



QUEENSLAND SYMPHONY  
ORCHESTRA



2020 Annual Report



GOVERNOR OF QUEENSLAND

### Message from the Governor of Queensland

Over the past year, we have all struggled to find adequate synonyms for 'unprecedented' to describe the impact of COVID-19 and the experience of living through a global pandemic.

It has affected lives and livelihoods around the world but has had a particularly detrimental effect on the performing arts sector. Fortunately, the creativity and flexibility that lie at the heart of the sector have produced some of the most innovative and inspiring responses.

Among the most delightful projects undertaken by Queensland Symphony Orchestra was 'Orchestra over the Fence'. Enthusiastically embraced by the Orchestra's musicians, it gave audiences access to a rich repertoire of solo and duet music as well as a glimpse into the everyday lives of the women and men they normally see only on the concert platform.

As restrictions eased, larger ensembles embraced the digital potential revealed by 'Orchestra over the Fence', culminating in 'The Studio Sessions' and the wonderfully uplifting 'We're Sharing the Joy' initiative which brought live classical music into the lives of hospital patients, aged care residents and special school students.

As Patron since 2014, I have watched with pride as our State Orchestra has continued to grow in stature. I congratulate the Board, musicians and the management team on successfully navigating the orchestral ship through the artistic and financial shoals of the past year and look forward to the Orchestra's full return in 2021.

His Excellency the Honourable Paul de Jersey AC  
Governor of Queensland



QUEENSLAND SYMPHONY  
ORCHESTRA

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## Queensland Symphony Orchestra

At Queensland Symphony Orchestra, we create experiences that become extraordinary when shared.

Powered by music, our passionate and talented team works hard on and off the stage to bring out the best in people, and share in a sense of wonderment and excitement that is truly for everyone to enjoy.



# OUR MUSICIANS

Thank you to all of our special supporters who are part of the Music Chair Program.

## CONCERTMASTER

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

## ASSOCIATE CONCERTMASTER

Alan Smith  
*Arthur Waring*

## VIOLIN 1

Shane Chen \*  
*Jessica Read*

Lara Baker-Finch #

Linda Carello (retired 17 Feb)

Lynn Cole  
*Parascos Eagles Family  
Neil Root*

Emily Francis #

Ann Holtzapffel  
*Aitken Whyte Lawyers*

Rebecca Seymour  
*Dr John H. Casey*

Joan Shih  
*Simon Mills*

Brenda Sullivan  
*Heidi Rademacher and In Memory  
of Hans Rademacher  
Anonymous*

Stephen Tooke  
*Tony and Patricia Keane*

Allana Wales #

Brynley White  
*Graeme Rosewarne and Jim O'Neill*

Sonia Wilson  
*Wei Zhang & Ping Luo*

## VIOLIN 2

Gail Aitken ~  
*Dr John H. Casey*

Wayne Brennan ~  
*David Miller*

Katie Betts  
*Dr Geoffrey Trim  
John Story AO and Georgina Story*

Jane Burroughs  
*Dr Graham and Mrs Kate Row*

Faina Dobrenko  
*The Curavis Fund*

Simon Dobrenko  
*The Curavis Fund*

Ceridwen Jones #

Delia Kinmont  
*Dr Colin and Mrs Noela Kratzing*

Natalie Low  
*Dr Ralph and Mrs Susan Cobcroft*

Tim Marchmont  
*Dr Geoffrey Trim*

Nicholas Thin  
*Simon Mills*

Helen Travers  
*Elinor and Tony Travers  
Wei Zhang & Ping Luo*

Harold Wilson  
*Dr Michael Daubney  
Trevor Rowsell*

## VIOLA

Imants Larsens ~  
*Dr Geoffrey Trim*

Yoko Okayasu >>  
*Dr Damien Thomson and Dr Glenise Berry*

Charlotte Burbrook de Vere  
*Dr Pamela Greet and Mr Nicholas Beaton*

Nicole Greentree  
*Shirley Leuthner*

Bernard Hoey  
*Desmond B Misso Esq.*

Kirsten Hulin-Bobart  
*CP Morris*

Jann Keir-Haantera  
*Mrs Helen Sotiriadis*

Graham Simpson  
*Alan Galwey*

Nicholas Tomkin  
*Alan Symons*

## CELLO

David Lale ~ (retired 18 Aug)  
*Arthur Waring*

Hyung Suk Bae >> =  
*John Story AO and Georgina Story*

Matthew Kinmont +  
*Dr Julie Beeby  
David Miller*

Tim Byrne #

Kathryn Close  
*Dr Graham and Mrs Kate Row*

Andre Duthoit  
*Anne Shipton*

Matthew Jones  
*MJ Bellotti*

Kaja Skorka  
*Robin Spencer  
Anonymous*

Craig Allister Young  
*Di Jameson*

## DOUBLE BASS

Phoebe Russell ~  
*Sidney Irene Thomas (In Memory)*

Dušan Walkowicz >>  
*Amanda Boland  
John Story AO and Georgina Story*

Anne Buchanan  
*Dr Betty Byrne Henderson AM*

Justin Bullock  
*Michael Kenny and David Gibson*

Paul O'Brien  
*Graeme Rosewarne and Jim O'Neill*

Ken Poggioli  
*Anonymous*

## FLUTE

Alison Mitchell ~  
*Alan Symons*

Hayley Radke >>  
*Desmond B Misso Esq.*

## PICCOLO

Kate Lawson \*  
*Dr James R Conner*

## OBOE

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

Sarah Meagher >>  
*Sarah and Mark Combe*

Alexa Murray  
*Guy and Kathleen Knopke  
Dr Les and Mrs Pam Masel*

## COR ANGLAIS

Vivienne Brooke \*  
*CP Morris*

## CLARINET

Irit Silver ~  
*Arthur Waring*

Brian Catchlove + =  
*The K&D/S&R Anketell Foundation  
Timothy Michaux*

Kate Travers  
*Dr Julie Beeby*

## BASS CLARINET

Nicholas Harmsen \*  
*John Story AO and Georgina Story*

## BASSOON

Nicole Tait ~  
*In Memory of Margaret Mittelheuser AM*

David Mitchell >> =  
*John and Helen Keep*

Evan Lewis  
*In Memory of Dr Vicki Knopke  
CP Morris*

## CONTRABASSOON

Claire Ramuscak \*  
*CP Morris*

## FRENCH HORN

Malcolm Stewart ~  
*Arthur Waring*

Alex Miller >>  
*Dr Pamela Greet and Mr Nicholas Beaton*

Timothy Skelly + #

Ian O'Brien \*  
*Dr Geoffrey Trim*

Vivienne Collier-Vickers  
*Ms Marie Isackson*

Lauren Manuel  
*Dr John H. Casey*

## TRUMPET

Richard Madden >> =  
*Mrs Andrea Kriewaldt  
Elinor and Tony Travers*

Paul Rawson +  
*Dr Pamela Greet and Mr Nicholas Beaton*

## TROMBONE

Jason Redman ~  
*Frances and Stephen Maitland OAM RFD*

Ashley Carter >>  
*The K&D/S&R Anketell Foundation*

## BASS TROMBONE

Tom Coyle \* (retired 28 Aug)

Matthew McGeachin ^ #

## TUBA

Thomas Allely \*  
*Arthur Waring*

## TIMPANI

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

## PERCUSSION

David Montgomery ~  
*Dr Graham and Mrs Kate Row*

Josh DeMarchi >>  
*Dr Graham and Mrs Kate Row*

## HARP

Jill Atkinson \*  
*Noel and Geraldine Whittaker*

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

# HIGHLIGHTS 2020

OVER **5 MILLION**

PEOPLE ENGAGED THROUGH CONCERTS, STREAMING, DIGITAL CHANNELS,  
AND EDUCATION INITIATIVES

**590,687**  
**VIEWERS**

OF QSO DIGITAL PERFORMANCES

**9** **SELL  
OUT  
CONCERTS**

**676**  
**MINUTES**

OF RECORDED  
STUDIO CONTENT

**14**  
**REGIONAL  
SCHOOLS**

IN QUEENSLAND  
QSO VISITED AND  
PERFORMED TO LIVE

**DOUBLE** THE NUMBER  
OF SUPPORTERS

AFTER QSO DELIVERED THE MOST SUCCESSFUL FUNDRAISING YEAR IN 2020

**43,142**

**VIEWS OF QSO'S BABY SHARK**

ACROSS OUR PLATFORMS FOR OUR MOST POPULAR  
VIDEO OF THE YEAR, OUR QUEENSLAND STYLE  
PERFORMANCE OF BABY SHARK

**200**

**DIGITAL  
RESOURCES**

PRODUCED FOR EDUCATION

**3.81 MILLION**

PEOPLE SAW QUEENSLAND SYMPHONY ORCHESTRA PERFORM AT THE 2020 AFL GRAND FINAL

**3,800**

**CONNECTIONS**

WITH STUDENTS AND TEACHERS  
ONLINE OR IN-PERSON

**73.7%**

**YOUTUBE CHANNEL  
GROWTH**

**93** **ONLINE PERFORMANCES**  
PUBLISHED VIA OUR SOCIAL MEDIA CHANNELS



# CHAIR'S REPORT



For 73 years Queensland Symphony Orchestra (QSO) has brought joy and enrichment through the power of music to Queenslanders, and this continued this through 2020 despite the pandemic, lockdowns and changed social distancing laws.

While our 2020 season was halted in March due to COVID-19, we found new ways to work together, and to connect with our audiences. The Board and management worked closely to ensure we could move sustainably forward and emerge strongly positioned for whenever we entered the post pandemic world. We took stock of our financial affairs and modelled all conceivable scenarios. We became confident that we would be in a financial position to provide a commitment to the retention of staff and in particular the retention of our entire orchestra – all musicians.

Ultimately this was financially enhanced through the JobKeeper program, and anchored by our prudent and lean approach to overheads. Quite clearly, commercial revenues were entirely unpredictable. However, QSO proved itself financially and organisationally nimble, allowing us to remain productively active during this period and emerge well positioned for the future.

The Board and management agreed that during this period it was essential that we find new ways to bring our music to Queenslanders. This provided a remarkable opportunity to deepen our understanding of digital distribution and I am pleased to report on the following:

- We engaged with over five million people through concerts, streaming, digital channels, and education initiatives.
- Even over a year of such uncertainty, nine concerts were sold out.
- Ninety-three online performances were published via our social media channels in 2020, our YouTube channel grew by 73.7% and the most popular video of the year was our 'Queensland Style' performance of *Baby Shark*, which had over 43,000 views across our platforms!
- We connected online or in-person with over 3,800 students and teachers, and were able to perform live to almost 4,000 students, including 14 schools in regional Queensland.

The brilliant 'Orchestra Over the Fence' digital series was a direct response to lockdown, and began in mid-April. It was the brainchild of Concertmaster Warwick Adeney and Section Principal Flute Alison Mitchell who performed a duet to camera, socially and physically distanced. From that one-off performance, it expanded to 27 digital performances, featuring a range of musicians in their favourite Queensland locations.

A personal highlight of mine was QSO's Richard Madden playing *The Last Post* at Sunrise at the Kangaroo Point Cliffs on Anzac Day. This incredibly moving performance was filmed and shared through our platforms.

Working together we have developed innovative strategies focussing on a key theme of excellence. We believe that we have a major role to play in using our music to support the health and wellbeing of Queenslanders and this will be further expanded in 2021. During the year we had a truly enriching and memorable experience where our musicians performed for the Narbethong Special School. This was attended by His Excellency the Honourable Paul de Jersey AC, Governor of Queensland, and clearly proved to us what a powerful role we have to play. There is an abundance of research that compellingly supports the power of music.

In 2020, we were able to visit the regional Queensland community of Gladstone, and in 2021, we have already begun a comprehensive visitation program, playing in the west and north of the state. Regional Queensland is a major focus for QSO as we develop a multi-tiered program of working with local education, health, wellbeing and arts communities across our state.

Even as the world's concert halls remained dark at the end of 2020, we made the exciting decision to appoint QSO's new musical leader, and named Johannes Fritzsche, one of Australia's leading international conductors, Principal Conductor and Artistic Adviser. News of his appointment was applauded around the world and thrilled our musicians. Maestro Fritzsche is one of the great musical leaders of his generation; a conductor we can credit with building QSO into the world class orchestra it is today, and we were overjoyed that he accepted the offer to return until 2023. Moving forward we remain committed to celebrating our musicians, championing local composers and being guided by First Nations leaders in telling more First Nations stories through music.

During the pandemic downtime the board took the opportunity to work with management to develop strategies to refresh our organisational culture. We want QSO to be an employer of choice where everyone is motivated by the notion of excellence, and with this in mind we will launch the *2021 and Beyond Strategic Plan* in 2021.

We greatly appreciate the ongoing and consistent support of the Federal Government through the Australia Council and the State Government through Arts Queensland, who acted rapidly to ensure consistency of grant funding through the difficult year.

It has been incredibly fulfilling to see our generous supporters, ticket holders, partners and friends continue to support, and in many cases increase. We look forward to giving back joy in our music.

Thank you to our Board, management and staff who came together as a team developing new concepts, new ideas and remained motivated to ensure QSO's success. In particular to our wonderful musicians who engaged in many supportive activities beyond their music to help us through this difficult period.

I believe that we have an exceptional team to take QSO forward and produce results that can only be described as world class.

A handwritten signature in dark ink, appearing to read 'Chris Freeman', with a long, sweeping horizontal line extending to the right.

**Chris Freeman AM**  
Chair



# CHIEF EXECUTIVE'S REPORT



In the best of times, it is a privilege to lead Queensland Symphony Orchestra, and in what turned out to be an extraordinarily challenging 2020 I could not have been prouder to lead this outstanding company, as every member of the company came together as one to deliver exceptional music for the people of Queensland.

Prior to COVID-19, we all had an innate understanding of the power of music to enrich lives, to create emotional and physical connections, to provide a sense of purpose or place, or for its ability to entertain and inspire. However, this became even more prescient when we were faced with one of the most challenging and unsettling times in recent history. Faced with the challenge of not being able to perform on the Concert Hall stage your QSO quickly pivoted to become a digital content producer. In all, QSO produced over 300 digital performances, workshops, and education resources for almost 600,000 people in 2020.

These impressive numbers were only achieved through the exceptional teamwork of everyone at QSO - from the Board, Orchestra, Administration, and Management. It was a wonderful coming together around a single shared purpose to deliver excellence to the people of Queensland through immensely entertaining performances that brought music to as many people as possible. During the worst of COVID-19 last year, although we had never been physically further apart, it felt like the company had never been closer as we came together as one. I would like to thank the entire QSO for their support, patience, good humour, and professional excellence in 2020.

The other important members of Queensland Symphony Orchestra are you - our community of supporters. The amazing support from you sustained us during the darkest periods in 2020, and returning to perform live in front of you was the light at the end of the tunnel for the musicians. We thank you for your amazing support and your belief in the power of music, and we are humbled that 656 new people chose to join this community in 2020.

We would also like to thank our Principal Partner Australia Pacific LNG for their steadfast support of QSO in 2020. Their support is invaluable in helping us achieve our mission to be an orchestra for everyone.

Finally, I would like to thank the Queensland Government for their support through Arts Queensland, and especially express our appreciation to the Australian Government not only for their usual support of the company through our grant from the Australia Council, but through the introduction of the JobKeeper program. Alongside prudent financial management and the financial support of our partners and supporters, JobKeeper was instrumental in enabling QSO to maintain employment for 110 full-time and over 60 freelance artists and arts workers in 2020, and will provide a financial buffer for the uncertainty and challenging economic conditions we expect to face in the next three years.

Once again, we thank you for your support of QSO and look forward to sharing beautiful music with you in 2021.

**Craig Whitehead**  
Chief Executive





# PERFORMANCE SUMMARY 2020

<b>TOTAL QUEENSLAND SYMPHONY ORCHESTRA ENGAGEMENT</b>	<b>5,063,554</b>
Total Queensland Symphony Orchestra performances	82
Total ticket sales	27,177
Number of subscriptions	3,348
Number of single tickets purchased	21,800
Attendance at free events	1,400
<b>QUEENSLAND SYMPHONY ORCHESTRA PERFORMANCES</b>	
Mainstage Brisbane	10,157
Commercial Specials	7,740
<b>Total</b>	<b>17,897</b>
<b>REGIONAL ENGAGEMENT</b>	
Gladstone Symphony Under the Stars	1,400
<b>Total</b>	<b>1,400</b>
<b>EDUCATION</b>	
Brisbane Metro Education Concerts	104
Young Instrumentalist Prize	104
Brisbane Metro in-school workshops	395
The University of Queensland mentorships and workshops	161
<b>Total</b>	<b>764</b>
<b>REGIONAL EDUCATION CONCERTS</b>	
Gladstone in-school concerts	1,165
Regional online workshops	32
Teacher Professional Dev	166
<b>Total</b>	<b>1,363</b>
<b>COMMERCIAL SPECIALS</b>	
<i>Star Wars Return of the Jedi</i> In Concert	4,921
Ben Folds Symphonic Tour	2,819
<b>Total</b>	<b>7,740</b>
<b>COMMERCIAL HIRES</b>	
<b>Brisbane Metro Commercial Hires</b>	
Circa - Short Pieces for Long Nights	545
Tom Thum - Thum Prints	297
HOTA Fireside	90
Ed Kuepper Restrung	329
Redland Performing Arts Centre	158
Sunnybank Performing Arts Centre	104
Spirit of Christmas	3,818
<b>Total</b>	<b>5,341</b>
<b>PIT SERVICES</b>	
Australian Ballet - <i>The Happy Prince</i>	8,474
Opera Queensland - <i>Encore</i>	1,174
Opera Queensland - <i>Under the Stars</i>	1,967
Queensland Ballet - <i>60 Dancers: 60 Stories</i>	2,563
<b>Total</b>	<b>14,178</b>
<b>CONCERT BROADCASTS</b>	
ABC Classic FM ^	440,000
4MBS and affiliates ^	100,000
Facebook Live - Beethoven's Emperor + Pines of Rome	7,160
Beethoven's Emperor Regional Livestream	205
Instagram Live - Isol-aid Festival	800
AFL Grand Final	3,812,000
ABC Brisbane Facebook Live - Christmas	64,019
Digital performances	590,687
<b>Total</b>	<b>5,014,871</b>

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

% Numbers are a combined figure of live broadcasts and concert replays.





# OUR STABILITY



OBJECTIVE:  
TO BE A  
FINANCIALLY  
STRONG  
ORGANISATION.



# OUR STABILITY

## MEASURES

Net surplus as a percentage of income  
Ratio of reserves to operating costs  
Total sponsorship and philanthropy income  
Number of subscriptions  
Number of single tickets sold

## RESULT

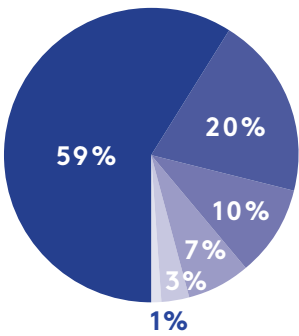
20.65%  
51.71%  
\$1,654,173  
3,348  
21,800

By mid-March 2020, subscription revenue was on course to be very close to the highest of all time. Each Mainstage concert in 2020 sold above average tickets. Once the Orchestra returned to the stage, we saw an incredible response from our audience and felt their craving for live performance. QSO also added an additional Beethoven's Emperor performance in November, which sold out in 25 days. Queensland Symphony Orchestra presented nine sell-out performances across all Mainstage concerts and Education and Community events during 2020.

Building reserves is a key financial priority for Queensland Symphony Orchestra. The ratio of reserves to operating costs has consistently increased since 2016 reflecting improved financial performance.

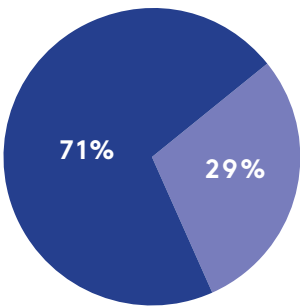


2020



INCOME BY SOURCE	
Government, State and Federal	59%
COVID-19 Government Subsidies	20%
Private Giving	10%
Ticket Sales	7% *
Commercial Hire	3%
Other	1%

\* Includes Mainstage, blockbusters and other events



TICKET REVENUE	
Single Tickets	71% \$968,936
Subscriptions	29% \$404,867





# OUR DELIVERY



OBJECTIVE:  
TO CONTINUOUSLY  
GROW OUR  
ARTISTIC QUALITY  
AND OUTPUT.



# OUR DELIVERY

MEASURES	OUTCOME
Qualitative evaluation of performances by internal artistic leaders and established committees	Completed
Qualitative evaluation of musician skills by section leaders	Completed
Qualitative evaluation of guest conductors and artists via musician feedback	Completed

2020 was a unique year for Queensland Symphony Orchestra, with artistic and community engagement growth and innovation resulting from the Orchestra’s response to the COVID-19 pandemic and the Orchestra confidently showcasing its versatility and quality.

### INITIAL PLANS

The 2020 subscription season, launched in August 2019, featured diverse and contrasting programming across a wide variety of concert and events, a focus on the music of Ludwig van Beethoven celebrating his 250th anniversary and featuring a range of acclaimed international conductors and soloists including international superstar Brisbane-raised violinist Ray Chen. There was a special prominence on new Australian musical and compositional voices, with a number of young artists making their solo debuts with the Orchestra and works by three outstanding female composers programmed.

Similarly, the organisation’s community and education activity featured exciting programming including a collaboration with the Queensland Ballet Academy in Katy Abbott’s *The Peasant Prince* and the expansion of the side-by-side mentoring and performance Prodigy Project for secondary school instrumental students.

These programming plans were effectively shelved once the COVID-19 pandemic hit.

### CONCERTS IN EARLY 2020

Some outstanding performances did take place at the start of the year.

The season opening Power and Glory concert was a strong programmatic statement featuring the world premiere of Melody Eötvös’ *Hidden Wiring*, followed by the Beethoven Triple Concerto with three emerging Australian soloists and culminating in Shostakovich’s powerful Fifth Symphony conducted by Alexander Prior, to standing ovations from the audience.

Sold out performances of *Star Wars: Return of the Jedi* in Concert, Ben Folds: The Symphonic Tour, and QSO Chamber Players: Beethoven and Brahms complemented the successful season opening with a variety of music styles appealing to diverse audiences.

The second Maestro project was conducted by Benjamin Northey and featured soloist Berlin Philharmonic Principal Horn Stefan Dohr in Richard Strauss’ first concerto for horn, alongside works by Dukas, Saint-Saëns and Brisbane-born composer Cathy Milliken. This ended up being the last symphony concert for more than six months as the following week’s Music on Sundays concert conducted by returning expatriate Simon Hewett (now Music Director of Queensland Youth Orchestras), was supposed to be performed on Sunday 15 March, which ended up being the first day of closed venues in Queensland.

### LOCKDOWN & PIVOTING TO ONLINE PERFORMANCES

The next period posed many challenges to QSO, managing ever-changing and tightening government restrictions, while trying to maintain activity and engagement for the musicians.

Continuing the collaborative approach to programming developed across the previous year, the Orchestra’s pivot to creating innovative online content in a variety of formats and sizes and diverse repertoire saw the Orchestra’s musicians actively engaged in programming suggestions, planning and decisions as well as contributing through audio recording and editing support.

On 17 April, QSO launched its successful ‘Orchestra Over the Fence’ digital series, suggested spontaneously by Concertmaster Warwick Adeney and Section Principal Flute Alison Mitchell who performed a duet to camera, socially and physically distanced and with a humorous take on music-making and toilet paper shortages supplies in the time of restrictions. The series has now expanded to 27 digital performances, featuring a range of musicians in their favourite Queensland locations and combinations.

Across the lockdown period, other engaging and topical projects included a moving Anzac Day tribute with Acting Section Principal Trumpet Richard Madden and entertaining and educational videos under the banner of Queensland Style including March of the Toys from *The Nutcracker* and *Baby Shark*.

Once restrictions eased allowing small groups of musicians to rehearse and perform together in a room, the Orchestra started recording chamber music to camera, creating over 11 hours and 16 minutes of content published throughout 2020 and for ongoing use including in The Studio Sessions.

The Orchestra’s strong relationship with ABC Classic and its audiences deepened across 2020 with a special live broadcast Lunchtime Concert in late June and studio recordings including Beethoven’s Symphony No.1, opera arias with internationally renowned Brisbane-trained tenor Kang Wang and the orchestral soundtrack for the Classic Choir virtual project of Deborah Cheetham’s specially commissioned carol *Christmas With You*.

Across 2020, the Orchestra continued to create engaging digital performances, many in collaboration with other organisations including Pub Choir’s Couch Choir Christmas virtual project of *All I Want for Christmas Is You*, radio and livestream broadcasts with ABC Radio Brisbane, the Instagram Isol-Aid Festival as well as the Queensland AFL Anthems featuring engaging arrangements by Nicholas Buc and the QSO Cello Section’s visually stunning performance of Massenet’s *Méditation* from *Thaïs* arranged by the Orchestra’s Craig Allister Young.

Alongside this activity, many of the Orchestra musicians created unique education online content and led virtual workshops for school and tertiary students across Queensland, supporting curriculum requirements and finding innovative solutions to assist teachers and students during the complexities of the COVID-19 pandemic.

A range of educational online video tutorials, demonstrating specific instrumental techniques, online percussion and string workshops, Digital Learning Concerts and specially curated sessions in the virtual Department of Education Teacher Professional Development Day were just some of the new ways created to actively engage with teachers and students.

The side-by-side Prodigy Project was reimaged into the Duet Project side-by-side mentoring and video duets, where Orchestra musicians mentored and recorded duet works. This project is continuing in 2021 and beyond, significantly increasing engagement across the state with instrumental students. Two Duet Project highlights were with the 2020 Young Instrumentalist Prize winner Théonie Satzuki Wang and Miriam Niessl, recipient of the AE Smith 1961 Violin, “Brennan Keats” 2020 loan. This violin has kindly been donated to the Queensland Symphony Orchestra for use by an outstanding young violinist. The original donor Brennan Keats entrusted the instrument to the National Instrument Bank created by Music Australia, and in 2020 ownership of the instrument was transferred to the Orchestra in its own right.

In partnership with The University of Queensland School of Music, the Orchestra musicians engaged with students through video orchestral excerpts, online tutorials and livestreamed focus workshops, chamber music workshops, cohort studies and a special mentorship program for selected students.

The lockdown period also allowed the organisation to consider and reimagine what the Orchestra could look like post-pandemic. Selected musicians participated in an online Teaching Artistry course developed by QUT Professor Brad Haseman and the organisation commissioned research and reports around enhancing the orchestral performance training programs offered by the Orchestra, how Queensland First Nations artists and communities envisage connections with the Orchestra and what benefits regional communities receive through QSO’s engagement with them. This information informed future season planning and the development of new activity including a state-wide health and wellbeing program.

# OUR DELIVERY

## ONCE RESTRICTIONS EASED

By July 2020, performances were allowed to happen again in Queensland, with strict rules on audience numbers and social distancing.

The Orchestra collaborated with the Brisbane Powerhouse and Brisbane-based international circus sensation CIRCA on their return-to-the-stage series “Short Pieces for Long Nights”, followed by collaborations with Tom Thum (“Thum Prints”) and Ed Kuepper (“Restrung”), as well as concerts featuring a 13-piece ensemble at HOTA Gold Coast, Sunnybank Performing Arts and Cultural Centre and Redlands Performing Arts Centre.

As part of the reimagined Brisbane Festival, two brass quartets performed in the free outdoor project Street Serenades, taking musicians to suburbs across Brisbane in short pop-up events on specially-designed concert trucks. Street Serenades will continue in future festivals. Other events included We’re Sharing the Joy performances in special needs schools and residential aged care communities at the end of the year as well as chamber group performances at Government House by invitation of the Orchestra’s Patron His Excellency the Honourable Paul de Jersey AC, Governor of Queensland.

The Orchestra provided pit services to our partner organisations Queensland Ballet and Opera Queensland on their return to the stage performances at the Queensland Performing Arts Centre Concert Hall, the Playhouse Theatre and Riverstage and was excited and honoured to perform as part of a truly historic event, the 124th annual Australian Football League Grand Final at the Gabba. This was the first AFL Grand Final was staged outside of Victoria and the first to be held at night and the Orchestra performed with Queensland stars Andrew Stockdale of Wolfmother, tenor Tim McCallum, and pop sensation Sheppard under conductor/arranger Chong Lim.

**FULL CAPACITY**

By early August, QSO was once again able to perform as a full symphony orchestra. In true Queensland style, the first live orchestral performance happened at the open-air Marina Stage in Gladstone, attended by over 1,400 thrilled patrons. Gladstone school students also enjoyed the opportunity to hear brass trio and string quartet education performances. The Orchestra then returned triumphantly to QPAC Concert Hall as part of the venue’s Queensland’s Own season with funding through the Queensland Government’s \$22.5 million two-year Arts and Cultural Recovery Package with two Music on Sundays and six Maestro concerts in late September, October and November. The Orchestra performed two of Beethoven’s greatest works in celebration of his anniversary, Piano Concerto No.5, (with Brisbane-based piano soloist Daniel de Borah) and Symphony No.5 and audiences in the Concert Hall and in regional venues across Queensland via a livestream were thrilled with the Orchestra’s performance of Respighi’s *Pines of Rome* under the baton of Conductor Laureate Johannes Fritzsch.

The unique and complex 2020 season closed with the Orchestra performing in QPAC’s annual Spirit of Christmas concerts, in a peaceful and reflective program to full capacity audiences.



## DIGITAL ACCESIBILITY

As the state’s only professional symphony orchestra, Queensland Symphony Orchestra strives to provide all of Queensland with world-class musical experiences and opportunities to engage with and learn from its musicians. In 2020, these experiences were predominately in the digital space due to restrictions around COVID-19. Nonetheless, the Orchestra was still fortunate to present concerts, workshops, instrument demonstrations, and professional development opportunities across a multitude of platforms.

Queensland Symphony Orchestra continues to incorporate technology to increase its accessibility at every possible opportunity. Such experiences included streaming opportunities and educational events, live rehearsals from our home studio, creating multimedia learning resources and increasing capacity for digital communications.

The Orchestra continued to utilise different digital platforms to harness a captive and engaged audience who were looking to be both entertained and comforted during COVID lockdown. QSO’s YouTube channel was the hub of activity during 2020, with exponential growth of 73.7% during the year. Our YouTube became a one-stop-shop of intimate performances, entertaining Q&As, special chamber performances and fascinating click-track videos born in living rooms or bedrooms across South East Queensland.

Web activity was slightly lower in 2020, with 206,341 web visits. This was a result of no concerts being available for purchase for a prolonged period. The Orchestra continued our work with digital firm Alpha Digital, who have provided consistently performing strategies around our SEO, SEM and digital advertising. Social media channels also continued to grow at a solid rate. Facebook page likes increased 7.5% with 23,450 followers at the end of 2020. Instagram proved to be a popular platform for the Orchestra with 10,425 followers at the end 2020; an increase of 17.1% on the previous year. The Orchestra also shifted focus to LinkedIn, and the ways in which we can share business-related news to our followers. This focus led to a 55.6% increase in 2020.

In the media, Queensland Symphony Orchestra received 1,274 clips, reaching 17,211,763 people and valued at an Advertising Space Rate of \$13,004,865.





# — OUR ART

**OBJECTIVE:**  
TO BE INDEPENDENTLY  
REGARDED AS AN  
OUTSTANDING ARTS  
COMPANY AND BRAND.



# INTERNATIONAL ARTISTS

- CONDUCTOR**  
Johannes Fritzsich  
Alexander Prior
- FRENCH HORN**  
Stefan Dohr
- SINGER/PIANO**  
Ben Folds

# WORLD PREMIERES

- COMPOSER**  
MELODY EÖTVÖS  
PAUL DEAN
- TITLE**  
*Hidden Wiring*  
*7 Lockdown Miniatures*



# AUSTRALIAN ARTISTS

- BASSOON**  
Evan Lewis \*  
David Mitchell \*
- BEATBOXER**  
Tom Thum
- CELLO**  
Hyung Suk Bae \*  
Caleb Wong
- CLARINET**  
Brian Catchlove \*  
Kate Travers \*
- CONDUCTOR**  
Nathan Aspinall  
Nicholas Buc  
Gordon Hamilton  
Simon Hewett  
Dane Lam  
Peter Luff  
Peter Morris  
Benjamin Northey
- FRENCH HORN**  
Lauren Manuel \*  
Alex Miller \*
- HOST**  
Jason Barry-Smith
- NARRATOR**  
Vivienne Collier-Vickers \*
- ORGAN**  
Andrej Kouznetsov
- PIANO**  
Daniel de Borah  
Aura Go  
Anna Grinberg
- PRESENTER**  
Jason Redman \*
- SINGER/GUITAR**  
Ed Kuepper
- TENOR**  
Kang Wang
- VIOLA**  
Bernard Hoey \*
- VIOLIN**  
Warwick Adeney \*  
Emily Sun
- VIOLIN/PRESENTER**  
Shane Chen \*

\* QSO Staff

All QSO musicians were involved in chamber and orchestra recordings throughout 2020. Twenty-nine casual musicians on JobKeeper were involved in chamber and orchestra recordings throughout 2020. There were a total of 39 casual musicians on JobKeeper throughout 2020.

# AUSTRALIAN PREMIERES

- CATHY MILLIKEN
- Þingvellir from *Earth Plays*





# AUSTRALIAN WORKS

**COMPOSER**  
MIKE BRADY  
DEBORAH CHEETHAM  
JOE CHINDAMO  
TIM CORKERON  
PAUL DEAN  
ROSS EDWARDS  
ROSCO  
MELODY EÖTVÖS  
HELEN FRANZMANN  
JOSEPH GIOVINAZZO  
CHRISTOPHER GORDON  
GORDON HAMILTON & TOM THUM  
GORDON HAMILTON & TOM THUM  
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GORDON HAMILTON  
GORDON HAMILTON  
GORDON HAMILTON  
MATTHEW HINDSON  
RALPH HULTGREN  
PAUL KELLY AND KEV CARMODY  
CALLUM KENNEDY  
ED KUEPPER  
ED KUEPPER  
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**TITLE**  
*Up there Cazaley*  
*Christmas with You*  
*This House*  
*Mirror Mirror*  
*7 Lockdown Miniatures*  
*Bagatelle for Clarinet and Violin*  
*Gold Coast Suns Theme*  
*Hidden Wiring*  
*Songs of Belonging*  
*Nen Dance*  
*The Happy Prince*  
*Colours of My Palate*  
*Horns of War*  
*Killen with kindness*  
*Locusts-birds-fires*  
*Rosella resurrect*  
*Sound exchange*  
*Suspendophobic*  
*The master*  
*The sorcerer*  
*Ratchet face*  
*River Mountain Sky*  
*Circle of Thirds*  
*Junk Mosaic*  
*Notebook Symphony*  
*Polish your brass*  
*Fourscore*  
*Kookaburra Patrol*  
*From Little Things Big Things Grow*  
*Perseverance*  
*(It's) Never Too Late*  
*Collapse Board*  
*Electrical Storm*  
*Fever Dream*  
*Free Passage to Mars*  
*Friends with the Leader*  
*Ghost Gum*  
*Honey Steel's Gold*  
*Pavane*  
*Queen of the Vale (That's V.A.L.E.)*  
*Rainy Night*  
*Some Said*  
*The Ruins*  
*The Way I Made You Feel*  
*What Can Leave You?*

**COMPOSER**  
PETER DODDS MCCORMICK  
CATHY MILLIKEN  
DAVID MONTGOMERY  
DAVID MONTGOMERY  
KEITH SHARP  
SHEPPARD  
SHEPPARD  
ANDREW STOCKDALE  
MARGARET SUTHERLAND  
PAUL TERRACINI  
PAUL TERRACINI  
CARL VINE  
PETER WEBB

**TITLE**  
*Advance Australia Fair*  
*Þingvellir from Earth Plays*  
*Drubb II*  
*Mbadumba*  
*Fiddle O'Finnigan*  
*Coming Home*  
*Geronimo*  
*The Joker and the Thief*  
*Two Dialogues for Two Violins*  
*Concerto for Brass and Percussion*  
*Gegenzätze*  
*Love Song for Trombone and Tape*  
*Brass Quintet*





# — OUR INNOVATION

OBJECTIVE:  
TO EMBRACE  
INNOVATIVE WAYS  
OF DOING THINGS.



# OUR INNOVATION

## ORCHESTRA OVER THE FENCE SERIES

On 17 April, Queensland Symphony Orchestra launched its successful 'Orchestra Over the Fence' digital series, suggested spontaneously by Concertmaster Warwick Adeney and Section Principal Flute Alison Mitchell. In its first episode, Warwick and Alison performed a duet to camera, socially and physically distanced. The much-loved series was popular with musicians and audiences alike, with episodes being recorded in front yards, playgrounds, by the river, and even under a gazebo overlooking Brisbane City. It also gave musicians the opportunity to perform some of their favourite repertoire, or to try some interesting instrument combinations.

### ABOUT ORCHESTRA OVER THE FENCE:

- Twenty-seven episodes shot in socially distanced locations
- Two episodes shot in Gladstone
- One episode produced virtually with a tuba player in California, USA
- One episode featuring a dancer, with improvised movement
- Series viewership of 187,032

## THE STUDIO SESSIONS SERIES

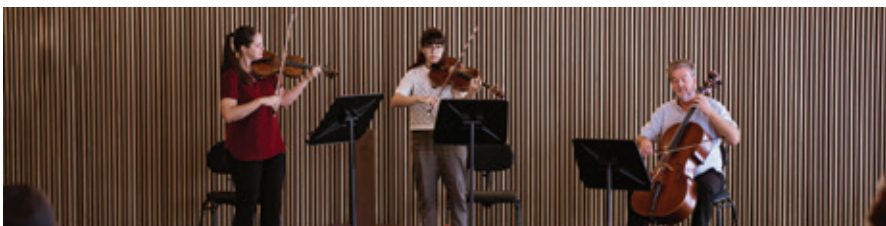
The Orchestra continued its celebration of music with the announcement of The Studio Sessions in June 2020. This was a program of unique concerts recorded in the QSO Studio at South Bank and released free on YouTube. The Studio Sessions was released twice a month, and featuring unique works for smaller ensembles from a diverse range of Australian and international classical composers. As restrictions lifted, the series featured larger ensembles of musicians, allowing music fans to watch as Queensland Symphony Orchestra grows back to performing as a full company.

### THE STUDIO SESSIONS EPISODES:

- The Studio Sessions #1 - Bach, Beethoven and Debussy
- The Studio Sessions #2 - Poulenc, Sutherland, Giovinazzo, Edwards and Beethoven
- The Studio Sessions #3 - Rossini, Meador, Penderecki and Reger
- The Studio Sessions #4 - Dean, Vine and Beethoven
- The Studio Sessions - Saint-Saëns (arr. Aitken) *Danse Bacchanale*
- The Studio Sessions - Prokofiev Quintet Op.39
- The Studio Sessions - Corkeron *Mirror Mirror*
- The Studio Sessions - Bizet *Jeux d'enfants* Op.22, *Le bal* - galop (The ball)

## FOR THE LOVE OF MUSIC

In 2020, we were thrilled to introduce this musician led event celebrating our shared love of music. Our guests were delighted to engage with the stars of QSO in this intimate and relaxed setting.



## THE REHEARSAL SERIES

With social distancing and general COVID-19 restrictions, refining and researching new ways to engage this year was a priority. QSO was thrilled to launch the Rehearsal Series, a live streamed event that allowed supporters and patrons to enjoy a working rehearsal from their homes and workplaces.

*"Thank you for letting me take part in this very special first rehearsal! It was so, so wonderful to see you all and to listen to you all! I can't wait to be there in person at the first opportunity! Till then, thank you again and stay safe."*

WARMLY,  
HEIDI

*"Well that was a treat! For me, a particular nostalgic re-visit into a familiar space with familiar people and Beethoven's first, which also took me back to QPO days. I couldn't take the smile off my face - and in the time of COVID lockdown in regional Victoria, it was pure tonic. Thank you so much and I am looking forward to the next. I hope you are very soon back into the Concert Hall which for the musicians will I suspect, be like a very large pot of gold!"*

KINDEST REGARDS,  
ROBERTA

## WE'RE SHARING THE JOY

QSO asked Queenslanders to nominate individuals or groups that 'needed a little joy'. Led by Concertmaster Warwick Adeney, we were inundated with over 200 worthwhile and heartfelt stories.

*"What a magnificent initiative. It confirms the exceptional musicianship of the QSO, while transforming the ideals of the festive season - peace and goodwill - into something really positive."*

HIS EXCELLENCY THE HONOURABLE PAUL DE JERSEY AC  
THE GOVERNOR OF QUEENSLAND

Nominations were received from staff, volunteers, families and friends, with requests to visit aged care facilities, hospitals, schools and individuals. QSO had the privilege to visit a number of these very special people and places.



*"A personal highlight was seeing the joy on the faces of the students at Narbethong State Special School - simply marvellous. I have also been very proud watching my colleagues share the joy at other locations in the lead up to Christmas."*

WARWICK ADENEY, CONCERTMASTER



# — OUR PEOPLE



OBJECTIVE:  
TO ENCOURAGE  
AND DEVELOP  
OUR PEOPLE.



# OUR PEOPLE

## WORKPLACE, HEALTH AND SAFETY

2020 saw most of the company working from home from March to September due to the COVID-Safe requirements and recommendations of the Queensland Government, and our own COVID-Safe Plan. Working in the ABC building was also a consideration due to the need to follow and protect the essential services nature of the ABC. We collaborated with the ABC on the development and implementation of our COVID-Safe Plans in relation to building access and restrictions. The Orchestra was unable to publicly perform for that period, although it did prompt some innovative home recordings and digital offerings that assisted to keep our spirits and morale up during that difficult time. Focusing on the mental health of our staff was paramount throughout the year. Regular company zoom meetings and individual contact calls from the Chief Executive and senior managers were implemented to maintain the connectedness across the Orchestra and to check on the wellbeing of each of our staff.

Our staff were frequently reminded of the availability of our Employee Assistance Program and the confidential counselling services they could provide. We trained an additional two musicians as Mental Health First Aid Officers in 2020 and these staff were identified along with our 14 First Aid Officers, as individuals who could be approached to provide assistance and referral for professional services as required. These staff volunteer to complete the necessary training and take on these roles, as do our Equity Contact Officers and our Fire Wardens, as a service to their colleagues and the Orchestra as a whole. We sincerely thank them for volunteering their time and energies to these roles.

In addition to implementing our Working From Home Policy, a graduated return to the workplace commenced in May. Small ensembles were able to come back into our rehearsal studio and practice together, and create recordings and digital material. Prior to the full Orchestra returning to start rehearsing and performing publicly again in September, we developed and implemented COVID-Safe policies and procedures to guide us in safely returning to workplace and venue rehearsals and performances and to safely recommence touring in regional Queensland. All of these procedures were soundly based on meeting the dynamic requirements of Queensland Health, aligned with our live performance industry standards and updated as requirements changed over time. We of course followed the COVID-Safe Plans and requirements of each of the venues the Orchestra performed in, and each of the venues accepted our COVID-Safe Policies and procedures as meeting their requirements.

All staff are encouraged to live healthy lives both at and away from work and the Healthy Player Program continues to provide some financial support for agreed external activities that support personal, mental, and professional health and wellbeing. Queensland Symphony Orchestra remains committed to researching and implementing best practice strategies to reduce the likelihood of injuries (both physical and psychological) in the workplace. Following on from the successful Work Health and Safety Queensland Injury Prevention and Management (IPaM) program in August 2019, the identified improvements to our safety and injury management systems were implemented. A full external audit of our Safety Management System will occur early in 2021 to ensure we are continuing to meet and exceed our safety and wellbeing obligations and our own high standards and goals.

Regular physiotherapy 'triage' services were again offered during the parts of 2020 when the Orchestra were performing and when staff were able to work in the building. This preventative and early intervention strategy is considered best practice in our efforts to reduce work related injuries and will continue through future years. We continue to promote the health benefits of a good exercise and dietary regime, and an exercise app for our staff was developed and launched in 2020 to assist staff to keep up their stretching and exercising at home and prior to rehearsals and performances. Queensland Symphony Orchestra has repeated the good performance of 2019 in reducing the number of incidents within the workplace and the number of worker's compensation claims has also reduced. The reduced opportunities for our musicians to play for a large portion of the year, contributed to the reduction in musculoskeletal injuries and strains. Our challenge is to continue to provide the safest workplace possible and encourage early notification of any risks, hazards or injuries so that we can address them.

## HEARING CONSERVATION

Our annual hearing testing of all musicians was conducted again in February 2020, and a policy adopted to include our production staff every two years or as required. We continue to see good results regarding the conservation of musicians' hearing from the adoption of individualised hearing protection. As part of our ongoing commitment to adopting world's best practice in relation to hearing conservation, QSO has contracted to purchase a real-time dosimetry system to be implemented in 2021. Management to respond immediately to address any noise issues; whether that is assigning compulsory wearing of hearing protection for specific pieces of music, re-arranging orchestra positioning and positioning of audiometric screens, or alerting the Conductor to modify sound levels. Individualised hearing protection continues to be provided to musicians based on audiologist recommendations and individual musician preferences. During 2020, dosimetry readings at rehearsals have continued to inform our preventative strategies and to determine when musicians must wear compulsory hearing protection.

## 2020 APPOINTMENTS & RESIGNATIONS

Ashley Carter was appointed to the position of Associate Principal Trombone.

Sonia Wilson was appointed to the position of Section Musician First Violin.

### SUPPORT STAFF APPOINTMENTS IN 2020 WERE:

- Manager – Partnership Louise Glynn
- Manager – Philanthropy Julie Mullen
- Box Office Manager Liz Thomas
- Digital Content Producer Joel Tronoff
- Coordinator – Education Programs Callum Kennedy
- Finance Coordinator Bernadette Fernando
- Coordinator – Marketing TJ Wilkshire
- Director – People and Culture Lisa Meyers

We farewelled and congratulated Section Principal Cello David Lale in August 2020 after 30 years of service along with Fiona Lale in October after more than 30 years with the Orchestra, initially as a viola player and later as Artist Liaison. We also saw retirements from Principal Bass Trombone Tom Coyle in August 2020 after 30 years of service, and Section Musician First Violin Linda Carello in February 2020 after 36 years of service.

We farewelled Deb Houlahan after four years of service as in a number of executive positions, including Chief Financial Officer and Interim Chief Executive, and Director – Orchestra Management Matthew Farrell after 32 years of service, including tenure as a cellist in the Orchestra.

We thank them for their contribution to QSO, and wish them well for their future.





## OUR BOARD



### CHRIS FREEMAN AM CHAIR

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

Chris was born and educated in Queensland and has extensive directorship and executive management experience in Australia and abroad. He has enjoyed diverse roles in the areas of corporate finance, property development, the arts and in sport.

In 1997 he was appointed as a Director of the Brisbane Biennial and subsequently Director of Brisbane Festival, and then Chair of Major Brisbane Festivals.

In 2013, he was appointed Chair of the Board, Queensland Performing Arts Trust and in 2017 he became Chair of the Queensland Symphony Orchestra. Other roles in the Arts include past Chapter Chair of the Australian Business Arts Foundation and a past member of the Major Performing Arts Board.

He has had a very long history in Australian Tennis and is a past director of Tennis Queensland, immediate past Chair of Tennis Australia and is a life member of both organisations.

In 2009 Chris was appointed a Member of the Order of Australia in recognition of his contribution to the Australian Property Industry, the arts and other cultural affairs.

Chris joined the Queensland Symphony Orchestra Board in 2018.



### PROFESSOR MARGARET BARRETT

Professor Margaret S. Barrett is Head of the Sir Zelman Cowen School of Music and Performance at Monash University. She is a leading figure in music education nationally and internationally and has served as President of the Australian Society for Music Education (1999- 2001), President of the International Society for Music Education (2012- 2014), Chair of the Asia-Pacific Symposium for Music Education Research (2009 - 2011), and Chair of the World Alliance for Arts Education (2013 - 2015). She is currently a Director of the Boards of the Queensland Symphony Orchestra, the Queensland Music Festival, and the Australian Music Centre. Margaret has led six ARC Discovery grants and 2 ARC Linkage grants and been Co-PI on two further ARC grants. She has led industry research partnerships with the Australian Children's Music Foundation, the Australian Youth Orchestra, the Australia Council for the Arts, and Musica Viva. Her research encompasses the investigation of Music and the Arts in human cognition and social and cultural development.

Margaret's research has addressed problems in aesthetic decision-making, the meaning and value of Arts engagement across the lifespan, young children's musical thinking, young children's identity work in and through music, and the pedagogies of creativity, collaboration, expertise and enterprise. She has received excellence awards for HDR Supervision (2016), Research Engagement (2016), and Teaching (2003). She has been awarded prestigious Fellowships including a Fulbright Senior Research Fellowship (2019), Beaufort Visiting Scholar at St John's College, University of Cambridge (2019), Research Fellow for the Fondation de Maison des Sciences de l'Homme at IRCAM (Institute for Research and Coordination in Acoustics/Musique) Paris (2019), and a Creative Residency at the Britten Pears Foundation Snape Maltings (2020 deferred).

Margaret joined the Queensland Symphony Orchestra Board in 2014.



### ROD PILBEAM DEPUTY CHAIR

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

Rod Pilbeam has been involved in the establishment and operation of major public event venues for more than thirty-five years with a broad-ranging experience. He is a Founding Partner and Executive Director of AEG Ogden, now part of the ASM Global group, 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, Australia and New Zealand. The regional head office remains in Brisbane.

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

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

He has executive oversight of ASM Global's 15 contracted operations. A former President of the Venue Management Association (Asia & Pacific), Rod has also served on the World Council of Venue Management, the International Association of Venue Managers, the International Ticketing Association and the Public Venue Management School in Australia. He has served on the Queensland Committee of The Smith Family from 1998 to 2008 and is currently a member of the Executive Council of Live Performance Australia, the entertainment industry employers' association.

With a life-long love of classical music, Rod joined the Queensland Symphony Orchestra Board in 2014.



### MARY JANE BELLOTTI

CHAIR OF THE FUTURE FUND ADVISORY BOARD

Mary Jane Bellotti has more than 25 years' of executive experience having worked for some of Australia's largest and most successful companies across the construction, mining, financial 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, corporate affairs, business development, change management, marketing and communication.

She is passionate about growing businesses, building relationships, enhancing brand value and driving positive change that delivers tangible results. Today she is Chief Development Officer at BESIX Watpac and an Industry Fellow for The University of Queensland.

Mary Jane joined the Queensland Symphony Orchestra Board in 2016.



## OUR BOARD



### EMMA COVACEVICH

#### MEMBER OF THE HR AND REMUNERATION COMMITTEE

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

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

Emma is also a board member of the Clayton Utz Board of Directors and is Clayton Utz's relationship partner for Lex Mundi (a global alliance of law firms).

Emma joined the Queensland Symphony Orchestra Board in 2017.



### TONY DENHOLDER

#### MEMBER OF THE HR AND REMUNERATION COMMITTEE

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

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

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

Tony joined the Queensland Symphony Orchestra Board in 2006.



### JOHN KEEP

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

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

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

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

John joined the Queensland Symphony Orchestra Board in 2009.



### VALMAY HILL

#### MEMBER OF THE FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

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

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

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

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

Valmay joined the Queensland Symphony Orchestra Board in 2019.



### TONY KEANE

#### CHAIR OF THE FINANCE, AUDIT AND RISK MANAGEMENT COMMITTEE

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

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

Tony undertakes finance advisory and consultancy assignments for various business clients and also has a consultancy arrangement with a strategic business advisory group which provides insight and independent advice on commercial and business matters.

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

Tony has a Bachelor of Science (Mathematics) from University of Adelaide and a Graduate Diploma in Corporate Finance from Swinburne. He is a Fellow of the Financial Services Institute of Australasia, a Graduate of the Australian Institute of Company Directors and a Fellow of The CEO Institute.

Tony joined the Queensland Symphony Orchestra Board in 2009.



# OUR BOARD



## SIMON GALLAHER

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

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

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

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

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

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

Simon joined the Queensland Symphony Orchestra Board in 2018.

# OUR MANAGEMENT

## AS AT 31 DECEMBER 2020

Chief Executive  
Executive Assistant to Chief Executive and Board Chair

Interim Chief Financial Officer  
Financial Controller  
Finance Coordinator

Director – People and Culture  
Payroll and HR Coordinator

Director - Artistic Planning  
Manager - Artistic Planning  
Coordinator - Artistic Planning  
Community Engagement Manager  
Coordinator – Community and Education  
Coordinator – Education Programs

Director – Performance Services  
Orchestra Manager (Acting)  
Production Manager  
Operations Assistant  
Production Coordinator  
Orchestra Librarian

Director – Development  
Manager – Philanthropy  
Manager – Partnerships  
Development Coordinator

Director - Sales and Marketing  
Manager - Marketing  
Coordinator – Public Relations and Digital Marketing  
Coordinator – Marketing  
Digital Content Producer  
Senior Sales Manager  
Ticketing Services Manager  
Ticketing Services Coordinator  
Ticketing Services Coordinator

Craig Whitehead  
Ros Atkinson

Michael Clarke  
Amy Herbohn  
Bernadette Fernando

Lisa Meyers  
Barb Harding

Timothy Matthies  
Michael Sterzinger  
Murray Walker  
Judy Wood  
Celia Casey  
Callum Kennedy

Peter Laughton  
Murray Free  
Vince Scuderi  
Isabel Hart  
Stephen Birt  
Nadia Myers

Toni Palmer  
Julie Mullen  
Louise Glynn  
Karen Towers

Matthew Hodge  
Renée Jones  
Rachel Churchland  
TJ Wilkshire  
Joel Tronoff  
Michael Hyde  
Liz Thomas  
Mike Ruston  
Laura Cardona

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





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# OUR PARTNERS



# PARTNERS

## GOVERNMENT PARTNERS



## PRINCIPAL PARTNER



## PREMIER PARTNERS



## EDUCATION PARTNERS



## MAESTRO SERIES – Supporting Partner



## SUPPORTING PARTNER



## MAJOR PARTNERS



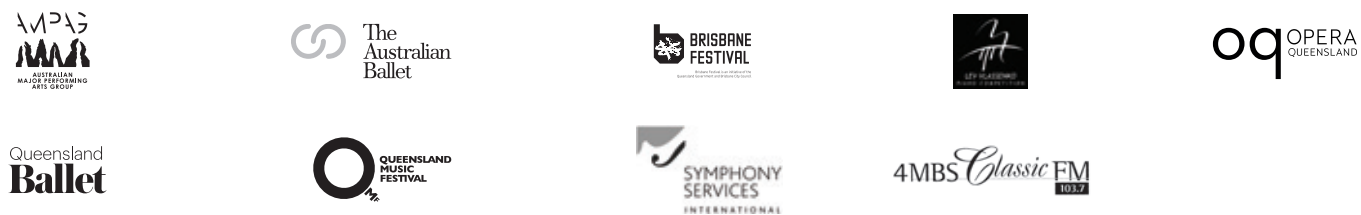
## TRUSTS AND FOUNDATIONS



## ACCOMMODATION PARTNERS



## INDUSTRY COLLABORATORS





# OUR SUPPORTERS

Queensland Symphony Orchestra is grateful to acknowledge those music lovers who have supported your Orchestra over the last 12 months. The continued support of passionate individuals is critical for the future of QSO. Your funding directly supports the delivery of international standard concerts; 79 permanent musicians; casual musicians; internationally acclaimed soloists and artists; music education and community engagement throughout local, regional, remote and very remote Queensland. Gifts to the Orchestra’s Annual Giving, Artistic, Music Chair, Education, Community, Health and Wellbeing and Planned Giving programs will help us ensure that there will also be a state orchestra in Queensland.

# THANK YOU TO OUR 2020 SUPPORTERS

## LIFETIME GIVING

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

### PLATINUM (\$500,000+)

Tim Fairfax AC  
Tim Fairfax Family Foundation  
Prof. Ian Frazer AC  
and Mrs Caroline Frazer  
Harold Mitchell AC  
Dr Peter Sherwood  
Arthur Waring

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

Philip Bacon Galleries  
Cathryn Mittelheuser AM  
Trevor & Judith St Baker  
Family Foundation

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

Estate of Barbara Jean Hebden  
Di Jameson  
Jellinbah Group  
CP Morris  
John B Reid AO and  
Lynn Rainbow Reid  
Dr Graham and Mrs Kate Row  
Mrs Beverley June Smith  
John Story AO and Georgina Story  
Greg and Jan Wanchap  
Noel and Geraldine Whittaker  
Anonymous (2)

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

Dr Philip Aitken and Dr Susan Urquhart  
Dr Julie Beeby  
Dr John H. Casey  
Peggy Allen Hayes  
GB & MK Ilett  
The John Villiers Trust  
Mrs Andrea Kriewaldt  
Frances and Stephen Maitland OAM RFD  
Desmond B Misso Esq.  
In Memory of Mr and Mrs J.C. Overell  
Justice Anthe Philippides  
Rod and Judy Pilbeam

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

Associate Professor John Allan and  
Dr Janet Allan  
David and Judith Beal  
Joseph and Veronika Butta  
Mrs Roslyn Carter  
Dr Ralph and Mrs Susan Cobcroft  
Dr James R Conner  
Mrs I. L. Dean  
Ian and Cass George  
Prof. Ian Gough AM and  
Dr Ruth Gough  
Dr Pamela Greet and  
Mr Nicholas Beaton  
Malcolm and Andrea Hall-Brown  
Will and Lorna Heaslop  
Leonie Henry  
Ms Marie Isackson  
Tony and Patricia Keane  
John and Helen Keep  
Michael Kenny and David Gibson  
Dr Les and Mrs Pam Masel  
Page and Marichu Maxson  
Morgans Foundation  
Queensland Conservatorium  
Griffith University  
Ian Paterson  
Heidi Rademacher In Memory  
of Hans Rademacher  
Anne Shipton  
Alan Symons & In Memory of  
Bruce Short, Kevin Woodhouse and  
Graham Webster  
Stack Family Foundation  
Dr Damien Thomson and  
Dr Glenise Berry  
Elinor and Tony Travers  
R. M. Wylie  
Anonymous (2)

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

Dr Geoffrey Barnes and  
In Memory of Mrs Elizabeth Barnes  
Prof. Margaret Barrett  
Trudy Bennett  
Dr John and Mrs Jan Blackford  
Kay Bryan  
Dr Betty Byrne Henderson AM  
Constantine Carides  
Elene Carides  
Sarah and Mark Combe  
Mrs Ruth Cox  
Justice Martin Daubney  
Tony Denholder and Scott Gibson  
Mrs Elva Emmerson  
Sophie Galaise  
Alan Galwey  
Emeritus Professors Catherin Bull  
AM and Dennis Gibson AO  
Dr Edgar Gold and Dr Judith Gold  
Dr Edward C. Gray  
Dr Alison M Holloway  
Trevor and Wendy Jackson  
Dr Colin and Mrs Noela Kratzing  
M. Lejeune  
Shirley Leuthner  
Prof. Andrew and Mrs Kate Lister  
In Memory of Jolanta Metter  
Mrs Rene Nicolaides OAM and the  
late Dr Nicholas Nicolaides AM  
Mr Jordan and Mrs Pat Pearl  
In Memory of Pat Riches  
Neil W Root and Trevor J Rowsell  
Graeme Rosewarne and Jim O’Neill  
Iain G Saul  
Bruce and Sue Shepherd  
Siganto Foundation  
John and Jenny Stoll  
Sidney Irene Thomas (In Memory)  
Dr Geoffrey Trim  
Prof. Hans Westerman and  
In Memory of Mrs Frederika  
Westerman  
The Curavis Fund  
Margaret and Robert Williams  
Anonymous (7)

## ANNUAL GIVING

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

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

Tim Fairfax AC  
Tim Fairfax Family Foundation  
Prof. Ian Frazer AC  
and Mrs Caroline Frazer

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

Arthur Waring

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

Philip Bacon Galleries  
Ian and Cass George  
Malcolm and Andrea Hall-Brown  
GB & MK Ilett  
Jellinbah Group  
Cathryn Mittelheuser AM  
CP Morris  
Trevor & Judith St Baker  
Family Foundation  
John Story AO and Georgina Story  
Anonymous (1)

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

Dr John H. Casey  
Frances and Stephen Maitland OAM RFD  
Morgans Foundation  
Justice Anthe Philippides  
Dr Graham and Mrs Kate Row  
Judith and Roger Sack  
Iain G Saul  
Stack Family Foundation  
Anonymous (1)

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

Dr Philip Aitken and  
Dr Susan Urquhart  
Associate Professor John Allan  
and Dr Janet Allan  
The K&D/S&R Anketell Foundation  
David and Judith Beal  
Dr Julie Beeby  
Joseph and Veronika Butta  
Dr Ralph and Mrs Susan Cobcroft  
Dr James R Conner  
Professor Paul and Ann Crook  
Chris and Sue Freeman  
Prof. Ian Gough AM and Dr Ruth Gough  
Dr Pamela Greet and  
Mr Nicholas Beaton  
Peggy Allen Hayes  
In Memory of Dr Vicki Knopke  
Dr Colin and Mrs Noela Kratzing  
Mrs Andrea Kriewaldt  
Desmond B Misso Esq.  
Peterson Family

Heidi Rademacher In Memory  
of Hans Rademacher  
Graeme Rosewarne and Jim O’Neill  
Alan Symons & In Memory of  
Bruce Short, Kevin Woodhouse  
and Graham Webster  
Sidney Irene Thomas (In Memory)  
Elinor and Tony Travers  
Noel and Geraldine Whittaker  
R. M. Wylie  
Anonymous (1)

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

ADFAS Brisbane  
Prof. Margaret Barrett  
William and Erica Batt  
Trudy Bennett  
Dr Betty Byrne Henderson AM  
Constantine Carides  
Elene Carides  
Sarah and Mark Combe  
E Dann & P McNicol  
Justice Martin Daubney  
Dr Edgar Gold and Dr Judith Gold  
Will and Lorna Heaslop  
Tony and Patricia Keane  
John and Helen Keep  
Shirley Leuthner  
Prof. Andrew and Mrs Kate Lister  
Dr Les and Mrs Pam Masel  
Loraine McLaren  
In Memory of Jolanta Metter  
Rosslyn Walker and David Miller  
Simon Mills  
Colin Neville  
Siganto Foundation  
John and Jenny Stoll  
Dr Damien Thomson and  
Dr Glenise Berry  
Prof. Hans Westerman and In  
Memory of Mrs Frederika Westerman  
The Curavis Fund  
Margaret and Robert Williams  
Wei Zhang & Ping Luo  
QSO Anonymous (6)

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

Aitken Whyte Lawyers  
Julianne Alroe  
Jill Atkinson  
Emeritus Professor Cora V. Baldock  
Dr Geoffrey Barnes and  
In Memory of Mrs Elizabeth Barnes  
John and Bonnie Bauld  
Catherine Carter  
Drew and Christine Castley  
Greg and Jacinta Chalmers

Robert Cleland  
T.C. and M.R. Cooney  
Dr Peter Hopson & Julie Crozier  
Dr Michael Daubney  
Mrs I. L. Dean  
Laurie James Deane  
Nara Dennis and Monty Wain  
Miss Marianne Ehrhardt  
Mrs Susan Ellis  
Mrs Elva Emmerson  
Mary Lyons and John Fardon  
Loani Foxcroft  
Colin and Ann Gallagher  
Alan Galwey  
Gardiner Family Foundation  
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Lea and John Greenaway  
Barbara Hartigan  
Valmay Hill and Russell Mitchell  
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Mr John Hornibrook  
Mrs. L. A. Hudson  
In Memory of Barbara Crowley  
Ms Marie Isackson  
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Ainslie Just  
Michael Kenny and David Gibson  
Pieter & Sally Le Roux  
Lynne and Francoise Lip  
Susan Mabin  
Elizabeth Macintosh  
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John and Julienne McKenna  
Jennifer McVeigh  
Annalisa and Tony Meikle  
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Toni Palmer  
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KW Sommerfeld and Family  
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Helen Sotiriadis  
Robin Spencer  
Craig Whitehead and Gabrielle Shepherd  
I S and H Wilkey  
Juanita Wright  
Anonymous (69)



# OUR SUPPORTERS

## ANNUAL GIVING CONTINUED

### TUTTI

(\$100-\$999)

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Alison Armstrong  
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Wendy Bailey  
Joanne Barkworth  
Morgan Bartle  
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Patricia Connolly  
Jane Convey  
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Roger Cragg  
Mr Gerry Crooks  
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Benn Day  
Grahame Day  
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Dr Catherine Doherty  
Mr P and Mrs N Doolan  
Mrs Tricia Eales

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Mrs Denise Elkins  
Ms Robyn Elliott  
Mrs Vera Elvery  
Dr Chris Elvin and Dr Nancy Liyou  
Rosmarie Erben  
Paul Evans  
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Kathryn Ezzy  
Elma Fletcher  
Paul and Margaret-Ann Flood  
Heather and Peter Francis  
Professor David Fraser  
Rita Fraser  
Dr Adrienne Freeman  
Dr Bertram and Mrs Judith Frost  
In Memory of Lorraine Gardiner  
R.R. & B.A. Garnett  
Professor Mary Garson  
Mrs Camilla Gebauers  
Graeme and Jan George  
Emeritus Professors Catherin Bull  
AM and Dennis Gibson AO  
Hans Gottlieb  
Mark Gould and Laura Tiong  
Dr Edward C Gray  
Wendy Green  
Grahame and Helen Griffin  
John and Lois Griffin  
Mr & Mrs Lachlan and Juile-Ann Hackett  
Mrs Joan Hadley  
Mrs Joan Hall  
Ruth Hamlyn-Harris  
Madeleine Harasty  
David Hardidge  
M. J. Harding  
Mr Ian Harper  
Carmel Harris  
Gregory Hartay-Szabo  
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Alan Hastie  
Rod Haynes  
Jean Heimgartner  
Mark Heywood  
Hazel Hillier  
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Ms Anita Hoffmann  
In memory of Allan Holman  
Lynn Hu  
Lynette Hunter  
Miss Judith Iles  
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Monika Janda  
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Andrew Kopittke  
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V. Layne  
Robert Lees  
M. Lejeune  
Rachel Leung  
Jane Lee Ling  
Miss Dulcie Little  
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Dr Masanori Matsumoto  
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Dr Patricia O'Connor  
Philip & Janice Oostenbroek  
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Dr Phelim Reilly  
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Dr Mary Rose  
Jill Rowan  
Mr Norman Rowley  
Mrs Annette Rusick

Mrs Elizabeth Russell  
Ms Kathryn Russell  
Felicia Saint-Smith  
Mrs Julie Salter  
Rolf and Christel Schafer  
Mrs Betty See  
Dr Marie Siganto  
Mr Arnis Siksna  
Ms Antonia Simpson  
Prof. Nerida Smith  
R Somerville  
Mrs Eithne Stafford  
Alison Stanford  
Mrs Theodora Stavrou  
Sharon Stevens  
G. Strange  
Dr Eddie Street AM  
Mrs Celia Stumer  
Barb and Dan Styles  
Robert Taylor  
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Mr Harry Thompson  
Lena Tisdall  
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K. Trent and P. Reed  
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Barry and Denise Voltz  
Roy and Ann Ward  
John and Sharon Watterson  
Peter J Watts  
Ms Coralie Williams  
Judith Williams  
Richard and Helen Wilson  
Peter & Jeanette Young  
Mrs Xiaoxia Shou  
Dr Jan Zomerdijk  
QSO Anonymous (826)

### SUPPORTER

(\$2-\$99)

Mr Keith Abel  
Mrs Dulcie Adam  
Karen Auld  
Penelope Brockett  
Mrs Verna Cafferky  
Mrs Jeanette Carroll  
Mrs Judy Cullen  
Zena Dinesen  
Lynette Doring  
Coralie Ellis  
Brother Brian Grenier  
Mr G Hall  
Yvonne Hansen  
Delys Haskett  
In Memory of Eileen Cheal  
Carolyn Holt  
Varlier and Peter Hurrall  
Mrs Barbara Jackson  
Noela Klingsch  
Mrs Clare Lamberton  
Christina Lee  
Richard and Anne Lobwein  
Keith Locke  
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RFD  
Rita Long  
Mrs Joyce Mann  
Mrs Helen McEwen  
Mrs Jenette Otter  
Daniel Powell  
Joyce Powell  
Mr Willy and Mrs Frances Steiner  
Mr Julian Wade  
Dr Alpha Yap  
QSO Anonymous (324)



# CORPORATE GOVERNANCE

Queensland Symphony Orchestra has maintained sound corporate governance during 2020, creating value through accountability and control systems to align with associated risks, in accordance with the following 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
9. Develop an organisational culture based on excellence and integrity

## 1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

Queensland Symphony Orchestra's Board of Directors is governed by the company's Constitution, the ACNC Governance standards for Charities and the Corporations Act. During 2020, the Board continued to operate in line with the principles and practices set out in its Charter. The Board provides strategic guidance and effective oversight of management. A formal induction process exists for all new directors prior to attending their first meeting. The Board is responsible for reviewing and approving the Strategic Plan, Annual Budget and the annual artistic program. During the year, the Queensland Symphony Orchestra implemented further enhancements to the policies and procedures including the diversity and inclusion policy. The Board also monitored throughout the year the upgrade of the company's IT system.

## 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 implements practices and exhibit behaviours consistent with the required standards. The Board holds itself to the highest standards of ethical and responsible decision-making.

## 4. PROMOTE DIVERSITY

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

## 5. SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

The Finance, Audit and Risk Management Committee 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 Management Committee requires 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 (e.g. 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, partners and patrons.

## 7. RECOGNISE AND MANAGE RISK

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

## 8. REMUNERATE FAIRLY AND RESPONSIBLY

The Board is specifically charged with ensuring the achievement, development and succession of the Company's senior management team, including remuneration. Under its delegations, the Board provides the Chief Executive with parameters to negotiate musician and administration staff contracts and agreements. The Directors' positions are on an honorary basis and as such they do not receive remuneration for their role as directors of the Company.

## 9. DEVELOP AN ORGANISATIONAL CULTURE BASED ON EXCELLENCE AND INTEGRITY

The Board acknowledges the importance culture has on the Company and how central it is to the quality of the governance. This is driven by, supported by, and modelled by the leadership of the organisation, and integrated within the Board's overall governance role. During the year the Board agenda priorities were determined to drive culture in the boardroom and also throughout the organisation.





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# OUR FINANCIALS



# OUR FINANCIALS

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Queensland Symphony Orchestra Holdings Ltd  
and controlled entities

A.B.N. 55 122 464 706

Annual Financial Statements  
31 December 2020



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The Directors present their report together with the financial statements of Queensland Symphony Orchestra Holdings Ltd (the Company) for the year ended 31 December 2020 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 2020 financial year were:

Chris Freeman	Chair of the Board
Rod Pilbeam	Deputy Chair of the Board and Chair of the Human Resources and Remuneration Committee
John Keep	Board member
Tony Keane	Chair of the Finance Audit and Risk Management Committee
Tony Denholder	Board member
Margaret Barrett	Board member
Mary Jane Bellotti	Board member
Emma Covacevich	Board member
Simon Gallaher	Board member
Valmay Hill	Board member

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

#### BOARD AND COMMITTEE MEETINGS

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

Directors	Queensland Symphony Orchestra Holdings Ltd		Queensland Symphony Orchestra Pty Ltd					
	Board		Board		Finance Audit and Risk Committee		HR & Remuneration Committee	
	A	B	A	B	A	B	A	B
C Freeman	2	2	10	10	6	6	4	4
R Pilbeam	2	2	10	9	6	5	4	4
J Keep	2	2	10	9	6	6	4	2
T Keane	2	2	10	10	6	6	0	0
T Denholder	2	2	10	10	0	0	4	4
M Barrett	2	1	10	7	0	0	0	0
MJ Bellotti	2	2	10	10	0	0	0	0
E Covacevich	2	2	10	8	0	0	4	3
S Gallaher	2	2	10	7	0	0	0	0
V Hill	2	1	10	9	6	6	0	0

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

(B) number of meetings attended by the Director



#### PRINCIPAL ACTIVITIES

The principal activities of the Group during the year were the performance of orchestral music, education and community outreach activities. There were no significant changes in the nature of the activities of the Group during the year.

#### REVIEW AND RESULTS OF OPERATIONS

The COVID-19 outbreak was declared a pandemic by the World Health Organization in March 2020 and had a significant impact on the Group's operations during the course of 2020 with the cancellation of a number of performances. The Company presented 82 performances during the twelve months ended 31 December 2020 compared to 163 in the prior year. The majority of the Company's concerts were held in the Queensland Performing Arts Centre Concert Hall.

Due to the adverse impact the COVID-19 pandemic had on its operations, the Group applied and received government assistance during the reporting period. Government grants were received in the form of financial support provided by the Federal Government under the JobKeeper wage subsidy scheme and cash flow boost. Those government subsidies have been recognised as other income.

The net surplus for the year ended 31 December 2020 was \$3,965,312. The surplus in the comparative year ended 31 December 2019 was \$439,166.

#### 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 2021 financial year. The Group's ultimate financial viability is dependent on maintaining its current level of state and federal government funding, donations, corporate sponsorship, commercial hire and ticket sales.

#### DIVIDENDS

No dividends were paid or proposed during the financial year ended 31 December 2020.

#### 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 2020, the Group paid insurance premiums for directors' and officers' liability. Subsequent to the end of the financial year, the Group has paid premiums in respect of such insurance contracts for the year ending 31 December 2021. 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.

#### INDEMNIFICATION OF AUDITORS

To the extent permitted by law, the Company has agreed to indemnify its auditors, Ernst & Young Australia, as part of the terms of its audit engagement agreement against claims by third parties arising from the audit (for an unspecified amount). No payment has been made to indemnify Ernst & Young Australia during the year ended 31 December 2020.

#### AUDITOR'S INDEPENDENCE

The Directors have received a declaration of independence from the Auditors at page 22 of the financial statements.

#### EVENTS SUBSEQUENT TO BALANCE DATE

The JobKeeper wage subsidy ceased on 31 March 2021. No other events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements.

This report is signed in accordance with a resolution of the Directors on 27 April 2021.



Chris Freeman AM  
Chair  
Brisbane

**Queensland Symphony Orchestra Holdings Ltd**  
A.B.N. 55 122 464 706  
**Statement of comprehensive income for the year ended 31 December 2020**

	Notes	Consolidated 2020 \$	Consolidated 2019 \$
<b>REVENUE</b>			
Funding revenue	5	11,573,666	11,427,408
Ticket sales	6	1,373,803	3,504,800
Sponsorship, donations and membership revenue	7	1,654,173	1,638,348
Orchestral hire and fees		523,671	1,338,353
Other income	8	4,076,137	316,022
<b>Total revenue</b>		<b>19,201,450</b>	<b>18,224,931</b>
<b>EXPENSES</b>			
Employee expenses	9b	11,917,434	12,428,030
Guest artists fees and expenses		288,047	857,442
Travel expenses		130,280	478,637
Marketing expenses		380,589	595,190
Production expenses		464,709	1,170,087
Service fees		36,816	238,741
Depreciation and amortisation	9a	535,506	507,133
Other expenses		1,482,757	1,510,505
<b>Total expenses</b>		<b>15,236,138</b>	<b>17,785,765</b>
<b>NET SURPLUS FOR THE YEAR</b>		<b>3,965,312</b>	<b>439,166</b>

The Statement of comprehensive income should be read in conjunction with the notes on pages 8 to 20

**Queensland Symphony Orchestra Holdings Ltd**  
A.B.N. 55 122 464 706  
**Statement of financial position as at 31 December 2020**

	Notes	Consolidated 2020 \$	Consolidated 2019 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and cash equivalent	18	1,548,313	778,281
Trade and other receivables	12	74,093	908,618
Other	13	11,379,352	8,255,884
<b>Total current assets</b>		<b>13,001,758</b>	<b>9,942,783</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	14	448,514	538,078
Southbank lease premium	11	11,384,110	11,734,110
<b>Total non-current assets</b>		<b>11,832,624</b>	<b>12,272,188</b>
<b>TOTAL ASSETS</b>		<b>24,834,382</b>	<b>22,214,971</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and other payables	15	899,515	1,446,762
Deferred revenue	16	1,819,179	2,414,122
Provisions	17	2,071,872	2,477,568
<b>Total current liabilities</b>		<b>4,790,566</b>	<b>6,338,452</b>
<b>NON-CURRENT LIABILITIES</b>			
Deferred revenue	16	178,000	178,000
Provisions	17	602,432	400,447
<b>Total non-current liabilities</b>		<b>780,432</b>	<b>578,447</b>
<b>TOTAL LIABILITIES</b>		<b>5,570,998</b>	<b>6,916,899</b>
<b>NET ASSETS</b>		<b>19,263,384</b>	<b>15,298,072</b>
<b>EQUITY</b>			
Reserves		1,550,119	1,550,119
Retained Earnings Southbank Building	11	11,384,110	11,734,110
Retained Earnings		6,329,155	2,013,843
<b>Total Equity</b>		<b>19,263,384</b>	<b>15,298,072</b>

The Statement of financial position should be read in conjunction with the notes on pages 8 to 20



**Queensland Symphony Orchestra Holdings Ltd**  
A.B.N. 55 122 464 706  
Statement of changes in equity for the year ended 31 December 2020

	Retained Earnings	Retained Earnings Southbank	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Other Reserve	Total Equity
<b>As at 1 January 2020</b>	<b>\$ 2,013,843</b>	<b>\$ 11,734,110</b>	<b>\$ 1,251,000</b>	<b>\$ 84,500</b>	<b>\$ 126,619</b>	<b>\$ -</b>	<b>\$ 88,000</b>	<b>\$ 15,298,072</b>
Net surplus for the year	3,965,312	-	-	-	-	-	-	3,965,312
Transfer(from)to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Education Reserve	-	-	-	-	-	-	-	-
Transfer(from)to Touring Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Instrument Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Other Reserve	-	-	-	-	-	-	-	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
<b>As at 31 December 2020</b>	<b>6,329,155</b>	<b>11,384,110</b>	<b>1,251,000</b>	<b>84,500</b>	<b>126,619</b>	<b>-</b>	<b>88,000</b>	<b>19,263,384</b>

	Retained Earnings	Retained Earnings Southbank	Reserve Incentive	Artistic Reserve	Education Reserve	Touring Reserve	Other Reserve	Total Equity
<b>As at 1 January 2019</b>	<b>\$ 1,224,677</b>	<b>\$ 12,084,110</b>	<b>\$ 1,251,000</b>	<b>\$ 84,500</b>	<b>\$ 126,619</b>	<b>\$ -</b>	<b>\$ 88,000</b>	<b>\$ 14,858,906</b>
Net surplus for the year	439,166	-	-	-	-	-	-	439,166
Transfer(from) to Artistic Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Education Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Touring Reserve	-	-	-	-	-	-	-	-
Transfer(from) to Instrument Reserve	-	-	-	-	-	-	-	-
Lease Amortisation	350,000	(350,000)	-	-	-	-	-	-
<b>As at 31 December 2019</b>	<b>2,013,843</b>	<b>11,734,110</b>	<b>1,251,000</b>	<b>84,500</b>	<b>126,619</b>	<b>-</b>	<b>88,000</b>	<b>15,298,072</b>

The Statement of Changes in Equity should be read in conjunction with the notes to the financial statements on pages 8 to 20

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**Queensland Symphony Orchestra Holdings Ltd**  
A.B.N. 55 122 464 706  
Cash flow statement for the year ended 31 December 2020

	Notes	Consolidated 2020 \$	Consolidated 2019 \$
<b>CASHFLOWS FROM OPERATING ACTIVITIES</b>			
Cash receipts in the course of operations		3,925,727	5,975,343
Cash payments in the course of operations		(15,451,570)	(17,182,118)
Grants received from funding bodies		12,037,872	11,427,408
Cash received from Government subsidies		3,434,800	-
Interest received		93,897	183,297
<b>Net cash provided/(used) in operating activities</b>	18b	<b>4,040,726</b>	<b>403,930</b>
<b>CASHFLOWS FROM INVESTING ACTIVITIES</b>			
Payments to term deposits		(3,177,555)	(1,586,811)
Payments for property, plant and equipment		(93,139)	(133,222)
<b>Net cash provided/(used) in investing activities</b>		<b>(3,270,694)</b>	<b>(1,720,033)</b>
<b>Net increase/(decrease) in cash held</b>		<b>770,032</b>	<b>(1,316,103)</b>
Cash and cash equivalents beginning of year		778,281	2,094,384
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	18a	<b>1,548,313</b>	<b>778,281</b>

The Cash flow statement should be read in conjunction with the notes to the financial statements on pages 8 to 20

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## 1. CORPORATE INFORMATION

The financial statements for the Group for the year ended 31 December 2020 was authorised for issue in accordance with a resolution of the Directors on 27 April 2021.

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

## 2. SIGNIFICANT ACCOUNTING POLICIES

### 2.1 Basis of preparation

The consolidated financial statements are a general-purpose financial report prepared in accordance with the requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (the ACNC Act) and the Australian Accounting Standards – Reduced Disclosure Reporting (AAS-RDR) and other authoritative pronouncements of the Australian Accounting Standards Board (AASB). The Group prepares its accounts on a historic cost basis except where stated and does not take into account changing money values or market values of non-current assets.

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

### Statement of compliance

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

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

### New and Amended Standards and Interpretations:

The Group has adopted all new accounting standards and interpretations that were applicable for the year ended 31 December 2020.

All other standards and adjustments adopted in this financial year did not have a material impact on the financial statements' presentation and/or disclosure for 2019.

In respect of future years, the Group is in the process of assessing the impact of certain Australian Accounting Standards and Interpretations which have recently been issued or amended but are not yet effective and have not been adopted by the group for the year ended 31 December 2020. The group intends to adopt these new accounting standards and interpretations when they become effective.

### Financial risk management

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

### Going Concern

The ability of the Group to maintain its operations is dependent on the continuing support of Federal and State Government bodies, by way of Grant funding. Queensland Symphony Orchestra Holdings Ltd entered into a Tripartite Funding Agreement for a three-year period commencing 1 January 2019 and ending 31 December 2021, under which funding is provided to the Group for the operation of the orchestra.

At 31 December 2020 the Group recorded a surplus of \$3,965,312 and was in a current net asset position of \$8,211,192. Total assets exceeded total liabilities by \$19,263,384 (2019 \$15,298,072) 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 subsidiaries as at 31 December 2020.

The financial statements of the subsidiaries 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 National Performing Art Partnership Framework) and Arts Queensland under the terms of the Tripartite Funding Agreement. This agreement was renewed in 2019 for a term of three years, ending 31 December 2021.

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

##### iii. Contribution Income

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



**iv. Interest Revenue**

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

**v. Donations**

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

**vi. Sponsorship Revenue**

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

**b) Taxation and Goods and Services Tax**

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

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

**c) Acquisition of Assets**

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

**d) Cash and cash equivalents**

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

**e) Trade receivables**

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

**f) Property, plant and equipment**

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

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

**g) Depreciation and amortisation**

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

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

Asset class	Useful life
Office equipment	Between 3 and 10 years
Musical instruments	Between 5 and 10 years
Production equipment	Between 5 and 10 years
Computer equipment	Between 3 and 5 years
Furniture, fixtures and fittings	10 years

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

**h) Leased plant and equipment**

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

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

**i) Southbank lease premium**

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

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

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

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

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

**j) Impairment**

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

The recoverable amount of plant and equipment is the greater of fair value less costs to sell and value in use. Impairment losses are recognised in the statement of comprehensive income.

**k) Trade payables**

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

The carrying value of accounts payable approximates net fair value.

**l) Employee benefits**

***Wages, Salaries and Annual Leave***

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

***Long Service Leave***

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

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

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

***Superannuation Plans***

The Group contributes to several defined contribution superannuation plans. Employer contributions in relation to the year ended 31 December 2020 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 revenue.

**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 31 December 2020.

***Estimate of useful lives***

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

***Timing of recognition of sponsorship and donation revenue***

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



#### 4. PARENT ENTITY AND CHARITABLE STATUS OF SUBSIDIARIES

The consolidated financial statements of Queensland Symphony Orchestra Holdings Ltd at 31 December 2020 include the parent Company's wholly owned subsidiaries, Queensland Symphony Orchestra Pty Ltd, a registered charity with the Australian Charities and Not-for-Profits Commission (ACNC), and Internet Classics Pty Ltd which is not ACNC registered. Both entities are incorporated in Australia and have the same reporting date as that of the parent entity. During the year, Queensland Symphony Orchestra Holdings Ltd granted no grant funding to its subsidiaries and the net surplus for the period was nil; subsequently the financial information relating to the non-registered entity Internet Classics Pty Ltd is immaterial for the ACNC reporting group overall. In 2020, all funding was paid directly to Queensland Symphony Orchestra Pty Ltd.

#### 5. FUNDING REVENUE

	Consolidated 2020 \$	Consolidated 2019 \$
Australia Council for the Arts - Annual grant	8,119,337	7,991,474
Australia Council for the Arts - Dedicated grants	-	-
Arts Queensland - Annual grant	3,216,908	3,166,244
Arts Queensland - Dedicated grants	3,421	70,690
Local Council grants	40,000	35,000
Grants dedicated non-government	194,000	164,000
<b>Total funding revenue</b>	<b>11,573,666</b>	<b>11,427,408</b>

#### Economic Dependency

A significant portion of the Group's annual revenue consists of funding from federal and state governments, through the Australia Council for the Arts and Arts Queensland. As a result, the Group has an economic dependency on these entities. The current funding agreement is for a period of three years which commenced on 1 January 2019, running through until 31 December 2021.

#### 6. TICKET SALES REVENUE

	Consolidated 2020 \$	Consolidated 2019 \$
Subscription sales	404,867	1,435,627
Single ticket sales	968,936	2,069,173
<b>Total ticket sales revenue</b>	<b>1,373,803</b>	<b>3,504,800</b>

#### 7. SPONSORSHIP, DONATIONS AND MEMBERSHIP

	Consolidated 2020 \$	Consolidated 2019 \$
Sponsorship	512,485	685,551
Donations	1,141,688	952,797
Membership	-	-
<b>Total sponsorship, donations and membership</b>	<b>1,654,173</b>	<b>1,638,348</b>

#### 8. OTHER INCOME

	Consolidated 2020 \$	Consolidated 2019 \$
<b>From operating activities</b>		
Interest income	93,897	183,297
<b>From other operating activities</b>		
Government subsidies	3,896,500	-
Other	85,740	132,725
<b>Total other income</b>	<b>4,076,137</b>	<b>316,022</b>

#### 9. EXPENSES

	Consolidated 2020 \$	Consolidated 2019 \$
<b>a) Depreciation and amortisation</b>		
Musical instruments	36,884	46,322
Production equipment	17,507	10,517
Office equipment	4,340	2,213
Furniture, fixtures and fittings	64,254	60,736
Computer equipment	62,521	37,345
Lease amortisation	350,000	350,000
<b>Total depreciation and amortisation expenses</b>	<b>535,506</b>	<b>507,133</b>
<b>b) Employee expenses</b>		
Remuneration and related	10,284,771	10,752,577
Superannuation	1,280,821	1,362,885
Workers compensation	351,842	312,568
<b>Total employee expenses</b>	<b>11,917,434</b>	<b>12,428,030</b>

#### 10. INCOME TAX

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

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

**11. INTANGIBLE ASSETS**

	Consolidated 2020 \$	Consolidated 2019 \$
At 1 January, net of accumulated amortisation	11,734,110	12,084,110
Additions	-	-
Amortisation charge for the year	(350,000)	(350,000)
<b>At 31 December, net of accumulated amortisation and impairment</b>	<b>11,384,110</b>	<b>11,734,110</b>
At 31 December cost or fair value	14,000,000	14,000,000
Accumulated Amortisation	(2,615,890)	(2,265,890)
<b>Cost or fair value carried forward</b>	<b>11,384,110</b>	<b>11,734,110</b>

**12. TRADE AND OTHER RECEIVABLES**

	Consolidated 2020 \$	Consolidated 2019 \$
<b>Current</b>		
Trade debtors	74,093	908,618
Other debtors	-	-
Provision for doubtful debt	-	-
<b>Total current trade and other receivables</b>	<b>74,093</b>	<b>908,618</b>

**13. OTHER CURRENT ASSETS**

	Consolidated 2020 \$	Consolidated 2019 \$
Prepayments	287,552	338,816
Accrued income	461,700	-
Term Deposit Divestment Fund	31,669	31,669
Term Deposit Reserve Incentive Scheme	1,251,000	1,251,000
Term Deposit Temporarily Restricted Donations	477,119	477,119
Term Deposit other cash	8,870,312	6,157,280
<b>Total other current assets</b>	<b>11,379,352</b>	<b>8,255,884</b>

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**  
A.B.N. 55 122 464 706  
Notes to the financial statements

**14. PROPERTY, PLANT AND EQUIPMENT**

	Musical Instruments	Production Equipment	Office Equipment	Computer Equipment	Furniture and Fittings	Total
<b>Cost</b>						
Opening Balance	870,530	197,906	53,113	367,654	607,315	2,096,518
Additions	-	53,854	5,933	30,610	5,544	95,941
Disposals	(14,200)	-	-	-	-	(14,199)
<b>Closing Balance</b>	<b>856,330</b>	<b>251,760</b>	<b>59,046</b>	<b>398,264</b>	<b>612,859</b>	<b>2,178,260</b>

	Musical Instruments	Production Equipment	Office Equipment	Computer Equipment	Furniture and Fittings	Total
<b>Accumulated Depreciation</b>						
Opening Balance	(731,874)	(142,480)	(47,935)	(229,710)	(406,441)	(1,558,440)
Dep'n expense	(36,884)	(17,507)	(4,340)	(62,521)	(64,254)	(185,506)
Disposals	14,200	-	-	-	-	14,200
<b>Closing Balance</b>	<b>(754,558)</b>	<b>(159,987)</b>	<b>(52,275)</b>	<b>(292,231)</b>	<b>(470,695)</b>	<b>(1,729,746)</b>

<b>Net Book Value 31 December 2019</b>	<b>138,656</b>	<b>55,426</b>	<b>5,178</b>	<b>137,944</b>	<b>200,874</b>	<b>538,078</b>
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<b>Net Book Value 31 December 2020</b>	<b>101,773</b>	<b>91,773</b>	<b>6,771</b>	<b>106,033</b>	<b>142,164</b>	<b>448,514</b>
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**15. TRADE AND OTHER PAYABLES**

	Consolidated 2020 \$	Consolidated 2019 \$
<b>Current</b>		
Trade creditors	858,535	1,366,975
Other creditors and accruals	40,980	79,787
Southbank lease premium payable	-	-
<b>Total current trade and other payables</b>	<b>899,515</b>	<b>1,446,762</b>

**16. DEFERRED REVENUE**

	Consolidated 2020 \$	Consolidated 2019 \$
<b>Current</b>		
Deferred revenue	1,819,179	2,414,122
<b>Non-current</b>		
Deferred revenue	178,000	178,000



Queensland Symphony Orchestra Holdings Ltd  
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Notes to the financial statements

17. PROVISIONS

	Consolidated 2020 \$	Consolidated 2019 \$
<b>Current</b>		
Employee entitlements	2,071,872	2,477,568
<b>Non current</b>		
Employee entitlements	602,432	400,447

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 2020 \$	Consolidated 2019 \$
Cash at bank	1,506,609	736,577
Sampson Library	41,704	41,704
<b>Total cash (excluding term deposits)</b>	<b>1,548,313</b>	<b>778,281</b>

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

	Consolidated 2020 \$	Consolidated 2019 \$
Profit/(Loss) from ordinary activities	3,965,312	439,166
<i>Add/(deduct) non- cash items</i>		
Amortisation	350,000	350,000
Charges to provisions	(203,691)	79,557
Depreciation	185,506	157,133
<b>Net cash (used in)/provided by operating activities before change in assets and liabilities</b>	<b>4,297,127</b>	<b>1,025,856</b>
Changes in assets and liabilities		
(Increase)/decrease in receivables	834,525	(784,440)
(Increase)/decrease in other assets	51,264	(19,413)
Increase/(decrease) in accounts payable	(547,247)	16,957
Increase/(decrease) in deferred revenue	(594,943)	164,970
<b>Net cash provided by operating activities</b>	<b>4,040,726</b>	<b>403,930</b>

Queensland Symphony Orchestra Holdings Ltd  
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19. AUDIT FEES

	Consolidated 2020 \$	Consolidated 2019 \$
Audit of the financial statements	30,000	30,000
<b>Total audit fees</b>	<b>30,000</b>	<b>30,000</b>

No other benefits were received by the Auditors.

20. SEGMENT INFORMATION

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

21. COMMITMENTS AND CONTINGENCIES

	Consolidated 2020 \$	Consolidated 2019 \$
<b>a) Operating lease (non-cancellable)</b>		
Not later than one year	13,880	14,050
Later than one year and not later than five years	15,037	28,918
Later than five years	-	-
<b>Total</b>	<b>28,917</b>	<b>42,968</b>

b) Artist fees

	Consolidated 2020 \$	Consolidated 2019 \$
Not later than one year	578,656	1,074,717
Later than one year and not later than five years	427,050	-
Later than five years	-	-
<b>Total</b>	<b>1,005,706</b>	<b>1,074,717</b>

c) Venue hire

	Consolidated 2020 \$	Consolidated 2019 \$
Not later than one year	40,509	80,145
Later than one year and not later than five years	-	-
Later than five years	-	-
<b>Total</b>	<b>40,509</b>	<b>80,145</b>

## 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 Directors' Report. Unless otherwise stated in the Directors' 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 2020 \$	Consolidated 2019 \$
	1,142,979	1,016,907
<b>Total compensation</b>	<b>1,142,979</b>	<b>1,016,907</b>

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

## 23. RELATED PARTIES

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

## 24. SUBSEQUENT EVENTS

The JobKeeper wage subsidy ceased on 31 March 2021. No other events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the financial statements.

## 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 2020 and of its performance for the year ended on that date; and
  - (ii) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not for Profit Commission Regulation 2013*; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

On behalf of the Board



Chris Freeman AM  
Chair

Brisbane 27 April 2021



## Independent Auditor's Report to the Members of Queensland Symphony Orchestra Holdings Ltd

### Opinion

We have audited the financial report of Queensland Symphony Orchestra Holdings Ltd (the Company) and its controlled entities (collectively the Group), which comprises the consolidated statement of financial position as at 31 December 2020, 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 2020 and of its consolidated financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

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

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

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

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

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

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

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

### Responsibilities of the Directors for the Financial Report

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

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

### Auditor's Responsibilities for the Audit of the Financial Report

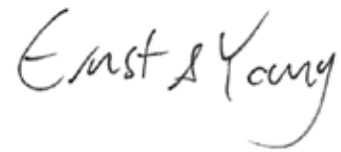
Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that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

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

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

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

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



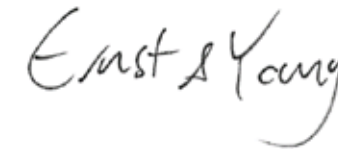
Ernst & Young



Tom du Preez  
Partner  
Brisbane  
27 April 2021

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

In relation to our audit of the financial report of Queensland Symphony Orchestra Holdings Ltd for the financial year ended 31 December 2020, and in accordance with the requirements of Subdivision 60 C of the Australian Charities and Not for profits Commission Act 2012, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of any applicable code of professional conduct.



Ernst & Young



Tom du Preez  
Partner  
27 April 2021





QUEENSLAND SYMPHONY  
ORCHESTRA

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