 2nd, 1949</i>

AUSTRALIAN WORKS (54)

Composer	Work	Number of Performances
Lyle Chan	<i>My Dear Benjamin</i> - Serenade for Tenor, Saxophone and Orchestra	1
Joe Chindamo	<i>Siren's Air</i>	1
Robert Davidson	<i>Lost in Light</i>	1
Gordon Hamilton	<i>482 Variations on a Very Short Theme</i>	1
Gordon Hamilton	<i>Horns of War</i> (Small Orchestra Version)	1
Gordon Hamilton & Tom Thum	<i>The Elements</i> (Large Orchestra Version)	1
Gordon Hamilton & Tom Thum	<i>The Elements</i> (Small Orchestra Version)	1
Gordon Hamilton	<i>Severe Sonic Tourettes</i> (Large Orchestra Version)	1
Gordon Hamilton	<i>Severe Sonic Tourettes</i> (Small Orchestra Version)	1
Gordon Hamilton	<i>Colours of My Palette</i>	1
Gordon Hamilton & Tom Thum	<i>Trombone Says No</i>	1
Gordon Hamilton & Tom Thum	<i>The Sorcerer</i>	1
Gordon Hamilton	<i>Duel</i> (Large Orchestra Version)	1
Gordon Hamilton	<i>Duel</i> (Small Orchestra Version)	1
Gordon Hamilton	<i>Thum Thing</i> (Small Orchestra Version)	2
Gordon Hamilton & Tom Thum	<i>Polish Your Brass</i>	1
Rafael Karlen	<i>Bounces Nicely</i>	1
Rafael Karlen	<i>Fade Slowly</i>	1
Rafael Karlen	<i>If Not Now, When</i>	1
Rafael Karlen	<i>Permissions</i>	1
Rafael Karlen	<i>The Sweetness of Things Half Remembered</i>	1
Rafael Karlen	<i>While We Forget</i>	1
Elena Kats-Chernin	<i>Moody Tango</i>	1
Elena Kats-Chernin	<i>Russian Rag</i>	1
Jay Laga'aia	<i>I Can Play Anything</i>	4
Jaime Macdowell (Arr. Isabella Gerometta)	<i>Feet to Floor and Canon on a Theme by Tom Thum</i>	1
Jaime Macdowell (Arr. Gordon Hamilton)	<i>Fever and Love and Greensleeves</i>	1
Mantra	<i>Quicksilver</i>	1
Mantra	<i>The Freak Show</i>	1
Sean O'Boyle	<i>TV Themes No.1</i>	4
Sean O'Boyle	<i>Bear Hunt</i>	7
Sampology	<i>After The Storm</i>	1
Sampology	<i>Natural Selections</i>	1
Sampology	<i>Just One Look / What's Going On</i>	1
Sampology	<i>Kenny Kalimba</i>	1
Sampology	<i>Lead Me</i>	1
Sampology	<i>Ten Foot Flowers</i>	1
Sampology	<i>Thicker than Water</i>	1
Sampology & Gordon Hamilton	<i>Birds and Frogs</i>	1
Sampology & Gordon Hamilton	<i>Chorale Kendrick</i>	1
Sampology & Gordon Hamilton	<i>Koala</i>	1
Sampology & Gordon Hamilton	<i>Nina</i>	1
Sampology & Gordon Hamilton	<i>World Percussion</i>	1
Peter Sculthorpe	<i>Earth Cry</i>	1
Peter Sculthorpe	<i>Little Suite for Strings</i>	5
Gordon Hamilton & Tom Thum	<i>Ivory and Snake Oil</i> (Small Orchestra Version)	1
Gordon Hamilton & Tom Thum	<i>Ivory and Snake Oil</i> (Large Orchestra Version)	1
Tom Thum & Robert Davidson	<i>My Western Belly</i>	1
Tom Thum	<i>One Horse Town</i> by Dusty Fenson	1
Tom Thum (Arr. Gordon Hamilton)	<i>Ratchet Face</i> (Large Orchestra Version)	1
Tom Thum (Arr. Gordon Hamilton)	<i>Ratchet Face</i> (Small Orchestra Version)	1
Joseph Twist	<i>The Flying Orchestra</i> (Winds version)	3
Carl Vine	<i>V: An Orchestral Fanfare</i>	9
Dan Walker	<i>March 2nd, 1949</i>	1



OUR ACCESSIBILITY

Objective: to increase and engage with audiences every year.

“Having such a prestigious group like QSO visit and provide both professional development for teachers and tutorials for students, along with the opportunity to play in concert with these professionals, is both desirable and so instructive for the further development of Chinchilla musicians.”

Monica Larkin, Strings Teacher, Chinchilla

OUR ACCESSIBILITY

As the state's only professional symphony orchestra, QSO 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.

A number of community engagement initiatives were introduced in 2016, including 'Sing with QSO' and a regional tour of *Messiah*, which starred local choirs.

QSO continues to incorporate technology to increase accessibility, through streaming concerts and educational opportunities,

creating multimedia resources and increasing capacity for digital communications.

Web activity remained strong with 208,628 web visits, up 27% on the previous year. QSO's social media channels also continued to grow. Twitter followers increased 34% on 2015 to 3,209 and Facebook page likes increased 47% with 14,515 at the end of the year. Instagram proved a strong outlet for the Orchestra, more than doubling in followers to 2,148 since starting the account in 2015. QSO's YouTube account clocked 122,186 views.

In the media, QSO received 1,651 clips, reaching 53,509,807 people and valued at an Advertising Space Rate of \$7,079,628.

Measures	Result
Number of people accessing free performances	9,922
Number of people accessing regional performances and activities	20,919
Digital streaming and simulcast audience	11,105
Number of schools QSO engaged	125
Number of people accessing educational concerts and activities	22,831
Website visits	208,268

	2016	2015
TOTAL QSO ENGAGEMENT	1,229,087	689,479
Total QSO performances	188	157
Total ticket sales*	52,124	44,831
Number of subscriptions	3,472	3,143
Number of single tickets purchased	31,208	25,323
Attendance at free events	13,914	23,908**

*Number of people who connected with QSO through live streaming events, broadcasts, concerts, social media, website, workshops and other activities. The ABC Classic FM 2015 audience has been updated to include whole-year results rather than single survey 2015 total engagement has been updated in line with new measurement indexes in digital and broadcast initiatives.

EDUCATION

In 2016, QSO's education initiatives reached 22,831 people. Regional activity continued to increase, closing the gap on metropolitan activity and highlighting the Orchestra's focus on providing quality learning experiences to all Queenslanders.

EDUCATION SNAPSHOT 2016

Regional	Participants
Concerts	1,024
Other activities*	8,012
Subtotal	9,036
Metropolitan	
Concerts	
Kiddies Cushion	4,949
Discover	1,291
Explore	1,938
Engage	976
Other activities*	4,641
Subtotal	13,795
TOTAL EDUCATION PARTICIPANTS	22,831

*includes in-school workshops, instrument demonstrations, teacher professional development, open rehearsals, English Family Prize.

METROPOLITAN EDUCATION

In 2016, QSO changed the style and presentation of education concerts in the metropolitan area, to cater for students' skill levels rather than restricting by age. This strategy proved successful, with additional concerts scheduled for a number of levels. Overall, QSO connected with 4,205 students from 61 schools through education concerts.

The primary school concert was replaced with two concerts called 'DISCOVER' which were held in the QSO Studio with a smaller QSO ensemble. This provided students at a beginning level to familiarise themselves with the instruments and orchestra, within an interactive and fun learning atmosphere.

The middle schools concerts were renamed 'EXPLORE' and were designed for students at a developing level. Two concerts were held in the Conservatorium Theatre and gave students the opportunity to experience classical music favourites in a smaller, but more formal atmosphere.

The secondary showcase was changed to 'ENGAGE' and was aimed at advanced students, giving them a taste of the full Concert Hall experience at QPAC. Repertoire was chosen from a Maestro Series concert and a presenter was on hand to guide students through the performance.

Through 15 school partnerships, QSO presented 17 workshops to 1,052 participants. These workshops developed more in-depth connections with students in their own environments, giving them and their teachers powerful inspiration. 182 students attended the education open rehearsal, including a visiting school group of 46 from Macau. Other metropolitan education activities included tours of QSO and its facilities and a lecture at The University of Queensland for first-year music teaching students.

The English Family Prize received its highest number of entries to date, with 33 submissions. Six finalists were selected to perform in a recital before an audience of 195. Violinist In Yi Chae, was chosen as the winner and performed in the *Meet the Symphony* education concert in front of 577 people.

QSO expanded professional development opportunities in Brisbane, with the first Percussion Professional Development Day for instrumental music teachers. QSO Section Principal Percussion David Montgomery and Department of Education's Jeff Jarrott teamed up to present percussion strategies from both a performer's and teacher's perspective.

The annual Music Teachers Professional Development Day was held at the QSO Studio with 234 teachers from South East Queensland in attendance. The keynote was live streamed at Windaroo Valley State High school, where 102 regional music teachers gathered.

REGIONAL EDUCATION

QSO reached more than 9,000 students and teachers regionally through education concerts, workshops and professional development opportunities. Students at all levels benefited from a variety of musical experiences, from performing on the main stage with QSO, to one-on-one time with Section Principals.

Key regional education activities were delivered in:

■ Agnes Water

- › QSO musicians presented a mini-concert and instrument demonstration for 287 students from Agnes Water State School, Rosedale State School and Wartburg State School. The musicians also met and held workshops with 23 primary school instrumental music students.

■ Boonah

- › A school holiday instrumental workshop, supported by Scenic Rim Regional Council, was held at Boonah Cultural Centre for 18 students and music teachers.

■ Cairns

- › Meet the Musicians sessions were held for 340 primary-aged students from eight schools, with an education concert at Tanks Arts Centre attended by 387 students from 10 schools.

- › A secondary strings workshop was held at Tanks Arts Centre and 72 students from five schools were given the opportunity to workshop with QSO musicians and perform excerpts from Vivaldi's *Four Seasons*, on stage with QSO Concertmaster Warwick Adeney in front of parents, friends and family.
- › 36 primary school string students from six schools south of Cairns gathered at Bentley Park State College to workshop with QSO musicians .
- › For the first time, a string quartet travelled to areas around Cairns. The tour included visits to Kuranda State College, Atherton Primary School and Atherton State High School, reaching 552 students through instrument demonstrations and workshops. The quartet also visited Djarrugun College and performed for 62 Indigenous students.

■ Chinchilla and Roma

- › Thanks to the support of Australia Pacific LNG and Origin, QSO visited Chinchilla and Roma for the first time. A 12-piece ensemble presented instrument demonstrations in three Roma schools and three Chinchilla primary schools. The musicians also workshopped with instrumental music students in secondary schools, as well as the community concert band and string ensemble
- › A community concert featured all the instrumental students and community musicians performing alongside QSO musicians to a full house.

■ Gladstone

- › With the ongoing support of Australia Pacific LNG, QSO continued its involvement with the City of Gladstone. In 2016, four visits were made to the city. 'Community in Concert' was held with 200 students on stage in front of an audience of 600. A special schools concert was staged, which was attended by 417 people
- › Conductor Warwick Tyrrell and QSO Concertmaster Warwick Adeney visited three secondary schools and workshopped with their instrumental ensembles comprising 236 students. Warwick Tyrrell and composer and choral conductor Dan Walker also presented a professional development session on conducting techniques for 21 music teachers
- › A 98-strong primary school choir was established and Dan Walker gathered inspiration from the students to compose a work for the children of Gladstone. This was further workshopped with the choir in a second visit and performed by the choir at 'Community in Concert', with a new 105-member high school orchestra
- › QSO ensembles presented instrument demonstrations and mini-concerts to 3,125 students from 15 primary schools.

■ Gold Coast

- › Thanks to the support of Australian Decorative and Fine Arts Society - Gold Coast Branch and The Arts Centre Gold Coast, The Prodigy Project saw QSO's Assistant Conductor and Concertmaster visit seven secondary schools and workshop with their ensembles. Advanced level students were then nominated to try out for the Project
- › 15 successful students had mentoring sessions with QSO musicians, attended a QSO rehearsal and workshopped with QSO mentors and conductor Daniel Kossov. They went on to perform as an honorary member of QSO before an audience of 864 at The Arts Centre Gold Coast.

■ Toowoomba

- › QSO musicians visited Toowoomba Anglican School and Toowoomba Grammar School, workshopping with 83 students while in the city for a concert at Empire Theatre.

■ Townsville

- › A schools concert was held in Townsville for 220 students from five primary schools. Students then participated in Meet the Musicians sessions at Townsville Civic Theatre
- › Musicians travelled to three secondary schools and one primary school to hold workshops, with 86 students participating in in-depth skills based sessions for advanced level students

- › A string quartet travelled to Ayr and performed mini-concerts and instrument demonstrations at Ayr State School and Burdekin Christian College for 140 students.

MULTIMEDIA

QSO employed a number of new technologies to extend its reach among teachers and students.

A virtual reality video was produced with musicians demonstrating the themes and instrumentation of the of the 2015 sell-out, QSO Plays Bolero. The technology was piloted at the annual Music Teachers Professional Development Day and is currently being developed into a finished teaching resource package.

As part of Principal Partner Australia Pacific LNG's support, the EXPLORE level concert, *Meet the Symphony*, will be made accessible to more than 10,000 students in 2017 by providing 18 instrumental music teachers in Gladstone with a video of the performance. This resource was complemented by a professional development session held by QSO's Education Liaison Officer and resources for each of the works in the program.

Thanks to another generous supporter, Arthur Waring, QSO commissioned artist James Gulliver Hancock to create an illustrated 'Guide to the Orchestra'. This wall poster was sent to more than 1,800 schools across Queensland and was a welcome resource in the classroom.

REGIONAL TOURING AND COMMUNITY ENGAGEMENT

REGIONAL TOURING

In 2016, QSO continued the major expansion of its regional touring program presenting 20 regional and community performances in 14 centres. The Orchestra's regional touring and outreach is generously supported by the Tim Fairfax Family Foundation.

Funding from Arts Queensland's Playing Queensland Fund supported the Orchestra's performances in the Cairns region and a classical program in Townsville. Playing Queensland and John Villiers Trust funding also enabled QSO to engage with regional choirs for the first time in a performance of Handel's *Messiah*. Furthermore, QSO's partnership with Australia Pacific LNG funded a series of QSO activities and concerts in Gladstone, and through additional support from Origin expanded to include Roma and Chinchilla.

QSO's regional concert program commenced in June with a family performance in Ipswich of *Movie Masterpieces*, conducted by Guy Noble. A June school holiday workshop in Boonah culminated in a performance by a 12-piece ensemble of QSO musicians.

QSO's first performance at Redlands Performing Arts Centre in July sold out, with a program comprising *Four Seasons* and Viennese highlights. Also in July, QSO visited Toowoomba to perform a program featuring Stravinsky's *The Firebird* and soloist Stephan Cassomenos played Liszt's *Totentanz*.

Travelling to Gladstone in July, QSO musicians performed as a 12-piece ensemble and combined with Gladstone high school instrumental students and primary school choirs in a major community performance. This was followed in August by the full Orchestra presenting a free outdoor concert at the Gladstone Marina Stage to an audience of approximately 4,500, as well as a free outdoor schools performance attended by more than 400 students.

A trip to Far North Queensland in October included the first appearance by QSO in Atherton, performing *Four Seasons* directed by Warwick Adeney to a sell-out audience. Performances in Cairns encompassed *Four Seasons* performances for evening and schools audiences, as well as *Thum Prints* at Tanks Arts Centre. Workshops and in-school performances provided extended experiences for students in Cairns, Gordonvale, Kuranda and Atherton.

Also in October, QSO presented *The Firebird* program at The Arts Centre Gold Coast, with the addition of selected local secondary students performing alongside the Orchestra in *Night on Bald Mountain* as the culmination of The Prodigy Project.

The Orchestra's first trip to Roma and Chinchilla in October was a great success, with high school students, community band and string groups joining QSO musicians in a packed concert at Chinchilla Cultural Centre.

In November, QSO presented *Passion and Romance* in Ipswich and Townsville, featuring QSO Section Principal Clarinet Irit Silver as a soloist. A schools show was also held in Townsville.

A performance in December at Griffith University's Gold Coast Campus, supported by Griffith University Alumni Association, was conducted by QSO Associate Principal French Horn and Griffith University staff member Peter Luff with QSO Section Principal Trombone Jason Redman as a soloist.

In December, performances of Handel's *Messiah* were presented with Mackay Choral Society, Rockhampton Musical Union, Bundaberg Orpheus Chorale and Sunshine Coast Oriana Choir, with supporting choristers from The Australian Voices. Funding from John Villiers Trust facilitated two workshop visits by conductor Gordon Hamilton to work with local choirs in preparation for the December performances. Sell-out houses in Bundaberg and Caloundra were testimony to the success of this venture.

COMMUNITY ENGAGEMENT

QSO's 'A Day in the Orchestra' was a great success in 2016, with 58 community musicians from across South East Queensland joining QSO musicians for a weekend of rehearsals and workshopping, culminating in a performance with conductor Brett Kelly. The performance took place in the QSO studio and featured Respighi's *Fountains of Rome*, Sculthorpe's *Earth Cry* and *Mars* from Holst's *The Planets*.

'Sing with QSO' was a new initiative in 2016. 164 singers from various community choirs came together for a morning of rehearsal of Mozart's *Requiem*, followed by a sing-through with QSO musicians conducted by Peter Luff. Family and friends were welcome to attend the final performance.

Both A Day in the Orchestra and Sing with QSO received extremely positive feedback from participants.

"The whole experience was valuable for me; playing wonderful music with the other keen musicians, being expertly guided and encouraged by QSO clarinetist Nick, playing with such a warm wonderfully musical conductor [and] having three of my family members experience the performance with me."

Amelie Casgrain

'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, QSO has a duty to present world-class musical experiences and entice the best national and international talent to the state of Queensland while championing and nurturing Australian talent.

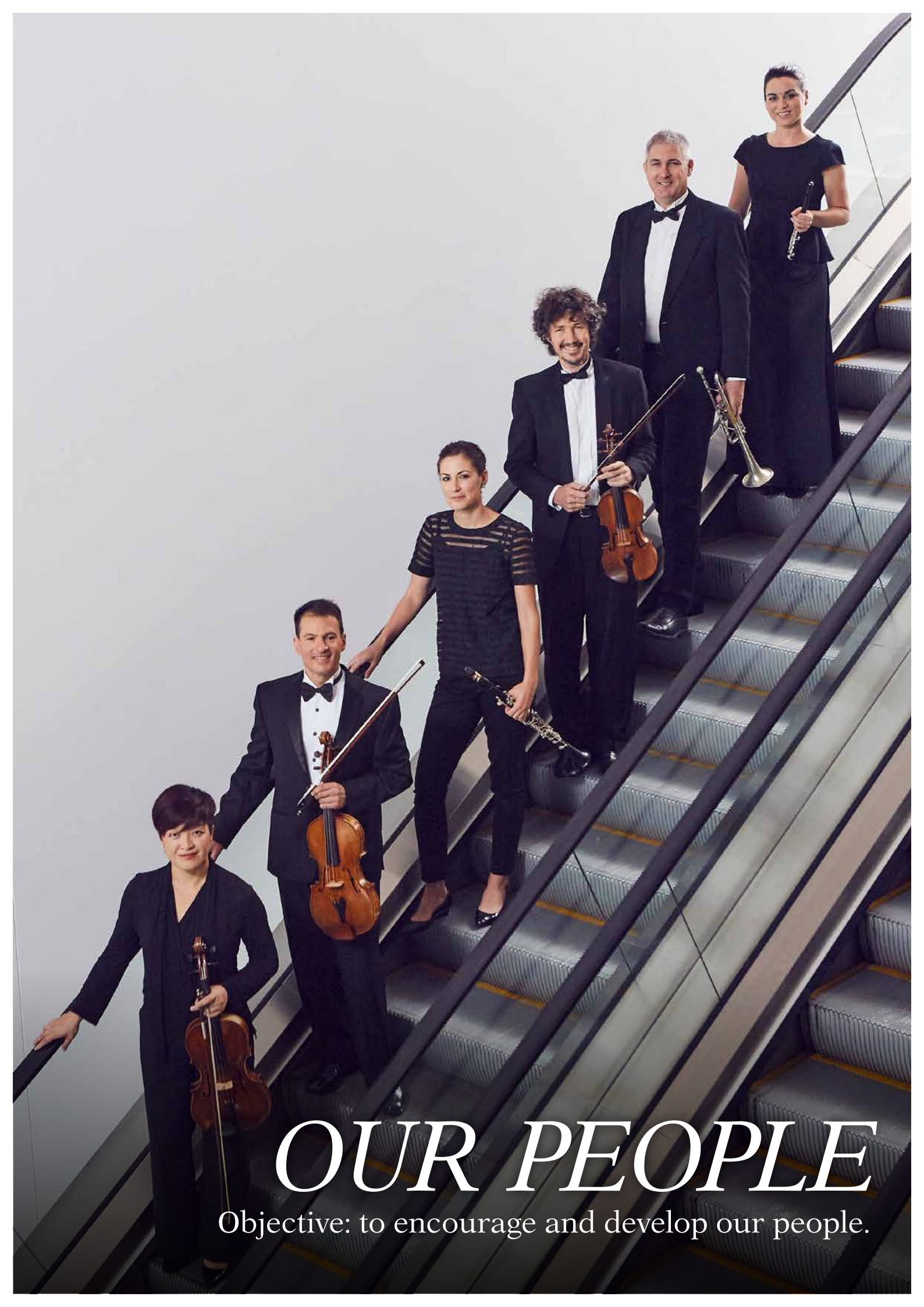
Attracting international stars and securing world-firsts was core to Season 2016 programming. QSO welcomed artists such as pianist Louis Schwizgebel, cellist Kian Soltani and mezzo-soprano Jennifer Johnston for their Australian debuts. Some of the classical music world's biggest names, Alondra de la Parra, Lang Lang and Maxim Vengerov, headlined the season. Across all orchestra activities, world premieres increased by 53%.

The organisation continued its support of local talent, premiering the work of seven Australian artists, playing a number of these as 'surprise works' in the Maestro Series. Brand new works were also showcased in QSOCurrent, which featured three world premieres. In a major coup, 2015 QSOCurrent commission, *Thum Prints*, toured intrastate to Cairns and interstate for the inaugural BBC Proms Australia event. Brisbane-grown talent in The Australian Voices and students from Lisa Gasteen National Opera School were placed centre stage throughout QSO's season.

QSO continued its initiative of composer readings, giving 10 emerging composers 25-minutes with the Orchestra and conductor Richard Davis, to have their new compositions workshopped and recorded. This program will expand in 2017.

To further diversify its audiences, the Orchestra embarked on a number of special events, including the blockbuster *Raiders of the Lost Ark* live in concert and *David Bowie: Nothing has Changed*, a tribute to the late legend which starred Australian music icons like Steve Kilbey and Tex Perkins.

A 'Young Professional Circle' program was also introduced to connect like-minded classical music lovers and give them behind-the-scenes access to QSO and numerous networking and socialising opportunities.



OUR PEOPLE

Objective: to encourage and develop our people.

OUR PEOPLE

2016 saw a changing of the guard for a number of senior management positions at QSO. After Rodney Philips' six month interim appointment, David Pratt commenced as Chief Executive in September. Hailing from Santa Barbara Symphony in the United States, David Pratt had previous roles with Savannah Philharmonic, G'day USA Festival, Sydney Symphony Orchestra and Australian Festival of Chamber Music.

Alondra de la Parra commenced her association with QSO as Music Director Designate during 2016. Her international reputation and creativity will drive QSO's artistic vision in 2017 and beyond, with her engagement as Music Director becoming formal from January 2017.

In two other senior appointments, Deb Houlahan joined QSO as Chief Financial Officer in October and Anna Coles was appointed as Director-Development (commencing in January 2017). QSO bid farewell to Helen Poggioli from its viola section at the end of the year. Helen retired from the Orchestra after 30 years' service, with her last performances in Queensland Ballet's *The Nutcracker*.

Tragedy struck QSO in September when Stephen Phillips from the first violin section died in a car accident in New Zealand. Belinda Williams, who performs with QSO on a contract basis, was also injured in the accident. Stephen Phillips had performed with QSO since 1987 and was a much loved member of the Orchestra, by colleagues and patrons. The musicians performed a small private concert to honour Stephen Phillip's life and contribution to QSO.

QSO's patrons are a crucial part of all organisational activities. The Orchestra strives to make the concert experience an exceptional one in every way possible, and aims for excellence at every touchpoint with patrons. From the website, to purchasing tickets, to accessing the venues; all of these elements impact upon patrons' appreciation of the concert. In 2016, all management and administration staff participated in 'Advanced Service Excellence' workshops facilitated by PD Training. The workshops were designed to build capacity in providing the level of customer service patrons rightly expect from a prestigious arts organisation. This professional development initiative will be built on in 2017.

Additional professional development was provided for staff in the areas of leadership and supervision, financial management, human resources, time management, interpersonal skills, orchestra library functions and first aid. All new employees working with QSO in 2016 participated in a corporate induction.

The wellbeing of all staff and musicians is of paramount importance to QSO. Annual hearing testing for all musicians has been in place for a number of years and is integral to the organisation's noise management strategy. In 2016, this practice expanded by introducing voluntary physiotherapy screening for musicians, funded by a grant from WorkCover Queensland and using a screening tool specially developed by Dr Bronwen Ackermann. The physiotherapy assessments were designed to identify any existing conditions that may lead to injury. This initiative included an educational angle with each musician receiving targeted exercises to help with their playing posture and technique. Follow up appointments were provided for musicians deemed to be most at risk of playing-related injury. Musicians were later surveyed on their impression of the effectiveness of the initiative, with survey results showing a very positive response to the activity.

QSO negotiated a new Enterprise Agreement with musicians for 2017. The one-year agreement provides a 2.6% pay increase for all musicians. In connection with the agreement, a Statement of Undertaking was signed by David Pratt as Chief Executive in relation to filling musician vacancies. As at 31 December 2016, QSO had 70 permanent musicians. In 2017, the organisation has budgeted for 78 musicians for the full calendar year. The Statement of Undertaking specifies QSO's commitment to auditioning to fill the vacant positions and contracting additional musicians where needed as an interim measure. Increasing the number of permanent musicians is critical to achieving artistic standards and improving rostering, allowing for better respite during busy periods.

OUR BOARD



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

Greg Wanchap is a Partner at Crowe Horwath, Business Advisors and Chartered Accountants. He specialises in advising on corporate governance, mergers and acquisitions, corporate structuring, capital raisings and is a strategic advisor to many corporations and privately owned businesses. Greg Wanchap has been with Crowe Horwath for more than 25 years.

Over the years, he has held various positions in the firm, including Chief Executive and Managing Partner. Greg Wanchap holds a Bachelor of Business, is a Fellow of the Institute of Chartered Accountants, a Member of the Institute of Company Directors and a Fellow of the Governance Institute. He serves on a number of Boards and has served on QSO's Board since 2000 and as Chairman since 2008.



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

Rod Pilbeam has been involved in the establishment and operation of major public event venues for more than 35 years with a broad-ranging experience. He is a Founding Partner and Executive Director of AEG Ogden which operates and provides consulting advice for owners and developers of arenas, performing arts centres and theatres, convention and exhibition centres, and sports stadia, through the Middle East, Asia, and Australia.

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

With a strong background in marketing and promotion, Rod 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.

He has executive oversight of AEG Ogden's 15 contracted operations.

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.

Rod Pilbeam joined the QSO Board in 2014.



Professor Margaret Barrett, Chair of the Artistic Consultative and Development Committee and member of the Remuneration Committee

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, The Australia Council, Australian Youth Orchestra, Musica Viva, British Council and Australian Children's Music Foundation. Margaret Barrett joined the QSO Board in 2014.



Mary Jane Bellotti, Chair of the Development Advisory Board

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

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

Mary Jane Bellotti joined the QSO Board in 2016.



Tony Denholder, Chairman of the Membership Committee and member of the Remuneration Committee

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

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

Tony Denholder serves on a number of Boards, including as Deputy Chairman of Expressions Dance Company, as a management committee member of Queensland Public Interest Law Clearing House (one of Queensland's peak pro bono organisations) and was previously a Director of Noel Pearson's Cape York Partnerships. Tony Denholder joined the QSO Board in 2006.



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

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 Ltd, the holding company established for ASX listed National Storage REIT, as well as for several private companies in the business services and health sectors.

Tony Keane 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. Tony Keane joined the QSO Board in 2009.



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

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

He was previously the Group Company Secretary of the public company Castlemaine Tooheys Limited. John has a Bachelor of Arts majoring in Economics and Financial Studies from Macquarie University and studied at the European Institute of Business Administration in France.

John Keep joined the QSO Board in 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 the 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.

Cat Matson joined the QSO Board in 2016.



Page Maxson (2014 to 2016)

Page Maxson recently retired as CEO of Australia Pacific LNG Pty Ltd in Queensland. Australia Pacific LNG is a joint venture of Origin, ConocoPhillips and Sinopec. He was seconded into the role of CEO by JV partner ConocoPhillips. Prior to starting with Australia Pacific LNG in June 2010, Page Maxson was deputy CEO of a joint venture between ConocoPhillips and Abu Dhabi National Oil Company (ADNOC) to develop the Shah Gas Field.

Since joining ConocoPhillips in 1988, he has fulfilled a variety of assignments, including economic, commercial and strategic roles in Houston, Norway, Indonesia and West Texas. In 1997, Page Maxson became Plant Manager and then District Manager for (then) Conoco's midstream business in Oklahoma. In 1999, he became Operating Centre Manager for the Pocahontas coal bed methane project in Virginia. In 2000, he moved to Aberdeen and became Operating Unit Manager for the Southern North Sea before being named General Manager of the Southern North Sea Business Centre and member of the North Sea business unit management team. He was then named President and General Manager of ConocoPhillips' Libya division in 2006.

A native of Oklahoma, Page Maxson graduated with a Bachelor of Science in Civil Engineering from Oklahoma State University in 1982. He also earned a Master of Business Administration from University of Texas in 1984. He was the Chair of the Foundation Fund Advisory Group and a member of the Remuneration Committee.



James Morrison (2014 to 2016)

James Morrison is a multi-instrumentalist who plays trumpet, trombone, euphonium, flugel horn, tuba, saxophones, double bass and piano.

In 2012, he was appointed Artistic Director of Queensland Music Festival, a state-wide music initiative whose vision is to 'transform lives through unforgettable musical experiences'. As part of the Festival, in 2013 James Morrison conducted the World's Largest Orchestra, breaking a Guinness World Record with 7,224 musicians at Brisbane's Suncorp Stadium.

James Morrison has been recognised for his service to the arts in Australia by being appointed a member of The Order of Australia with particular mention of his contribution to music education. He is a Doctor of The University at Queensland Conservatorium of Music and has received a Doctor of Music from Edith Cowan University Western Australia and The University of Adelaide. He is also an Adjunct Professor at University of South Australia and Vice-Chancellor's Professorial Fellow.

OUR MANAGEMENT

Chief Executive Officer

Sophie Galaise *(to Mar 16)*

Interim Chief Executive

Rodney Phillips *(Apr – Sep 16)*

Chief Executive

David Pratt *(from Sep 16)*

Chief Financial Officer

Debbie Draper *(to Aug 16)*

Tim Davidson *(Jul–Sep 16)*

Deb Houlahan *(from Oct 16)*

Director—Artistic Planning

Richard Wenn

Director—Community Engagement and Commercial Projects

Matthew Farrell

Director—Corporate Development and Sales

David Martin *(to Sep 16)*

Director—Human Resources

Robert Miller

Director—Marketing

Karen Soennichsen *(to Jun 16)*

Sarah Perrott *(Acting Director from Jun 16)*

Director—Philanthropy

Gaelle Lindrea *(to Jul 16)*

Executive Assistant to Chief Executive

Ros Atkinson

Assistant Conductor

Natalia Raspopova

Accountant

Sue Schiappadori *(to Sep 16)*

Senior Financial Accountant

Amy Herbohn *(from Oct 16)*

General Finance Coordinator

Barb Harding *(from Oct 16)*

Artistic Administration Manager

Michael Sterzinger

Artist Liaison

Fiona Lale

Orchestra Manager

Nina Logan

Operations Assistant

Helen Davies *(to Oct 16)*

Orchestra Librarian

Judy Wood *(to Jun 16)*

Nadia Myers *(from Jul 16)*

Assistant Librarian and Artistic Administrator

Nadia Myers *(to Jun 16)*

Murray Walker *(from Sep 16)*

Operations and Projects Manager

Peter Laughton

Production Coordinator

Vince Scuderi

Community Engagement Officer

John Nolan *(to Jul 16)*

Community Engagement Manager/ WHS Coordinator

Judy Wood *(from Jul 16)*

Education Liaison Officer

Pam Lowry

Marketing Manager

Sarah Perrott *(to Jun 16)*

Michaela Tam *(from Jul 16)*

Digital Marketing Specialist

Zoe White *(to May 16)*

Ben Packer *(from Oct 16)*

Marketing Coordinator

Miranda Cass *(to Aug 16)*

Rachel Churchland *(from Jul 16)*

Corporate Partnerships Manager

Katya Melendez *(to Apr 16)*

Rebekah Godbold *(from May 16)*

Sales Support Manager

Michael Hyde *(from May 16)*

Ticketing Services Manager

Emma Rule

Sales Officer

George Browning *(to Feb 16)*

Ticketing Services Coordinators

Joanne Monisse *(May – Aug 16)*

Michael Ruston *(from Sep 16)*

Eric Yates *(from May 16)*

Ticketing Services Officers

Christie Delizo *(Jul – Dec 2016)*

Michael Ruston *(Jul – Aug 16)*

Eric Yates *(Jan – Apr 16)*

Sales and Ticketing Services Coordinator

Kiara Uthmann *(to Jan 16)*

Philanthropy Manager

Katya Melendez *(from May 16)*

Philanthropy Services Officer

Phil Petch

OUR PARTNERS

GOVERNMENT PARTNERS



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MAJOR PARTNERS



GOLD PARTNERS



INDUSTRY COLLABORATORS



OUR DONORS

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

In 2016, donors' generosity contributed close to \$1.1 million to the Orchestra.

Collective gifts to QSO's annual giving, artistic, chair, education and community engagement funds assists the QSO in a myriad of ways: delivering its concert series; supporting major positions within QSO; offsetting costs associated with employing 72 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 2016 DONORS

ANNUAL GIVING

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

ALLEGRO

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

Estate of Susan Mary Blake
Dr Peter Sherwood
Anonymous

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

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Marguerite Fitzgerald
Professor David Fraser
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Recognising those visionary donors whose regular, lifetime giving exceeds \$10,000.

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Timothy Fairfax AC
Tim Fairfax Family Foundation

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T. and J. St Baker Charitable
Trust
Arthur Waring

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Philip Bacon Galleries
Estate of Susan Mary Blake
Prof. Ian Frazer AC and
Mrs Caroline Frazer
Estate of Barbara Jean Hebden
Jellinbah Group
Cathryn Mittelheuser AM
Mrs Beverley June Smith
John Story AO and
Georgina Story
Greg and Jan Wanchap
Noel and Geraldine Whittaker
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Frances and Stephen Maitland
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Desmond B. Misso Esq.
In memory of Margaret
Mittelheuser AM
Justice Anthe Philippides
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in memory of Hans
Rademacher
Dr Damien Thomson and
Dr Glenise Berry
Rodney Wylie
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Mrs J.C. Overell
Ian Paterson
Anne Sipton
Elinor and Tony Travers
Anonymous (2)

JOHN FARNSWORTH HALL BEQUEST SOCIETY

Roberta Bourne Henry
Anonymous (10)

CORPORATE GOVERNANCE

QSO has maintained sound corporate governance during 2016 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

QSO's Board of Directors is governed by the company's Constitution and the Corporations Act. During 2016, 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, QSO implemented a Delegations of Authority Policy outlining the powers of the Board delegated to the Chief Executive (and management).

2. STRUCTURE THE BOARD TO ADD VALUE

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

Performance of the Board is enhanced by the establishment of sub-committees with members who meet regularly with key management personnel to provide recommendations and insight for board decision making. Sub-committees and their chairmanships are included with the Directors' biographies.

3. PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING

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

The Board ensure that senior management implement practices and exhibit behaviours consistent with the required standards.

The Board holds itself to the highest standards of ethical and responsible decision-making.

4. PROMOTE DIVERSITY

The Workplace Diversity and Gender Equality Policy is a statement of QSO'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. QSO embraces diversity and gender equality at each stage of the employment cycle (i.e. recruitment, performance management, promotions, training and development, resignations and remuneration). The policy includes measures for gender equality particularly in relation to remuneration.

5. SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

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

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

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

6. RECOGNISE THE LEGITIMATE INTERESTS OF STAKEHOLDERS

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

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

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

7. RECOGNISE AND MANAGE RISK

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

8. REMUNERATE FAIRLY AND RESPONSIBLY

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

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

OUR FINANCIALS

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Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Directors' report for the year ended 31 December 2016

The Directors present their report together with the financial statements of Queensland Symphony Orchestra Holdings Ltd (the Company) for the year ended 31 December 2016 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 2016 financial year were:

G K Wanchap	Chairman of the Board and Remuneration Committee
R Pilbeam	Deputy Chairman of the Board
J Keep	Company Secretary
T Keane	Chairman of the Finance Audit and Risk Committee
T Denholder	Chairman of the Membership Committee
P Maxson	Resignation effective 5 December 2016
M Barrett	Chair of the Board Artistic Advisory & Development Committee
J Morrison	Resignation effective 28 October 2016
MJ Bellotti	Appointed 29 June 2016; Chair of the Development Advisory Board
C Matson	Appointed 1 August 2016

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		Remuneration Committee	
	A	B	A	B	A	B	A	B	A	B
G K Wanchap	3	3	-	-	10	10	11	7	4	4
T Denholder	3	3	4	4	10	9	-	-	4	4
T Keane	3	1	4	4	10	10	11	11	4	4
J Keep	3	2	-	-	10	9	11	10	-	-
R Pilbeam	3	3	-	-	10	10	11	11	-	-
P Maxson	3	2	-	-	10	7	-	-	4	4
M Barrett	3	3	-	-	10	7	-	-	-	-
J Morrison	3	-	-	-	9	2	-	-	-	-
MJ Bellotti	-	-	-	-	5	4	-	-	-	-
C Matson	-	-	-	-	4	4	-	-	-	-

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

(B) number of meetings attended by the Director

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Directors' report for the year ended 31 December 2016

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 185 performances during the twelve months ended 31 December 2016 including 62 pit services for performances of Opera Queensland and Queensland Ballet and 32 performances as a hired orchestra. The majority of the Company's concerts were held in Queensland Performing Arts Centre Concert Hall. The net surplus for the year ended 31 December 2016 was \$249,583. The comparative year ended 31 December 2015 was \$405,080.

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 2017 financial year. The Group's financial viability is dependent on maintaining its current level of state and federal government funding, donations, corporate sponsorship and ticket sales.

DIVIDENDS

No dividends were paid or proposed during the financial year ended 31 December 2016.

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 2016, the Group paid 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 2017. 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 these financial statements.

EVENTS SUBSEQUENT TO BALANCE DATE

There are not any events that have occurred after balance date that materially affect the financial statements for 31 December 2016.

This report is signed in accordance with a resolution of the Directors on 8 May 2017.



Mr Greg Wanchap
Chairman
Brisbane

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of comprehensive income for the year ended 31 December 2016

	Notes	Consolidated 2016 \$	Consolidated 2015 \$
REVENUE			
Funding revenue	5	11,063,457	11,147,202
Ticket sales	6	3,298,506	2,591,300
Sponsorship, donations and membership revenue	7	2,744,392	2,089,418
Orchestral hire and fees		888,705	852,010
Other revenue	8	596,207	242,427
Total revenue		18,591,267	16,922,357
EXPENSES			
Employee expenses	9b	11,068,247	10,816,110
Artists fees and expenses		1,842,622	1,164,961
Marketing expenses		845,795	741,790
Production expenses		1,117,763	1,148,676
Service fees		291,441	213,107
Depreciation and amortisation	9a	510,305	513,773
Other expenses		2,665,511	1,918,860
Total expenses		18,341,684	16,517,277
NET PROFIT/(LOSS) FOR THE YEAR		249,583	405,080

Queensland Symphony Orchestra Holdings Ltd
A.B.N. 55 122 464 706
Statement of financial position as at 31 December 2016

	Notes	Consolidated 2016 \$	Consolidated 2015 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalent	18	1,045,893	2,565,057
Trade and other receivables	12	523,858	3,041,740
Other	13	5,117,251	3,614,657
Total current assets		6,687,002	9,221,454
NON CURRENT ASSETS			
Property, plant and equipment	14	743,574	771,128
Southbank lease premium	11	12,784,110	13,134,112
Total non-current assets		13,527,684	13,905,240
TOTAL ASSETS		20,214,686	23,126,694
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	15	1,033,360	1,819,317
Deferred revenue	16	2,374,755	4,769,899
Provisions	17	2,185,923	2,185,850
Total current liabilities		5,594,038	8,775,066
NON CURRENT LIABILITIES			
Deferred revenue	16	300,000	250,000
Provisions	17	273,825	304,388
Total non-current liabilities		573,825	554,388
TOTAL LIABILITIES		6,167,863	9,329,454
NET ASSETS		14,046,823	13,797,240
EQUITY			
Reserves		1,675,619	1,756,819
Retained Earnings Southbank Building	11	12,784,112	13,134,112
Retained Earnings		(412,908)	(1,093,691)
Total Equity		14,046,823	13,797,240

Queensland Symphony Orchestra Holdings Ltd
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Statement of changes in equity for the year ended 31 December 2016

	Retained Earnings	Retained Earnings Southbank	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Instrument Reserve	Total Equity
	\$	\$	\$	\$	\$	\$	\$	\$
As at 1 January 2016	(1,093,691)	13,134,112	1,251,000	84,500	140,119	200,000	81,200	13,797,240
Net surplus for the year	249,583	-	-	-	-	-	-	249,583
Transfer(from)to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Education Reserve	-	-	-	-	-	-	-	-
Transfer(from)to Touring Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Instrument Reserve	81,200	-	-	-	-	-	(81,200)	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
As at 31 December 2016	(412,908)	12,784,112	1,251,000	84,500	140,119	200,000	-	14,046,823
	Retained Earnings	Retained Earnings Southbank	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Instrument Reserve	Total Equity
	\$	\$	\$	\$	\$	\$	\$	\$
As at 1 January 2015	(1,490,571)	13,484,112	1,251,000	-	147,619	-	-	13,392,160
Net surplus for the year	405,080	-	-	-	-	-	-	405,080
Transfer(from) to Artistic Reserve	(84,500)	-	-	84,500	-	-	-	-
Transfer(from) to Education Reserve	(12,500)	-	-	-	12,500	-	-	-
Transfer(from) to Education Reserve	20,000	-	-	-	(20,000)	-	-	-
Transfer(from) to Touring Reserve	(200,000)	-	-	-	-	200,000	-	-
Transfer(from) to Instrument Reserve	(81,200)	-	-	-	-	-	81,200	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
As at 31 December 2015	(1,093,691)	13,134,112	1,251,000	84,500	140,119	200,000	81,200	13,797,240

Queensland Symphony Orchestra Holdings Ltd
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Cash flow statement for the year ended 31 December 2016

	Notes	Consolidated 2016 \$	Consolidated 2015 \$
CASHFLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		7,861,310	7,314,861
Cash payments in the course of operations		(18,892,818)	(16,360,629)
Grants received from funding bodies		11,063,457	11,115,090
Interest received		124,813	106,621
Net cash provided/(used) in operating activities	18b	156,762	2,175,943
CASHFLOWS FROM INVESTING ACTIVITIES			
Payments to term deposits		(1,543,177)	(1,234,638)
Payments for property, plant and equipment		(132,749)	(20,332)
Net cash provided/(used) in investing activities		(1,675,926)	(1,254,970)
Net increase/(decrease) in cash held		(1,519,164)	920,973
Cash and cash equivalents beginning of year		2,565,057	1,644,084
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	18a	1,045,893	2,565,057

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 2016 was authorised for issue in accordance with a resolution of the Directors on 8 May 2017.

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 2016. These standards do not have a material impact on the financial statements presentation and/or disclosure for 2016.

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

Financial risk management

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

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

Going Concern

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

At 31 December 2016 the Group recorded a surplus of \$249,583 and was in a current net asset position of \$1,092,964. Total assets exceeded total liabilities by \$14,046,823 (2015 \$13,797,240) 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 2016.

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.

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.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

iv. Interest Revenue

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

v. Donations

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

vi. Sponsorship Revenue

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

b) Taxation and Goods and Services Tax

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

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

c) Acquisition of Assets

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

d) Cash and cash equivalents

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

e) Trade receivables

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

f) Property, plant and equipment

All items of property, plant and equipment are stated at historical cost less accumulated depreciation and any impairment losses. Historical cost includes expenditure that is directly

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

attributable to the acquisition of the items.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Group and the cost of the item can be reliably measured. All other repairs and maintenance are charged to the statement of comprehensive income during the financial period in which they are incurred.

g) Depreciation and amortisation

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

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

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

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

h) Leased plant and equipment

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

i) Southbank lease premium

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

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

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

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

Intangible assets with finite lives are amortised over the useful economic life and assessed for impairment whenever there is an indication that the intangible asset may be impaired. The Southbank lease premium is amortised over the contract period, being 40 years. The amortisation period and the amortisation method for an intangible asset with a finite useful life are reviewed at least at the end of each reporting period. Changes in the expected useful life or the expected pattern of consumption of future economic benefits embodied in the asset are accounted for by changing the amortisation period or method, as appropriate and are treated

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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 provisions for employee benefits to 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 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 for employee benefits to 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 have also been 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 2016 have been expensed against income.

m) Reserves

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

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

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 2016.

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 2016 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 2016, all funding was paid directly to Queensland Symphony Orchestra Pty Ltd.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

5. FUNDING REVENUE

	Consolidated 2016	Consolidated 2015
	\$	\$
Australia Council MPAB annual grant	7,649,927	7,529,456
Australia Council MPAB dedicated grants	52,500	2,500
Arts Queensland annual grant	3,034,444	2,984,864
Arts Queensland dedicated grant	165,492	558,270
Brisbane City Council grant	40,000	40,000
Grants dedicated non government	121,094	32,112
Total funding revenue	11,063,457	11,147,202

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.

6. TICKET SALES REVENUE

	Consolidated 2016	Consolidated 2015
	\$	\$
Subscription sales	1,513,119	1,359,564
Single ticket sales	1,785,387	1,231,736
Total ticket sales revenue	3,298,506	2,591,300

7. SPONSORSHIP, DONATIONS AND MEMBERSHIP

	Consolidated 2016	Consolidated 2015
	\$	\$
Sponsorship	1,699,324	1,051,078
Membership	600	200
Donations	1,044,468	1,038,140
Total sponsorship, donations and membership	2,744,392	2,089,418

During the course of the 2016 financial year management performed a review of the basis of valuation of sponsorship received in kind and the associated expenses (included in other expenses). As a result of this review, the sponsorship in kind and associated expenses has reduced. To ensure consistency in disclosure, the 2015 comparative information was also restated resulting in a decrease of \$344,567 in sponsorship in kind and associated expenses. The overall impact on the income statement for both years for these adjustments was nil.

Management, in consultation with key donors, also conducted a detailed review of the nature of donations received from the 2015 Believe Campaign and determined that due to specific obligations associated with \$250,000 of these contributions received, deferral of revenue in 2015 is more appropriate. As such the 2015 comparative information has been adjusted to reflect this adjustment resulting in a decrease in revenue and surplus in 2015 and an increase in non-current deferred revenue. The amount is not material and the cash remains set aside.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

8. OTHER REVENUE

	Consolidated 2016	Consolidated 2015
	\$	\$
From operating activities		
Interest income	124,813	106,621
From other operating activities		
Other	471,394	135,806
Total other revenue	596,207	242,427

9. EXPENSES

	Consolidated 2016	Consolidated 2015
	\$	\$
a) Depreciation and amortisation		
Musical instruments	68,801	65,348
Office equipment	1,468	2,350
Furniture, fixtures and fittings	70,158	70,777
Computer equipment	19,878	25,298
Lease amortisation	350,000	350,000
Total depreciation and amortisation expenses	510,305	513,773
b) Employee expenses		
Salary and wages	9,617,644	9,358,692
Superannuation	1,244,028	1,248,039
Workers compensation	206,575	174,634
Redundancies	-	34,745
Total employee expenses	11,068,247	10,816,110

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 charitable institution, established for the encouragement of music.

11. INTANGIBLE ASSETS

	Consolidated 2016	Consolidated 2015
	\$	\$
At 1 January, net of accumulated amortisation	13,134,112	13,484,112
Additions	-	-
Amortisation charge for the year	(350,000)	(350,000)
At 31 December, net of accumulated amortization and impairment	12,784,112	13,134,112
At 31 December cost of fair value	14,000,000	14,000,000
Accumulated Amortisation	(1,215,888)	(865,888)
Cost or fair value carried forward	12,784,112	13,134,112

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Notes to the financial statements

12. TRADE AND OTHER RECEIVABLES

	Consolidated 2016	Consolidated 2015
	\$	\$
Current		
Trade debtors	566,887	3,088,799
Other debtors	-	416
Provision for doubtful debt	(43,029)	(47,475)
Total current trade and other receivables	523,858	3,041,740

13. OTHER CURRENT ASSETS

	Consolidated 2016	Consolidated 2015
	\$	\$
Prepayments	259,740	313,979
Term Deposit Divestment Fund	31,669	31,669
Term Deposit Reserve Incentive Scheme	1,251,000	1,251,000
Term Deposit Temporarily Restricted Donations	724,618	755,819
Term Deposit other cash	2,850,224	1,262,190
Total other current assets	5,117,251	3,614,657

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.

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

14. PROPERTY, PLANT AND EQUIPMENT

	Musical Instruments	Office Equipment	Computer Equipment	Furniture and Fittings	Total
Cost					
Opening Balance	788,166	50,356	167,283	789,796	1,795,601
Additions	124,953	1,100	6,698	-	132,751
Disposals	-	-	-	-	-
Closing Balance	913,119	51,456	173,981	789,796	1,928,352
Accumulated Depreciation					
Opening Balance	(537,732)	(49,189)	(129,140)	(308,412)	(1,024,473)
Depreciation expense	(68,801)	(1,468)	(19,878)	(70,158)	(160,305)
Disposals	-	-	-	-	-
Closing Balance	(606,533)	(50,657)	(149,018)	(378,570)	(1,184,778)
Net Book Value					
31 December 2015	250,434	1,167	38,143	481,384	771,128
Net Book Value					
31 December 2016	306,586	799	24,963	411,226	743,574

15. TRADE AND OTHER PAYABLES

	Consolidated 2016 \$	Consolidated 2015 \$
Current		
Trade creditors	944,967	501,823
Other creditors and accruals	88,393	317,494
Southbank lease premium payable	-	1,000,000
Total current trade and other payables	1,033,360	1,819,317

16. DEFERRED REVENUE

	Consolidated 2016 \$	Consolidated 2015 \$
Current		
Deferred revenue	2,374,755	4,769,899
Non-current		
Deferred revenue	300,000	250,000

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

17. PROVISIONS

	Consolidated 2016 \$	Consolidated 2015 \$
Current		
Employee entitlements	2,185,923	2,185,850
Non current		
Employee entitlements	273,823	304,388

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 2016 \$	Consolidated 2015 \$
Cash at bank	1,004,189	2,408,450
QSO Fund Account	-	115,288
Sampson Library	41,704	41,704
Total cash (excluding term deposits)	1,045,893	2,565,442

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

	Consolidated 2016 \$	Consolidated 2015 \$
Profit/(Loss) from ordinary activities	249,583	405,080
<i>Add/(deduct) non- cash items</i>		
Amortisation	350,000	350,000
Charges to provisions	(30,492)	164,186
Depreciation	160,305	163,773
Net cash (used in)/provided by operating activities before change in assets and liabilities	729,396	1,083,039
	Consolidated 2016 \$	Consolidated 2015 \$
Changes in assets and liabilities		
(Increase)/decrease in receivables	2,517,882	755,878
(Increase)/decrease in other assets	40,585	(180,384)
Increase/(decrease) in accounts payable	(785,957)	3,638
Increase/(decrease) in deferred revenue	(2,345,144)	513,772
Net cash provided by operating activities	156,762	2,175,943

Queensland Symphony Orchestra Holdings Ltd

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Notes to the financial statements

19. AUDIT FEES

	Consolidated 2016	Consolidated 2015
	\$	\$
Audit of the financial statements	30,000	29,000
Total audit fees	30,000	29,000

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 2016	Consolidated 2015
	\$	\$
a) Operating lease (non-cancellable)		
Not later than one year	37,884	34,646
Later than one year and not later than five years	88,396	103,936
Later than five years	-	-
Total	126,280	138,582
b) Artist fees		
Not later than one year	1,500,887	796,640
Later than one year and not later than five years	1,389,887	902,393
Later than five years	-	-
Total	2,889,887	1,699,033

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 2016	Consolidated 2015
	\$	\$
Total compensation	582,585	614,085

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Notes to the financial statements**23. RELATED PARTIES**

Mr Page Maxson, a director of the Group until 5 December 2016 was Chief Executive Officer at Australia Pacific LNG during the financial year. During the financial year Australia Pacific LNG provided sponsorship of \$200,000 (2015 \$198,000).

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

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

24. SUBSEQUENT EVENTS

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

Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

Directors' declaration

Directors' declaration

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

In the opinion of the Directors:

- (a) The financial statements and notes of the Company are in accordance with the *Australian Charities and Not for Profit Commission Act 2012*; including
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2016 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 Greg Wanchap
Chairman

Brisbane 8 May 2017



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

In relation to our audit of the financial report of Queensland Symphony Orchestra Holdings Limited for the financial year ended 31 December 2016, 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.

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

Ernst & Young

A handwritten signature in black ink, appearing to be 'Tom du Preez', written in a cursive style.

Tom du Preez
Partner
8 May 2017



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

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 2016, 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 2016 and of its consolidated financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

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

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

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

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

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

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



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

Responsibilities of the Directors for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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



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

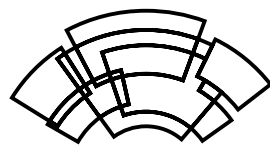
We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

A handwritten signature in black ink that reads 'Ernst & Young' in a cursive style.

Ernst & Young

A handwritten signature in black ink, appearing to be 'Tom du Preez', written in a cursive style.

Tom du Preez
Engagement Partner
Brisbane
8 May 2017



Queensland Symphony
Orchestra

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