



# 2020 Annual Report

Canberra  
Symphony  
Orchestra





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# Chair's report

**In the seven decades of the Canberra Symphony Orchestra's (CSO) existence, few periods have presented such complex challenges as the year 2020. While the uncertainty caused by the COVID-19 pandemic tested our resilience, the CSO seized the opportunity to innovate and invest in its artists and creative partnerships. While the arts face a long road to recovery, the CSO has emerged from 2020 galvanised and with renewed vision.**

The social disconnection that characterised the pandemic sharpened the CSO's commitment to community in 2020: to our family of musicians and staff, our dedicated audiences and the wider Canberra region and its arts ecosystem.

This community focus is part of the legacy of Dr Nicholas Milton AM, who concluded a successful 15-year tenure as Chief Conductor and Artistic Director at the end of 2020. Dr Milton was a tireless advocate for the role of music in the flourishing of community life, well beyond the walls of the concert hall.

With Dr Milton's oversight, the CSO developed an alternate program of activities in the weeks following the introduction of COVID-19 restrictions, including a bold commissioning project, a virtual orchestra initiative and a series of playlists profiling musicians. This alternate program generated professional opportunities for CSO players and maintained the orchestra's connection to its audience.

Of course, the core of our community is our body of musicians; the CSO Board enthusiastically supported a musician-led ensemble program in 2020, which generated opportunities for professional collaboration and social connections among our players in the absence of live performance. I commend our musicians on developing this program with staff, which laid the groundwork for the return to public performance, culminating in the triumphant *Live at Llewellyn* concert after an eight-month hiatus from the mainstage.

The CSO commitment to community was also exemplified in the *Music and Memory* pilot program for people living with dementia, delivered with support from the ACT Government and in partnership with Goodwin Aged Care Services and ActewAGL. The statistically significant findings made a valuable contribution to the growing body of research and practice illustrating the value of music for health and wellbeing.

The CSO continued to champion Australian artists throughout 2020, most notably through the Australian Miniseries co-curated by Professor Matthew Hindson AM and Ms Jessica Cottis. This commissioning project saw 15 Australian composers write short works for solo instruments, for online premiere by CSO musicians.

The CSO presented a further five world premieres across the live Australian Series, presented by Singapore Airlines in collaboration with the National Portrait Gallery. At the time of writing, the 2020 premiere of Cyrus Meurant's *When I stand before thee at the day's end* by CSO Chamber Players is a nominee for the "Performance of the Year" in the Art Music Awards, presented by APRA-AMCOS and the Australian Music Centre.

A collaborative ethos remains key to the success of the CSO's artistic programming and community engagement. I thank our diverse network of partners and donors, many of whom were also hit hard by the pandemic, for their ongoing support, as well as the ACT Government and the Australian



Government for their continued support through artsACT and the Australia Council for the Arts, respectively.

In particular, the CSO deepened its collaborative relationship with the ANU School of Music in 2020, most notably through the Virtual Orchestra project. This saw musicians from the CSO, the ANU Orchestra and the wider community record parts for a suite of digital performances. I thank the ACT Government, ActewAGL and Lendlease for their support for this joyous initiative.

Other successful collaborations included the CSO's ongoing Cultural Partnership with Molonglo as well as *Music by the River*, presented by Icon Water in collaboration with Queanbeyan-Palerang Regional Council, and *Symphony in the Park*, presented by the ACT Government as part of Enlighten Festival — both popular, annual community events.





Despite the impact of COVID-19, the CSO posted a respectable surplus in 2020 and laid the groundwork for a dynamic, fulsome 2021 season. This positive result was made possible through the generous support of donors, the continuation of funding from the ACT and Australian governments and the proactive approach taken by the CSO administration, led by Ms Rachel Thomas, CEO, with the support of the CSO Board.

At the close of 2020, the CSO farewelled Dr Milton; it was a great sadness that we were unable to do so in person due to COVID-19. I commend him for his dedication to the orchestra over 15 years and his significant achievements as a champion of Australian music, emerging artists and community engagement. I also commend Professor Hindson, whose contributions as inaugural curator of the Australian Series — in collaboration with Dr Milton — will have a lasting legacy.

Looking forward, the CSO welcomes Ms Jessica Cottis as Chief Conductor and Artistic Director, an artistic leader with both an international profile and a deep connection to Canberra. Audiences are already embracing Ms Cottis' vibrant programming and vision for the CSO; we look forward to what she will achieve.

We also welcome Mr Simon Hewett, Principal Guest Conductor, and Professor Deborah Cheetham AO, curator of our 2021 Australian Series, which features music from diverse Australian voices, including four world premieres.

I would like to thank my fellow board members, the CSO's hardworking administrative team — led so tenaciously by Ms Thomas — and our dedicated musicians for their cooperative spirit and resilience.

**Air Chief Marshal  
Sir Angus Houston AK, AFC (Retd)**  
Chair

# CEO report

**Like other arts organisations around the country and the globe, the Canberra Symphony Orchestra (CSO) faced great uncertainty and disruption in the year 2020 as the COVID-19 pandemic saw concerts cancelled and venues shuttered. In my 15-year association with the CSO, no circumstance has presented the orchestra with such complex challenges.**



At the time of writing, we are in a very different position in Australia than we were a mere 12 months ago. I gratefully acknowledge the health professionals, scientists, policymakers and others on the frontline for their work to that end. The CSO also finds itself in a comparatively strong position, to the credit of our musicians, staff and board, who have together displayed great courage and unity in the face of uncertainty.

Championing homegrown artists and composers — now part of the zeitgeist with the persistence of border restrictions — has long been a pillar of CSO programming. This continues to be most evident in our dedicated Australian Series, presented in 2020 by Singapore Airlines in collaboration with the National Portrait Gallery. I'm pleased two of the three concerts programmed for 2020 went ahead, featuring world premieres from Anne Boyd AM, Ella Macens, Natalie Williams, Cyrus Meurant and Harry Sdraulig.

In the six-month gap between these concerts — imposed by COVID-19 restrictions — the CSO continued to engage with Australian composers through the Australian Miniseries, part of a suite of alternate, digital programming announced in early May by Chief Conductor and Artistic Director, Dr Nicholas Milton AM.

Co-curated by Prof Matthew Hindson AM and Jessica Cottis, this unique initiative commissioned 15 Australian composers to write short solo works for online premiere by CSO musicians. Filmed in a pop-up studio in the CSO offices and produced by the ANU School of Music, each iteration explored the characteristics and possibilities of a single instrument; in many cases, participating musicians worked with composers via Zoom to workshop the pieces.

The performance opportunities and audience engagement generated by our digital programming was only possible with the support of our diverse network of partners and donors, many of whom faced equally complex challenges in 2020 as a result of the pandemic. I thank the ACT and Australian governments for their ongoing support through artsACT and the Australia Council for the Arts, respectively, as well as our corporate partners and generous philanthropic community. Our family of donors swelled in 2020 as many generous concertgoers donated ticket refunds back to the orchestra — thank you.

The collaboration that characterised the Australian Miniseries also underpinned the success of our *Music and Memory* pilot program for people living with dementia, made possible by the ACT Government, Goodwin Aged Care Services and ActewAGL, as well as University of Canberra student Heather Roche, who worked closely with CSO's Kristen Sutcliffe on program design. Aged care residents faced some of the strictest restrictions in 2020; it was an honour to bring music to our study group at Goodwin House under such circumstances.

With support from Ginninderry, the CSO also worked with educators, Dr Anita Collins and Elizabeth Phingst, to transform the CSO's *Music in My School* workshop into a series of comprehensive lesson packs, now available for free download.

I gratefully acknowledge a number of other key collaborative relationships, chief among them the generous patronage of His Excellency General the Honourable David Hurley AC, DSC, Governor-General of the Commonwealth of Australia. The CSO was delighted to bring a chamber ensemble to Government House as restrictions eased in spring — supported by Joan Boston — and we look forward to the return of the annual Summer Prom in 2021.

I also thank my counterpart at the ANU School of Music, A / Prof Kim Cunio. It's been a pleasure to innovate alongside the School of Music over the past year to engage the community and develop the next generation of orchestral players and composers.

Nowhere was this collaborative spirit more evident than in the musician-led ensemble initiative delivered by CSO players and staff, who cooperated to set up a network of chamber ensembles across our orchestra in the absence of larger rehearsals and performances. These groups facilitated professional rehearsal and community connection. I thank Concertmaster Kirsten Williams for her leadership on the stage and across the organisation.

Indeed, our experience of the pandemic has illuminated the importance of chamber music: for orchestral development, audience engagement and the activation of a range of performance spaces. We look forward to programming more chamber repertoire into coming seasons.

Even before the disruption of the pandemic, 2020 was set to be a year of transition as the CSO farewelled Dr Milton after 15 years

at the orchestra's helm. I want to personally thank Nicholas for his passion for the CSO and its place in the Canberra community; he leaves a great legacy in our nation's capital.

I welcome incoming Chief Conductor and Artistic Director Jessica Cottis, who did a fantastic job programming our 2021 season amid the uncertainty of our operating environment in collaboration with Principal Guest Conductor Simon Hewett and our Canberra-based Artistic Planning Manager, Andy Baird. I'd like to welcome Andy to the administrative team and commend him on his agility in both facilitating the launch of our 2021 season and supporting the suite of alternate digital programming for 2020.

I also welcome Prof Deborah Cheetham AO to the CSO artistic family, curator of our vibrant 2021 Australian Series.

In 2020, we also farewelled Andrew Heron, Orchestra Manager of ten years and Principal Timpani for even longer. Andrew established the much-loved *Symphony in the Park* event with the ACT Government and played a vital role in developing the orchestra's capacity to deliver musical services across the ACT arts ecosystem. I acknowledge Annette Brown, whose practicality and professionalism as acting Orchestra Manager throughout much of 2020 was a great support to our administrative team.

In 2020, the CSO administrative team also farewelled Julie Seaton, Events Coordinator and Louis Sharpe, Administrative Assistant. Julie's collaborative, practical approach was key to the successful delivery of a range of CSO events; she was instrumental in the continued development and enhancement of the annual Prom concert at Government House. Meanwhile, Louis' passion for orchestral music and exceptional people skills were invaluable in growing and maintaining connections between the

orchestra and audiences, including the CSO community of philanthropic donors.

As well as Andy Baird, we welcomed a number of new additions to the team: Michelle Zarb, Orchestral Operations Manager; Diana Hansen, Events and Partnerships; Saskia van Graver, Executive Assistant; and Angela Lount, Finance and Administration. Each brings a wealth of specialist knowledge and experience to our team.

We also welcomed our 2020/21 Kingsland Resident, Lucy Macourt. I commend Lucy for her agility and dedication in contributing to our orchestral, chamber and community engagement programs across a very unusual year, including performing for *Music and Memory*.

I'd like to thank the Artistic Advisory Panel (AAP) — the musicians' representative body — for their constructive engagement with the CSO Board and management throughout the year, and the valuable insights and ideas the AAP has put forward on behalf of players. This ongoing dialogue continues to undergird the collaborative culture and purpose that unites the CSO as a community.

It is a great joy and a privilege to lead the CSO as CEO; the complex challenges of 2020 have only served to illuminate the dedication, creativity and resilience of our staff and players. I look forward to what we will achieve in 2021 as we build on this strong foundation.



**Ms Rachel Thomas**  
Chief Executive Officer

# Chief Conductor and Artistic Director's message

**I would like to take this unique opportunity, from the bottom of my heart, to thank all of you who have supported our magnificent Canberra Symphony Orchestra during the wonderful years in which I have had the privilege and honour to work with this brilliant orchestra.**

I have felt truly happy and energised to have shared with our engaged and intelligent audiences so many extraordinary moments: evenings of musical magic that we on stage and you in the audience will never forget, in performances that have opened hearts and enriched souls and undeniably brought us closer together as a community.

I am incredibly proud of what the organisation has accomplished together as a unique musical family during my time with the CSO. A conductor can only effectively function in partnership with an imaginative and empowering management team. I feel incredibly privileged to have worked for almost the entirety of my tenure with my dear friend, former CEO Henry Laska, who constantly guided me and helped me promote and realise our shared vision for the organisation.

The orchestra I first conducted as a guest conductor in 1999 has grown enormously during the last twenty years, and the organisation itself has matured and evolved, dramatically, during this time. I inherited an orchestra that already possessed a remarkable performance and aesthetic culture. The CSO has benefited immeasurably from the unparalleled dedication of my distinguished predecessors, to whom I offer my most grateful respect and deep recognition, most notably, the legend himself — Ernest Llewellyn, Leonard Dommatt and, most recently, the inimitable Richard Gill AO.

The most extraordinary Australian musicians have performed as members of the CSO over the years and, above all, I would like to express my deepest and sincerest thanks to the musicians of the CSO — past and present — who put their trust in me, who inspired me with their artistry, enthusiasm, courage, elegance, grace and musical integrity. My time with the CSO was a joyful and wonderful chapter of my life for which, I know with certainty, I will always remain profoundly grateful.

It's impossible for me to mention all of the highlights of my tenure, but two events do stand out:

Shortly after I commenced as Chief Conductor with the orchestra, Llewellyn Hall was damaged by a severe storm system. For the reopening, we chose to perform Carl Orff's gigantic oratorio, *Carmina Burana*, with a massive community choir and children's choir. We sold out the renovated Llewellyn Hall within a few days, subsequently welcomed another thousand to the dress rehearsal, and people are still talking to me about that performance and how they've never forgotten its enthralling impact.





After I was invited by the Prime Minister to join the Australia-Germany Advisory Group in 2016, one of our cultural initiatives was a gala concert event with the CSO and six outstanding singers from my opera house in Germany at that time, the State Opera House of Saarbrücken. That event was another unforgettable musical experience that not only brought joy and delight to Australian audiences but also forged important connections between countries and musicians that have endured to this day.

I have long believed that the professional orchestra serving the nation's capital has an obligation and a responsibility to celebrate Australia's most outstanding emerging and established musicians. I am proud that the CSO has, especially over these last 15 years, provided a wealth of performance opportunities to the best musical talent emerging from our land. Our responsibility extends to the creation of new music, and Australian music now holds an even more integral place at the heart of the CSO's musical quest. Curated during

my tenure by my dear friend Professor Matthew Hindson AM, our Australian Series remains as one of the most remarkable and successful initiatives in the national orchestral landscape. Our extensive commissioning program has opened up imaginative and dramatic sonic dimensions and continues to unleash the prodigious potential of an emerging generation of composers and performers.

During my tenure, we have performed riveting works by every generation of Australian composers. In their diverse languages, the composers we have honoured, discovered and encouraged with commissions constitute a joyful celebration of the fervent freedom of our national character in all of its ardent variety. The CSO's education and community engagement has also undergone the most dramatic and revolutionary change, and that interaction with children of all ages and backgrounds has been enriching and inspiring for all of us with the CSO.

Finally, I'd like to warmly thank our enlightened Board of Directors led by Sir Angus Houston for their ongoing engagement and passionate support of our shared dreams for the community. I am pleased to be leaving the CSO in the leadership of Jessica Cottis, an extraordinary musician, wonderful conductor and a brilliant and unique communicator. Together with CEO Rachel Thomas and Jessica's artistic team (Simon Hewett, Principal Guest Conductor and Andy Baird, Artistic Planning Manager), the CSO can look forward to a bright and exciting future in which the organisation will develop even further as an orchestral innovator, telling compelling Australian stories and taking on thought-provoking subject matter through music.

All of us in the CSO family — past, present and future — keenly look forward to seeing you at our concerts in 2021 and beyond, and sharing with you magnificent, reflective, magical moments of exquisite beauty. Please continue to support and engage with the magnificent musicians who are the heart and soul of our organisation.

**Dr Nicholas Milton AM**

Chief Conductor and Artistic Director,  
2006–2020

*This reelection was originally published in  
The Canberra Times (November 28, 2020)*

# Artistic Planning Manager's report

**The year 2020 reminded us of the power of the arts to reflect and speak to our circumstances, bring solace, and ultimately empower us. COVID-19 forced us to collectively pause and consider a world without live performance. We've been reminded of the vital role the arts play in our lives as individuals and communities, even as the industry faces a long road to recovery.**



Despite the many obstacles the year presented, the CSO stayed true to its artistic mission and core values, with the guidance and leadership of Dr Nicholas Milton AM, Chief Conductor and Artistic Director. A strong commitment to Australian voices, artistic excellence and community engagement remained at the heart of all our activity – hallmarks of Dr Milton's 15-year CSO tenure. Across 2020, the CSO commissioned 17 new Australian works; programmed 35 Australian compositions representing diverse voices; reached over 450 people through community programs; and released 45 digitally accessible performances; and, saliently, reached 1,726 concertgoers through live concert performances.

Dr Milton's 2020 program was set to be a thrilling combination of beloved gems of the symphonic repertoire integrated with evocative Australian works. Highlights were to include a *Best of British*, Prom-style concert with a chorus combining forces from Canberra's network of choirs; Mahler's Fourth Symphony; and a newly commissioned work by Ella Macens. In 2020, the CSO also welcomed Umberto Clerici as Artist in Focus and Lucy Macourt as Kingsland Resident – both were to feature extensively throughout the year.

While most concerts programmed for 2020 were cancelled due to COVID-19, a number of performances were successfully delivered prior to the introduction of restrictions. These included two annual community concerts – *Music by the River*, presented by Icon Water in collaboration with Queanbeyan-Palerang Regional Council, and *Symphony in the Park*, presented in conjunction with the ACT Government – as well as a recital featuring CSO percussionists Veronica Bailey (Principal Percussion), John Dewhurst, Steve Fitzgerald and Louis Sharpe.

The first Australian Series concert programmed for 2020 also went ahead as planned: *Love, Kindness, Decency*, curated by Professor Matthew Hindson AM and presented by Singapore Airlines in collaboration with the National Portrait Gallery. Led by Kirsten Williams, the CSO Chamber Orchestra premiered Ella Macens' *Superimposition* and Cyrus Meurant's *When I stand before thee at the day's end*. Notably, the latter was nominated for the "Performance of the Year" Art Music Award, presented by APRA-AMCOS and the Australian Music Centre.

In response to the COVID-19 restrictions, the CSO launched a suite of alternate, digital programming with oversight from Dr Milton. This included a series of Spotify playlists profiling musicians and staff, a virtual solo recital featuring Umberto Clerici and the Virtual Orchestra collaboration with the Australian National University's School of Music (ANU SoM). The latter encompassed one 'side by side' performance of CSO and ANU Orchestra musicians, as well as two virtual performances open to musicians from the wider community, supported by the ACT Government, ActewAGL and Lendlease. These participatory, community performances garnered approximately 10,800 views via YouTube.

Additionally, the CSO embarked on an ambitious project co-curated by Prof Hindson and Jessica Cottis: the Australian Miniseries. This initiative commissioned 15 short, solo works by Australian composers for online premiere by CSO musicians.

As the year progressed and restrictions eased, the CSO was able to move forward with a range of small performances and activities, including the *Music and Memory* pilot program for people living with dementia. Overseen by CSO's Kristen Sutcliffe, the program was developed in collaboration with University of Canberra student Heather Roche and delivered with support from the ACT Government and in partnership with Goodwin Aged Care Services and ActewAGL. Over the course of eight weeks, a statistically significant reduction in disruptive behaviours was observed, as well as anecdotally observed improvements in mood and increased social interaction.

Meanwhile, CSO musicians conceived and developed a musician-led ensemble initiative, forming a network of chamber music groups which culminated in two concerts. The CSO presented several other smaller performances in the latter part of the year, including two concerts from the original 2020 season: a recital showcasing Alan Vivian (Principal Clarinet) and Susanne Powell, and an Australian Series concert featuring Umberto Clerici and Benjamin Kopp, who gave the world premiere of new works by Anne Boyd AM, Natalie Williams and Harry Sdraulig.

The CSO also celebrated the return to live performance with *Spring Sojourn*, an uplifting program of Brahms and Vaughan Williams presented by CSO string principals.

In November 2020, the CSO received the much-awaited news that a socially distanced concert in Llewellyn Hall would be possible before the end of the year. Dr Milton programmed *Live at Llewellyn*; incoming Principal Guest Conductor Simon Hewett made his CSO debut as Dr Milton himself was unable to return to Australia to conduct. *Live at Llewellyn* was a joyous and emotional return to the mainstage, giving musicians, audiences and staff alike a renewed sense of hope that 2021, while altered, would represent a return to some semblance of normalcy.

The CSO deeply acknowledges the unwavering passion and dedication of Dr Milton and his commitment to fostering a rich culture of classical music within the Canberra community. The CSO also recognises Prof Hindson for his curation of the Australian Series and his broader championing of Australian music. We look forward to the musical experiences 2021 will bring under the leadership of incoming Chief Conductor and Artistic Director, Jessica Cottis, Principal Guest Conductor, Simon Hewett and Professor Deborah Cheetham AO, curator of the 2021 Australian Series.



**Andy Baird**  
Artistic Planning Manager

**2020 concert season**





## **MUSIC BY THE RIVER**

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*Live performance*

Presented by Icon Water in collaboration with Queanbeyan-Palerang Regional Council

**29 February 2020, 7pm**  
**Queen Elizabeth II Park,**  
**Queanbeyan**  
**Kirsten Williams**

*Director, soloist*

## **SYMPHONY IN THE PARK**

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*Live performance*

Presented in conjunction with the ACT Government for Enlighten Festival

**Stage 88,**  
**Commonwealth Park**  
**Ft. Rumours — The Australian**  
**Fleetwood Mac Experience**  
**George Ellis** *Conductor*

## **AUSTRALIAN SERIES**

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*Live performance*

Presented by Singapore Airlines in collaboration with the National Portrait Gallery

**12 March 2020, 6.30pm**  
**Gordon Darling Hall,**  
**National Portrait Gallery**  
**Matthew Hindson AM**

*Curator*

**Kirsten Williams**

*Director, soloist*

*RACHEL BRUERVILLE*

*Dancing on Tiptoes*

*STUART GREENBAUM*

*The Rotation of the Earth*

*NATALIE NICOLAS*

*We Won't Let You Down*

*CYRUS MEURANT*

*When I stand before thee*

*at the day's end*

*World premiere*

*PETER SCULTHORPE*

*Third Sonata for Strings, Mvt. 2*

*'Jabiru Dreaming'*

*ELLA MACENS*

*Superimposition for strings*

*World premiere*

*PAUL STANHOPE*

*Nephesh for string nonet*

## **CSO PERCUSSION IN RECITAL**

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*Live performance*

**15 March 2020, 2pm**

**Overture Hall,**  
**Orana Steiner School**  
**Veronica Bailey, Steve**  
**Fitzgerald, John Dewhurst,**  
**Louis Sharpe** *Percussion*

*TORU TAKEMITSU*

*Rain Tree*

*GRAEME LEAK*

*I Love Jazz*

*ANDERS KOPPEL*

*Toccata for Vibraphone and*  
*Marimba*

*PETER SCULTHORPE*

*Djillie*

*ROSS EDWARDS*

*Prelude and Dragonfly Dance*

## **LLEWELLYN ONE: ORGAN SYMPHONY**

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*Online performance*

Presented by PwC Australia

**20 March 2020**

**Llewellyn Hall, ANU**

**Nicholas Milton AM** *Conductor*

**Joseph Nolan** *Organ*

**Pip Thompson**

*Acting Concertmaster*

*SAINT-SAËNS*

*Symphony No. 3 in C minor op.*  
*78 'Organ Symphony'*

## **CSO CHAMBER ORCHESTRA**

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*Online performances*

**Pip Thompson** *Acting*

*Concertmaster*

*RACHEL BRUERVILLE*

*Dancing on Tiptoes*

*Released on 9 April, 2020*

*NATALIE NICOLAS*

*We Won't Let You Down*

*Released on 24 April, 2020*



## AUSTRALIAN MINISERIES

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### Online performances

Produced by the ANU School of Music, presented by various partners

### Matthew Hindson AM & Jessica Cottis Co-curators

ROSS EDWARDS AM  
*A Little Waltz for Kirsten*  
World premiere  
Premiered by Kirsten Williams (Violin)  
Released 10 July 2020

CHLOE SINCLAIR  
*Waiting for Summer to Come*  
World premiere  
Premiered by Alan Vivian (Clarinet)  
Released 24 July 2020

LUKE STYLES  
*Trussed*  
World premiere  
Premiered by David Flynn (Double Bass)  
Released 7 August 2020

CYRUS MEURANT  
*Or, maybe, yesterday*  
World premiere  
Premiered by Lucy Macourt (Violin)  
Released 14 August 2020

LIZA LIM  
*Dianna*  
World premiere  
Premiered by Dianna Gaetjens (French Horn)  
Released 21 August 2020

MICHAEL SOLLIS  
*The Hairworm Hobble*  
World premiere  
Premiered by Kiri Sollis (Piccolo)  
Released 28 August 2020

MELODY EÖTVÖS  
*Gestumblindi*  
World premiere  
Premiered by Justin Lingard (Trumpet)  
Released 11 September 2020

VINCENT PLUSH  
*Herr Beethoven's Audiologist*  
World premiere  
Premiered by Kristen Sutcliffe (Bassoon)  
Released 18 September 2020

ELLA MACENS  
*The Innocence of Life*  
World premiere  
Premiered by Megan Pamplung (Oboe)  
Released on 9 October 2020

ELENA KATS-CHEARNIN AO  
*Distant Solo*  
World premiere  
Premiered by Veronica Bailey (Vibraphone)  
Released on 16 October 2020

CHRISTOPHER SAINSBURY  
*From the Deep*  
World premiere  
Premiered by Max McBride (Double Bass)  
Released 30 October 2020

STUART GREENBAUM  
*MOON SATURN JUPITER*  
World premiere  
Premiered by Teresa Rabe (Flute)  
Released on 27 November 2020

HOLLY HARRISON  
*SpaceWarp*  
World premiere  
Premiered by Alex Voorhoeve (Electric Cello)  
Released on 4 December 2020

KATE MOORE  
*For Tor*  
World premiere  
To be premiered by Tor Frømhyr (Viola)

DEBORAH CHEETHAM AO  
*Permit me*  
To be premiered by Patrick Suthers (Cello)

## VIRTUAL ORCHESTRA: COMMUNITY SPECIAL

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### Online performances

Produced by the ANU School of Music, supported by the ACT Government and presented by ActewAGL and Lendlease  
**Nicholas Milton AM** Curator

ARTHUR BENJAMIN  
*'Jamaican Rumba'*  
Released 3 July 2020

JACQUES OFFENBACH  
*'Can Can'*  
Released 31 July 2020

## VIRTUAL ORCHESTRA: CSO-ANU SIDE BY SIDE

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### Online performance

Produced by the ANU School of Music  
**Nicholas Milton AM** Curator

GRAEME KOEHNE  
*To His servant Bach, God grants a final glimpse*  
Released 17 July 2020

## MUSICIAN-LED ENSEMBLES

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### Live performances

**13 & 14 October 2020, 7pm**  
**Ainslie Arts Centre, Braddon**

LIGITI  
*Six Bagatelles*  
ARENSKY  
*String Quartet No. 2 in A minor I. Moderato*

VAN DER STRUIK  
*Five Snapshots for Brass*  
GRAINGER  
*Irish Tune from County Derry*

SCHUBERT  
*String Quintet in C Major IV. Allegretto*

BAX  
*Quintet for Harp and Strings*  
POULENC  
*Sonata for Horn, Trumpet and Trombone*

W.A. MOZART  
*Quintet for Horn, Violin, two Violas and Cello*

POULENC  
*Trio for Oboe, Bassoon and Piano*

DVORAK  
*String Quintet No. 2 in G Major II. Scherzo*

## AUSTRALIAN SERIES: INNER WORLDS

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*Live performance*

Presented by Singapore Airlines in collaboration with the National Portrait Gallery

**15 October 2020, 6.30pm**  
**Gordon Darling Hall,  
National Portrait Gallery**  
**Matthew Hindson AM** *Curator*  
**Umberto Clerici** *Cello*  
**Benjamin Kopp** *Piano*

HARRY SDRAULIG  
*Tempest*  
*World premiere*

BRETT DEAN  
*Eleven Oblique Strategies for solo cello*

NATALIE WILLIAMS  
*The Burning Land*  
*World premiere*

ANNE BOYD AM  
*Ganba*  
*World premiere*

CARL VINE AO  
*Inner worlds for cello and tape*

## ALAN VIVIAN IN RECITAL

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*Live performance*

**27 & 28 October, 7.30pm**  
**Ainslie Arts Centre, Braddon**  
**Alan Vivian** *Clarinet*  
**Susanne Powell** *Piano*

SCHUMANN  
*Fantasy Piece op. 73*

POULENC  
*Sonata for Clarinet and Piano*

SPOHR  
*Clarinet Concerto No. 2 op. 57*  
*Adagio*

DEBUSSY  
*Premiere Rhapsodie*

MANGANI  
*Verdiana for Clarinet and Piano*  
*(Fantasy on themes from Verdi operas)*

## SPRING SOJOURN

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*Live performances*

Supported by Joan Boston

**13 & 14 November, 2020**  
**Wesley Music Centre &  
Government House**  
**Kirsten Williams,  
Doreen Cumming** *Violins*  
**Tor Frømhyr,  
Lucy Carrigy-Ryan** *Violas*  
**Patrick Suthers** *Cello*

RALPH VAUGHAN WILLIAMS  
*Phantasy Quintet*  
JOHANNES BRAHMS  
*String Quartet No. 2*

## LIVE AT LLEWELLYN

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*Live performance*

**23 & 24 November 2020,  
7.30pm**  
**Llewellyn Hall, ANU**  
**Simon Hewett** *Conductor*  
**Kirsten Williams**  
*Concertmaster*  
**Julian Smiles** *Soloist*

MATTHEW HINDSON AM  
*The stars above us all*

TCHAIKOVSKY  
*Variations on a Rococo Theme*

BEETHOVEN  
*Symphony No. 7 in A major,  
Op. 92*

## CSO MIXTAPES

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*Curated content released online*

LUCY MACOURT  
*'Musical Memories'*  
Released 14 May, 2020

TIM WICKHAM  
*'WickFM'*  
Released 11 June 2020

LOUIS SHARPE  
*'Beginnings, endings and  
heartfelt moments'*  
Released 28 June 2020

RACHEL THOMAS  
*'Music and connections'*  
Released 6 July 2020

KIRI SOLLIS  
*'Transcendance'*  
Released 14 July 2020

FREYJA MEANY  
*'Nature'*  
Released 20 July 2020

BENN SUTCILFFE  
*'My favourite things'*  
Released 27 July 2020

DR. NICHOLAS MILTON AM  
*Chief Conductor and Artistic  
Director*  
Released 3 August 2020

ROWAN PHEMISTER  
*'Start of the road'*  
Released 10 August 2020

PIP THOMPSON  
*'Music snapshot: Friends  
and family'*  
Released 17 August 2020

DIANNA GAETJENS  
*'Something a bit different'*  
Released 23 August 2020

DOREEN CUMMINGS  
*'A slice of empathy and a  
passport to the world'*  
Released 23 August 2020

STEVE FITZGERALD  
*'Steve's mega-super-turbo  
mixtape'*  
Released 9 September 2020

ALINA ZAMFIR  
*'Beyond the boundaries'*  
Released 14 September 2020

JESSICA COTTIS  
*'(A few of) My Favourite things'*  
Released 25 September 2020

JULIE IGGLESDEN  
*'Australian Wind Music'*  
Released 8 October 2020

MATTHEW WITNEY  
*'Beyond Beautiful: Music for  
nostalgia and inspiration'*  
Released 15 October 2020

UMBERTO CLERICI  
*'Rediscovery and  
reinterpretation'*  
Released 19 October 2020

JULIA JANISZEWSKI  
*'Genius, Inspiration, Hope'*  
Released 30 October 2020

LEANNE BEAR  
*'Evocative Landscapes'*  
Released 3 November 2020

SIMON HEWETT  
*'Ich bin der welt abhanden  
gekommen (I am lost to the  
world)'*  
Released 19 November 2020

DAVID FLYNN  
*'For what it's worth'*  
Released 24 November 2020

BJORN PFEIFFER  
*'Inspiration and dedication'*  
Released 2 December 2020

JORDAN LONDON  
*'Arundo donax me why'*  
Released 7 December 2020

ANDY BAIRD  
*'All I want for Christmas is...this  
mixtape!'*  
Released 18 December 2020

# 2020 activity

## CSO ATTENDANCE

**In 2020, CSO live concerts were attended by approximately 1,726 patrons, compared to 15,677 in the previous year — attributed to COVID-19 restrictions, introduced in Canberra on 13 March 2020, which resulted in the cancellation of the majority of CSO concerts programmed for the 2020 season.**

The CSO responded quickly to maintain a connection to audiences. Given rehearsals for *Llewellyn One: Organ Symphony*<sup>1</sup> had only just commenced as restrictions came into effect, the CSO pivoted from a live concert into a digital performance of the title work, Camille Saint-Saëns' 'Organ Symphony' presented by PwC Australia. This recording has been viewed by approximately 5,000 people.

While all 2020 concerts originally programmed for Llewellyn Hall were cancelled, a number of smaller concerts did go ahead:

- *Australian Series: Love, Kindness, Decency*<sup>2</sup> and *CSO Percussion in Recital*<sup>3</sup> — presented prior to the introduction of restrictions – sold 185 and 154 tickets, respectively.
- *Alan Vivian in Recital, Umberto Clerici in Recital*<sup>4</sup> and *Australian Series: Inner Worlds*<sup>5</sup> — subject to audience caps — sold 105, 103 and 102 tickets, respectively.

When Llewellyn Hall was re-opened towards the end of 2020, the CSO presented *Live at Llewellyn*, an ad hoc symphonic concert. This was subject to a 50 per cent audience cap and sold 873 seats over two nights.

The CSO also supported a musician-led ensemble project developed by its players, which culminated in two informal performances attended by 103 people in total.

Prior to COVID-19 restrictions, between January to March 2020, CSO community engagement reached over 460 people across the Canberra community.

During the height of restrictions in Canberra, the CSO delivered a Virtual Orchestra project in collaboration with the ANU School of Music. Made possible by the ACT Government's community outreach grant and the support of other partners, the Virtual Orchestra created opportunities for musicians from the ANU Orchestra and the wider community to record and submit parts for virtual performances 'alongside' CSO musicians. These joyous, collaborative performances have to date reached about 10,000 people online.

CSO musical services delivered for two community events reached over 5,000 people.

The CSO also transformed its innovative *Music in My School* education program into a series of comprehensive teaching packs, with expert guidance from Dr Anita Collins and Elizabeth Phingst and support from Ginninderry. The packs support both music specialists and generalist primary school teachers to deliver engaging, inquiry-based music education in line with the Australian Curriculum.

The usual distribution of concert tickets to community organisations was not possible in 2020. However, all CSO digital programming was made freely available and has cumulatively reached 11,890 views at the time of writing.

In addition to digital performances, the CSO shared 25 Spotify playlists curated by musicians, staff and artistic leaders, accompanied by listening notes and curator profiles. While the CSO is unable to measure the reach of the playlists, the corresponding pages on the CSO website attracted at least 1,980 pageviews.

The CSO supported two music prizes:

- Canberra Grammar School's Outstanding Service to Music Award
- Radford College's Outstanding Performer Prize

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1 Llewellyn Series 1  
2 Australian Series 1  
3 Recital Series 1  
4 Recital Series 2, 4  
5 Australian Series 2

CSO LIVE CONCERT	NO. OF PERFORMANCES	2020 TICKETS SOLD	2019 TICKETS SOLD
Llewellyn Series 1	N/A	N/A	2,036
Llewellyn Series 2	N/A	N/A	2,359
Llewellyn Series 3	N/A	N/A	2,209
Llewellyn Series 4	N/A	N/A	2,483
CSO Gala	N/A	N/A	1,015
Classic Afternoon	N/A	N/A	740
Shell Prom	N/A	N/A	2,221
Recital Series 1	1	154	205
Recital Series 2	2	105	250
Recital Series 3	N/A	N/A	216
Recital Series 4	1	103	250
Australian Series 1	1	185	179
Australian Series 2	1	102	235
Australian Series 3	N/A	N/A	N/A
CSO musician-led activity	2	103	N/A
Wesley Spring Sojourn	1	57	N/A
Spring Sojourn: Government House	2	55	N/A
Live at Llewellyn	2	873	N/A

MUSICAL SERVICES	NO. OF PERFORMANCES	ATTENDANCE (APPROX.)
Music by the River	1	3,500
Symphony in the Park	1	2,000

CSO COMMUNITY ENGAGEMENT	NO. OF PERFORMANCES	ATTENDANCE (APPROX.)
Painting with Parkinson's	1	15
NewActon community	2	200
Aged care and hospital performances	1	55
Rediscovering Music	2	40
Education outreach – special schools	2	70
Music and Memory	8	80
Virtual Orchestra: Community Special	2	10,000

DIGITAL CONTENT	NO. RELEASES	NO. OF VIEWS (as of 20/04/2021)
Australian Miniseries	13	3,960
Virtual Orchestra: Side by Side	1	500
Umberto Clerici Virtual Recital	1	150
Organ Symphony	1	5,000
CSO Chamber Orchestra	2	2,280
CSO Mixtapes (playlists)	25	N/A

# Finance report

**The generous support of donors, the continuation of grant funding from the ACT Government and the Australian Government and the Australian Government's JobKeeper package have together limited the financial impact of the global COVID-19 pandemic for the CSO.**

The financial surplus achieved for the financial year ended 31 December 2020 was \$191,885 (LY2019 surplus \$214,752). This surplus has provided a springboard for the return to live performance and a strong 2021 season for the orchestra.

**Cash Flow Perceptive: Strong**

**Cash holdings at 31 December 2020: \$3,317,656 (LY2019 \$3,176,080).**

**IMPACT OF COVID-19**

The COVID-19 pandemic significantly limited the ability of the CSO to continue planned operations (concerts) throughout 2020. Accordingly, the financial position and result of operations for the year ended 31 December 2020 was adversely impacted.

However, the negative impact was significantly offset by the generous support of CSO subscribers, many of whom donated all or part of their tickets refunds for canceled concerts back to the orchestra (\$297,842 was donated back to the CSO; see Philanthropy income). In addition, the grant payments from the ACT and Australian governments remained at the pre-COVID-19 level, further assisting the CSO cash flow.

The JobKeeper payments not only reduced payroll costs for the CSO but also assisted CSO players who were unable to earn income through their normal revenue streams (e.g., teaching and performing). A total of 16 players were included within the CSO JobKeeper assistance scheme.

**LEGACY AND RESERVES**

The Legacy Fund established in 2009 to support identified projects undertaken by the CSO and funded by identified donations, bequests and other identified funds had a balance at the end of 2020 of \$1,561,524 (LY2019 \$1,510,819).

This fund has enabled supporters of the CSO to donate knowing that the capital will be preserved, and that the income earned would support emerging orchestral projects in the longer term. Income earned is presently being reinvested to accelerate the growth of the Legacy Fund and the future income stream.

The Kingsland Fellowship fund was established in 2012 from a one-off donation of \$150,000. The aim is to provide professional development opportunities for early career musicians. The balance at the end of 2020 was \$436,871 (LY 2019 \$432,342).

**INCOME TREND — CORE INCOME**

CSO 2020 income streams relied heavily on philanthropy and grant money due to COVID-19.

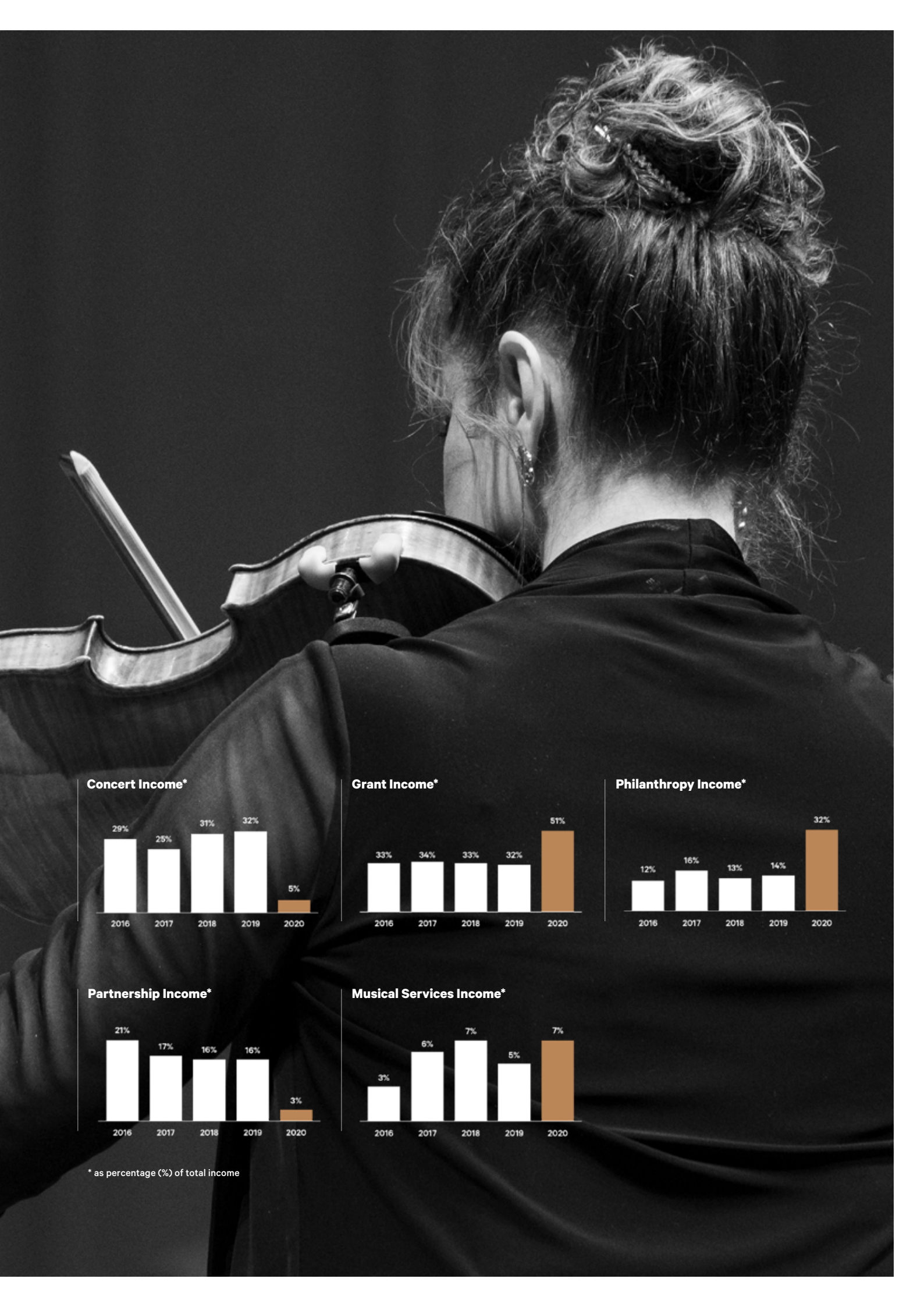
The provision of musical services for *Music by the River* and *Symphony in the Park* (annual community concerts) was unaffected as these events were held prior to the introduction of COVID-19 restrictions.



**Lou Malfone**  
Chief Financial Officer



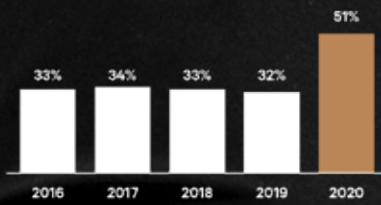




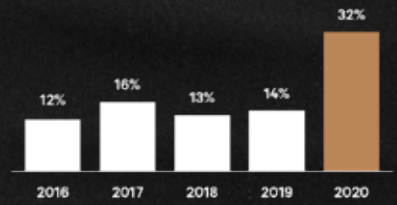
### Concert Income\*



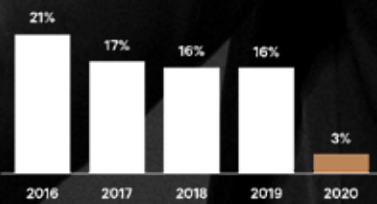
### Grant Income\*



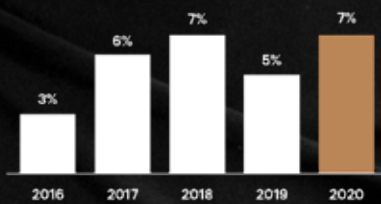
### Philanthropy Income\*



### Partnership Income\*



### Musical Services Income\*



\* as percentage (%) of total income

# Corporate partners

## Government Partners

Supported by



## Principal Partners



## Gold Partners



## Cultural Partner

## Australian Series



## Presented by

## Honorary Solicitors



## Honorary HR Services



## Community Partners



## Brand Partner



## Marketing Partner



## Photography Partner



## Print Partner



## Venue Partners



## Accommodation Partners



## Event Partners



## Office Support



## Special Supporters



## Style Partner



# Donors

While the Canberra Symphony Orchestra receives some grant funding from government, we rely on philanthropic support to bring our artistic vision to life. The CSO thanks its generous family of donors for their dedication and support.

**The CSO gratefully acknowledges the significant contributions of:**

*The late* Dr Pamela Rothwell

*The late* Sir Richard & *the late* Lady Kingsland and family

Ross & Sue Kingsland

*The late* Betty Beaver AM

Anthony Hedley AM

The Kenyon Foundation

Prof Brian Anderson AC & Dianne Anderson AM

The Allen Family Foundation

*The late* Lou Westende OAM & Mandy Westende

The Mundango Charitable Trust

Joan Boston

Marjorie Lindenmayer *In Memoriam*

June Gordon

Sue Daw OAM

RA David Campbell AM (Ret'd)

The Tall Foundation

David & Noela McDonald

The Douglas Family

Iris Aldridge

Geoffrey White OAM & Sally White OAM

Virginia Berger

Raydon & Alison Gates

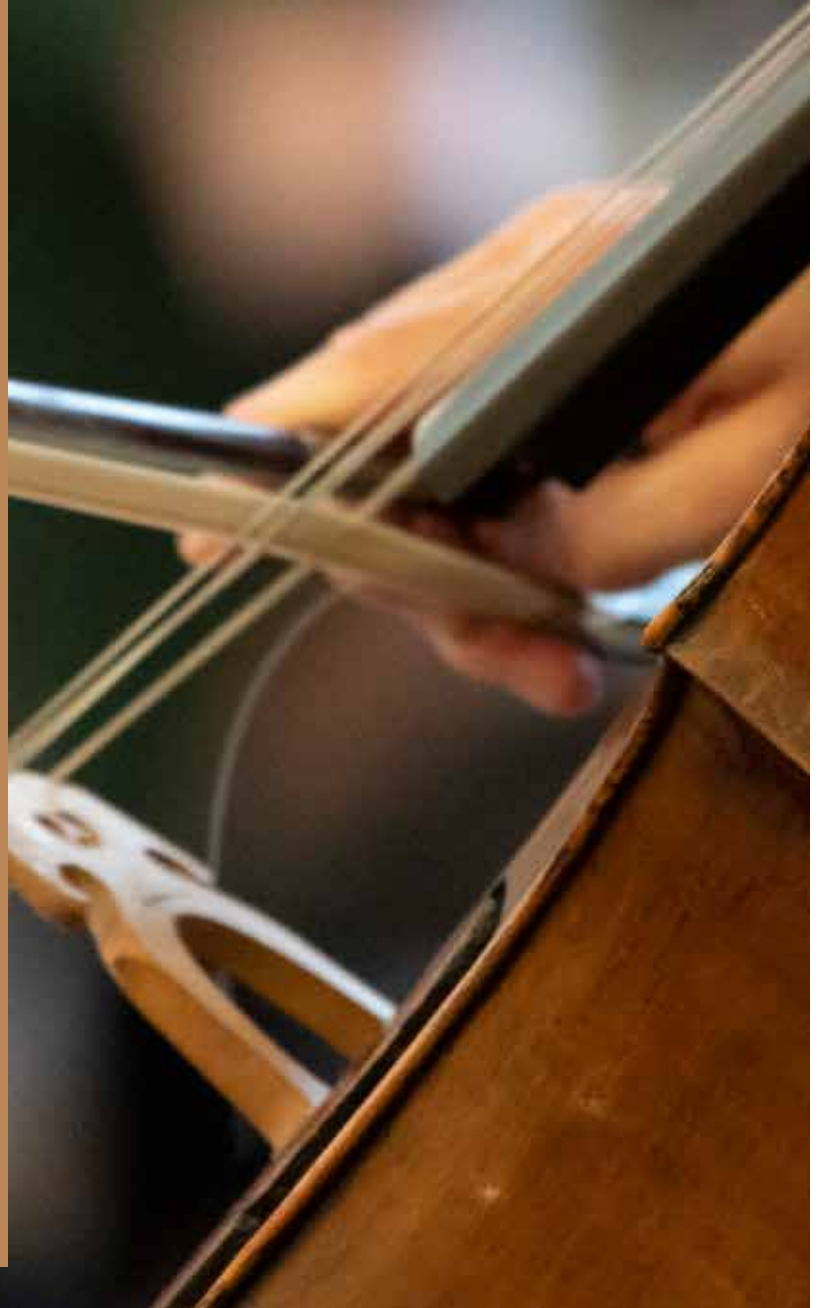
Allan Hall AM & Barbara Hall OAM

Mike & Stephanie Hutchinson

Muriel Wilkinson

Jim & Heather Leedman

*Anonymous 2*



# CSO Board

## Meeting dates:

10 February  
30 March & 7 April (combined)  
27 May  
20 July  
7 September  
9 November

## 2020 CSO Board attendance

Director's name	Meetings held while a Director	Meetings attended
Sir Angus Houston	6	6
Ms Melanie Kontze	6	4
Mr Robert Clark	6	6
Ms Chris Faulks	6	6
Ms Lucille Halloran	6	6
Mr Paul Lindwall	6	5
Mr John Kalokerinos	6	5
Ms Robyn Holmes	6	6
Ms Annabelle Pegrum	6	6
Ms Christine Worth	6	6



**Air Chief Marshal Sir Angus Houston AK, AFC (Ret'd) (Chair)**

## *Joined the board November 2012*

Air Chief Marshal Sir Angus Houston AK, AFC (Ret'd) was awarded the Knight of the Order of Australia in January 2015 for extraordinary and pre-eminent achievement and merit in service to Australia, through distinguished service in the Australian Defence Force, continued commitment to serve the nation in leadership roles, particularly the national responses to the MH370 and MH17 disasters, and in a variety of roles in the community.

Sir Angus retired from the military in July 2011 after serving for 41 years. He was Chief of the Australian Defence Force from 2005–2011 and prior to that was Chief of Air Force for four years.

Sir Angus is Chancellor for the University of the Sunshine Coast, Chair of the Murray Darling Basin Authority and chairs several other boards. He also serves as a board member for numerous organisations. He is a Senior Counselor for The Cohen Group (an international business advisory firm) and a visiting fellow of the Australian National University National Security College. In addition, he is the Ambassador/Patron for a number of charitable organisations, including several mental health charities. Sir Angus has been awarded four honorary doctorate degrees from the University of South Australia, the Australian National University, the University of New South Wales and Griffith University.





**Melanie Kontze** (Deputy Chair)

**Joined the board May 2011**  
**Chair Human Resources Committee**

Melanie Kontze is an experienced executive in the corporate sector with a background in management consulting and leadership in digital transformation, information technology and government.

Following an extensive senior leadership career with international IT and management consulting firms, she is now CEO of a boutique consulting firm specialising in change acceleration and innovation. Her expertise is in aligning strategic goals with organisational capability and change programs. She works at the nexus of leadership, technology and implementation, translating strategy and policy into programs of work.

In addition to her leadership and consulting work, Melanie contributes to the arts and technology sectors with board memberships of the Canberra Symphony Orchestra, Alliance Francaise de Canberra and the Australian Information Industry Association (ACT Council). Her background brings corporate insight, business management and strategic thinking expertise to the CSO Board.



**Bob Clark** (Company Secretary)

**Joined the board May 2008**  
**Member Human Resources Committee**

Bob Clark takes great pride in the CSO, having witnessed firsthand the great musical endeavours of resident and visiting artists bringing great joy to audiences of all ages.

As an experienced corporate and for-purpose leader Bob has a uniquely broad background in the management of uncertainty within business establishment, governance and strategic direction from global through to small scale enterprises. He has successfully created, grown and yielded out companies within sustainability, strategic advisory, executive search and corporate enabling services spaces. Bob also has a strong record of evidence-based transformation and performance focused turnaround of community, government and corporate organisations and groups.

As an experienced Executive Director and Non-Executive-Director across commercial, community and for-purpose organisations, Bob is a dedicated Member of the Australian Institute of Company Directors and mentors a highly diverse group of upcoming and established Australian Directors and board aspirants.



**Chris Faulks** (Director)

**Joined the board May 2016**  
**Member Human Resources Committee**  
**Member Audit & Risk Committee**

Chris Faulks has extensive experience in corporate governance, public policy, business administration and government relations. Chris is passionate about Canberra's developing distinctiveness and has been a vocal advocate for economic and cultural development across the Canberra and the surrounding region.

Chris is Deputy Chancellor of the University of Canberra (UC) and sits on a number of boards across the government, business and not-for-profit sectors. She sits as an independent director on the boards of the Canberra Symphony Orchestra, Service One Alliance Bank, the UC Council, and the ACT and Southern NSW Rugby Union. Chris recently completed terms on the boards of the National Capital Authority and the City Renewal Authority.

Chris was CEO of the Canberra Business Council from 2007 to 2014 and transitional CEO of the merged Canberra Business Chamber (2014–2015). She spent 13 years working as a Senior Adviser to a number of Federal Government Ministers and as Chief of Staff to the President of the Senate.

Chris holds a Bachelor of Arts and Graduate Diplomas in Education and Business Administration. In 2015, she was awarded an Honorary Doctorate by the UC for services to business and education. She is a graduate of the Australian Institute of Company Directors.





**Lucille Halloran** (Director)

***Joined the Board in May 2013  
Member Audit & Risk Committee***

Lucille has a 30 year career in professional services extending across Canada, Australia, New Zealand and the Asia-Pacific. She is recognised as a transformational leader with wide-ranging experience in growing organisations and implementing major policy reform, digital and citizen centric service delivery in health and human services.

Lucille is former managing partner of EY's Oceania Government and Health Sciences practice and strategic advisor for EY's Japan, China and ASEAN government and public sector practice. She was a member of EY's Global Government and Public Sector Executive and EY Oceania's Executive Team.

Lucille is a Non-Executive Director of the Calvary Healthcare Ltd. Board. She is a graduate of the Australian Institute of Company Directors. Lucille graduated from the University of Ottawa and ESCP Europe in Paris, France. Lucille is a dual citizen of Australia and Canada and is fluent in English and French.



**Paul Lindwall** (Director)

***Joined the board May 2016  
Chair Audit & Risk Committee***

Paul Lindwall is a full-time Commissioner of the Productivity Commission, reappointed for a second five-year term in 2019. Paul has been at the Productivity Commission since 2013, and chairs its Audit and Risk Committee.

Paul has served as a senior official with the Australian Treasury, the Department of Finance and the Productivity Commission with a focus on macroeconomic policy, financial markets, industry policy, national security and social policy. He has also worked as a senior economic adviser to Treasurer Peter Costello.

Paul has represented Australia at the Organisation for Economic Co-operation and Development (OECD) and as a diplomatic representative to the European Union, Belgium and Luxembourg. He later worked as a consultant to the Office of the Secretary-General and the Public Governance Directorate of the OECD. Paul has degrees in economics from the Australian National University as well as a diploma in Ancient History and is a graduate of the Australian Institute of Company Directors. He holds a Private Pilot Licence.



**John Kalokerinos** (Director)

***Joined the board May 2013  
Member Audit & Risk Committee***

John Kalokerinos began his career as a lawyer at the international law firm MinterEllison. He has been a public servant since 2004 and a senior executive since 2011. John is a Fellow of the Australian Institute of Company Directors (AICD) and has extensive governance experience as a former member of the AICD's ACT Divisional Council and as a director or committee member of a range of public and private sector boards, including the Council of the University of Canberra, the ACT Place Names Committee, the ACT Public Cemeteries Authority, the National Heart Foundation of Australia (ACT Division) and the Hellenic Club of Canberra. John is also a director of Hands Across Canberra Ltd.

Since 2015, John has been the President of the ACT Racing Appeals Tribunal, the appeals body for racing in the ACT.



**Robyn Holmes** (Director)

***Joined the board February 2019  
Chair Artistic Advisory Panel***

Robyn Holmes recently retired from the National Library of Australia, where she was Senior Curator, Australian Collections, and formerly Curator of Music. She played a leading role in developing national research infrastructure to support access to Australian music, including the online service Music Australia (now incorporated into Trove).

As a musicologist, Robyn previously held academic positions in music at The University of Adelaide (1975–89) and the Australian National University (1990–2000), where she headed the music studies, graduate and research programs. As a performing musician, she was Musical Director of several major choirs, including the Canberra Choral Society for almost a decade, and commissioned several new works.

In 2010, Robyn was elected an Honorary Fellow of the Australian Academy of the Humanities, recognising the role she has played in taking scholarship from the confines of the musicological academy into the public arena. She has also been honoured for her service to Australian music by the Australasian Sound Recordings Association (2016), the Musicological Society of Australia (2017) and through the Art Music Awards (2018) hosted by APRA AMCOS and the Australian Music Centre.

Robyn continues to advise and assist national music organisations and artists and is a member of the ANU Music Advisory Board.



**Annabelle Pegrum AM LFRAIA GAICD** (Director)

***Joined the board May 2018  
Chair Venue Committee  
Member Human Resources Committee***

Annabelle Pegrum AM is a Life Fellow of the Australian Institute of Architects, an Adjunct Professor in architecture at the University of Canberra (UC) and a graduate of the Australian Institute of Company Directors. She is a director of Pegrum and Associates architects and planners.

From 1998 to 2008, Annabelle was Chief Executive of the National Capital Authority. She has also held executive positions with the ACT Government, including as Chief Executive of the former Department of Business, Arts, Sport and Tourism, and from 2012 to 2018 was a Commissioner with the NSW Independent Planning Commission.

Annabelle was a President of the ACT Chapter of the Institute of Architects and the recipient of a President's Award. She has been a member of the Institute's Venice Architecture Biennale Committee; professional adviser to many national design competitions; and a member of numerous design juries. Annabelle is a member of the National Capital and the Western Australian design review panels.

Annabelle was Telstra ACT Business Woman of the Year in 1998 and recipient of a Centenary Medal in 2001. She is a director of investLogan, the Alastair Swayn Foundation, the Swayn Gallery of Australian Design, and a member of the UC Council.



**Christine Worth** (Director)

***Joined the board May 2018  
Member Audit & Risk Committee***

Christine Worth is an experienced business management executive with an industry background including education, government, mining, tourism, medical and not-for-profit. A Chartered Accountant whose early career began with KPMG in Business Advisory Services, Christine's expertise covers financial, risk, governance and resource management.

She is currently the Director of Business Services for Marist College Canberra, a large independent school. In addition to the business operations of the school, Christine manages significant capital works programs, general facilities, and a related registered charity, which she was responsible for establishing.

Christine is an Executive Committee, Finance Sub-Committee, and Board member of the Association of Independent Schools of the ACT. She is also a graduate of the Institute of Company Directors.

# CSO Administration

## EXECUTIVE

### Chief Executive Officer

Rachel Thomas

### Executive Assistant

Saskia van Graver

## ARTISTIC AND OPERATIONS

### Artistic Planning Manager

Andy Baird

### Orchestral Operations Manager

Michelle Zarb

### Residents Coordinator

Lindy Reksten

## EXTERNAL RELATIONS

### External Relations Manager

Diana Forrester

### Communications Manager

Jacqui Douglas

### Events & Partnerships Coordinator

Diana Hansen

## BOX OFFICE

### Ticketing Manager

David Flynn

## BUSINESS

### Chief Financial Officer

Lou Malfone

### Finance/Administration Officer

Angela Lount

## VOLUNTEERS

Dianna Laska, Gail Tregear,  
John & Anne Rundle, Alison Gates,  
David Howard (Board Secretary)

## FAREWELLS IN 2020

### Orchestra Manager

Andrew Heron

### Events and Logistics

Julie Seaton

### Administrative Assistant

Louis Sharpe

### Finance Assistant

Martine Parsons



# **2020 Financial Statements**



## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Directors' Report

#### For the Year Ended 31 December 2020

The directors present their report on the Canberra Symphony Orchestra Limited (the Company) for the financial year ended 31 December 2020.

#### Directors

The names of the directors in office at any time during, or since the end of, the year are:

Air Chief Marshal Sir Angus Houston AK AFC (Ret'd) (Chair)  
Ms Melanie Kontze (Deputy Chair)  
Ms Annabelle Pegrum AM  
Mr John Kalokerinos  
Ms Lucille Halloran  
Ms Chris Faulks  
Ms Christine Worth (Chair Audit and Risk Committee)  
Mr Paul Lindwall  
Mr Robert Clark  
Ms Rachel Thomas (CEO)  
Ms Robyn Holmes

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

#### Review of Operations

The surplus of the Company for the financial year amounted to \$191,885 (2019: surplus \$214,753).

#### Significant Changes in the State of Affairs

No significant changes in the state of affairs occurred during the year.

#### Principal Activities

1. Performance of symphonic music;
2. Presentation of high-quality concerts to inspire and engage audiences;
3. Provision of orchestral services for local productions in the ACT and region;
4. Development of strategic partnerships to grow audiences and develop programs that are accessible and appeal to a broad audience base; and
5. Provision of opportunities for audiences of different ages through education and community programs.

No significant change in the nature of these activities occurred during the year.

#### Events Subsequent to the End of the Reporting Period

See disclosure at Notes 3(n) and 18 regarding the impacts of the COVID-19 outbreak after the end of the reporting period.

#### Environmental Regulation

The Company's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

#### Indemnification of Officers

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the Company.



## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Directors' Report

#### For the Year Ended 31 December 2020

##### Proceedings on Behalf of Company

No person has applied for leave of court to bring proceedings on behalf of the Company or intervene in any proceedings to which the Company is a party for the purpose of taking responsibility on behalf of the Company for all or any part of those proceedings.

The Company was not a party to any such proceedings during the year.

##### Liability of Members and Winding up (Clause 34 Constitution)

(a) If the Company is wound up:

(i) each Member; and

(ii) each person who has ceased to be a Member in the preceding year, undertakes to contribute to the property of the Company for the:

(iii) payment of debts and liabilities of the Company (in relation to clause 34(a)(ii), contracted before the person ceased to be a Member) and payment of costs, charges and expenses of winding up; and

(iv) adjustment of the rights of the contributories amongst themselves, such amount as may be required, not exceeding \$10.00

(b) If upon the dissolution or winding up of the Company there remains, after satisfaction of all its debts and liabilities, any property whatever, the same shall not be paid or distributed to the Members but shall be given or transferred to some other charitable fund, authority or institution:

(i) having objects similar to the objects of the Company;

(ii) which is required to pursue charitable purposes only;

(iii) which is required to apply its profits (if any) or other income in promoting its objects; and

(iv) which prohibits the distribution of its income and property to a similar extent to that imposed on the Company by this Constitution.

This directors' report is signed in accordance with a resolution of the Board of Directors:

Signed



Director

Christine Worth (CSO Audit and Risk Committee Chair)

Dated this 29 day of April 2021.



p (+61 2) 6239 5011  
e admin@bellchambersbarrett.com.au  
Level 3, 44 Sydney Avenue,  
Forrest ACT 2603  
PO Box 4390 Kingston ACT 2604  
ABN 32 600 351 648  
bellchambersbarrett.com.au

## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CANBERRA SYMPHONY ORCHESTRA LIMITED

### Report on the Audit of the Financial Report

#### Opinion

We have audited the accompanying financial report of Canberra Symphony Orchestra Limited (the registered entity), which comprises the statement of financial position as at 31 December 2020, the statement of profit or loss, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion, the accompanying financial report of Canberra Symphony Orchestra Limited has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (the ACNC Act), including:

- (i) giving a true and fair view of the registered entity's financial position as at 31 December 2020 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards – Reduced Disclosure Requirements and Division 60 of 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 registered entity in accordance with the ACNC Act and ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

#### Emphasis of matter

We draw attention to Note 3(n) of the financial report which notes the outbreak of COVID-19 as a global pandemic and how this has been considered by the directors on the preparation of the financial report. The impact of COVID-19 is an unprecedented event, which continues to cause a level of uncertainty and volatility. As set out in the financial statements, no adjustments have been made to financial statements as at 31 December 2020 for the impacts of COVID-19. The registered entity believes that at this point in time there is no significant doubt about its ability to continue as a going concern. Our opinion is not modified in respect of this matter.

#### Responsibilities of the Directors for the Financial Report

The directors of the registered entity 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 ability of the registered entity to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the registered entity or to cease operations, or has no realistic alternative but to do so.

The directors are responsible for overseeing the registered entity's financial reporting process.

*Liability limited by a scheme approved under Professional Standards Legislation*



## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF CANBERRA SYMPHONY ORCHESTRA LIMITED

### Auditor's Responsibility 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 registered entity'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 registered entity'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 registered entity 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.

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

A handwritten signature in black ink, appearing to read 'James Barrett'.

James Barrett, FCA  
Registered Company Auditor  
BellchambersBarrett

Canberra, ACT  
Dated this 29th day of April 2021

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 31 December 2020

		2020	2019
	Note	\$	\$
Revenue	4(a)	1,159,360	2,347,738
Other income	4(b)	688,466	483,377
Employee benefits expense	5	(668,798)	(920,825)
Depreciation expense		(106,261)	(26,348)
Concert expenses		(646,753)	(1,454,156)
Administrative expenses		(234,129)	(214,883)
Donation expenses		-	(150)
<b>Profit before income tax</b>		<b>191,885</b>	<b>214,753</b>
Income tax expense	3(j)	-	-
<b>Profit for the year</b>		<b>191,885</b>	<b>214,753</b>
<b>Other comprehensive income, net of income tax</b>		<b>-</b>	<b>-</b>
<b>Total comprehensive income for the year</b>		<b>191,885</b>	<b>214,753</b>

The accompanying notes form part of these financial statements.

**Canberra Symphony Orchestra Limited**

ABN 42 705 136 058

**Statement of Financial Position****As At 31 December 2020**

		2020	2019
	Note	\$	\$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	6	170,364	114,138
Trade and other receivables	7	80,179	65,241
Other assets	8	8,534	40,887
Financial assets	9	3,147,292	3,061,942
<b>TOTAL CURRENT ASSETS</b>		<b>3,406,369</b>	<b>3,282,208</b>
NON-CURRENT ASSETS			
Property, plant and equipment	10a	65,586	39,923
Right-of-use assets	10b	453,591	-
<b>TOTAL NON-CURRENT ASSETS</b>		<b>519,177</b>	<b>39,923</b>
<b>TOTAL ASSETS</b>		<b>3,925,546</b>	<b>3,322,131</b>
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Trade and other payables	11	68,647	47,139
Other financial liabilities	12	573,161	697,110
Other liabilities	13	-	9,107
Employee benefits	14	48,813	55,900
Lease liabilities		75,988	-
<b>TOTAL CURRENT LIABILITIES</b>		<b>766,609</b>	<b>809,256</b>
NON-CURRENT LIABILITIES			
Employee benefits	14	2,802	11,557
Lease liability		462,932	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>465,734</b>	<b>11,557</b>
<b>TOTAL LIABILITIES</b>		<b>1,232,343</b>	<b>820,813</b>
<b>NET ASSETS</b>		<b>2,693,203</b>	<b>2,501,318</b>
<b>EQUITY</b>			
Reserves	17	2,062,678	1,731,074
Retained earnings		630,525	770,244
<b>TOTAL EQUITY</b>		<b>2,693,203</b>	<b>2,501,318</b>

The accompanying notes form part of these financial statements.

**Canberra Symphony Orchestra Limited**

ABN 42 705 136 058

**Statement of Changes in Equity**

**For the Year Ended 31 December 2020**

	Retained Earnings	Asset Revaluation Surplus	CSO Foundation Account	Kingsland Fellowship Fund	Musical Instrument Fund	Total
Note	\$	\$	\$	\$	\$	\$
<b>Balance at 1 January 2020</b>	493,881	34,902	1,510,819	432,342	29,374	2,501,318
Surplus attributable to members of the Company	191,885	-	-	-	-	191,885
Transfers between reserves	(55,241)	-	50,705	4,529	7	-
<b>Balance at 31 December 2020</b>	630,525	34,902	1,561,524	436,871	29,381	2,693,203

	Retained Earnings	Asset Revaluation Surplus	CSO Foundation Account	Kingsland Fellowship Fund	Musical Instrument Fund	Total
Note	\$	\$	\$	\$	\$	\$
<b>Balance at 1 January 2019</b>	407,260	34,902	1,392,642	422,422	29,339	2,286,565
Surplus attributable to members of the Company	214,753	-	-	-	-	214,753
Transfers between reserves	(128,132)	-	118,177	9,920	35	-
<b>Balance at 31 December 2019</b>	493,881	34,902	1,510,819	432,342	29,374	2,501,318

Note a transfer between reserves has been undertaken for the 2020 financial year, in this period, to correctly allocate the funding related to the various reserves. This has no impact on the statement of financial position or statement of financial performance and so no further restatement was required.

The accompanying notes form part of these financial statements.



## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Statement of Cash Flows

For the Year Ended 31 December 2020

	2020	2019
Note	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Receipts from customers	770,910	2,022,083
Receipts from government grants	928,412	867,792
Interest received	4 22,057	43,239
Payments to suppliers and employees	(1,591,165)	(2,785,477)
GST remitted to ATO	2,529	(76,251)
Net cash provided by operating activities	<u>132,743</u>	<u>71,386</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>		
Purchase of property, plant and equipment	10(a) (56,336)	(21,182)
(Deposits in) from term deposits	(20,181)	(43,102)
Net cash provided/(used in) by investing activities	<u>(76,517)</u>	<u>(64,284)</u>
Net increase in cash and cash equivalents held	56,226	7,102
Cash and cash equivalents at beginning of year	114,138	107,036
Cash and cash equivalents at end of financial year	6 <u>170,364</u>	<u>114,138</u>

The accompanying notes form part of these financial statements.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

# Notes to the Financial Statements

## For the Year Ended 31 December 2020

### 1 Basis of Preparation

Canberra Symphony Orchestra Limited applies Australian Accounting Standards - Reduced Disclosure Requirements as set out in AASB 1053: *Applications of Tiers of Australian Accounting Standards*.

The financial statements are general purpose financial statements that have been prepared in accordance with the Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

Significant accounting policies adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

The financial report was authorised for issue by those charged with governance on 29<sup>th</sup> April 2021.

### 2 Changes in Accounting Policy

#### (a) Revenue – Adoption of AASB 15 and AASB 1058

The Company has applied AASB 15: *Revenue from Contracts with Customers* and AASB 1058: *Income of Not-for-Profit Companies* for the first time in the current year with a date of initial adoption of 1 January 2020. The adoption of AASB 15 and AASB 1058 has not made an impact on the financial statements, and no adjustment has been made to the opening balance of equity using the cumulative effective method of initial application.

### 3 Summary of Significant Accounting Policies

#### (a) Revenue and other income

The Company has applied AASB 15: *Revenue from Contracts with Customers* and AASB 1058: *Income of Not-for-Profit Entities* using the cumulative effective method of initial application. Therefore, the comparative information has not been restated and continues to be presented under AASB 118: *Revenue* and AASB 1004: *Contributions*.

*Fees for services, sale of goods and government subsidies*

When the Company receives operating revenue, it assesses whether the contract is enforceable and has sufficiently specific performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the Company:

- identifies each performance obligation relating to the operating revenue
- recognises a contract liability for its obligations under agreements and
- recognises revenue as it satisfies its performance obligations.

Where the contract is not enforceable or does not have specific performance obligations, the Company:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount and
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer)

If a contract liability is recognised as a related amount above, the Company recognises income in profit or loss when or as it satisfies its obligations under the contract.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

#### 3 Summary of Significant Accounting Policies (continued)

##### (a) Revenue and other income (continued)

###### *Donations*

Donations and bequests are recognised as revenue when received in line with AASB 1058.

###### *Interest income*

Interest income is recognised using the effective interest method. All revenue is stated net of the amount of goods and services tax.

All revenue is stated net of the amount of goods and services tax (GST).

##### (b) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

###### **Plant and equipment**

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than the estimated recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 3 (e) for details of impairment).

Plant and equipment that have been contributed at no cost, or for a nominal cost, are valued and recognised at the fair value of the asset at the date it is acquired.

###### **Depreciation**

The depreciable amount of all fixed assets, including capitalised lease assets but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable asset are shown below:

<b>Fixed asset class</b>	<b>Depreciation rate</b>
Office equipment	10 - 33%
Computer equipment	33%
Office fit out	14%
Musical instruments	15%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in profit or loss in the period in which they arise. When revalued assets are sold, amounts included in the revaluation surplus relating to that asset are transferred to retained earnings.

##### (c) Leases

###### *The Company as lessee*

At inception of a contract, the Company assesses if the contract is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Company where the Company is a lessee. However, all contracts that are classified as short-term leases (lease with remaining lease term of 12 months or less) and leases of low value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

Initially the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Company uses the incremental borrowing rate.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

#### 3 Summary of Significant Accounting Policies (continued)

##### (c) Leases (continued)

Lease payments included in the measurement of the lease liability are as follows:

- fixed lease payments less any lease incentives;
- variable lease payments that depend on an index or rate, initially measured using the index or rate at the commencement date;
- lease payments under extension options if lessee is reasonably certain to exercise the options; and
- payments of penalties for terminating the lease, if the lease term reflects the exercise of an option to terminate the lease

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement date as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset whichever is the shortest.

Where a lease transfers ownership of the underlying asset or the cost of the right-of-use asset reflects that the Company anticipates exercising a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

##### (d) Financial instruments

###### *Initial recognition and measurement*

Financial instruments are initially measured at fair value when contractual rights or obligations exist. After initial recognition, these instruments are measured as set out below.

Fair value represents the price that would be received to sell an asset in an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

###### **Classification and subsequent measurement**

###### *Financial liabilities*

Financial liabilities are subsequently measured at:

- Amortised cost; or
- Fair value through profit or loss

A financial liability is measured at fair value through profit or loss if the financial liability is:

- i. a contingent consideration of an acquirer in a business combination to which AASB 3: Business Combinations applies;
- ii. held for trading; or
- iii. initially designated as at fair value through profit or loss.

All other financial liabilities are subsequently measured at amortised cost using the effective interest method.

The effective interest method is a method of calculating the amortised cost of a debt instrument and of allocating interest expense over in profit or loss over the relevant period.

The effective interest rate is the internal rate of return of the financial asset or liability. That is, it is the rate that exactly discounts the estimated future cash flows through the expected life of the instrument to the net carrying amount at initial recognition.

A financial liability cannot be reclassified.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

# Notes to the Financial Statements

## For the Year Ended 31 December 2020

### 3 Summary of Significant Accounting Policies (continued)

#### (d) Financial instruments (continued)

##### *Financial assets*

The classification of financial assets at initial recognition depends on the financial asset's contractual cash flow characteristics and the Company's business model for managing them. All of the Company's other financial instruments are classified and subsequently measured at amortised cost. The Company applies a simplified approach to calculating expected credit losses (ECL's) for financial assets held at amortised cost by recognising a loss allowance based on lifetime ECL's at each reporting date.

Amortised cost is calculated as:

- i. the amount at which the financial asset or financial liability is measured at initial recognition;
- ii. less principal repayments;
- iii. plus or minus the cumulative amortisation of the difference, if any, between the amount initially recognised and the maturity amount calculated using the effective interest method; and
- iv. less any reduction for impairment.

#### **Derecognition**

Derecognition refers to the removal of a previously recognised financial asset or financial liability from the statement of financial position.

##### *Derecognition of financial liabilities*

A liability is derecognised when it is extinguished (ie when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.

The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss.

##### *Derecognition of financial assets*

Financial assets are derecognised where the contractual rights to receipt of cash flows expires or the asset is transferred to another party whereby the Company no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are either discharged, cancelled, or expired. The difference between the carrying value of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed is recognised in profit or loss.

#### **Recognition of expected credit losses in financial statements**

At each reporting date, the entity recognises the movement in the loss allowance as an impairment gain or loss in the statement of profit or loss and other comprehensive income.

The carrying amount of financial assets measured at amortised cost includes the loss allowance relating to that asset.

Assets measured at fair value through other comprehensive income are recognised at fair value with changes in fair value recognised in other comprehensive income. The amount in relation to change in credit risk is transferred from other comprehensive income to profit or loss at every reporting period.

For financial assets that are unrecognised (e.g. loan commitments yet to be drawn, financial guarantees), a provision for loss allowance is created in the statement of financial position to recognise the loss allowance.

#### (e) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

Where the assets are not held primarily for their ability to generate net cash inflows – that is, they are specialised assets held for continuing use of their service capacity – the recoverable amounts are expected to be materially the same as fair value.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

# Notes to the Financial Statements

For the Year Ended 31 December 2020

### 3 Summary of Significant Accounting Policies (continued)

#### (e) Impairment of Assets (continued)

Where it is not possible to estimate the recoverable amount of an individual asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued individual asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

#### (f) Employee benefits

##### Short-term employee benefits

Provision is made for the entity's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries, annual leave and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The entity's obligations for short-term employee benefits such as wages, salaries and sick leave are recognised as part of current trade and other payables in the statement of financial position.

##### Other long-term employee benefits

The entity classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the entity's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the changes occur.

The entity's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the entity does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

#### (g) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

#### (h) Trade and Other Debtors

Trade and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

#### (i) Goods and services tax (GST)

Revenue, 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 Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities, which are recoverable from or payable to the ATO, are presented as operating cash flows included in receipts from customers or payments to suppliers.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

#### 3 Summary of Significant Accounting Policies (continued)

(j) **Income Tax**

No provision for income tax has been raised as the entity is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

(k) **Provisions**

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result, and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(l) **Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(m) **Trade and Other Payables**

Trade and other payables represent the liabilities for goods and services received by the entity during the reporting period that remain unpaid at the end of the reporting period. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(n) **Critical Accounting Estimates and Judgements**

The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the entity.

**Key estimates**

(i) **Employee benefits**

For the purpose of measurement, AASB 119: Employee Benefits defines obligations for short-term employee benefits as obligations expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service. As the entity expects that most employees will not use all of their annual leave entitlements in the same year in which they are earned or during the 12-month period that follows (despite an informal internal policy that requires annual leave to be used within 18 months), the directors believe that obligations for annual leave entitlements satisfy the definition of other long-term employee benefits and, therefore, are required to be measured at the present value of the expected future payments to be made to employees.

(ii) **COVID-19**

The COVID-19 outbreak has impacted the way of life in Australia. In accordance with national guidelines, the Company has implemented working arrangements in response to government requirements and to ensure the wellbeing and safety of all employees and visitors.

The Company has determined that there are no going concern risks arising from the impact of the COVID-19 outbreak.

It is not possible to reliably estimate the duration and severity of the impact of COVID-19, as well as the impact on the financial position and results of the Company for future periods. However, based on analysis of the financial performance and position the financial statements have been prepared on a going concern basis. The Company believes at this point in time that there is no significant doubt about its ability to continue as a going concern.

(o) **Economic dependence**

Canberra Symphony Orchestra Limited is dependent on the ACT Government for a portion of its revenue used to operate the business. At the date of this report the directors have no reason to believe the ACT Government will not continue to support Canberra Symphony Orchestra Limited.



## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

#### 3 Summary of Significant Accounting Policies (continued)

##### (p) Fair Value of Assets and Liabilities

The entity measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

“Fair value” is the price the entity would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. non-forced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from the principal market for the asset or liability (ie the market with the greatest volume and level of activity for the asset or liability). In the absence of such a market, market information is extracted from the most advantageous market available to the entity at the end of the reporting period (ie the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (if any) may be valued, where there is no observable market price in relation to the transfer of such financial instruments, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

For the Year Ended 31 December 2020

#### 4 Revenue and Other Income

##### (a) Operational Income

	2020	2019
	\$	\$
<b>Other Income</b>		
- Interest	10,128	17,970
- Dividends	23,679	57,010
<b>Government Grants</b>		
- artsACT - ACT Government Core	354,978	348,458
- artsACT - Community Engagement	113,995	111,902
- artsACT Venue grant - Llewellyn Hall	113,995	111,902
- Australia Council for the Arts - Federal funding	261,044	258,458
<b>Service Revenue</b>		
- Concert income	84,654	824,640
- Musical services	121,525	144,060
- Residents income	24,618	53,170
<b>Fundraising Revenue</b>		
- Partnerships	50,524	412,571
- Other	220	7,597
<b>Total revenue</b>	<b>1,159,360</b>	<b>2,347,738</b>

##### (b) Non-Operational Income

	2020	2019
	\$	\$
<b>Other Income</b>		
- Interest	11,929	22,761
- Dividends	44,170	102,081
- Donations	532,367	358,535
<b>Australian Government Stimulus</b>		
- Cash flow boost	100,000	-
<b>Total Other income</b>	<b>688,466</b>	<b>483,377</b>

#### 5 Expenses

##### Salaries and wages

	2020	2019
	\$	\$
- Salaries and wages	1,092,121	574,257
- less Job keepers Allowance	(568,050)	-
- Other employee expenses	144,727	346,568
<b>Total Salaries and Wages</b>	<b>668,798</b>	<b>920,825</b>

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

For the Year Ended 31 December 2020

#### 6 Cash and Cash Equivalents

	2020	2019
	\$	\$
Cash on hand	123	123
Cash at bank	116,509	62,174
Cash at bank – Donation account	53,732	51,841
19	<u>170,364</u>	<u>114,138</u>

#### 7 Trade and Other Receivables

	2020	2019
	\$	\$
CURRENT		
Trade receivables	80,179	65,241
19	<u>80,179</u>	<u>65,241</u>

#### 8 Other Assets

	2020	2019
	\$	\$
CURRENT		
Rental bond	700	27,234
Prepayments	5,560	11,379
Accrued Income	2,274	2,274
	<u>8,534</u>	<u>40,887</u>

#### 9 Financial Assets

	2020	2019
	\$	\$
<b>Other Financial Assets</b>		
<b>Fair value through profit and loss</b>		
- Vanguard Operation Investment	426,338	403,619
- Vanguard Foundation Investment	765,263	722,813
<b>Term Deposits</b>		
- Musical Instrument fund account	24,248	24,244
- St George term deposit	693,179	685,788
- CSO Express saver	5,133	5,130
- CSO Foundation term deposit	796,260	788,006
- Kingsland Fellowship term deposit	436,871	432,342
<b>Total financial assets</b>	<u>3,147,292</u>	<u>3,061,942</u>

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

For the Year Ended 31 December 2020

#### 10a Property, plant and equipment

	2020	2019
PLANT AND EQUIPMENT	\$	\$
<b>Office equipment</b>		
At cost	34,838	28,677
Accumulated depreciation	(23,740)	(20,745)
<b>Total office equipment</b>	<u>11,098</u>	<u>7,932</u>
<b>Computer equipment</b>		
At cost	60,600	41,682
Accumulated depreciation	(33,864)	(26,407)
<b>Total computer equipment</b>	<u>26,736</u>	<u>15,275</u>
<b>Office fit out</b>		
At cost	128,698	97,440
Accumulated depreciation	(100,946)	(85,269)
<b>Total Office fit out</b>	<u>27,752</u>	<u>12,171</u>
<b>Musical instruments</b>		
At cost	85,523	85,523
Accumulated depreciation	(85,523)	(80,978)
<b>Total Musical instruments</b>	<u>-</u>	<u>4,545</u>
<b>Total property, plant and equipment</b>	<u><u>65,586</u></u>	<u><u>39,923</u></u>

#### Movements in Carrying Amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Office equipment	Computer equipment	Office fit out	Musical instruments	Total
	\$	\$	\$	\$	\$
Balance as at 1 January 2020	7,932	15,275	12,171	4,545	39,923
Additions	6,161	18,918	31,258	-	56,337
Depreciation expense	(2,995)	(7,457)	(15,677)	(4,545)	(30,674)
<b>Carrying amount at 31 December 2020</b>	<u><u>11,098</u></u>	<u><u>26,736</u></u>	<u><u>27,752</u></u>	<u><u>-</u></u>	<u><u>65,586</u></u>

#### 10b Right of use assets

During the current year, the Company entered a 7-year lease for their office space at Level 5, 1 Farrell Place, Canberra. The lease is measured in accordance with the Company's accounting policy as outlined in Note 3.

	2020
AASB 16 Related Amounts Recognised on The Balance Sheet	\$
<b>Leased office</b>	
Right of use asset	476,918
Accumulated depreciation	(68,131)
<b>Total</b>	<u><u>408,787</u></u>

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

##### 10b Right of use assets (continued)

During the current year, the Company entered a 7-year lease for two car parks under their office space. The car parking lease is separate to the building lease. The lease is measured in accordance with the Company's accounting policy as outlined in Note 3.

	2020
AASB 16 Related Amounts Recognised on The Balance Sheet	\$
<b>Leased carpark</b>	
Right of use asset	52,261
Accumulated depreciation	(7,457)
<b>Total</b>	<u>44,804</u>
<b>Total right-of-use assets</b>	<u>453,591</u>

##### 11 Trade and Other Payables

	2020	2019
	\$	\$
<b>CURRENT</b>		
Trade payables	61,897	34,383
GST payable	3,429	(21,502)
Superannuation	3,321	11,526
Other payables	-	22,732
<b>Total trade and other payables</b>	<u>68,647</u>	<u>47,139</u>

a. Financial liabilities at amortised cost classified as accounts payable and other payables

Accounts payable and other payables:	68,647	47,139
Less GST payable	(3,429)	21,502
Less PAYG Payable	-	(22,732)
Less accrued expenses	(33,469)	(34,195)
<b>Financial liabilities as accounts payable and other payables</b>	19 <u>31,749</u>	<u>11,714</u>

##### 12 Other Financial Liabilities

	2020	2019
	\$	\$
<b>CURRENT</b>		
Subscription tickets pre-paid	266,355	452,744
Partnerships in advance	306,806	244,366
<b>Total</b>	<u>573,161</u>	<u>697,110</u>

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

For the Year Ended 31 December 2020

#### 13 Other Liabilities

	2020	2019
	\$	\$
CURRENT		
Lease incentive	-	9,107
	<u>-</u>	<u>9,107</u>

#### 14 Employee Benefits

	2020	2019
	\$	\$
CURRENT LIABILITIES		
Annual leave	26,013	36,086
Long service leave	22,800	19,814
<b>Total current employee benefits</b>	<u>48,813</u>	<u>55,900</u>
NON-CURRENT LIABILITIES		
Long service leave	2,802	11,557
<b>Total non-current employee benefits</b>	<u>2,802</u>	<u>11,557</u>
<b>Total employee benefits</b>	<u>51,615</u>	<u>67,457</u>

#### Analysis of total employee provisions

	Annual Leave	Long Service Leave	Total
	\$	\$	\$
Opening balance at 1 January 2020	36,086	31,371	67,457
Movement in year	(10,073)	(5,769)	(15,842)
<b>Balance at 31 December 2020</b>	<u>26,013</u>	<u>25,602</u>	<u>51,615</u>

#### Employee provisions - annual leave entitlements

The provision for employee benefits represents amounts accrued for annual leave and long service leave. Based on past experience, the Company expects the full amount of the annual leave balance to be settled within the next 12 months. Further, these amounts must be classified as current liabilities since the Company does not have unconditional right to defer the settlement of these amounts in the event employees wish to use their leave entitlements.

#### 15 Commitments

	2020	2019
	\$	\$
- not later than one year	-	62,908
- between one year and five years	-	-
- greater than five years	-	-
<b>Total operating lease commitments</b>	<u>-</u>	<u>62,908</u>

All leases have been brought onto the balance sheet in the current financial year as per the requirements of AASB 16 Leases.



## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

##### 16 Related Party Transactions

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the Company, directly or indirectly, including its Directors, is considered key management personnel (KMP).

The totals of remuneration paid to the key management personnel of Canberra Symphony Orchestra Limited during the year are as follows:

	2020	2019
	\$	\$
Key management personnel compensation	133,632	135,731

##### Directors' transactions

During the year, the Company entered into a number of transactions with Directors on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated. The transactions included the payment of membership fees, the making of donations, the sale of tickets and merchandise and payments to the Friends of the CSO for membership and attending functions. The total amount received from Directors in 2020 was \$5,972 (2019: \$9,276).

##### 17 Reserves

###### (a) Asset revaluation reserve

Change in the fair value and exchange differences arising on translation of available for sale investment are recognised in other comprehensive Income Asset Revaluation Reserve. Amounts are reclassified to profit or loss on disposal of the investment or when an impairment arises.

###### (b) Canberra Symphony Orchestra Foundation Reserve

Canberra Symphony Orchestra introduced a Foundation account in 2009 to support identified projects undertaken by the CSO, funded by identified donations, realised bequests and other identified funds. Donations are deposited directly into the Foundation account as determined by the Board.

###### (c) Kingsland Fellowship Reserve

Kingsland Fellowship fund was established in 2012 from a one-off donation of \$150,000. The aim is to provide professional development opportunities for early career musicians.

###### (d) Musical Instrument Fund

The Musical Instrument fund is made up of donations made specifically for the replacement of instruments.

##### 18 Going concern

Since March 2020, the COVID-19 outbreak has impacted the way of life in Australia. This has adversely affected the ability of the Company to continue operations as usual. In accordance with national guidelines, the Company has adapted in response to government requirements and to ensure the wellbeing and safety of all employees and visitors. As at March 2021 live performances began to recommence.

The Company experienced a profit for the 2020 financial year largely due to government assistance provided due to the COVID-19 pandemic. As at 31 December 2020 the Company demonstrates a sound cash position with \$1,191,601 in Vanguard Investments and a positive result for cash flows from operations.

It is uncertain whether, and when, the company will return to normal operations. These uncertainties may cast doubt on the Company's ability to continue as a going concern. However, given the sound balance sheet position, reserves held by the organisation and proactive approach to provide services via online activities during the COVID-19 pandemic the financial statements have been prepared on a going concern basis. The Company believes at this point in time that there is no significant doubt about the entity's ability to continue as a going concern.

## Canberra Symphony Orchestra Limited

ABN 42 705 136 058

### Notes to the Financial Statements

#### For the Year Ended 31 December 2020

##### 19 Financial Risk Management

The main risks Canberra Symphony Orchestra Limited is exposed to relate to their financial instruments. These risks include credit risk, liquidity risk and market risk. The Company has not restated comparatives when initially applying AASB 9, the comparative information has been prepared under AASB 139 *Financial Instruments: Recognition and Measurement*.

		2020	2019
		\$	\$
<b>Financial assets</b>			
Financial assets at fair value through profit and loss			
- Vanguard investments	9	1,191,601	1,126,432
Financial assets at amortised cost:			
- Cash and cash equivalents	6	170,364	114,138
- Trade and other receivables	7	80,179	65,241
- Term deposits	9	1,955,691	1,935,510
<b>Total financial assets</b>		<b>3,397,835</b>	<b>3,241,321</b>
<b>Financial liabilities</b>			
- Trade and other payables	11(a)	31,749	11,714
<b>Total financial liabilities</b>		<b>31,749</b>	<b>11,714</b>

##### 20 Company Details

The registered office and principal place of business of the Company is:

Canberra Symphony Orchestra Limited

Level 5

1 Farrell Place

CANBERRA ACT 2601

**Canberra Symphony Orchestra Limited**

ABN 42 705 136 058

**Directors' Declaration**

The directors of the registered entity declare that, in the directors' opinion:

- iv. there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- v. the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

Director  ..... CHRISTINE WORTH

Dated 29<sup>th</sup> April 2021



p (+61 2) 6239 5011  
e admin@bellchambersbarrett.com.au  
Level 3, 44 Sydney Avenue,  
Forrest ACT 2603  
PO Box 4390 Kingston ACT 2604  
ABN 32 600 351 648  
bellchambersbarrett.com.au

## AUDITOR'S INDEPENDENCE DECLARATION UNDER S60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 TO THE DIRECTORS OF CANBERRA SYMPHONY ORCHESTRA LIMITED

As lead auditor of Canberra Symphony Orchestra Limited, I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020 there have been no contraventions of:

- i. the auditor independence requirements as set out in the *Australian Charities and Not-For-Profits Commission Act 2012* in relation to the audit; and
- ii. any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read 'James Barrett'.

James Barrett, FCA  
Registered Company Auditor  
BellchambersBarrett

Canberra, ACT  
Dated this 29<sup>th</sup> day of April 2021



Canberra  
Symphony  
Orchestra