

QUEENSLAND **PERFORMING ARTS** TRUST

ANNUAL REPORT 2020-2021



31 August 2021

The Honourable Leeanne Enoch MP
Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts
GPO Box 806
BRISBANE QLD 4001

Dear Minister

I am pleased to submit for presentation to the Parliament the Annual Report 2020-2021 and financial statements for the Queensland Performing Arts Trust.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*, and
- the detailed requirements set out in the *Annual report requirements for Queensland Government agencies*.

A checklist outlining the annual reporting requirements can be found at page 81-82 of this annual report.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Peter Coaldrake', with a stylized flourish at the end.

Professor Peter Coaldrake AO
Chair
Queensland Performing Arts Trust

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INTRODUCTION

Vision

A centre of inspiring arts for all Queenslanders.

Values

- We are passionate hosts
- People come first
- Fabulous is the new normal
- We lead boldly and bravely
- We thrive together not alone
- We value the wellbeing and safety of our people

Queensland Performing Arts Trust

The Queensland Performing Arts Trust (QPAT) is a statutory body which manages and operates the Queensland Performing Arts Centre (QPAC). Its existence, functions and powers are set out in the *Queensland Performing Arts Trust Act 1977* (the Act).

QPAT's functions include, but are not limited to, the following:

- producing, presenting and managing the performing arts in the building occupied by QPAT at the Queensland Cultural Centre or any other building;
- establishing and conducting schools, lectures, courses, seminars and other forms of education in the performing arts;
- teaching, training and instructing persons and promote education and research in the performing arts;
- providing or assisting in providing premises and equipment for the purpose of the presentation of the performing arts;
- promoting and encouraging the development and presentation of the performing arts;
- promoting and encouraging public interest and participation in the performing arts;
- promoting and encouraging either directly or indirectly the knowledge, understanding, appreciation and enjoyment of the performing arts; and
- encouraging, for persons resident in Queensland, participation as performers for the performing arts and involvement in other aspects of the performing arts.

For performing its functions, QPAT has all the powers of an individual and may, for example, enter into arrangements, agreements, contracts and deeds; acquire, hold, deal with and dispose of property; engage consultants; appoint agents and attorneys; charge and fix terms, for goods,

services, facilities and information supplied by it; and do anything else necessary or desirable to be done in performing its functions.

Note: For the purposes of this report the acronym of QPAC is used more widely than QPAT to discuss the functions, activities, staff and outcomes of the Queensland Performing Arts Centre. This is the acronym the Centre is best known by and is most relevant to the deliverables and content of this report. Where referring to activities or responsibilities that the Trust has direct carriage of, the acronym QPAT is applied.

Object and Guiding Principles

In performing its functions, QPAT must have regard to the object of, and guiding principles set out in the *Queensland Performing Arts Trust Act 1977*. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles for achievement of this object are:

- leadership and excellence should be provided in the performing arts;
- leadership and excellence should be demonstrated in the management, on a commercial basis, of venues used for the performing arts, for the benefit of performing artists;
- there should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- children and young people should be supported in their appreciation of, and involvement in, the performing arts;
- diverse audiences should be developed;
- capabilities for lifelong learning about the performing arts should be developed;

- opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region; and
- content relevant to Queensland should be promoted and presented.

Queensland Performing Arts Centre

The Queensland Performing Arts Centre is managed by the Queensland Performing Arts Trust (QPAT). As Queensland's state performing arts centre, QPAC's core mandate is to contribute to the cultural, social and intellectual development of all Queenslanders. QPAC has three key roles, namely: presenting artistic programs, demonstrating leadership through arts learning, and managing the performing arts centre. Supporting these roles, and to help QPAC achieve its core mandate, the Centre has a number of operations that are commercial

in nature, including presenting, producing, investing, and hiring out the Centre's theatres and spaces, as well as providing supporting services including commercial food and beverage outlets, ticketing, marketing, production and venue operations.

QPAC firmly believes that the performing arts help people to express themselves as well as connect with others by challenging everyone to see life through a different lens. This underpins the curation of QPAC's diverse, rich and full program.

Since opening in 1985, QPAC has welcomed more than 24 million visitors to the Centre, including its four theatres and other performance spaces. Construction works for QPAC's fifth theatre are progressing and will deliver the potential to host an additional 300,000 visitors each year when fully operational. The theatre is set to open for productions in 2023.

OVERVIEW FROM THE CHAIR AND CHIEF EXECUTIVE

The 2020-21 year began like no other for QPAC: its doors closed, its foyers and offices empty, and its stages silent. Though the path ahead at the time was unclear, we found ourselves by August in the fortunate position of again welcoming patrons in a limited capacity. The effects from the six-month COVID lockdown, however, did not end with reopening and continued to be evident for the balance of the reporting year.

It has been a year of unprecedented challenges and abruptly changing circumstances. Lockdowns have disrupted schedules and planning, whether directly through theatre closures, or indirectly through travel bans or travel restrictions affecting artists, presenters and patrons. In response, QPAC staff have adapted, demonstrating remarkable flexibility, building digital capabilities, reallocating shows and seating capacities, providing timely ticketing information, and ensuring all visitors have had the safest and best possible experience. In the absence of large-scale touring shows, QPAC has also had to take risks and find innovative solutions, and has undertaken a rigorous examination of, and measures to control, its operating costs in the short and longer term.

Despite these challenges, the pandemic has in no way diminished the passion of Queenslanders for the performing arts. Audiences have flocked to children's and family programming such as *Bluey* and *Shrek*, while musicals, comedy, classical music, and ballet continue to attract widespread community support. One weekend in January this year saw all four theatres in use and a total attendance figure matched on only a handful of occasions in QPAC's history. This would be an extraordinary achievement at any time, let alone within the wider constraints of 2020-21.

Construction on the New Performing Arts Venue continues to transform the corner of Grey and Russell Streets and the project passed a major milestone this year with the completion of early works, including bulk excavation of the site. Major construction works are now underway and planning has commenced for its opening program and integration with the other parts of the Centre. In the context of this exciting development, we are also focussed on the challenges of our ageing infrastructure, and look forward to working with Government to plan for future maintenance and enhancements to the Centre.

In May 2021, the Minister approved QPAC's Strategic Plan for 2021-25 with a key emphasis on elevating First Nations arts and culture within the organisation. This aligns with the Queensland Government's ten-year roadmap for arts, culture and creativity, *Creative Together 2020-2030*. In the same month, we welcomed the first meeting of the Aboriginal and Torres Strait Islander Advisory Group. This group has been established to offer guidance and specialist advice on First Nations issues to the Board of QPAT, as well as for the organisation as a whole, with an immediate focus on the development of a QPAC Reconciliation Action Plan. We look forward to further outcomes from this strategy in the years ahead.

Looking internationally, it is clear that simply reopening our doors and welcoming full houses during this period places QPAT in a very fortunate position. We would like to thank the Queensland Government, and in particular Premier Palaszczuk and Minister Enoch, for their very significant support throughout this most difficult of years. That support has provided for us the confidence and the best possible opportunity to respond and manage a rapidly changing environment. We also thank and acknowledge the efforts of the Board, the Executive Management and the entire QPAC team. Our successes this year demonstrate the significance of the arts to our culture and community, providing confidence in a time of crisis and hope as we embark on the long road to recovery that still lies ahead.



Professor Peter Coaldrake AO
Chair



John Kotzas AM
Chief Executive

HIGHLIGHTS AND ACHIEVEMENTS

Attendance

461,285 visitors

420,161 ticketed attendances

41,124 attendance at unpaid events

29 per cent from outside Brisbane

Programming Highlights

627 performances across 133 seasons

74 per cent of seasons were by Queensland artists and companies

- QPAC was proud to be the first Australian major performing arts centre in Australia, indeed perhaps one of the first in the world, to re-open during the pandemic at 100 per cent capacity in November 2020
- *Drawn Together* – co-presented by QPAC and Council on The Ageing (COTA) Queensland with funding support from the Department of Communities, Disability Services and Seniors, *Drawn Together* was produced and presented as part of Seniors Week 2020
- *QPAC Unlocked* – a pilot program that was the first to feature on QPAC stages since the March 2020 lockdown, *QPAC Unlocked* commenced on 28 August with limited audiences under COVID Safe conditions with strict social distancing measures. The program sold out before the end of the season
- *Queensland's Own* – with the support of Arts Queensland (\$350,000), QPAC launched this season in late September 2020 showcasing Queensland's major performing arts companies. The program ran from 27 September through to 20 December 2020
- *Carnival of the Animals* – a CIRCA production presented by QPAC as an Out of the Box festival production was funded through the Government's two-year Arts and Cultural Recovery Package
- *Bluey's Big Play The Stage Show* – QPAC was a collaborating partner on the world premiere stage production of the popular children's television show, *Bluey*. *Bluey's Big Play The Stage Show* was produced by QPAC's Out of the Box in association with BBC Studios, Andrew Kay and Windmill Theatre Co. The production had two seasons at QPAC and toured to regional Queensland centres and interstate
- First Nations – QPAC has continued to support the development and presentation of new First Nations work. SPARKS continued to support the development

of five new and emerging First Nations writers from across Queensland. As a co-presentation with Link-Up Queensland an event acknowledging the 13th anniversary of the National Apology was held in the Playhouse attended by more than 100 community members, elders and guests and was also live-streamed

- *Shrek the Musical* – this acclaimed Broadway musical was the first major production to return to QPAC's Lyric stage following the COVID lockdown. It created a high level of audience demand and generated important employment opportunities for artists, arts workers, technical and casual staff
- *Come From Away* – this feel-good Tony and Olivier Award winning musical was the second musical at QPAC during the reporting period and garnered rave reviews from critics and audiences.

Industry

- Throughout the last year QPAC has supported the Queensland arts sector by working with local artists and companies to offer advice and expertise in relation to grant and funding applications
- Further support was given to Queensland artists and arts companies through features on the QPAC website and via online marketing
- QPAC also took the opportunity to feature predominantly Queensland artists on its stages at a time when travel between states and internationally was not possible with 74 per cent of seasons by Queensland artists and companies against a target of 55 per cent.

QTIX issued a total of 1,483,641 tickets to events at QPAC and other venues around Australia in 2020-21.

BACKGROUND

Government Objectives for the Community

QPAT contributes to the achievement of the Queensland Government's objectives for the community which are built around *Unite and Recover – Queensland's Economic Recovery Plan* by safeguarding the health of all who come onsite and complying with all health directions. QPAC directly employs and also supports the employment of artists, creatives, technicians, venue management and support staff in delivering quality programming and exchanges of work.

Service Delivery Statement

QPAT was included within the 2020-2021 Service Delivery Statement (SDS) for the Department of Communities, Housing and Digital Economy, with the following objective, description, standards and summary:

Service Area Objective

To engage all Queenslanders through an inspiring, diverse and relevant performing arts program.

Service Area Description

QPAT:

- Delivers an on-site live program in theatre venues under the QPAC site specific COVID Safe Plan
- Contributes to the implementation of *Queensland's Economic Recovery Plan* and works to *Unite and Recover* for Queensland jobs
- Extends the reach of programming by engaging audiences through digital presentations and streaming
- Contributes to the social, cultural and intellectual development of Queenslanders through its programming.

Service Standards

QPAT's SDS service standards are included within the performance indicators detailed in the Outcomes section from page 10 of this report.

Service Summary

The deliverables under QPAT's SDS service summary are included within QPAT's Operational Plan as indicated in the Operational Plan section from pages 7-8 of this report.

Strategic Plan 2020-2024

QPAT's Strategic Plan 2020-2024 set out the following strategic objectives. Key performance indicators are detailed in the Outcomes section from page 10 of this report.

Adventurous arts: Deliver art that excites.

Strategies:

- Challenge ourselves and others to deliver new creative perspectives
- Create a bold arts program that captures and responds to the world around us
- Present First Nations artists and promote self-determination, participation and respect.

Captivated audiences: Amplify audience engagement.

Strategies:

- Reflect the heart of Queensland as a vibrant and welcoming public place
- Encourage creative participation to deepen enjoyment and understanding of the arts
- Reach across Queensland and beyond.

Creative people: Foster leadership and collaboration.

Strategies:

- Embrace innovation while promoting respect and integrity
- Learn and improve to lead change and seize opportunity
- Cultivate dynamic and productive partnerships.

Operational Plan 2020-2021

QPAT's Operational Plan 2020-2021 was based on its Strategic Plan 2020-24.

Key deliverables under the Operational Plan 2020-2021 included:

Adventurous arts:

- Develop online digital content including new work and participatory opportunities
- Support the arts and cultural sector in responding to the impacts of COVID-19
- Deliver the First Nations Program by working with artists and communities to present a rolling program of engagement, professional development and events including development program SPARKS

- Collaborate with small to medium companies, community organisations and artists to create program and participation opportunities in non-stage spaces, specifically foyers.

Captivated audiences:

- Create participatory opportunities across varied art forms and for diverse communities including *If Only I Could...*, QPAC Choir and *Creative Fusions*
- Improve understanding of and engagement with the QPAC audience to better meet their needs by:
 - Segmentation research to verify and quantify market segments;
 - End to end event and audience analysis methodologies and reporting;
 - Audience development initiatives;
 - Collaborate with key social media influencers to become QPAC advocates; to shape the buying decisions of their highly engaged audiences; and
 - Support marketing and audience development for State Companies, Festivals, and small to medium arts organisations.
- Continue to work closely with design and construction infrastructure professionals and other experts to support the delivery of the new performing arts venue (NPAV)
- Continue to work with Arts Queensland in the development of a Strategic Asset Management Plan (spanning at least ten years) for maintaining or renewing capital infrastructure to meet QPAT's service delivery standards
- Continue to work with Arts Queensland in delivering infrastructure projects, particularly the improved Stage Door and security hub at QPAC.

Creative people:

- Assist with managing the impact of the COVID pandemic by working with stakeholders, clients and artists to:
 - Support a resurgent art and cultural sector;
 - Build future resilience across the sector: and
 - Mitigate reputational and financial impacts or loss of sector capacity.
- Consider and develop innovative solutions on programming, operational and financial issues during and following the COVID pandemic in line with Government directives with respect for employees, patrons and clients
- Continue to enhance internal communications to support employee engagement and ensure staff are informed of QPAT's operational developments and directions

- Progress business solutions including temporary workforce office accommodation in response to major infrastructure construction works both on and off site, e.g. During NPAV construction works and Brisbane Metro works
- Support 'paper-light' and mobile work practices
- Continue to build on the QPAC Leadership Development Programs to support emerging and existing leaders to evolve their leadership skills and knowledge
- Scope and implement relevant ticketing technologies that will enable QTIX to increase business efficiencies, expand its client base and better meet audience needs
- Complete new software and system upgrades (or replacement of existing software suites) including Deputy Workforce Management System, Staff Portal, POS System and Event Management, to improve and streamline internal processes, as well as aid delivery of exceptional service to patrons/clients with new and agile back-end systems
- Investigate new system upgrades for better integration of HR systems with current best of breed systems, as well as implement/upgrade components of the Finance Systems to allow process changes that streamline existing workflows
- Provide input into the development of the South Bank Master Plan being progressed by South Bank Corporation
- Renew policies, programs, procedures, practices and service delivery to ensure that decisions and actions are compatible with human rights.

There were no modifications to the operational plan during the year.

Operating Environment

Queensland's growth, shifting demographics, changing lifestyle patterns, community expectations and technical innovations require continual business manoeuvring. QPAT believes in being agile and responsive to community needs, industry standards, and Government imperatives.

Impact of COVID-19

From the outset of 2020-21, QPAC faced the most challenging year in its 35-year history. Closed from March 2020 due to COVID health directives, QPAC did not officially reopen until 28 August 2020, initially with reduced capacity and a suite of strict conditions as part of an approved COVID Safe Plan.

In addition to focusing on the health and safety of staff, visitors, artists, cast and crew, QPAT's priority was to ensure the organisation remained financially sound. Lockdowns and travel restrictions significantly disrupted the wider arts industry and the necessary cancellations

and postponements that followed inevitably affected QPAC's program and commercial revenue base. Historically, 86 per cent of QPAT's income is from self-generated revenue, largely sourced from venue hire, food and beverage sales, and QPAC's ticketing business (QTIX). Closures had an immediate impact on such revenue sources and reduced capacities made them slow to recover.

Commercial profits lost during the height of COVID restrictions were recovered via the Queensland Government Insurance Fund (QGIF) and the Queensland Government also advanced \$5.2 million of the recurrent QPAT base grant in 2019-20. The Government also provided \$2.5 million (\$1.441m in 2019-20 and \$1.146m in 2020-21) in funding by waiving facilities and utilities costs.

As restrictions eased and with audience capacity at 50 per cent from August 2020 and 100 per cent from November 2020, QPAC worked towards rebuilding program and revenue streams. Despite having to manage several temporary closures as snap lockdowns were called or interim reductions in capacity, the organisation delivered a meaningful program that contributed to its financial viability.

While the theatres remained closed, QPAC stayed engaged with audiences via online content, direct email and social media channels, sharing arts content from Queensland and Australian artists and arts companies as well as those abroad. QPAC also produced and presented several of its own streamed events. Dedicated Arts Queensland funding allowed a number of recovery initiatives including the *Club Cremorne* program, *Green Jam* performances and the purchase of audio-visual equipment for streaming. The funding also contributed to the increased costs of operating in a COVID-safe manner.

Following its initial lockdown closure, QPAC was subject to further lockdowns in January, March/April and late June 2021. Interstate lockdowns also presented a significant challenge as cast, crew and creatives unable to travel to Queensland resulted in cancellations or postponements.

Given COVID-safe measures are subject to rapid change, QPAC undertook work to ensure detailed and timely communication with patrons prior to their visit. In order to better understand patron sentiment through this period, QPAC incorporated questions into its patron survey to determine satisfaction with the Centre's COVID-safe measures. Findings have been positive, indicating that most patrons feel confident to return to live performance at QPAC. Much work has been undertaken to ensure detailed and timely communication to patrons prior to their visit as COVID-safe measures vary and to be able to respond in a timely manner to lockdown scenarios.

Despite these challenges and disruptions, QPAC achieved sold occupancy of 70 per cent: a remarkable outcome considering the operating environment of 2020-21.

Impact of construction in the precinct

Construction has continued throughout this year on the New Performing Arts Venue (NPAV). For this project, alongside the Queensland Government and managing contractor LendLease, QPAT is partnering with infrastructure designers, theatre professionals and construction companies to deliver an iconic, state-of-the-art theatre in addition to its existing venues. This new venue is integral to QPAT's growth strategies to expand programs and broaden reach as the organisation remains cognisant of the need to ensure sustainability of the performing arts sector and respond to audience growth.

In addition to NPAV, QPAC is currently surrounded by some of the city's largest infrastructure projects including the Brisbane Metro, the Neville Bonner Bridge, Queens Wharf Brisbane.

These projects, as well as various roadworks and major events, have presented a significant challenge for QPAC to manage traffic flow, parking, and patron access throughout 2020-21. Clear and timely patron communication has been critical in ensuring patrons are informed and prepared for changes in advance of their visit.

OUTCOMES

Adventurous Arts

Deliver art that excites

- **Challenge ourselves and others to deliver new creative perspectives**
- **Create a bold arts program that captures and responds to the world around us**
- **Present First Nations artists and promote self-determination, participation, and respect**

Performance Indicator	2019-2020 Target	2019-2020 Actual	2020-2021 Target	2020-2021 Actual
Sold Occupancy ¹ <i>The size of our audiences</i>	73%	70%	73%	70%*
Number of Collaborations ² <i>How often we collaborate</i>	160	131	160	103 *
Extent of Regional Engagement ³ <i>How far we reach across the State</i>	98%	98%	98%	97%*

1. Total number of tickets sold as a percentage of total tickets offered for sale.

2. Total number of collaborations by QPAC with on-site and off-site presentations.

3. Based on ticketing postcodes and event locations, percentage of populated regional areas from which residents accessed QPAC content or performances.

* Variance in figures due to impact experienced by COVID-19 theatre closures, ongoing social restrictions, artist availability and cancellations and postponements.

QPAC's key deliverables under the pillar of Adventurous Arts include the performance indicators of sold occupancy, collaborations and the reach of the Centre's regional engagement activities. In 2020-21 all of these areas were impacted by COVID travel restrictions and lockdowns as shown in the table above, most notably the number of collaborations that were able to go ahead. Remarkably, sold occupancy and regional engagement fell only just short of targets.

How Adventurous Arts is delivered

QPAC strives to be responsive to a changing arts and cultural environment and a leader in creating arts experiences that inspire and excite. In 2020-21, this mindset came to the fore as the organisation's business model was upended and its operations continually challenged due to COVID closures, travel restrictions, and both the cancellation and postponement of national tours. Responding to the extended lockdown still in place at the beginning of this year, the organisation found innovative ways to continue connecting with audiences, reinforcing the role that art plays in bringing communities together. This was an experience shared among arts organisations and companies around the world, the wider environment within which QPAC prepared for reopening in August 2020.

The program for reopening showcased Queensland talent, created new opportunities, and curated content on stage to inspire artist and audience confidence. Working with QPAC's established and trusted industry relationships, the team set about curating a program: first featuring Queensland artists and arts companies while travel restrictions remained in place then progressing to large-scale touring musicals as restrictions eased.

QPAC Unlocked – the first return to live performance at QPAC

Program decisions for the August reopening were constrained by numerous factors including capacity restrictions, artist availability, audience demand, and financial risk. In response, QPAC created a unique program of varied experiences in atypical spaces called *QPAC Unlocked*: hosting in the Lyrebird Restaurant, 'reverse' mode in the Concert Hall, and cabaret style in the Cremorne Theatre allowed for smaller audience numbers (as required) and in a socially distanced yet more intimate format.

Curated for a broad audience, *QPAC Unlocked* served to highlight local artists and companies while at the same time, the program presented an opportunity to implement, test and revise QPAC's approved COVID-safe processes and communications while rebuilding audience confidence to return for live performances.

Live at the Lyrebird

- Up-close-and-personal, one-hour live music performance in the intimate surrounds of the Lyrebird Restaurant with very limited patron numbers
- Two weeks of programming, featuring some of Opera Queensland's most popular soloists, Katie Stenzel and Samuel Piper, as well as Amy Lehpamer
- Ticket prices include the options of a two-course meal and/or matched wines with an arrival drink.

Concert Hall – Reimagined

- Classical music across a series of concerts featuring virtuosic young pianist Alex Raineri with internationally-acclaimed violinist Courtenay Cleary; Flamenco guitarist Andrew Veivers in collaboration with Camerata – Queensland's Chamber Orchestra; and third-year students of the Queensland Conservatorium Griffith University.

Club Cremorne

- A focus on cabaret and contemporary performances in a speakeasy format over eight performances with 807 paid attendees and a satisfaction rate of 92 per cent
- This season provided performance opportunities for emerging and established Queensland artists who had not previously performed at QPAC to build their profiles with new audiences.

Following the successes of *QPAC Unlocked* – both financial and audience response – *Club Cremorne* returned for a six-week season from 28 January with more performances per week than its initial season. Over its return, *Club Cremorne* sold to 88 per cent capacity, employed 13 local artists, five of whom were included for the entirety of the six weeks. The line-up included First Nations spoken word artist and rapper, Sachém, who was present for the entire season, as well as a host of local female comedians and circus artists and the most popular artists from the 2020 season including MC Damien Power, Tom Thum and Jacqueline Furey.

The programming vision for *Club Cremorne* was to reach new audiences allowing them to experience QPAC in a new light through the diversity in artists, relevant content, and high-quality entertainment.

Queensland's Own – a showcase of the State's major performing arts companies

With the invaluable support of Arts Queensland through funding of \$350,000, QPAC launched *Queensland's Own* on 23 September 2020. This program provided an opportunity for the state performing arts companies to return to QPAC stages for the first time since the March closure. Queensland Ballet, Queensland Symphony Orchestra, Opera Queensland, Queensland Theatre, and CIRCA were all part of a program that ran from 27 September to 20 December. Though the season

opened at reduced capacity, easing of restrictions in November allowed QPAC to finish the remainder of the season at full capacity. *Queensland's Own* provided an exciting opportunity to bring all the state's major performing arts companies together and to celebrate Queensland talent in one continuous season.

Touring Musicals

Queenslanders are dedicated musical theatre fans and national and international commercial producers are committed to bringing their product to QPAC. Established now as an essential part of the national touring musical circuit, QPAC regularly hosts up to three to four seasons of major musicals each year as part of national tours. In planning for a return to live performance and curating product with the most appeal to audiences, musicals were a natural choice. Unfortunately, ongoing travel and border restrictions, coupled with initially reduced capacities, meant that few major musicals could be financially viable and no commercial producers were willing to take such a risk within such uncertainty.

An additional challenge for QPAC was that major national commercial producers remained focused on investments in Sydney and Melbourne seasons. To ensure relevant and attractive product on its stages, the organisation had to invest at its own risk to secure touring musical product.

Shrek - the first musical to return to QPAC's Lyric Theatre

At a special meeting in November 2020, QPAC's Board of Trustees approved the presentation of a five-week season of *Shrek the Musical* from 9 January to 7 February 2021. The season was a full-risk buy-in by QPAC to be managed by the Gordon Frost Organisation (GFO), a long-term partner and presenter at QPAC. The original season of this production had been scheduled for mid-2020, which, due to lockdown, did not proceed.

Initially approved at deficit position offset by anticipated ancillary revenue, this season was viewed as an investment in building patron confidence and a strong statement to commercial producers that Queensland was once again open for arts business.

Unfortunately, the day before the first preview of the season, a three-day lockdown for the Greater Brisbane region was called due to a locally acquired case of COVID. This meant the immediate cancellation of the first four performances including opening night. Following the lockdown, further restrictions remained in place requiring QPAC to operate at 50 per cent capacity through to Thursday 21 January inclusive. This pre-empted the eventual cancellation of the first seven shows to allow the time and resources required to reseat full capacity houses back to 50 per cent and offer to move all patrons from cancelled and reduced performances to later in the season, a very significant logistical achievement. The interruption provided an important lesson for the organisation, laying the groundwork for systems and

procedures across the teams, especially around logistics and patron communication. Through this experience, QPAC has established and refined best practice processes, communication tools and scenario planning for future COVID-related interruptions.

The *Shrek* season commenced at 50 per cent capacity on Thursday 14 January before returning to full capacity on Friday 22 January. The show saw an immediate return to strong sales with overwhelmingly positive reactions from patrons and excellent reviews across media organisations. With an additional week added, the full season delivered 50,425 tickets sold, 1,757 tickets short of the original target. This was a remarkable outcome given the season's interrupted start, reduced capacities, and an uncertain purchasing environment for audiences.

Several performances toward the end of the *Shrek* season were attended by over 1,900 patrons. With the addition of sold-out performances in QPAC's other three venues – *Bluey's Big Play The Stage Show* in the Playhouse, Queensland Symphony Orchestra in the Concert Hall and *Club Cremorne* in the Cremorne Theatre – this weekend ranked in the top 2 per cent of QPAC's most significant total weekend attendances since 2005, with more than 18,000 tickets sold from the Friday through to Sunday.

Rigorous control over expenses by both QPAC and GFO saw the season outperform its budget targets. As the first large-scale production post closure, *Shrek* demonstrated both industry and audience confidence, enough to encourage QPAC to take further steps towards its pre-COVID business model.

A heart-warming musical for a challenging time

Come From Away, an international, multi award-winning musical managed by Newtheatricals, was presented in the Lyric Theatre from late March to mid-May. The production tells the story of a small town in Newfoundland, Canada that was forced to house and feed 7,000 stranded airline travellers in the immediate aftermath of the September 11 attacks in 2001. As a reminder of the human capacity for kindness in the wake of tragedy and the importance of connection, the production seemed right for the moment.

Unfortunately, again the opening of a major musical felt the brunt of COVID as a snap three-day lockdown in Brisbane was called very early in the season. The lockdown took place the day after opening night and seven performances were lost in the following week before QPAC was able to return to 100 per cent capacity. Some of these performances were rescheduled later in the season; however, the season was unable to reach the specified ticket target. Daily sales took some time to recover as consumers were perhaps cautious about an uncertain market and a product without the immediate recognition of a story such as *Shrek*.

Comedians rise to the top during COVID

Australian comedian Carl Barron's *Skating Rink for Flies* was a highly successful season. Originally planned for April/May 2020, the show had to be rescheduled three times. Despite this, QPAC saw very limited drop off in ticket holders (i.e. requests for refunds) and the season of ten performances was close to a sell-out.

UK-based comedian Daniel Sloss saw a similarly successful run. Originally scheduled for three performances for April 2020 in the Concert Hall, Sloss was also rescheduled multiple times over the period of a year to account for various lockdowns and quarantine requirements. Another two performances were added for the Playhouse and Sloss sold out the full season.

International Series

Since 2009, QPAC has been known for bringing the world's best ballet companies to the Brisbane stage thanks to its signature International Series. As a continuation of this acclaimed series, Paris Opera Ballet was set to perform at QPAC through June and July 2020. International travel restrictions prevented this season from going ahead, a disappointing outcome for what promised to be a successful season. As international travel remains challenging for the foreseeable future, especially at the scale required for this series, QPAC has made no plans to reschedule for now. Given the popularity of the International Series, planning for a future season will recommence as soon as possible.

QPAC Presents

Central to QPAC's role is supporting the development of new work, enabling artists to bring product to the stage, and co-presenting work with arts organisations and external producers. QPAC actively seeks to partner with the sector and in 2020-21 invested in 15 QPAC Presents products enabling the following to play on its stages:

- *Humans* – CIRCA
- *Carnival of the Animals* – CIRCA
- *Songs of Liberation*
- *Live @ the Lyrebird – An Evening with Amy Lehpamer*
- *Live @ the Lyrebird – Wonderland*
- *Alex Raineri in Recital*
- *Club Cremorne*
- *Courtenay Cleary in Concert*
- *Viva España*
- *The Sky's the Limit*
- *Spirit of Christmas 2020*
- *Club Cremorne* – return season
- *Warm Welcome*

- *Green Jam Monster Edition*
- Tony Gould Memorial

In addition to these QPAC Presents productions, QPAC also co-presented 18 seasons including:

- Australasian Dance Collective – *Three*
- *Umbilical Brothers*
- *Bluey's Big Play The Stage Show* + a return season
- *Dogs in the Schoolyard*
- *Shrek the Musical*
- *A German Life*
- Opera Queensland – *Encore*
- Queensland Theatre – *Mouthpiece*
- Queensland Symphony Orchestra – multiple performances
- Queensland Ballet – *6060*
- Queensland Symphony Orchestra – *Sounds Like an Orchestra* + second season
- Queensland Symphony Orchestra – *Lights Camera Action*
- shake & stir theatre co – *A Christmas Carol*
- CIRCA – *Animal Farm*
- Creedence Clearwater Inspired
- QTIC Awards

Sold Occupancy

A few events from March and April that did not find an audience to match the venue capacity had an adverse effect on overall theatre occupancy for the year (March saw 44 per cent and 23,600 tickets short of target; April saw 60 per cent and 10,500 tickets short of target). These results reflect the cumulative effect of snap lockdowns and escalating risk of community infection over the period. Results from other months either matched or exceeded target.

Given such a challenging operating environment, the final figure of 70 per cent sold occupancy against a target of 73 per cent for 2020-2021 is a notable achievement.

QPAC's role in developing new work

QPAC has a vital role to play in the development and growth of Queensland's performing arts ecology and the relative lack of performance opportunities over the past year has enabled the organisation to focus on creative development. Investment in this area comes in numerous forms including mentorship through QPAC's programming team, provision of collaboration spaces and access to stages where necessary, and expert feedback and guidance on the development process.

First Nations as an integral part of QPAC programming, development and operations

QPAC is committed to ensuring the development of new First Nations work, to providing a platform for existing work, and for connecting and collaborations with Community and First Nations artists. Through this collaboration, development and connection, First Nations arts is set to grow as a presence both on and off the stage at QPAC. However, like all QPAC programming, this work was impacted throughout the year due to COVID. The planned program was reduced and some creative development was postponed.

As programming and creative development was limited, QPAC continued to engage with First Nations communities in identifying cultural, artistic and professional development opportunities for artists and arts workers. First Nations artists were also assisted by the QPAC team in grant writing and funding processes.

In 2021, QPAC established an Aboriginal and Torres Strait Islander Advisory Group. This group will guide the Board and offer specialist advice on First Nations issues for the organisation as a whole. A primary focus for the Advisory Group will be to advise on the development of a QPAC Reconciliation Plan.

The Advisory Group comprises Board and First Nations members as follows:

- Ms Georgina Richters, Chair (Board representative)
- Ms Leigh Tabrett PSM (Board representative)
- Ms Carla McGrath
- Mr Ivan Ingram
- Ms Colleen Wall (QPAC Elder in Residence)

It is proposed that at a later stage two additional members be appointed with a focus on youth (18-25 years) and regional representation and to ensure a gender balance for the Group.

Highlights of First Nations programming in 2020-21 included:

SPARKS

QPAC's First Nations Playwright's Program in partnership with Playlab Theatre continued in 2020-21 with five new writers joining the program in April 2021 and six other SPARKS participants showcasing their work in July 2021.

To allow for COVID impacts, QPAC and Playlab worked in partnership to adapt the SPARKS program for digital workshops and sessions and the development of online resources and opportunities for writers to connect with the sector. These changes enabled inclusion of the program's first regional writer, Merindi Scriber.

Apology 2021

In partnership with Link-Up Queensland, QPAC produced an event to mark the 13th anniversary of Prime Minister Kevin Rudd's apology to Australia's First Nations people. The event was held in the Playhouse with reduced capacity ensuring Community, Elders and guests could attend and connect in person as well as streamed live to broaden reach and accessibility. Streaming analytics indicated a total of 196 views, 758 impressions, and a view rate of 26 per cent.

First Nations on the Green

Green Jam Unlocked was an adaptation of QPAC's established weekly *Green Jam* program, an activation of the Melbourne Street Green providing community-focused live music at no cost to attendees.

- The program was a limited season over six Fridays with support from the Queensland Government's Arts and Cultural Package (\$20,000) in partnership with Digi Youth Arts (DYA) to provide a platform for First Nations artists
- The partnership created an opportunity for QPAC to connect with emerging First Nations artists and attracted a more diverse audience to *Green Jam* sessions
- An additional outcome of the partnership included a performance by The Ancient Bloods, filmed by QPAC's

Audio Visual team and livestreamed to Facebook by DYA. Content from the performance was also edited for the band to use and formed part of QPAC's ongoing digital program

- *Green Jam Unlocked* attracted 1,435 attendees across the six sessions, employed 32 Queensland artists and supported the engagement of 54 QPAC staff across different departments.

First Nations partnerships

The First Nations team established new partnerships and sought out opportunities to enliven existing collaborations with organisations including Playlab Theatre and Moogahlin Performing Arts, Musgrave Park NAIDOC Family Fun Day, Quandamooka Festival, Blakdance, Link UP, La Boite, Inala Wangarra, Blaksocial, Bleach Festival and Blaklash Projects.

Clancestry

Clancestry is QPAC's regular dedicated First Nations festival that aims to deliver new voices, new works and new stories from Queensland's vibrant First Nations artists. The three-week program combines onstage works, creative development, conversations, yarnings and gatherings for both First Nations people and the wider community.

Captivated Audiences

Amplify audience engagement

- **Reflect the heart of Queensland as a vibrant and welcoming public place**
- **Encourage creative participation to deepen enjoyment and understanding of the arts**
- **Reach across Queensland and beyond**

Performance Indicator	2019-2020 Target	2019-2020 Actual	2020-2021 Target	2020-2021 Actual
Number of Visits ¹ : <i>How many access our content</i> onsite* online^	1,330,000	982,957	1,340,000	461,285 ⁴ 1,800,000 [^]
Audience Satisfaction with Programming ² <i>The extent of audience engagement</i>	95%	91%	95%	94% ⁵
Diversity of Audience ³ <i>The breadth of our audience</i>	13%	6%	13%	9% ⁶

*SDS efficiency measures

1. On-site: Sum of total on-site attendance at paid and unpaid performances and events, including workshops and Tony Gould Gallery attendance.
^ previously online visits had not been recorded or given a target, however online targets are set for 2021-22.
2. Total number of audience members surveyed that rated enjoyment in top two categories of five-point scale, calculated as percentage of total audience members surveyed.
3. Total number of diverse audience, calculated as percentage of total audience surveyed.
4. Variance due to COVID theatre closures, ongoing lockdowns and reduced capacity limits in theatres.
5. The 1% variance for audience satisfaction is inconsequential and could be due to minor levels of dissatisfaction with COVID cancellations or postponements.
6. This figure may not be an accurate indication of QPAC's engagement with diverse audiences due to the data collection methodology, i.e. there could be a poor audience survey response rate from the target group due to language and cultural differences. The methodology is continually reviewed to better capture the data. 2020-21 figures may also be impacted by reluctance of certain cultural groups to attend due to COVID risk.

QPAC determines the success of its audience engagement through the measures of audience satisfaction, the number of visitors each year and the diversity of its audience. As the table above shows, the number of visitors to QPAC in 2020-21 fell significantly short of the annual target. This was a direct impact of multiple lockdown periods or closure throughout the year as well as the Centre having to run at reduced capacity at various times through the reporting period. Audience satisfaction with programming was only marginally lower (1 per cent) than the target, again this was perhaps a result of COVID with QPAC not being able to offer the usual breadth of program due to artist availability. COVID was also a possible reason for less diversity in QPAC's audience over the year as those patrons who may be vulnerable in terms of health or age may not have felt able to return to the theatre in the current environment.

QPAC's commitment to captivating audiences

QPAC connects the arts with the community, bringing people together to enjoy meaningful arts experiences with a lasting impact. The closures and ongoing impacts of the pandemic have challenged this model in almost every way. Temporarily unable to create a welcoming environment

built around performance on stage, QPAC took the opportunity to reimagine ways to captivate audiences and amplify audience engagement.

In 2020, research and data analysis company, Patternmakers, launched the *Audience Outlook Monitor* as a tracking study of audience sentiments during the pandemic. Undertaken on a national basis throughout 2020 and 2021, this research has proven invaluable in informing QPAC's decisions regarding programming and communication priorities.

The research showed that a key factor influencing audience purchasing behaviours and intent to attend live performance was the risk of lockdowns and cancelled events. From an audience perspective, reduced capacity encouraged people's perception of safety, despite its effect on venue viability. In QPAC's audience surveys following the March 2021 Brisbane lockdown, patron confidence in attending live performance at QPAC grew to 98 per cent (up 2 per cent on the previous month). Patrons reported satisfaction with the quality and access of QPAC's COVID safety measures and advice. These results informed the timing and content of QPAC's patron communications.

QPAC also undertook research into its audience segments to determine those most likely to return to attending live performance first and the kind of shows they preferred. Numerous segments were identified as:

- *Can't wait to come back* – frequent QPAC customers keen to return post reopening
- *Business as usual* – patrons who would follow their usual infrequent attendance patterns
- *Other immediate priorities* – regular patrons who may have financial or health concerns
- *Can't afford it* – retail or hospitality workers whose employment may have been impacted
- *Not allowed out* – 65+ who may be advised to stay away from larger crowds.

In practice, QPAC saw no reluctance to return from the over 65 years age group, especially in the early days of reopening. Younger people (18-35 years old) returned in greater proportions with content programmed to appeal to this demographic such as popular music and comedy. Ticket purchasing behaviour in the later part of 2020-21 returned to historical trends as patrons became more comfortable and confident in ticket reallocation and refund processes. QPAC has also seen a promising trend in new audiences as 32 per cent of ticket purchasers had not attended an event at QPAC prior to COVID. The most popular programming over the reporting period was for children and families and musical theatre although ballet, classical music, popular music, theatre and comedy were also strong sellers.

Children and young people

QPAC has a long and proud history in programming for children, whether through the Out of the Box festival, or through events within the annual program. Children and young families were some of the first audiences to return after the August reopening and this demand informed programming decisions into the end of 2020 and into early 2021.

During this reporting period, QPAC developed and co-presented numerous works for families and the education sector including:

- *Carnival of the Animals* – CIRCA
- *Shrek the Musical*
- *A Christmas Carol* – shake & stir theatre co.
- *Bluey's Big Play The Stage Show* – QPAC with Andrew Kay Associates (AKA), BBC Studios and Windmill Theatre
- Three educational concerts with Queensland Symphony Orchestra for schools and families
- *Shaun the Sheep* – CIRCA (co-presented with CIRCA and Screen Queensland)

- *Animal Farm* – shake & stir theatre co.

The Out of the Box festival was not presented in 2021; however, several Out of the Box (OOTB) productions were presented through the year:

- *Carnival of the Animals* as part of the QPAC *Unlocked* series as well as through digital seasons in Melbourne and Sibiu in Romania. More than 30,000 people attended this production in live and digital environments
- *Bluey's Big Play The Stage Show* – QPAC, through OOTB invested in the creation of *Bluey* to be premiered at QPAC and then toured through Australia and internationally. This partnership with AKA, BBC and Windmill Theatre saw the creative development of the work through COVID lockdowns and, after numerous reschedules, an eventual premiere season in the Playhouse during the school holidays. A subsequent season aimed at engaging schools was also presented in May. The production has since gone on to tour through 50 venues around Australia and will continue touring into the future
- *Here I am* Workshops: Out of the Box continued its community engagement and outreach through a partnership with YFG Shopping Centres in the delivery of school holiday self-portrait workshops in Redbank and Sunnybank in January and April 2021 respectively
- *Dogs In the Schoolyard* premiered in the Cremorne Theatre in May in partnership with Flipside Circus. This project was created and performed by Flipside's Young Performance Ensemble and supported by professional artists. There is interest in regional touring of this production into the future.

QPAC supported and presented a national leadership program focused on engagement programs for teaching artists through its partnership with the Shifting and Stirring project. This project brings together national organisations to present artists in digital frameworks, in a peer-to-peer skill-share and networking process. QPAC presented First Nations Artists Lia Pa'apa'a and Merindi Schireber through their Ngamumu project alongside other national partners which included the Sydney Opera House, Art Gallery of Western Australia, Artplay, ArTELIER and Carclew.

QPAC also continued its partnership with the World Science Festival Brisbane (WSFB) with the WSFB education program primarily presented in venues through QPAC.

Public Engagement

QPAC's public engagement programs support audiences and communities to create, learn and explore through art, specifically live performance. QPAC's public engagement program aims to foster a stronger sense of connection, different perspectives, cultures and a sense of belonging.

Digital Engagement

With a view to further developing audience engagement via digital content QPAC introduced an online newsroom. The Newsroom features behind the scenes content such as recordings and exclusive interviews with creatives for audiences to gain a deeper insight into some of QPAC's productions. The approach of a Newsroom has enabled QPAC to offer a breadth of information efficiently and ensuring longevity in the content produced.

In addition to QPAC's Newsroom, over the 2020 lockdown, QPAC developed a series of online content and performances to continue its contribution to the vibrancy of Queensland's performing arts landscape. With the understanding that there is a wealth of content made accessible online via other avenues, QPAC adopted a strategic approach in its offerings including:

- *QPAC At Home* – a series of pre-recorded performances available on demand. These performances include the best of Queensland – JADE New World Collective (a multicultural instrumental ensemble), renown guitarist Karin Schaupp, beatboxer Tom Thum, Australian operatic baritone Jason Barry-Smith and QPAC's Chamber Choir
- *Show and Tell* – an episodic approach towards sharing more about Queensland's rich performing arts heritage. The series uncovered the stories behind the QPAC Museum collection items as well as the productions and people that have contributed to Queensland's performing arts industry over the years
- *Meet Our Team* – a series that took audiences behind the scenes, introducing the individuals at QPAC that keep the shows and venue going.

Drawn Together was produced and presented in partnership with Council on the Ageing (COTA) QLD to launch Seniors Week 2020. Funding of \$30,000 was provided through the Department of Communities, Disability Services and Seniors. Normally a live event, the launch was presented in the form of a pre-recorded digital event, which was streamed online on Saturday 15 August 2020.

- The event coincided with COTA's 60th anniversary and was a valuable opportunity to explore a partnership that amplified the importance of seniors in the community
- Themed 'Solidarity between Generations', *Drawn Together* consisted of a morning tea with eight guests across a range of ages in-conversation, facilitated by QPAC Scholar in Residence Professor Judith McLean. The filmed in-conversation was also interspersed with performances by Queensland artists from Brisbane to Townsville
- As a program, *Drawn Together* was successful in its employment of 17 Queensland artists, 11 QPAC technicians and independent Queensland filmmaker,

Simon Woods and his team of two. Further, viewing statistics indicate engagement across Queensland and internationally. The partnership and outcome showcased QPAC as a champion of the arts, leading change with and within our communities.

Spirit of Christmas, a much-loved QPAC tradition, performed annually in QPAC's Concert Hall.

- A typically large-scale event involving up to three different choirs (including the 200-voice QPAC Choir, Voices of Birralee and the Children's Hospital Queensland Community Choir) *Spirit of Christmas* in 2020 was a true test of QPAC's agility as a producer
- With various versions mapped out to respond accordingly, *Spirit of Christmas* 2020 was delivered based on COVID restrictions that notably prevented patrons from singing. In place of three choirs, the 2020 season safely proceeded with the scaled down 40-voice QPAC Chamber Choir
- Despite the challenges of 2020 the essence of *Spirit of Christmas*; it continued to fulfil its purpose as a community celebration of the spirit of giving and the gift of love

More recent additions to the annual festive offerings are *A Very Kransky Christmas* and *A Christmas Carol* by shake & stir theatre co. This year's season of *A Christmas Carol*, co-presented by QPAC, played on the Lyric stage for the first time after starting out in the Cremorne and moving to the Playhouse last year. The season sold remarkably well in the Lyric and was the highest attendance *A Christmas Carol* had ever achieved.

Creative Development and New Work

QPAC plays an active role through provision of letters of support towards the application of grants and funding. During the COVID lockdown in 2020, QPAC recognised the heightened need and the importance of increasing support for the arts organisations and independent artists with grant applications:

- Dead Puppet Society
 - Alongside Sydney Opera House, QPAC is a stakeholder in the realisation of *Ishmael*, a production that reimagines *Moby Dick* for a new millennium
 - QPAC is working closely with Dead Puppet Society and Sydney Opera House to deliver a digital content series as a part of *Ishmael* to broaden public engagement by providing insight into the creative development of this work
- Shifting & Stirring
 - Shifting & Stirring is a national initiative driven by Tasmania's ArTELIER. It provides an online platform for community engaged practitioners to share ideas and practices making art for very young audiences

- Each session or workshop is artist-led and involves sharing current projects, challenges and learning
- The sessions are important for sharing industry practice
- QPAC's collaboration with Shifting & Stirring has expanded its network of artists creating work for young audiences and opened up a national platform for local artists QPAC collaborates with regularly.

New First Nations work developed included:

- *Gubal Thayemin* – an important theatrical piece that speaks about climate change and cultural knowledge
- *Queens City* – a new ancestrally-connected performance work led by writer and director Alethea Beeson
- *Shadows in a Dress* – a play about two young Aboriginal women who, due to events in their past, become members of an all-female coven and must confront some dark truths
- *Strait from the Straits* – a new Torres Strait Island musical which is a partnership between Opera Queensland, QPAT and a creative team of Torres Strait Islander performance artists
- *Tiddas* – a theatre work in partnership with La Boite, about a group of best friends tackling life, love and honesty. Workshops planned for 2021.

QPAC has also proactively remained connected with the wider industry maintaining an ongoing exchange of knowledge and information. During COVID lockdown, QPAC's Curatorial team designed a series of conversations hosted by a team member with industry peers. These peers include representatives from state companies (Queensland Symphony Orchestra, Queensland Ballet, Queensland Theatre and Opera Queensland), CIRCA and Brisbane Festival, independent artists like Sandi Woo, Margaret Harvey and Clint Bolster, as well as leaders of small-to-medium companies QPAC partners with regularly, such as Inala Wangarra, Blaklash, DYA, QMusic, Metro Arts, La Boite, Brisbane Powerhouse, Little Red Company, Myths Made Here, Casus Circus, Flipside Circus, shake & stir theatre co., Camerata – Queensland's Chamber Orchestra, The Briefs Factory and Dead Puppet Society. Through these conversations, QPAC opens the possibilities of learning from other cultural institutions and how to best support the industry.

Participation

Participation in the arts builds understanding, connection, and a sense of belonging and, with this in mind, QPAC curates a broad range of participatory activities that support existing programs on stage as well as standalone initiatives.

QPAC aims to provide a platform for the sector and to equip artists and organisations with the relevant skills to

continue outreach to the community. A critical component of equipping the sector appropriately is achieved by inviting established practicing artists to share their knowledge, experience and skills with other artists and arts organisations.

QPAC partners with Sydney Opera House and the Lincoln Center in a teaching artistry program on online education platform Kadenze. It has also worked closely with smaller organisations and independent producers to continue the important work of teaching artists within the community.

Some key participatory activities undertaken by QPAC in 2020-21 included:

- QPAC Chamber Choir
 - The QPAC Choir is a contemporary community choir for adults aged 18 years and over. It is QPAC's longest running and largest participatory project with around 180 voices from a wide range of backgrounds
 - Throughout the year, the choir takes part in a variety of performance opportunities. These include an annual QPAC Choir Showcase concert, open rehearsals Brisbane Open House and the Spirit of Christmas concerts. In response to COVID restrictions, auditions were held in March with a focus on expanding the QPAC Chamber Choir. The result is a 40-voice choir made up of previous participants and newcomers. The Chamber Choir members are advanced singers who learn repertoire quickly and can perform at high standard
- Sounds Across Oceans (SAO)
 - QPAC continued a close working relationship with Sounds Across Oceans after a successful delivery of Creative Fusions, an inter-generational, inter-cultural and inter-instrumental music workshop program in 2019-20
 - QPAC and SAO are presently looking into opportunities to work together again through programs that activate ancillary spaces, remain cost effective and, as a priority, create access for members of the community. These conversations have involved securing industry partnerships for extensive outreach and maximum impact
 - The relationship between QPAC and SAO is built on a mutual understanding that the connection between art and multiculturalism is vital within society and the importance of generating participatory opportunities
- QPAC Museum and Tony Gould Gallery
 - *Keeping It Real* exhibition
 - ◊ Planning was undertaken throughout 2020-21 to host an exhibition in the Tony Gould Gallery called *Keeping It Real*. The exhibition was set to open during the reporting period

however was postponed to late July 2021 due to infrastructure upgrades being carried out at the entrance to the Cremorne/ Gallery. The exhibition will include 21 objects from the QPAC Museum collection and sets out to provoke imagination and ideas to flow from conversations about small things. For the first time, the exhibition will be presented as an online exhibition as well as an in-gallery experience

- ◊ *Keeping It Real* will invite visitors to not only engage visually, but also through a soundscape design based on conversations between individuals in relation to an object on display
- ◊ The online exhibition will offer visitors an opportunity to invent their own narratives about the objects on display, with their stories being published digitally.
- Melbourne Street Green – Public Space Activation
 - *Us & All of This* by Liesel Zink
 - ◊ *Us & All of This* was an inclusive site-specific work that engaged with both dancers and non-dancers from various walks of life, introducing diversity across age, gender, ability, ethnicity and sexuality
 - ◊ Key creatives of this project included independent choreographer Liesel Zink, sound artist Lawrence English and dramaturg Martyn Courtts
 - ◊ QPAC supported the creative development of the project between 22 and 26 February on the Melbourne Street Green and Concert Hall Foyer. The support resulted in the activation of QPAC's public spaces, enhancing interactivity and encouraging observational participation for members of the general public around the precinct. The project also enhanced QPAC's role as a cultural institution and its commitment to transforming public spaces into accessible places to engage with community.

Regional Engagement

QPAC aims to celebrate and support the diversity of Queensland communities, their particular arts and cultural practices and plethora of stories.

Regional activity is informed by three key principles:

- Unforgettable audience experiences – audience engagement that is exceptional, regardless of where / how the engagement takes place (onsite, offsite, online)
- Authentic exchange – developing and building on partnerships with regional venues, councils, festivals, arts organisations to add value rather than replicate activity

- Legacy and sustainability – building legacy and sustainability in all aspects of development, delivery and evaluation. This includes supporting the people and places that make up the regional arts sector, growing audiences, building cultural capability and supporting the professional development of regional artists, arts workers and presenters.

Following its world premiere in QPAC's Playhouse, *Bluey's Big Play The Stage Show* toured to regional centres in Queensland including Mackay, Rockhampton, Maryborough, Bundaberg, Caloundra, Townsville, Gladstone, Cairns and the Gold Coast as well as completing an extensive interstate touring schedule.

With restrictions on programming and limitations on travel, regional engagement relied also heavily on the digital space. Like most arts organisations around the world, QPAC sought to increase its capacity to work in the digital realm over the last year and, in doing so, built new partnerships with artists and audiences and gained valuable insights into future digital strategy.

QPAC is working towards increasing its digital presence, partnering with Queensland state companies, small-medium arts organisations and individual artists to develop a digital stage platform. Several pilot projects have been identified for late 2021 to test demand, processes and platform capability.

Throughout the challenges, QPAC continued to collaborate with the industry in regional centres, specifically through its representation on the Boards of Stage Queensland and Dance North.

Community Partnerships

QPAC seeks to work closely with local community organisations to support creative, cultural and artistic outcomes. In 2020-21 some of those partnerships included:

- The Smith Family
 - This partnership saw QPAC and Queensland Theatre collaborate in the delivery of the SmArts Program, an initiative by The Smith Family. SmArts Program is a three-day program providing access to industry experience and information for students interested in pursuing a career in the arts and culture sector. In 2021, 30 Year 11 and 12 students participated in the program that serves as a platform to enable the students to consider diverse options and pathways associated with working within the arts industry
 - This is a partnership that QPAC is keen to continue, looking at how it might support The Smith Family's SmArts Program as well as how to best engage with the participants in future iterations of the program.

- OzHarvest
 - In line with its aim of contributing to positive social impact, QPAC has had an ongoing partnership with OzHarvest over several years to support the charitable drives that OzHarvest champions
 - During 2020-21, when QPAC's Lyrebird Restaurant was under-utilised due to theatre closures, QPAC was able to work with OzHarvest to host its Cooking for a Cause program. The program is led by OzHarvest chefs for corporate groups using rescued ingredients to prepare gourmet meals which then get delivered to local charities and communities in need
 - QPAC's chefs also worked with OzHarvest chefs and volunteers to prepare 2000 meals for those in need in the lead up to Christmas 2020 with all food prepared in the Lyrebird kitchen. The access to the Lyrebird kitchen was timely for OzHarvest as their own facilities were undergoing renovation
 - QPAC hosted an in-conversation event on its Rooftop Terrace for OzHarvest founder and CEO, Ronni Kahn AO. The event was a launch for Ms Kahn's book, *A Repurposed Life*.
 - Multicultural Australia
 - Over the final two weekends of the *Come From Away* season, QPAC presented *Warm Welcome*, a free post-show engagement activity at QPAC's Cascade Court. *Warm Welcome* explored the idea of what can be achieved as a collective through welcoming people from other places – following the theme of the production
 - The first event focused on First Nations perspectives and discussed welcoming practices on country hosted by QPAC Elder-In-Residence Auntie Colleen Wall and Gaja Kerry Charlton with music from proud Yuwaalaraay, Murrawarri and Gamilaroi woman, Kelsey Iris
 - On the second weekend, QPAC partnered with Multicultural Australia to present free live music by Cachicamo – a family group performing a range of Latin musical genres – followed by a demonstration of traditional Ethiopian coffee ceremony with Mulu Fantu of Arhibu Ethiopian and Eritrean Restaurant.
 - Community – Culture Club
 - Culture Club is a partnership between Community and QPAC that began in 2019 as a way to connect vulnerable members of the community with a major arts centre and contribute to a more inclusive and accessible community. Community is an established community organisation providing a diverse range of services (from aged services to multicultural programs and housing support) all driving towards an engaged and unified community that drives change
 - Various groups from Community have been part of curator talks in the Tony Gould Gallery, coffee and conversation with different QPAC staff, backstage tours and attended dress rehearsals and performances. Activity is crafted according to participants direction and interests. The first activity in 2021 was a hosted attendance at a performance of *Shrek*.
 - Health and Wellbeing Queensland
 - In partnership with Health and Wellbeing Queensland, QPAC supported the delivery of an International Women's Day Luncheon at QPAC's Lyrebird on 5 March 2021. The event was an opportunity to acknowledge and celebrate the women of Queensland and reflect on their achievements during such a challenging year
 - Speakers included Queensland Chief Health Officer Dr Jeannette Young OA; nib Group Chief Medical Officer and Head of Clinical Innovation Dr Mellissa Naidoo; and Merino Country and 'Queenslander' CEO Kerrie Richards. Each woman spoke about what leadership looked like for them in a COVID environment
 - Being a part of a dialogue with Health and Wellbeing Queensland enabled further discussion on innovative ways to support senior Queenslanders as well as vulnerable Queensland children and families. The partnership strengthens the significance placed on the relationship between creative arts and wellbeing as a broader priority for vulnerable populations.
 - Artology – *Fanfare*
 - QPAC's partnership with Artology supports the *Fanfare* project, which provides young composers from across Australia with mentorship and professional development opportunities. Short (30 second) fanfares, composed by the participants are recorded and played in the QPAC Concert Hall foyers prior to selected concerts throughout the year
 - More than 100 entries were received for Artology's 2021 *Fanfare*, a competition open to young people aged 12-21 years to compose a 30 second work suitable for broadcast in venues Australia-wide, including QPAC
 - Eight young composers' works were chosen to be recorded by the Australian Youth Orchestra. These composers will also have the opportunity to work with mentor composers Nicholas Vines and Lyle Chan to further develop their ideas.
- Ongoing relationships that QPAC values as a priority to the organisation include:
- QPAC Chamber Choir and Children's Health Queensland Community Choir (CHQCC)

- In 2021, COVID restrictions meant that QPAC was no longer able to continue rehearsals for the 200-voice QPAC choir. To ensure QPAC could still deliver on its long-standing public engagement program, a decision was made to focus on the QPAC Chamber Choir (40 participants)
- QPAC has an ongoing relationship with CHQCC supporting the fees of choral director, Timothy Sherlock, as well as rehearsal spaces where required by CHQCC. CHQCC consists primarily of hospital staff however its community nature enables the choir to welcome external individuals. This relationship with CHQCC was particularly important in 2021 as most of QPAC's Choir members who wanted to continue pursuing choir singing under the conductorship of Timothy Sherlock had another avenue.
- Actors' and Entertainers' Benevolent Fund Queensland (ABF QLD)
 - QPAC and ABF QLD have a Memorandum of Understanding in place to support the fundraising initiatives and networking events hosted by ABF QLD
 - ABF QLD has access to collect donations from audience members post-performances at QPAC. These donations, in turn, assist performing arts professionals in time of need.
- Vision Australia and Auslan Stage Left
 - QPAC has worked with both Vision Australia and Auslan Stage Left extensively over the years. Both organisations are service providers for the vision impaired and hearing impaired respectively. Through the ongoing working relationship, QPAC continues to refine its processes to best support the clients from Vision Australia and Auslan Stage Left as it endeavour to increase accessible friendly performances on offer.

QPAC is also increasing its efforts to expand its networks to include service providers and schools for people with disabilities and/or impairments. These service providers, organisations and special education units in schools have a large clientele base with which QPAC may not have previously engaged. The nurturing of such relationships can encourage attendance at live performing arts regardless of abilities and ages.

Activated Spaces

In 2020-2021 QPAC's program of installations and exhibitions activating spaces throughout the Centre was limited due to lockdowns and reduced capacity. The only pedestrian tunnel installation undertaken during this period was for *Come From Away*. This installation included a timeline of the true story, original photos of the real life characters the story is based on and details of how the actual events unfolded.

Schools and Teachers

Engaging with schools and teachers is one of the ways QPAC seeks to create opportunities to collaborate with our young artists and contribute to the arts literacy of Queenslanders. Part of nurturing a life-long love of the arts starts with programming work suitable for children and young people and partnering with schools and teachers to share the arts message. In 2019 QPAC formed a Teacher Advisory Committee. Given the challenging and unpredictable nature of this year, no specific activity was undertaken with the Committee. QPAC continued active communication with schools and teachers regarding appropriate programming throughout the year, encouraging schools to attend with students wherever possible.

New Performing Arts Venue

The construction of the New Performing Arts Venue project continued on the corner of Grey and Russell Streets and is due to open for performances in 2023. The addition of this 1500-seat auditorium and state-of-the-art technical fit out will enhance QPAC's offering to audiences with the potential to welcome an additional 300,000 visitors per year.

The project made significant progress in 2020-2021 under strict COVID-management structures established by QPAC, Arts Queensland, the Department of Energy and Public Works (the project principal) and the Managing Contractor (Lendlease). QPAC staff are represented at all levels of the project, including the Executive Steering Committee, Design and Integration, Operations and Working Groups. Under the Queensland Government best practice principal guidelines, the project has focussed on Queensland contractors, suppliers and products where suitable. There has been ongoing collaboration with the project management team and Lendlease on services design and its integration with existing venues as well as clarifying operational requirements. Engagement has also continued regularly with representatives of the Queensland Heritage Council, accessibility advocates, and First Nations communities.

Key milestones achieved by the NPAV project in 2020-2021 were:

- Completion of enabling works and early works, including bulk excavation of the site
- Commencement of major construction works
- Basements formed up and progress in structural elements
- Appointment of all sub-contractors underway and commencement of critical equipment purchases with a long lead time.

In conjunction with Arts Queensland and the Department of Energy and Public Works, QPAC continued to work with the many local projects and neighbourhood stakeholders to ensure the best outcomes for all.

QPAC is working with Arts Queensland to embed First Nations culture within NPAV. This will take the form of public art, building material choices, planting, performance program, ceremony, and the creation of a cohesive narrative for the building.

Additionally, the Department of Energy and Public Works is leading construction opportunity involvement with the Turrbal and Jagera Associations. Given the contested site ownership, the absence of Native Title and the visibility of public art, QPAC is committed to ensure there is an appropriate process undertaken to select themes, content, and artists for the public art chosen for the site.

QPAC's Aboriginal and Torres Strait Islander Advisory Group will provide valuable guidance on this project throughout its duration.

Focus on site experience

QPAC is consistently focused on providing a remarkable experience for all visitors to QPAC including artists, arts companies, crew and creatives. Over the last few years, QPAC has been working with Arts Queensland to deliver

an improved Stage Door and security hub on-site. Designs for this work were finalised in 2019 and commenced in early 2021. In mid-May 2021, the works were complete with an enhanced and larger Stage Door revealed.

This area is now far more spacious, contemporary, and welcoming for visitors, guests, and staff. As part of this refurbishment QPAC purchased two new paintings by Quandamooka artist Elissa Jane Carmichael to feature in the space. The new Stage Door provides for a reception and sign-in area for all visitors and a dedicated incident room for security to manage any incidents in a more controlled manner. The space also includes a larger waiting area for visitors to QPAC and remains an entry point to the Green Room.

As part of an audit to identify asset condition, renewal and priority infrastructure work needed, the Cremorne Theatre access ramp was identified as needing to be widened and upgraded. Construction on the new ramp began in May 2021 and completion is expected in late July 2021. While this work was being carried out public access to the Cremorne and Tony Gould Gallery was directed via the Playhouse.

Creative People

Foster leadership and collaboration

- Embrace innovation while promoting respect and integrity
- Learn and improve to lead change and seize opportunity
- Cultivate dynamic and productive partnerships.

Performance Indicator	2019-2020 Target	2019-2020 Actual	2020-2021 Target	2020-2021 Actual
Venue utilisation ¹ <i>Efficiency measures*</i>	84%	61%	84%	57% ⁴
Revenue earned from commercial or private sources ² <i>Total non-government revenue*</i>	85%	71%	85%	81% ⁵
Staff learning and development ³ <i>The extent of our learning</i>	100%	100%	100%	100%

*SDS efficiency measures

1. Total number of days booked in four main venues, calculated as percentage of 365 days.
2. Total non-government revenue as percentage of total revenue.
3. This is a new measure, included from FY 2019-2020. Calculated as the total number of employees who undertook a QPAC course, calculated as percentage of total number of employees.
4. Variance due to COVID theatre closures, ongoing lockdowns and reduced capacity limits in theatres.
5. Variation due to cessation of business in March due to COVID-19 resulting in lost commercial revenues combined with the accelerated payment of half the 2020-2021 Grant into the current financial year.

QPAC's commitment to creative people plays out in how efficiently it manages its theatres, how it raises revenue and how it encourages development in its staff. Both performance indicators of venue utilisation and revenue earned were understandably impacted by COVID due to availability of product for the theatres and number of visitors to QPAC being lower due to capacity limits. A positive note during this time, however, was continued staff commitment to progressing professional development when opportunities were offered which meant the target of staff learning and development was achieved.

Our People

QPAC nurtures leadership, collaboration and entrepreneurship in all its activities and through its staff. Collaboration is key to enable the growth and development of the arts sector and to ensuring the best performing arts product hits QPAC stages.

QPAC's closure until August 2020 had a significant impact on its casual workforce as events and shows were postponed or cancelled and staff were not required to fill shifts. And despite a welcome return to programming from 28 August, short lockdowns (January, March and June) continually interrupted a steady increase in hours for event-based staff. During this time QPAC supported employees in the following ways:

- Full Time, Part Time, Flexible Part-time and Variable Part-time employees were paid as per their published rosters for the lockdown periods

- Free confidential counselling support through the Employee Assistance Program.

QPAC maintains a consistent approach to developing an innovative and creative workforce through QPAC's Learning Management System (LMS). All QPAC employees have direct access to a library of more than 1,000 professional development courses available with new courses added every month. To engage staff with the large variety of content available, a weekly topic is highlighted in the weekly Working Learning and Connecting email. A monthly Learning Hero award motivates staff to self-enrol into courses.

Australia Council Leaders Program

The Australia Council Arts Leaders Program is dedicated to transforming the sector's knowledge, skills and capabilities by supporting established arts leaders of diverse art forms from around Australia and the Indo-Pacific.

The program brings together a range of practitioners to engage with and develop the future of the arts. The Arts Leaders Program is a personal and professional development opportunity, enhancing skills, capabilities and networks and providing a platform for growth.

The International Leadership Program is for arts professionals from eligible Indo-Pacific countries to join two leadership programs in Australia. QPAC is contracted with the Australia Council to provide Scholar in Residence Judith McLean as Lead Facilitator on both programs.

Continuous improvement of ticketing experience

Patron satisfaction is a critical measure of QPAC's success, informing decisions from programming to in-theatre experience, including COVID-safe measures. The patron experience begins with the decision to purchase a ticket, which for some people represents their first interaction with QPAC. As such, the experience must be easy and efficient, inspiring confidence and building excitement.

Since 2004, QTIX has used the ENTA ticketing system which has served the organisation well; however, dramatic changes in the ticketing landscape over the last few years prompted a search for an updated solution. QPAC conducted a two-stage tender process for different ticketing solutions with the aim of finding a solution that was future-proof and scalable and provided QTIX with greater flexibility and the ability to respond to promoter needs. The new system also had to provide frequent updates and bug fixes and include new features that would be responsive to industry challenges and developments. As well as meeting security and compliance needs, the system also needed to allow for the additional inventory and growth to accommodate QPAC's fifth theatre.

The tender process identified TixTrack as the best of breed product to suit QTIX requirements now and into the future. Since then, further due diligence and analysis has been undertaken by QPAC on the capability of TixTrack's two systems: Nliven (for allocated seating venues) and Ticketure (for general admission venues). The recommendation to move to this system and supplier is based on the findings of three years of due diligence and capability analysis, conducted during and following the two-stage tender process.

TixTrack will offer QPAC patrons a streamlined, mobile-first booking process therefore improving their purchase journey and buying experience. It has an excellent track record with large venues, theatres, galleries, and museums internationally including the Guggenheim Museum (Ticketure) and Nimax Theatres (Nliven) who own and operate six West End theatres (The Palace, Lyric, Apollo, Garrick, Vaudeville and Duchess).

QPAC has proceeded to negotiate a contract with TixTrack Australasia Pty Ltd as the licensed provider of the Nliven and Ticketure products in this region. With the contract negotiations concluded, a staged roll out will be undertaken in the second half of 2021 with the aim of all events on sale by the end of 2021 to be built in the new system.

Tixtrack Australasia is a partnership between TixTrack Inc and the Michael Cassel Group. Tixtrack has offices in Los Angeles, London, Wellington and Sydney.

Digital infrastructure initiatives

With the aim of enhancing its digital infrastructure, QPAC has continued to scope the installation of a digital backbone with additional general-access Wi-Fi points deployed as a first stage of the project. Additional features and functionality will be rolled out as required. New fibre cable and cabinet upgrades were planned for some of QPAC's offices but have been delayed due to COVID.

For the majority of patrons, the QPAC experience begins online so work is being undertaken to redevelop website backend systems. QPAC's digital team is designing and streamlining the organisation's CRM (Customer Relationship Management) systems to ensure marketing campaigns are delivered to patrons with content and promotions tailored to their interests and previous purchasing behaviour.

As part of QPAC's continuous improvement of technologies, the team deployed a new Point of Sale (PoS) system that changes the way that the food and beverage teams interact with patrons and allows for development of new technologies and new ordering experiences.

Ongoing work on Cyber Security is also underway in line with emerging trends in the evolving online security landscape.

Tourism Opportunities

Despite limited opportunities this year to explore tourism partnerships and attract interstate, intrastate and international visitors, QPAC was identified as a Best of Queensland Experience in Tourism and Events Queensland's annual assessment of the state's tourism offerings. Scoring a total of 95 out of 100, QPAC was recognised as consistently delivering an exceptional experience, providing an active and engaging social media presence and ensuring an efficient online booking process.

Building on this, QPAC will look to once again identify opportunities to grow tourism partnerships and to build its profile interstate as the operating environment allows.

Development – a shared commitment

QPAC has always sought to partner with organisations, corporations, donors, and benefactors who share its commitment to the very best in performing arts not only on stage, but also in the community, extending QPAC's reach beyond the theatre.

The extended lockdown in 2020 curtailed QPAC's development and partnerships activity, adversely affecting engagement opportunities with donors and pausing the Community Support Program. As QPAC reopened, the primary agenda for the development portfolio was to explore ways to sustain existing corporate partnerships, enabling these relationships to thrive while acquitting outstanding benefits. QPAC also continued to strive towards creating access for members of the community and maintaining the strong established relationships with donors.

Corporate partnerships

The events of this year highlighted the need for QPAC to restructure corporate partnerships from a focus on specific artists and events to a broader approach across the year.

Focus since reopening has been on re-engagement with partners and building confidence in the security and longevity of a QPAC partnership and arts sector support generally. Key opportunities have been identified to map out the benefits to be acquitted and negotiations to revisit possibilities within partnerships have been held to roll out the delivery of benefits.

Principal Partners

- MinterEllison
 - A valuable corporate partner for QPAC, MinterEllison has provided a wealth of support during this particularly challenging time for the organisation
- Hyundai
 - The current partnership agreement concluded 31 July 2021
 - Negotiations are underway to continue the partnership for an additional three years
- Heritage Bank
 - Acquitted current partnership
 - Heritage advised that their partnership investment will be redirected toward their own newly established sponsorship fund, 'Helping Hands', ending a long-standing partnership over several years.

Major Partners

- Emporium Hotel South Bank
 - This partnership is currently on hold with no benefits/payments outstanding from either party
 - Emporium Hotel South Bank strongly aligns with QPAT's International Series – one of QPAC's signature seasons. At this stage it is unclear when the next International Series will be rescheduled and in what format.
- QPAC is currently in negotiations with other potential partners to secure additional major partners

Supporting Partners

- YFG Shopping Centres
 - As part of a partnership with YFG Shopping Centres, 2021 kickstarted with QPAC's *Here I Am* self-portrait workshops at Redbank Plaza on 19 January 2021 with 65 attendances

- This was followed by another workshop at Sunnybank Plaza between 13 and 17 April 2021, with a total of 328 attendees during the week
- Both workshops were rescheduled due to COVID
- QPAC continues to acquit the outstanding benefits and negotiate future agreements for other Supporting Partners including:
 - Mapei
 - Brisbane Airport Corporation
 - Macquarie Telecom
 - Qantas
 - National Storage
- Living Gems Over 50s Lifestyle Resorts commenced as a new Supporting Partner from 1 July 2021, expanding QPAT partnerships into retirement accommodation industry

Donations

- The total of donations made to QPAC in 2020-21 was \$97,239.52
- The introduction of two tap donation machines located at QPAC's Café and Playhouse has proven to be an effective way of eliciting donations from patrons and audiences, especially during busy periods
- Towards the end of Financial Year, QPAC received significant donations from major benefactors including an anonymous donor and Dr Cathryn Mittelheuser. Other larger notable donations were received from Mr Frank and Mrs Karen Alpert as well as Ms Barbara Snelling.

Community Support Program

- The QPAC Community Support Program includes the provision of free tickets to support the work of registered charities, either directly where the tickets may be used by beneficiaries of the charity, or indirectly where the tickets may be sold, auctioned or raffled to raise funds
- In 2020-21, QPAC donated 50 of the 120 vouchers budgeted annually, issued between January and June 2021. QPAC also honoured 26 vouchers previously issued but were not redeemed due to closure. Based on the number of applications received, QPAC can assert with confidence that more vouchers would have been donated to community members and organisations under normal circumstances.

SUMMARY OF FINANCIAL PERFORMANCE

QPAT's Financial Statements 2020-21 reflect the significant on-going financial impact of the COVID-19 Pandemic and specific information is provided in note G1-1. The reported operating result was a surplus of \$2.347 million, with key factors being the ability to sell at 100% venue capacity from December 2020 and government support, particularly special purpose grants and insurance provided by the Queensland Government Insurance Fund (QGIF). The result favourably compares to the original budget for a deficit of \$9.949 million, which was based on an expectation of a prolonged period of minimum activity followed by a limitation to 50% sellable venue capacity in the recovery phase. Explanations of major variances against the original budget are provided in note G1-2.

Income from Continuing Operations in 2020-21 of \$53.531 million declined by \$12.002 million compared to the prior year (2019-20: \$65.533 million). This includes revenue from contracts with customers which amounted to \$24.961 million, a comparative reduction of \$8.890 million due to the lengthier period of COVID related cancellations and rescheduling of performances across all venues.

Rental income, revenues from ticketing commissions and charges, sales of food and beverage and income from services provided to commercial hirers (note C1-1) were sustained by the ability to sell at 100% venue capacity from December 2020. The second half of the year in particular had a diverse program underpinned by two major commercial seasons: *Shrek The Musical* and *Come From Away*. The value of rental concessions provided to Queensland Government supported cultural organisations, charitable organisations, Government Departments and educational institutions was \$0.891 million in 2020-2021 (2019-20: \$0.772 million).

Grants, contributions and donations amounting to \$16.175 million (see detail in note C1-2) includes the operating grant of \$5.350 million (2019-20: \$16.167 million) which reflects the impact of the \$5.2 million advance in the previous financial year of half of the 2020-21 operating grant as a COVID cash flow mitigation measure. Special Purpose Grants totalling \$2.041 million were received from Arts Queensland for a range of initiatives including: funding of \$405,000 for arts recovery presentations; and \$1.636 million mainly to fund capital expenditure for the installation of energy efficient LED lighting in the Playhouse. Contributions of \$1.146 million were received in the form of a waiver of facilities and infrastructure fees. The contribution by Arts Queensland of rent below fair value of \$7.541 million for the use of the premises by QPAT in the Cultural Precinct is also recognised. There is a corresponding rental expense for

the same amount (see note C2-2). Donations declined to \$0.097 million in 2020-21 and continue to be significantly lower than the pre-COVID levels.

Insurance proceeds of \$12.052 million (2019-20: \$4.741 million) from QPAC's COVID-19 related claim forms the major part of Other Income (see note C1-3). QGIF has advised that the insurance period for coverage of COVID-19 claims ended on 31 March 2021, a consideration in setting the level of financial reserves and managing ongoing liquidity risk.

The proportion, type and timing of QPAC presentations and co-presentations influenced the differentials to the levels of revenues and expenses compared to the previous financial year and these are detailed in notes C1-1 and C2-2 of the Financial Statements. In particular, prior year comparatives of project income and related cost of services (non-labour) between years are affected by relatively high levels of income and expenditure arising from the presentation of a major co-production in 2020-21. QPAC's reopening program necessitated a significant number of co-presentations and QPAC produced shows.

Employee expenses of \$24.308 million in 2020-21 decreased by \$7.854 million compared to the previous financial year (2019-20: \$32.162 million). The decrease was due to reduced direct casual employment in production, visitor and hospitality services and food and beverage as a result of relatively lower levels of activity and cancellations. Employee expenses also include redundancy payments amounting to \$0.749 million for 14 full-time equivalent positions following an organisational restructure in response to the COVID-19 crisis.

The liquidity risk was managed through the combination of insurance claims, special purpose grants and expenditure controls to maintain sufficient cash balances to sustain essential business operations. Although net cash provided by operating activities amounted to \$4.084 million for 2020-21, there was an overall decrease in cash and cash equivalents by \$4.119 million. This included a significant transaction of \$6.25 million for the payment by equity withdrawal (see note D10) of the first instalment of QPAT's \$25 million contribution to the construction of the new performing arts venue.

QPAT's general reserves (as in note E1) are set aside for specific purposes and amounted to \$18.845 million as at 30 June 2021, a decrease of \$0.610 million compared to the \$19.455 million of the previous year.

The general reserves as at 30 June 2021 include \$4.405 million of funds allocated (see Building Development Reserve) towards QPAT's contribution to the new performing arts venue. The allocation includes some

donations received and held in the Queensland Performing Arts Trust Donations Fund, but most of the amount set aside (\$4.354 million) is equivalent to the fair value less cost to sell of the Merivale Street property classified as a Non-Current Asset – Asset held for sale (scheduled to be sold in 2021-22).

The aggregate of other general reserves is \$14.440 million available for a range of specific purposes and collectively are available to sustain essential business operations as the COVID crisis continues to evolve.

Going Concern

Correspondence dated 20 May 2020 from the State Treasurer of Queensland committed to providing necessary support to QPAT and continues to provide the Board assurance that QPAT is a going concern. A review of QPAT's financial sustainability was undertaken in the last quarter of the 2019-20 financial year by Queensland Treasury Corporation (QTC). The review involved the

development of projections based on a range of scenarios and this analysis formed the basis of further government funding support provided in 2020-21.

QPAC used accumulated financial resources and the balance of the 2020-21 operating grant to sustain essential operations during the extended closure period in the first half of the financial year. Insurance claims were submitted for evaluation on a monthly basis and plans were executed to enable a return to material levels of trading in the second half of the financial year. QGIF advised of an end to pandemic insurance coverage for COVID-19 on 31 March. The financial impact of subsequent lockdowns and border controls is being mitigated primarily by rescheduling affected performances (where possible). Flexible management of the venue schedules combined with the availability of substantial financial reserves and the letter of government support from the Treasurer ensure that QPAC continues to be a Going Concern.

QUEENSLAND PERFORMING ARTS TRUST FINANCIAL STATEMENTS

For the Year Ended 30 June 2021

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STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2021

		2021 Actual	2021 Original Budget	Budget Variance*	2020 Actual
		\$'000	\$'000	\$'000	\$'000
OPERATING RESULT	<i>Note</i>				
Income					
User charges and fees	C1-1	24,961	7,971	16,990	33,851
Grants, contributions and donations	C1-2	16,175	16,614	(439)	25,779
Other income	C1-3	12,395	8,546	3,849	5,903
Total Income		<u>53,531</u>	<u>33,131</u>	<u>20,400</u>	<u>65,533</u>
Expenses					
Employee expenses	C2-1	24,308	22,512	1,796	32,162
Supplies and services	C2-2	25,058	18,961	6,097	27,024
Depreciation and amortisation		1,159	1,190	(31)	1,157
Other expenses	C2-3	<u>659</u>	<u>417</u>	<u>242</u>	<u>646</u>
Total Expenses		<u>51,184</u>	<u>43,080</u>	<u>8,104</u>	<u>60,989</u>
Operating Result		<u>2,347</u>	<u>(9,949)</u>	<u>12,296</u>	<u>4,544</u>
Other Comprehensive Income					
<i>Items that will not be reclassified to operating result:</i>					
Increase in asset revaluation surplus	D5-5	-	-	-	221
Total Other Comprehensive Income		<u>-</u>	<u>-</u>	<u>-</u>	<u>221</u>
Total Comprehensive Income		<u>2,347</u>	<u>(9,949)</u>	<u>12,296</u>	<u>4,765</u>

**An explanation of major variances is included at Note G1-2
The accompanying notes form part of these financial statements*

STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 30 JUNE 2021

		2021 Actual \$'000	2020 Actual \$'000
ASSETS	<i>Note</i>		
Current Assets			
Cash and cash equivalents	D1	18,845	22,964
Receivables	D2	1,484	127
Inventories		302	304
Other current assets	D3	975	306
Non-current assets held for sale	D4	4,354	-
Total Current Assets		25,960	23,701
Non-Current Assets			
Right-of-use asset		42	71
Intangible assets	D6	250	483
Property, plant and equipment	D5	9,040	12,660
Total Non-Current Assets		9,332	13,214
TOTAL ASSETS		35,292	36,915
LIABILITIES			
Current Liabilities			
Payables	D7	4,223	2,021
Accrued employee benefits	D8	1,482	1,723
Other liabilities	D9	819	-
Lease liability		30	473
Total Current Liabilities		6,554	4,246
Non-Current Liabilities			
Lease liability		14	42
Total Non-Current Liabilities		14	42
TOTAL LIABILITIES		6,568	4,288
NET ASSETS		28,724	32,627
EQUITY			
Contributed equity	D10	-	1,033
Accumulated surplus		3,308	5,568
Asset revaluation surplus	D5-5	6,571	6,571
General reserves	E1		
- Building development		4,405	6,039
- Equipment replacement		4,271	4,271
- Commercial development		3,000	3,000
- Working capital		7,169	6,145
TOTAL EQUITY		28,724	32,627

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2021

	Accumulated Surplus		Asset Revaluation Surplus (Note D4-5)		General Reserves (Note E1)		Contributed Equity		Total	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Balance 1 July	5,568	5,413	6,571	6,350	19,455	15,066	1,033	1,033	32,627	27,862
Operating result	2,347	4,544	-	-	-	-	-	-	2,347	4,544
Other comprehensive income										
– Increase in asset revaluation surplus	-	-	-	221	-	-	-	-	-	221
Total Comprehensive Income for the Year	2,347	4,544	-	221	-	-	-	-	2,347	4,765
Contributed equity (See Note D10)	(5,217)	-	-	-	-	-	(1,033)	-	(6,250)	-
Transfers between reserves	610	(4,389)	-	-	(610)	4,389	-	-	-	-
Balance 30 June	3,308	5,568	6,571	6,571	18,845	19,455	-	1,033	28,724	32,627

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2021

		2021 Actual	2020 Actual
		\$'000	\$'000
Cash Flows from Operating Activities	<i>Note</i>		
Inflows			
User charges and fees		23,950	36,766
Grants, contributions and donations		7,487	16,395
Interest		268	571
GST collected on sales		1,656	2,998
GST input tax credits received		2,392	2,026
Other income		12,127	5,290
Outflows			
Employee expenses		(24,549)	(32,165)
Supplies and services		(15,355)	(20,705)
GST paid on purchases		(2,611)	(1,791)
GST paid to Australian Taxation Office		(1,281)	(3,514)
Net Cash Provided by/ (used in) Operating Activities	<i>CF-1</i>	<u>4,084</u>	<u>5,871</u>
Cash Flows from Investing Activities			
Payments for plant and equipment		(1,926)	(750)
Proceeds from sale of plant and equipment		-	1
Loans receivable repaid/(issued)		-	27
Net cash provided by/(used in) investing activities		<u>(1,926)</u>	<u>(722)</u>
Cash Flows from Financing Activities			
Contributed equity	<i>D10</i>	(6,250)	-
Payments of lease liability		(27)	(17)
Net cash provided by/(used in) financing activities		<u>(6,277)</u>	<u>(17)</u>
Net increase/(decrease) in cash and cash equivalents		<u>(4,119)</u>	<u>5,132</u>
Cash and cash equivalents at the beginning of financial year		22,964	17,832
Cash and Cash Equivalents at the end of financial year	<i>D1</i>	<u>18,845</u>	<u>22,964</u>

The accompanying notes form part of these financial statements

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2021**NOTES TO STATEMENT OF CASH FLOWS**

CF-1	Reconciliation of Operating Result to net cash (used in) provided by Operating Activities	2021 \$'000	2020 \$'000
	Operating Surplus	2,347	3,747
	<i>Non-cash items included in operating result:</i>		
	Depreciation and amortisation	1,159	1,157
	(Gain)/Loss on disposal of property, plant and equipment	36	(1)
	(Increase)/decrease in fair value of loans receivable	-	211
	Impairment losses on assets held for sale	259	-
	<i>Change in Assets and Liabilities:</i>		
	(Increase)/decrease in receivables	(1,138)	1,603
	(Increase)/decrease in inventories	2	72
	(Increase)/decrease in other current assets	(669)	2,114
	(Increase)/decrease in GST input tax credits receivables	(219)	235
	Increase/(decrease) in GST payables	374	(515)
	Increase/(decrease) in payables	1,828	(2,862)
	Increase/(decrease) in accrued employee benefits	(241)	(3)
	Increase/(decrease) in other liabilities	346	113
	Net Cash provided by (used in) Operating Activities	4,084	5,871

CF-2 Non-Cash Investing and Financing Activities

QPAC entered into a lease contract and has held on to last year's lease for a warehouse which resulted in recognising a right-of-use asset and lease liability in accordance with the recognition and measurement requirements of AASB 16. There were no other non-cash investing and financing activities occurred during the year.

CF-3 Changes in liabilities arising from financing activities

2021	Opening Balance	Non-Cash Changes New Leases Acquired	Cash Flows Cash Repayments	Closing Balance
Lease Liabilities	71	-	(27)	44
Total	71	-	(27)	44

SECTION 1

ABOUT QPAC

A1 QPAC INFORMATION

A1-1 General Information

The Queensland Performing Arts Trust (QPAT) is a Queensland Government agency established under the Queensland Performing Arts Trust Act 1977. QPAC is a charity registered under the *Australian Charities and Not-for-profits Commission Act 2012* and is also a Deductible Gift Recipient entity. The head office and principal place of business of QPAC is 100 Grey Street, South Brisbane, Qld 4101.

A1-2 Objectives and Principal Activities of QPAC

The objectives of QPAC are to produce, present, and manage the performing arts in the Queensland Performing Arts Centre, and elsewhere, as well as to promote and encourage either directly or indirectly the knowledge, understanding, appreciation, enjoyment of and participation in the performing arts. QPAC is partly funded for the outputs it delivers by grants received from Arts Queensland. It also provides services on a fee for service basis including venue rental, production services, ticket sales, marketing services and equipment hire.

A1-3 Authorisation of Financial Statements for Issue

The Financial Statements are authorised for issue by the Chair of QPAC, the Director (Chief Executive) and the Executive Director – Business Performance at the date of signing the Management Certificate.

SECTION 2

FINANCIAL STATEMENTS PREPARATION

B1 BASIS OF FINANCIAL STATEMENTS PREPARATION

B1-1 Compliance with Prescribed Requirements

QPAC has prepared these Financial Statements in compliance with section 39 of the *Financial and Performance Management Standard 2019*, the *Australian Charities and Not-for-profits Commission Act 2012* and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

QPAC is a not-for-profit entity, and these general-purpose financial statements are prepared with respect to compliance with Australian Accounting Standards and Interpretations, QPAC has applied those requirements applicable to not-for-profit entities.

These Financial Statements have been prepared on an accrual basis except for the Statement of Cash Flows which is prepared on a cash basis in accordance with Australian Accounting Standards and Interpretations. In addition, the Financial Statements comply with Queensland Treasury's Minimum Reporting Requirements for reporting periods beginning on or after 1 July 2020.

B1-2 The Reporting Entity

The Financial Statements include all income, expenses, assets, liabilities and equity of QPAC as an individual economic entity. QPAC does not control or have significant influence over other entities.

B1-3 Presentation

Currency and Rounding

Unless otherwise stated, amounts in the report are in Australian dollars and have been rounded to the nearest thousand dollars or where that amount is \$500 or less, to zero, unless disclosure in full amount is specifically required.

Comparative Figures

Comparative figures and disclosures reflect the audited 2019-2020 Financial Statements.

Classification between Current and Non-current

Assets and liabilities are classified as either 'current' or 'non-current' in the Statement of Financial Position and associated notes.

Assets and liabilities are classified as 'current' where their carrying amounts are due to be settled within 12 months after the reporting date, or QPAC does not have an unconditional right to defer settlement to beyond 12 months after the reporting date. All other assets and liabilities are classified as 'non-current'.

B1-4 Basis of Measurement

Historical cost is used as the measurement basis in this financial report except for the following:

- Annual leave entitlements expected to be settled 12 or more months after reporting date which are measured at their present value;
- Loans receivable which are measured at fair value;
- Land, buildings, and heritage and cultural assets which are measured at fair value; and
- Inventories which are measured at the lower of cost and net realisable value.

B1 BASIS OF FINANCIAL STATEMENTS PREPARATION *(continued)***B1-4 Basis of Measurement** *(continued)***Historical Cost**

Under historical cost, assets are recorded at the amount of cash or cash equivalents paid or the fair value of the consideration given to acquire assets at the time of their acquisition. Liabilities are recorded at the amount of proceeds received in exchange for the obligation or at the amounts of cash or cash equivalents expected to be paid to satisfy the liability in the normal course of business.

Fair Value

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date under current market conditions (i.e. an exit price) regardless of whether that price is directly derived from observable inputs or estimated using another valuation technique.

Fair value is determined using one of the following three approaches:

- The market approach uses prices and other relevant information generated by market transactions involving identical or comparable (i.e. similar) assets, liabilities or a group of assets and liabilities, such as a business. This approach is relevant to the fair value measurement of land and buildings. Refer to Note D5-4 for further details.
- The cost approach reflects the amount that would be required currently to replace the service capacity of an asset. This method includes the current/depreciated replacement cost methodology. This approach is relevant to fair value measurement of heritage and cultural assets. Refer to Note D5-4 for further details.
- The income approach converts multiple future cash flow amounts to a single current (i.e. discounted) amount. When the income approach is used, the fair value measurement reflects current market expectations about those future amounts. This approach is relevant to the fair value measurement of loans receivable.

Present Value

Present value represents the present discounted value of the future net cash inflows that the item is expected to generate (in respect of assets) or the present discounted value of the future net cash outflows expected to settle (in respect of liabilities) in the normal course of business.

Net Realisable Value

Net realisable value represents the amount of cash or cash equivalents that could currently be obtained by selling an asset in an orderly disposal.

B1-5 Taxation

The activities of QPAC are exempt from Commonwealth taxation except for Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). As such, input tax credits receivable from and GST payable to the Australian Taxation Office are recognised.

B2 NEW AND REVISED ACCOUNTING STANDARDS ADOPTED DURING THE YEAR

There are no new and revised accounting standards adopted by QPAC.

B3 AUSTRALIAN ACCOUNTING STANDARDS ISSUED BUT NOT YET EFFECTIVE

The following is an amended accounting standards and interpretations that has been issued, but are not mandatory for the financial year ended 30 June 2021. This has not been adopted in preparing the financial statements for the year ended 30 June 2021 and QPAC intends to apply this standard from application date as indicated below. This standard will likely have no impact on the financial statements.

- Amendments to AASB 101 – Classification of Liabilities as Current or Non-current (application date of 1 January 2022).

There are four main changes to the classification requirements:

1. The requirement for an 'unconditional' right has been deleted from paragraph 69(d) because covenants in banking agreements would rarely result in unconditional rights;
2. The right to defer settlement must exist at the end of the reporting period. If the right to defer settlement is dependent upon the entity complying with specified conditions (covenants), the right to defer only exists at reporting date if the entity complies with those conditions at reporting date;
3. Classification is based on the right to defer settlement, and not intention (paragraph 73); and
4. If a liability could be settled by an entity transferring its own equity instruments prior to maturity (e.g. a convertible bond), classification is determined without considering the possibility of earlier settlement by conversion to equity, but only if the conversion feature is classified as equity under AASB 132.

All other Australian accounting standards and interpretations with future effective dates are either not applicable to the QPAC's activities or have no material impact on QPAC.

SECTION 3

NOTES ABOUT FINANCIAL PERFORMANCE

C1 INCOME

C1-1 User Charges and Fees

	2021 \$'000	2020 \$'000
Rental Income	2,983	5,698
Project income	9,695	7,010
Sales – food and beverage	3,688	7,286
Carpark revenue	668	577
Ticketing commission and charges	4,506	5,402
Services provided to commercial hirers	3,208	7,238
Sponsorship	156	529
Other service revenue	57	111
	24,961	33,851

Accounting Policy – Rental Income

QPAC offers venue hire on its Lyric Theatre, Concert Hall, Playhouse, Cremorne Theatre, and a variety of versatile event spaces. Rental income arising is accounted for when QPAC provides access to the venues as agreed in the contract and is included in revenue in the Statement of Comprehensive Income due to its operating nature.

Rental income – venues

Rental concessions provided by QPAC to Government subsidised cultural organisations, charitable organisations, government departments and educational institutions, amounted to \$0.891 million (2020: \$0.772 million). These concessions are provided by QPAC in accordance with QPAC's objectives under the Queensland Performing Arts Trust Act 1977.

Accounting Policy – Revenue from Contracts with Customers

Revenue is recognised at an amount that reflects the consideration to which QPAC is expected to be entitled in exchange for transferring goods or services to a customer.

Revenue is recognised when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

Accounting Policy – Revenue from Contracts with Customers *(continued)*

QPAC defers any monies received in advance as contract liability and recognises revenue as or when the performance obligations are satisfied. A contract asset (accrued income) is recognised when QPAC transfers goods or services to a customer before the customer pays consideration or before the payment is due.

Project income

Project income relates to ticket sales from QPAC's curatorial activities (e.g. project shows, workshops). Revenue is recognised once the activity has been completed as this is when the performance obligation is satisfied.

Sales – food and beverage

Revenue from sale of food and beverage is recognised when the control of the goods has transferred to the customer. The control of the goods transfers to the customer at the point of sale.

Ticketing commission

QPAC reports revenue from ticket sales on a net revenue inflow basis where it considers that it acts more as an agent than as a principal. Revenue is recognised when the ticket sale is finalised as this is when the performance obligation is satisfied.

Revenue from provision of services

Revenue from provision of services is recognised when the performance obligation has been satisfied.

Sponsorships

QPAC receives support in the form of money or in-kind contributions and in return provides advertising, signage or naming rights, or other benefits of value to the sponsor. Sponsorship contributions are recognised as revenue when the performance obligation has been satisfied.

Commission earned on ticket sales

The amount of ticket sales for the year ended amounted to \$54.330 million (2020: \$65.256 million).

C1 INCOME *(continued)***C1-2 Grants, Contributions and Donations****Additional Disclosures**

	2021	2020
	\$'000	\$'000
Operating grant	5,350	16,167
Special purpose grant	2,041	417
Contributions below fair value	7,541	7,523
Contributions	1,146	1,441
Donations	97	231
	16,175	25,779

Accounting Policy – Grants and Donations*Grants*

For grants received to acquire or construct a recognisable non-financial asset that is retained by QPAC for its own use, QPAC defers any grant monies received as unearned income and recognises income as or when QPAC satisfies its obligation to purchase or construct the recognisable non-financial asset.

For grants that do not meet the enforceable and sufficiently specific performance obligations criteria of AASB 15, income is recognised on recognition of the financial asset under AASB 1058.

When a grant contains both enforceable performance obligations and a donation component to enable QPAC to further its objectives, income is recognised by allocating the grant between the performance obligations (AASB 15) and the donation component (AASB 1058).

Donations

Revenue is recognised on recognition of the financial asset under AASB 1058.

Contributions of goods or services received by QPAC at a value below fair value are recognised as revenue at their fair value only if the goods or services would have been purchased had they not been donated/ received, and their fair value can be measured reliably. Where this is the case, an equal amount is recognised as revenue and an expense.

Contributed physical assets are recognised at their fair value.

Operating grant

Operating grant relates to the monies received from Arts Queensland annually. This grant is to support QPAC's overall objective to strengthen Queensland's arts sector and contribute to the cultural, social and intellectual development of all Queenslanders.

QPAC considered that the operating grant does not create enforceable rights and obligations and contain promises to deliver goods and services that are 'sufficiently specific'; therefore, accounted this under AASB 1058 and recognised on receipt of the financial asset.

QPAC has received an advance of \$5.2 million in 2019-20 from the 2020-21 operating grant as a cash flow mitigation measure and was recognised on receipt.

Special purpose grant

Grants were received for \$130,000 as part of the \$22.5 million Arts and Cultural Recovery Package and \$275,000 Return to QPAC Season in support of five major performing arts organisation. A \$1.636 million was also received for the upgrade of the lighting fixtures and refurbishing the Stage Door within the QPAC venue and was fully spent and recognised as revenue.

Contributions below fair value

Contributions below fair value relate to the lease of the Queensland Performing Arts Centre provided by Arts Queensland which is considered as a peppercorn lease type arrangement. For the year ended 30 June 2021, contributions revenue was recognised being the amount below fair value as assessed by the State Valuation Service with a corresponding rent expense (refer to Note C2-2) of the same amount.

Contributions

QPAC has recognised contribution income of \$1.146 million (2021: \$1.441 million) from Arts Queensland by way of a debt waiver provided to assist with the financial impacts of the Covid-19 pandemic.

C1 INCOME *(continued)***C1-3 Other Income**

	2021	2020
	\$'000	\$'000
Interest	268	592
Investment income	75	81
Forex gain on unwinding of derivatives	-	211
Fair value decline recovery	-	20
Gain on sale of property, plant and equipment	-	1
Insurance claim	12,052	4,741
Other	-	257
	<u>12,395</u>	<u>5,903</u>

Accounting Policy – Other Income*Interest*

Interest is recognised at the time it is earned.

Accounting Policy – Other Income *(continued)**Investment income*

This relates to income from loans receivable.

Additional Disclosures*Insurance claim*

QPAC received an amount of \$12.052 million (2020: \$4.741 million) from the Queensland Government Insurance Fund for business interruption resulting from Government imposed restrictions due to the COVID-19 Pandemic.

Other income

Covid-19 relief assistance from the Office of the State of Revenue amounted to nil (2020: \$257,243).

C2 EXPENSES

C2-1 Employee Expenses	2021 \$'000	2020 \$'000
Salaries and wages*	20,347	27,010
Employer superannuation contributions	2,054	2,693
Long service leave levy	476	557
Payroll tax	1,138	1,501
WorkCover insurance	284	374
Other employee costs	9	27
	24,308	32,162
Full time equivalent employees	277	195

* Salaries and wages includes \$749,343 redundancy payments for 14 full-time equivalent employees.

Accounting Policy – Employee Expenses*Salaries and wages*

Salaries and wages due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates. As QPAC expects such liabilities to be wholly settled within 12 months of the reporting date, the liabilities are recognised at undiscounted amounts.

Superannuation

Post-employment benefits for superannuation are provided through defined contribution (accumulation) plans or the contributions are made to eligible complying superannuation funds based on the rates specified in the relevant EBA or other conditions of employment.

Contributions are expensed when they are paid or become payable following completion of the employee's service each pay period.

Annual leave

For unpaid entitlements expected to be paid within 12 months, the liabilities are recognised at their undiscounted values.

Annual leave is classified as a current liability as QPAC does not have an unconditional right to defer settlement beyond 12 months.

Long service leave levy

Under the Queensland Government's Long Service Leave Scheme, a levy is made on QPAC to cover the expense. Amounts paid to employees as and when leave is taken for long service leave are claimed quarterly in arrears from the scheme.

Accounting Policy – Employee Expenses

(continued)

Payroll tax and workers' compensation premiums
QPAC pays payroll tax on salary, wages and allowances. QPAC also pays premiums to WorkCover Queensland in respect of its obligations for employee compensation. Payroll Tax and Workers' Compensation insurance are a consequence of employing employees but are not counted in an employee's total remuneration package. They are not employee benefits and are recognised separately as employee related expenses.

Sick leave

Prior history indicates that on average, sick leave taken each reporting period is less than the entitlement accrued. This is expected to continue in future periods. Accordingly, it is unlikely that existing accumulated entitlements will be used by employees and no liability for unused sick leave entitlements is recognised. As sick leave is non-vesting, an expense is recognised for this leave as it is taken.

Additional Disclosures*Key management personnel remuneration*

Key management personnel and remuneration disclosures are detailed in Note F5-3.

C2 EXPENSES *(continued)***C2-2 Supplies and Services**

	2021	2020
	\$'000	\$'000
Cost of services non labour	8,723	8,238
Rental	7,541	7,523
Facilities costs	3,976	4,438
Stock and consumables/materials	1,348	2,563
Administration, office costs and travel	2,913	3,446
Repairs, maintenance and equipment costs	254	455
Contractors, consultants, legal	303	361
	25,058	27,024

Accounting Policy – Supplies and Services

For a transaction to be classified as supplies and services, the value of goods or services received by QPAC must be of approximately equal value to the value of the consideration exchanged for those goods or services.

Additional Disclosures*Rental*

Refer to Note C1-2 for further details on lease of the Queensland Performing Arts Centre provided by Arts Queensland.

Facilities costs

Arts Queensland, through the Department of Communities Housing and Digital Economy, owns and maintains the Queensland Performing Arts Centre premises on behalf of the State of Queensland. QPAC has use of the building and items of fit out, including certain items of plant and equipment that are not performance related, by way of a service level agreement with the Corporate Administration Agency (CAA). As described in Note C1-2, QPAC pays rent below fair value for the use of premises in the Cultural Precinct.

Stock and consumables/materials

Stock and consumables/materials relate to food, beverage, consumables and materials used by QPAC in its food and beverage and production activities.

C2-3 Other Expenses

	2021	2020
	\$'000	\$'000
Other expenses include the following:		
External audit fees (1)	60	56
Insurance (2)	157	181
Bank charges	105	111
Asset scrap write down	36	-
Impairment loss on assets held for sale (3)	259	-
Decline in fair value expense (4)	-	231
Other	42	67
	659	646

Additional Disclosures

- (1) The amount of external audit fees is as quoted by the Queensland Audit Office. There are no non-audit services included in these amounts.
- (2) Insurance with Queensland Government Insurance Fund was \$155,211 (2020 \$154,422).
- (3) A measurement between the carrying amount and fair value less costs to sell of assets held for sale resulted in an impairment loss of \$259,000.
- (4) In the prior year, an investment (loan receivable) made by QPAC was assessed and a decline in fair value expense was recognised. The loan was then written off and therefore the current value is nil.

SECTION 4

NOTES ABOUT FINANCIAL POSITION

D1 CASH AND CASH EQUIVALENTS

	2021	2020
	\$'000	\$'000
Cash on hand and at bank	234	577
Deposits at call	18,611	22,387
	<u>18,845</u>	<u>22,964</u>

Accounting Policy – Cash and Cash Equivalents

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash assets include all cash and cheques receipted but not banked at 30 June as well as deposits at call with financial institutions.

Additional Disclosures*Cash and cash equivalents*

Cash and cash equivalents amounting to \$18.845 million (2020: \$22.964 million) have been set aside as cash backed funding for QPAC's general reserves.

Monies held in trust

A separate trust fund bank account is maintained to hold ticket sales monies until the completion of the performance or event when the funds are released to the promoter. As QPAC is only the custodian of these monies, they are not reflected in the financial statements.

Interest earned on the monies held in trust is included as 'Other Income' in the Statement of Comprehensive Income. The balance of monies held in trust at 30 June 2021 is \$20.484 million (2020: \$7.951 million).

D2 RECEIVABLES

	2021	2020
	\$'000	\$'000
Current		
Trade Receivables	1,186	48
Allowance for impairment	-	-
	<u>1,186</u>	<u>48</u>
 GST receivable	 298	 79
	<u>1,484</u>	<u>127</u>

Accounting Policy – Receivables*Trade receivables*

Trade receivables are classified as financial assets at amortised cost. Refer to Note E2 for further details on financial instruments.

Trade receivables are recognised at the amounts due at the time of sale or service delivery i.e. the agreed purchase/contract price. Settlement of these amounts is required within 7 days from invoice date.

Trade receivables within terms and expected to be fully collectible are considered of good credit quality based on recent collection history. Credit risk management strategies are detailed in Note E2-4.

The loss allowance for trade receivables reflects lifetime expected credit losses and incorporates frequent review and ongoing improvement in the information and collection processes.

Accounting Policy – Receivables (continued)*Trade receivables*

Where QPAC has no reasonable expectation of recovering an amount owed by a debtor, the debt is written-off by directly reducing the receivable against the loss allowance. If the amount of debt written off exceeds the loss allowance, the excess is recognised as an impairment loss.

QPAC uses a provision matrix to measure the expected credit losses on trade receivables and contract asset. Loss rates are calculated separately for groupings of customers with similar risk patterns.

QPAC has determined that 95% represents a group of customers with revenue streams related to settlements for events with sufficient funds held in the trust account to cover any debts outstanding resulting in no risk of collection to QPAC. The remaining 5% relates to a group with revenue streams covered by contracts and security deposits and represents little or no risk at all.

The calculations reflect historical observed default rates calculated using credit losses experienced on past sales transactions during the last 4 years preceding 30 June 2021 for each group. The historical default rates are then adjusted by frequent review and ongoing improvement in the information and collection processes.

D2 RECEIVABLES *(continued)***Accounting Policy – Receivables** *(continued)***Additional Disclosure**

Aging	2021			2020		
	Gross amount \$'000	Loss rate %	Expected credit losses \$'000	Gross amount \$'000	Loss rate %	Expected credit losses \$'000
Current	1,171	-	-	45	-	-
1-30 days overdue	15	-	-	-	-	-
31-60 days overdue	-	-	-	-	-	-
61-90 days overdue	-	-	-	-	-	-
> 90 days overdue	-	-	-	3	-	-
Total	1,186	-	-	48	-	-

D3 OTHER CURRENT ASSETS

	2021 \$'000	2020 \$'000
Contract asset	799	110
Prepayments	176	196
	<u>975</u>	<u>306</u>

Additional Disclosures

Contract asset includes Insurance claim of \$489,228 and other accrued income of \$310,000.

Accounting Policy – Contract Assets

Contract assets arise from contracts with customers and are transferred to receivables when QPAC's right to payment becomes unconditional, this usually occurs when the invoice is issued to the customer.

D4 NON-CURRENT ASSETS HELD FOR SALE

	2021 \$'000	2020 \$'000
Carrying amount	4,613	-
Impairment loss	(259)	-
Non-current assets held for sale	<u>4,354</u>	<u>-</u>

Additional Disclosures

A decision was made by the Board and management to sell land and building currently owned by QPAC and this asset has been reclassified from Non-Current Assets, Property Plant and Equipment to Current Assets, Non current assets held for sale. The amount recorded has been determined following a valuation for sale undertaken by an independent API qualified valuer and reflects the carrying amount at the time of meeting the "held for sale" criteria.

Accounting policy – Non-current assets held for sale

Non-current assets held for sale consist of those assets that management has determined are available for immediate sale in their present condition, for which their sale is highly probable within the next twelve months.

Under AASB 5 Non-current Assets Held for Sale and Discontinued Operations, when an asset is classified as held for sale, its value is measured at the lower of the asset's carrying amount and fair value less costs to sell. Any restatement of the asset's value to fair value less costs to sell is a non-recurring valuation. Such assets are no longer amortised or depreciated upon being classified as held for sale.

D5 PROPERTY, PLANT AND EQUIPMENT**D5-1 Net Book Values**

	2021 \$'000	2020 \$'000
Buildings		
– at independent valuation	-	350
– less: accumulated depreciation	-	(58)
	<u>-</u>	<u>292</u>
Land		
– at independent valuation	<u>-</u>	<u>4,350</u>
Leasehold Improvements		
– at cost	1,637	1,805
– less: accumulated depreciation	<u>(1,130)</u>	<u>(1,188)</u>
	507	617
Plant and Equipment		
– at cost	13,120	13,485
– less: accumulated depreciation	<u>(9,054)</u>	<u>(9,172)</u>
	4,066	4,313
Heritage and Cultural Assets (Concert Hall Grand Organ)		
– at independent valuation	2,735	2,735
– less: accumulated depreciation	<u>(65)</u>	<u>-</u>
	2,670	2,735
Motor Vehicles		
– at cost	108	108
– less: accumulated depreciation	<u>(25)</u>	<u>(21)</u>
	83	87
Work in progress – at cost	<u>1,714</u>	<u>266</u>
Total Property, Plant and Equipment – net book value	<u>9,040</u>	<u>12,660</u>

D5 PROPERTY, PLANT AND EQUIPMENT *(continued)***D5-2 Reconciliation of Property, Plant and Equipment**

2021	Carrying Value at 1 July 2020 \$'000	Acquisitions \$'000	Disposals \$'000	Transfers between classes \$'000	Assets Reclassified as held for sale/ Revaluation \$'000	Depreciation \$'000	Carrying Value at 30 June 2021 \$'000	Fair Value Disclosures
Land	4,350	-	-	-	(4,350)	-	-	Level 2
Buildings	292	-	-	-	(263)	(29)	-	Level 2
Leasehold Improvements	617	-	(33)	-	-	(77)	507	
Plant and Equipment	4,313	-	(3)	478	-	(722)	4,066	
Motor Vehicles	87	-	-	-	-	(4)	83	
Heritage and Cultural Assets	2,735	-	-	-	-	(65)	2,670	Level 3
Work in Progress	266	1,926	-	(478)	-	-	1,714	
Total	12,660	1,926	(36)	-	(4,613)	(897)	9,040	

2020	Carrying Value at 1 July 2019 \$'000	Acquisitions \$'000	Disposals \$'000	Transfers between classes \$'000	Assets Reclassified as held for sale/ Revaluation \$'000	Depreciation \$'000	Carrying Value at 30 June 2020 \$'000	Fair Value Disclosures
Land	4,350	-	-	-	-	-	4,350	Level 2
Buildings	321	-	-	-	-	(29)	292	Level 2
Leasehold Improvements	707	-	-	-	-	(90)	617	
Plant and Equipment	4,292	-	-	744	-	(723)	4,313	
Motor Vehicles	91	-	-	-	-	(4)	87	
Heritage and Cultural Assets	2,577	-	-	-	221	(63)	2,735	Level 3
Work in Progress	553	469	-	(756)	-	-	266	
Total	12,891	469	-	(12)	221	(909)	12,660	

D5-3 Accounting Policy – Property, Plant and Equipment*Recognition thresholds*

Items of property, plant and equipment with a cost or other value equal to or in excess of the following thresholds are capitalised in the year of acquisition. All other items are expensed in the year of acquisition:

- Buildings and Leasehold improvements \$10,000
- Land \$1
- Plant and equipment and motor vehicles \$5,000
- Heritage and cultural assets \$5,000

Cost of acquisition

Historical cost is used for the initial recording of all acquisitions of property, plant and equipment. Historical cost is defined as the value given as consideration at the date of acquisition plus any incidental costs attributable to the acquisition. Assets acquired at no cost or for nominal consideration are recognised at their fair value at date of acquisition.

D5 **PROPERTY, PLANT AND EQUIPMENT** *(continued)***D5-3** **Accounting Policy – Property, Plant and Equipment** *(continued)**Subsequent measurement and disposal*

Plant and equipment, leasehold improvements, and motor vehicles are measured at cost less accumulated depreciation and any accumulated impairment losses. The gain or loss on disposal is determined by comparing the proceeds from disposal with the carrying amount of the asset and is recognised net within other income/ other expenses in profit or loss.

Land, buildings and heritage and cultural assets are measured at fair value less any subsequent accumulated depreciation and accumulated impairment losses, where applicable. These assets measured at fair value are comprehensively revalued at least once every five years by an independent expert. However, if there are indicators that the asset has experienced a significant and volatile change in value since the last reporting period, a specific comprehensive valuation is undertaken. In every other year during which a comprehensive valuation is not obtained, management reviews valuations using appropriate indices.

Where the assets are revalued, the revaluation increments are credited directly to the asset revaluation surplus except to the extent that an increment reverses a prior year decrement for that class of asset that had been recognised as an expense, in which case the increment is recognised in the profit or loss up to the amount of the expense. Revaluation decrements are recognised as an expense except where prior increments are included in the asset revaluation surplus for that class of asset, in which case the decrement is taken to the reserve to the extent of the remaining increments. Within the same class of assets, revaluation increments and decrements within the year are offset. Additionally, accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset. Upon disposal, any asset revaluation surplus relating to the particular asset being sold is transferred to accumulated surplus.

Separately identifiable components of assets are measured on the same basis as the assets to which they relate.

Depreciation

Land is not depreciated as it has an unlimited useful life.

Depreciation on buildings, plant and equipment and motor vehicles, is calculated on a straight-line basis so as to write-off the net cost or revalued amount of each depreciable asset, less any estimated residual value, progressively over its estimated useful life.

Capital work-in-progress is not depreciated until it reaches service delivery capacity.

Where assets have separately identifiable components, the components are assigned useful lives distinct from the asset to which they relate. Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised and the new depreciable amount is depreciated over the remaining useful life.

The depreciable amount of improvements to or on leasehold land is allocated progressively over the estimated useful lives of the improvements.

Key Estimate: Useful lives used are listed below and are consistent with the prior year unless otherwise stated:

Buildings and Leasehold improvements	5 to 25 years
Plant and equipment and Motor vehicles	3 to 10 years
Heritage and Cultural Assets	50 years

D5 PROPERTY, PLANT AND EQUIPMENT *(continued)***D5-3 Accounting Policy – Property, Plant and Equipment** *(continued)**Impairment*

All non-current physical assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists, QPAC determines the asset's recoverable amount. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

Recoverable amount is determined as the higher of the asset's fair value less costs of disposal and the asset's value in use.

Value in use is equal to the present value of the future cash flows expected to be derived from the asset or, where QPAC no longer uses an asset and has made a formal decision not to reuse or replace the asset, the value in use is the present value of net disposal proceeds.

Key judgement: Impairment indicators. Indicators of impairment may include where the market value of the asset has declined significantly, negative change in technology, markets, economic conditions or laws, obsolescence or physical damage to the asset, asset idleness, discontinued or restructured operations, and economic performance of the asset is worse than expected.

An impairment loss is recognised immediately in the Statement of Comprehensive Income, unless the asset is carried at a revalued amount in which case the impairment loss is offset against the asset revaluation surplus of the relevant class to the extent available.

Where an impairment loss is subsequently reversed, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised as income, unless the asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase for that class of asset through the asset revaluation surplus.

Where an asset is revalued, any accumulated impairment losses are eliminated against the gross amount of the asset prior to restating for the revaluation.

D5-4 Fair Value Measurement

Observable inputs are publicly available data that are relevant to the characteristics of the assets/liabilities being valued. Observable inputs used by QPAC include, but are not limited to, published sales data for land and general office buildings.

Unobservable inputs are data, assumptions and judgements that are not available publicly, but are relevant to the characteristics of the assets/liabilities being valued. Significant unobservable inputs used by QPAC include, but are not limited to, subjective adjustments made to observable data to take account of the characteristics of QPAC's assets/liabilities, internal records of recent construction costs (and/or estimates of such costs for asset characteristics/functionality) and assessments of physical condition and remaining useful life. Unobservable inputs are used to the extent that sufficient, relevant and reliable observable inputs are not available for assets/liabilities.

A fair value measurement of a non-financial asset takes into account a market participant's ability to generate economic benefits by using the asset in its highest and best use.

All assets and liabilities of QPAC for which fair value is measured or disclosed in the Financial Statements are categorised within the following fair value hierarchy, based on the data and assumptions used in the most recent specific appraisals:

- level 1 – represents fair value measurements that reflect unadjusted quoted market prices in active markets for identical assets and liabilities;
- level 2 – represents fair value measurements that are substantially derived from inputs (other than quoted prices included within level 1) that are observable, either directly or indirectly; and
- level 3 – represents fair value measurements that are substantially derived from unobservable inputs.

D5 **PROPERTY, PLANT AND EQUIPMENT** *(continued)***D5-4** **Fair Value Measurement** *(continued)*

None of QPAC's valuations of assets or liabilities are eligible for categorisation into level 1 of the fair value hierarchy. There were no transfers of assets between fair value hierarchy levels during the period.

For heritage and cultural assets, the basis for valuation is depreciated current replacement cost.

Where assets have not been specifically appraised in the reporting period, their previous valuations are materially kept up to date via the application of relevant indices. QPAC ensures that the application of such indices results in a valid estimation of the assets' fair values at reporting date. Such indices are derived from market information and documented to support their robustness, validity and appropriateness for application to the relevant assets.

A comprehensive valuation was undertaken by an independent API qualified valuer on behalf of Marsh Pty Ltd as at 30 June 2021. There was minimal change in the values of the land and buildings since it was previously valued at 30 June 2018 by an independent API qualified valuer on behalf of JLT Asset Val Pty Ltd. The heritage and cultural asset was revalued as at 30 June 2021 using 'fair value' principles, the minimal decrease in fair value was not applied during the year.

QPAC's land and building were valued using the direct comparison method. The direct comparison approach is where sales of similar types of properties have been compared to the subject property on a rate per square metre basis.

A contract for a gift of real estate property will be settled in the new financial year, the property has been independently valued at \$990,000 and will be recognised as income at the time settlement is concluded.

D5-5 **Asset Revaluation Surplus**

The asset revaluation surplus represents the net effect of upwards and downwards revaluations of assets to fair value.

	Balance 1 July 2020 \$'000	Revaluation Increments \$'000	Revaluation Decrements \$'000	Balance 30 June 2021 \$'000
Land	3,900	-	-	3,900
Buildings	312	-	-	312
Heritage and cultural assets	2,359	-	-	2,359
	6,571	-	-	6,571

	Balance 1 July 2019 \$'000	Revaluation Increments \$'000	Revaluation Decrements \$'000	Balance 30 June 2020 \$'000
Land	3,900	-	-	3,900
Buildings	312	-	-	312
Heritage and cultural assets	2,138	221	-	2,359
	6,350	221	-	6,571

STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 30 JUNE 2021**D6 INTANGIBLE ASSETS****D6-1 Net Book Values**

	2021	2020
	\$'000	\$'000
Software at cost	1,721	1,721
less: accumulated amortisation	(1,471)	(1,238)
	250	483

Accounting Policy – Intangible Assets*Recognition and measurement*

Intangible assets are comprised of purchased software. Intangible assets are recognised at cost less accumulated amortisation and any impairment losses.

Intangible assets with a cost or other value equal to or greater than \$100,000 are recognised in the financial statements. Items with a lesser value are expensed. The intangible assets, less any anticipated residual value, are amortised on a straight-line basis over the estimated useful life of 5 years.

Accounting Policy – Intangible Assets (continued)*Impairment*

All intangible assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists, QPAC determines the asset's recoverable amount. Any amount by which the asset's carrying amount exceeds the recoverable amount is recorded as an impairment loss.

Intangible assets are principally assessed for impairment by reference to the actual and expected continuing use of the asset by QPAC, including discontinuing the use of the software. Recoverable amount is determined as the higher of the asset's fair value less costs to sell and depreciated replacement cost.

D6-2 Reconciliation of Intangible Assets

	Carrying Value at 1 July 2020 \$'000	Acquisitions \$'000	Disposals \$'000	Transfers Between Classes \$'000	Revaluation \$'000	Amortisation \$'000	Carrying Value at 30 June 2021 \$'000
Software	483	-	-	-	-	(233)	250

	Carrying Value at 1 July 2019 \$'000	Acquisitions \$'000	Disposals \$'000	Transfers Between Classes \$'000	Revaluation \$'000	Amortisation \$'000	Carrying Value at 30 June 2020 \$'000
Software	702	-	-	12	-	(231)	483

D7 PAYABLES

	2021	2020
	\$'000	\$'000
Trade creditors	1,325	1,300
Other creditors	2,524	721
GST payable	374	-
	<u>4,223</u>	<u>2,021</u>

Accounting Policy – Payables

Trade creditors and other creditors represent liabilities for goods and services provided to QPAC prior to the year-end which are unpaid. These amounts are at the nominal amount i.e. agreed purchase price less any applicable discounts. Amounts owing are unsecured, not subject to interest charges and are normally settled within 30 days of receipt of invoice.

Additional Disclosures

Arts Queensland have waived the payment of outstanding invoices in the amount of \$1.146 million (2020: \$1.441 million).

The Office of State Revenue has deferred payment of \$0.516 million (2020 \$0.349 million) which is included in the balance of Trade creditors.

D8 ACCRUED EMPLOYEE BENEFITS

	2021	2020
	\$'000	\$'000
Annual leave	1,220	1,457
Salaries and wages payable	262	266
	<u>1,482</u>	<u>1,723</u>

Accounting Policy – Accrued Employee Benefits

Refer to Note C2-1.

D9 OTHER LIABILITIES**D9-1 Unearned Income**

	2021	2020
	\$'000	\$'000
Unearned income	24	34
	<u>24</u>	<u>34</u>

Accounting Policy – Unearned Income

This relates to the liability recognised for the grant received to construct a recognisable non-financial asset to be controlled by QPAC in accordance with AASB 1058.

D9 OTHER LIABILITIES *(continued)***D9-2 Contract Liability**

	2021	2020
	\$'000	\$'000
Contract Liability	795	439
	<u>795</u>	<u>439</u>

Additional Disclosures

Project funding for a concept design of public foyer and workplace office accommodation and to undertake a functional audit of operation infrastructure which was initiated last financial year was not fully utilised. The project has been extended to 10 October 2021 to enable further works to be scoped and undertaken. The balance of funding unspent in 2019-20 and allocated to the new works is \$345,021 at 30 June 2021.

Accounting Policy Contract Liability

A liability has been recognised for the grant received to undertake projects pursuant to the terms of a contract in accordance with AASB 15.

D10 Contributed Equity

	2021	2020
	\$'000	\$'000
Opening Contributed Equity	1,033	1,033
Transfer from Accumulated surplus	5,217	-
	<u>6,250</u>	<u>1,033</u>
Net transfer out to other Queensland Government entity	<u>(6,250)</u>	<u>-</u>
	<u>-</u>	<u>1,033</u>

Additional Disclosures

The contribution of equity relates to \$6.25 million in capital contributions for the New Performing Arts Venue paid to Arts Queensland (AQ). AQ assumed responsibility for administering the NPAV project during 2020-21 and it is projected to be completed during 2022. The Minister of the Department of Communities, Housing and Digital Economy (DCDHE) approved the transfer on 27th May 2021.

SECTION 5

RISK MANAGEMENT

E1 GENERAL RESERVES

Nature and Purpose of General Reserves

The General Reserves are backed by cash or cash equivalent investments that are set aside for specific purposes as detailed below:

Building development reserve

The balance of this reserve of \$4.405 million represents funds allocated towards the second instalment, due in 2021-22, of QPAC's contribution to the New Performing Arts Venue. The allocation includes donations to the Queensland Performing Arts Trust Donations Fund as allocated to the NPAV but most of amount set aside (\$4.354 million) is equivalent to the fair value of Merivale St. property classified as Non-current assets held for sale in 2021-22.

Equipment replacement reserve

The balance of this reserve represents funds held for future replacement of QPAC's general equipment needs, including information technology and theatre production equipment. The level of this reserve as at 30 June 2021 represents 41.6% (2020: 41.1%) of the total accumulated depreciation of QPAC's property, plant and equipment.

Commercial development reserve

The balance of this reserve represents amount to offset the financial risks associated with investments in co-presentations with commercial organisations or strategic productions undertaken by QPAC on a commercial basis.

Working capital reserve

The balance of this reserve provides for fluctuations in working capital due to the volatile nature of the performing arts industry.

E2 FINANCIAL INSTRUMENTS MEASUREMENTS, RISK MANAGEMENT OBJECTIVES AND POLICIES

E2-1 Financial Instruments

Financial Instruments – Initial Recognition and Subsequent Measurement

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument of another entity.

(i) Financial Assets

Initial Recognition and Measurement

Financial assets are classified at initial recognition and subsequently measured at amortised cost, fair value through other comprehensive income (OCI) and fair value through profit or loss.

The classification of financial assets at initial recognition depends on the financial asset's contractual cash flow characteristics and QPAC's business model for managing them. QPAC initially measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss, transaction costs.

In order for a financial asset to be classified and measured at amortised cost or fair value through OCI, it needs to give rise to cash flows that are 'solely payments of principal and interest (SPPI)' on the principal amount outstanding. This assessment is referred to as the SPPI test and is performed at an instrument level.

QPAC's business model for managing financial assets refers to how it manages its financial assets in order to generate cash flows. The business model determines whether cash flows will result from collecting contractual cash flows, selling the financial assets, or both.

E2 FINANCIAL INSTRUMENTS MEASUREMENTS, RISK MANAGEMENT OBJECTIVES AND POLICIES
(continued)**E2-1 Financial Instruments** (continued)**Subsequent Measurement**

For purposes of subsequent measurement, financial assets are classified in four categories:

- Financial assets at amortised cost (debt instruments);
- Financial assets at fair value through OCI with recycling of cumulative gains and losses (debt instruments);
- Financial assets designated at fair value through OCI with no recycling of cumulative gains and losses upon derecognition (equity instruments); and
- Financial assets at fair value through profit or loss.

Financial assets at amortised cost and financial assets at fair value through profit or loss are the two categories most relevant to QPAC.

Financial assets at amortised cost (debt instruments)

QPAC measures financial assets at amortised cost if both of the following conditions are met:

- The financial asset is held within a business model with the objective to hold financial assets in order to collect contractual cash flows; and
- The contractual terms of the financial asset give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

Financial assets at amortised cost are subsequently measured using the effective interest (EIR) method and are subject to impairment. Gains and losses are recognised in profit or loss when the asset is derecognised, modified or impaired.

QPAC's financial assets at amortised cost includes cash and cash equivalents and trade receivables. Refer to Notes D1 and D2.

Financial assets at fair value through profit or loss

QPAC's financial assets at fair value through profit or loss include financial assets mandatorily required to be measured at fair value. Financial assets with cash flows that are not solely payments of principal and interest are classified and measured at fair value through profit or loss, irrespective of the business model.

Financial assets at fair value through profit or loss are carried in the Statement of Financial Position at fair value with net changes in fair value recognised in the profit or loss.

Derecognition

A financial asset (or, where applicable, a part of a financial asset or part of a group of similar financial assets) is primarily derecognised (i.e., removed from QPAC's Statement of Financial Position) when:

- The rights to receive cash flows from the asset have expired; or
- QPAC has transferred its rights to receive cash flows from the asset or has assumed an obligation to pay the received cash flows in full without material delay to a third party under a 'pass-through' arrangement; and either (a) QPAC has transferred substantially all the risks and rewards of the asset, or (b) QPAC has neither transferred nor retained substantially all the risks and rewards of the asset but has transferred control of the asset.

When QPAC has transferred its rights to receive cash flows from an asset or has entered into a pass-through arrangement, it evaluates if, and to what extent, it has retained the risks and rewards of ownership. When it has neither transferred nor retained substantially all of the risks and rewards of the asset, nor transferred control of the asset, QPAC continues to recognise the transferred asset to the extent of its continuing involvement. In that case, QPAC also recognises an associated liability. The transferred asset and the associated liability are measured on a basis that reflects the rights and obligations that QPAC has retained.

E2 FINANCIAL INSTRUMENTS MEASUREMENTS, RISK MANAGEMENT OBJECTIVES AND POLICIES (continued)

E2-1 Financial Instruments (continued)

(ii) Financial Liabilities

QPAC's financial liabilities relate to payables. Refer to Note D7.

(iii) Offsetting

No financial assets and financial liabilities have been offset and presented as net in the Statement of Financial Position.

E2-2 General Objectives, Policies and Processes

QPAC has the following categories of financial assets and financial liabilities.

	2021	2020
	\$'000	\$'000
Financial Assets		
<i>At amortised cost</i>		
Cash and Cash		
Equivalents	18,845	22,964
Trade receivables	1,484	127
Total Financial assets	20,329	23,091
Financial Liabilities		
Payables	4,223	2,021

The Board has overall responsibility for the determination of QPAC's risk management objectives and policies and designing operating processes to ensure the effective implementation of the objectives and policies by QPAC. QPAC's risk management policies and objectives are therefore designed to minimise the potential impacts of these risks on the results of QPAC, where such impacts may be material. The Risk Management Audit Committee (RMAC) receives quarterly reports from QPAC's Executive Director - Business Performance, through which it reviews the effectiveness of the processes put in place and the appropriateness of the objectives and policies it sets. QPAC's internal auditors also review the risk management policies and processes and report their findings to the RMAC, which in turn reports to the Board.

QPAC is exposed to risks that arise from its use of financial instruments. This note describes QPAC's objectives, policies and processes for managing those risks and the methods used to measure them. Further quantitative information in respect of these risks is presented throughout these financial statements.

There have been no substantial changes in QPAC's exposure to financial instrument risks, its objectives, policies and processes for managing those risks or the methods used to measure them from the previous periods unless otherwise stated in this note.

The overall objective of the Board is to set policies that seek to reduce risk as far as possible without unduly affecting QPAC's competitiveness and flexibility. Further details regarding these policies are set out below.

E2 FINANCIAL INSTRUMENTS RISK MANAGEMENT OBJECTIVES AND POLICIES *(continued)***E2-3 Interest Rate Risk**

The exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities at reporting date are as follows:

	Floating interest rate \$'000	1 year or less \$'000	Non-interest bearing \$'000	Total \$'000	Weighted average rate %
2021					
Financial Assets					
Cash on hand and at bank	197	-	37	234	0.65%
Short-term securities - Deposits at call	-	18,611	-	18,611	0.79%
Receivables	-	-	1,484	1,484	-
Financial Liabilities					
Payables	-	-	4,223	4,223	-
2020					
Financial Assets					
Cash on hand and at bank	555	-	22	577	0.36%
Short-term securities - Deposits at call	-	22,387	-	22,387	1.66%
Receivables	-	-	127	127	-
Financial Liabilities					
Payables	-	-	2,021	2,021	-

QPAC does not undertake any hedging in relation to interest rate risk and manages its risks based on the strategies developed by the Board.

E2-4 Credit Risk

Credit risk exposure refers to the situation where QPAC may incur financial loss as a result of another party to a financial instrument failing to discharge their obligation.

The maximum exposure to credit risk at reporting date in relation to each class of recognised financial asset is represented by the carrying amount of those assets inclusive of any provisions for impairment. There are no concentrations of credit risk as QPAC has a large number of customers. QPAC's policy is that sales are only made to customers that are credit worthy.

Refer to Note D2 for further details on impairment assessment using provision matrix for trade receivables.

QPAC holds monies in trust from ticket sales until the completion of the performance or event when the funds are released to the promoter after deducting QPAC's receivables.

QPAC deposits with Queensland Treasury Corporation and uses Australia and New Zealand Banking Group Limited for transactional banking. The Board believes that the credit risk associated with these financial institutions is low.

E2-4 Liquidity Risk

Liquidity risk refers to the situation where QPAC may encounter difficulty in meeting obligations associated with financial liabilities that are settled by delivering cash or another financial asset.

QPAC is exposed to liquidity risk through its trading in the normal course of business.

E2 FINANCIAL INSTRUMENTS RISK MANAGEMENT OBJECTIVES AND POLICIES *(continued)***E2-5 Liquidity Risk** *(continued)*

QPAC manages liquidity risk through use of the Financial Reserves Policy. This policy aims to reduce exposure to liquidity risk by ensuring QPAC has sufficient funds available to meet employee and supplier obligations as they fall due. This is achieved by ensuring that minimum levels of cash are held within the various bank accounts so as to match the expected duration of the various employee and supplier liabilities.

The following table sets out the liquidity risks of QPAC's financial assets and financial liabilities. It represents the contractual maturity of financial assets and financial liabilities.

Maturity Analysis

	Less than 1 month \$'000	1-3 months \$'000	3 months to 1 year \$'000	Greater than 1 year \$'000	Carrying amount \$'000
2021					
Financial Assets					
Cash on hand and at bank	234	-	-	-	234
Short-term securities	18,611	-	-	-	18,611
Receivables	1,185	-	-	-	1,185
Financial Liabilities					
Payables	2,206	1,327	690	-	4,223

	Less than 1 month \$'000	1-3 months \$'000	3 months to 1 year \$'000	Greater than 1 year \$'000	Carrying amount \$'000
2020					
Financial Assets					
Cash on hand and at bank	577	-	-	-	577
Short-term securities	22,387	-	-	-	22,387
Receivables	124	2	1	-	127
Financial Liabilities					
Payables	736	936	349	-	2,021

E2-6 Net Fair Value

QPAC considers that the net fair value of financial assets and financial liabilities approximate the book values due to their short term to maturity.

SECTION 6**OTHER INFORMATION****F1 EVENTS AFTER THE REPORTING DATE**

Due to outbreaks of COVID19 cases, the Queensland Government instigated an eight day lockdown commencing 31 July 2021 resulting in performances being cancelled with tickets required to be refunded. Ticket commissions and charges of \$194,654 associated with those ticket sales were recognised as revenue prior to 30 June 2021. These amounts will be recorded as an expense in August 2021 as refunds are processed.

F2 COMMITMENTS**Capital Expenditure Commitments**

Material classes of capital expenditure commitments inclusive of anticipated GST, contracted for at reporting date but not recognised in the financial statements are payable as follows:

	2021 \$'000	2020 \$'000
Plant and Equipment		
Payable:		
Not later than one year	42	70
Later than one year and not later than five years	-	20
Later than five years	-	-
	<u>42</u>	<u>90</u>

F3 CONTINGENCIES

As at 30 June 2021 there are no material contingent liabilities for QPAC (2020: Immaterial).

F4 REMUNERATION OF TRUST MEMBERS

Remuneration paid or payable to Trust Members is as follows:

	Appointment term	Termination date	2021 \$'000	2020 \$'000
P.O. Coaldrake AO	1 Oct 2020-30 Sep 2023	-	17	17
L.M. de Souza	1 Oct 2020-30 Sep 2023	-	7	7
S.A.M. Pitkin AO	10 Oct 2019-9 Oct 2022	-	1	3
D.A. Power	1 Oct 2020-30 Sep 2023	-	1	5
G.B. Richters	10 Oct 2019-9 Oct 2022	-	1	2
S.B. Rix AM	1 Oct 2020-30 Sep 2023	-	1	8
M.L. Tabrett PSM	1 Oct 2020-30 Sep 2023	-	7	8
Total			<u>35</u>	<u>50</u>

Additional Disclosures

Per the *Queensland Performance Arts Trust Act 1977*, a member is appointed for the term (not more than three years), stated in the member's instrument of appointment. The Governor-in Council may, at any time, end the appointment of all or any members for any reason or none.

The majority of Trustees have either waived their remuneration entitlement or received their remuneration and donated it back to the Queensland Performing Arts Trust Donations fund to be applied to the New Performing Arts Venue contribution.

F5 KEY MANAGEMENT PERSONNEL AND REMUNERATION AND DISCLOSURES *(continued)*

Key management personnel (KMP) and remuneration disclosures are made in accordance with section 5 of the Queensland Treasury Financial Reporting Requirements for Queensland Government Agencies.

F5-1 Key Management Personnel

The following details include those positions that had authority and responsibility for planning, directing and controlling the activities of QPAC during 2020-21 and 2019-20. Further information on these positions is set out in the body of the annual report under the section relating to Executive Management.

Position	Responsibilities	Current incumbents	
		Contract classification and appointed authority	Date appointed to position (Date resigned from position)
Chief Executive	Responsible for the provision of strong and effective leadership of QPAC and implementation of QPAC's vision to deliver a lifetime of unforgettable live performances for all Queenslanders. The Chief Executive is accountable for achieving the strategic plan in collaboration with the Board, building the reputation and profile of QPAC, managing external and internal operations and providing consistent, high-level strategic advice to the Board on operations, policy and planning. This includes the development and implementation of a strategic plan to advance QPAC's vision, mission, strategies and objectives and to promote revenue, profitability and growth as an organisation.	Employment contract/ terms and conditions specified in the contract/ Governor in Council/ Queensland Performing Arts Trust Act 1977	11-Dec-08
Executive Director – Venue Infrastructure and Production Services	Responsible for overseeing the long-term strategic and operational planning and renewal of QPAC's facilities. This includes managing the delivery of major capital works projects, as well as ongoing asset management and maintenance in accordance with statutory compliance. A major strategic focus for this role is in the environmental sustainability of practice and design throughout QPAC's facilities and infrastructure.	Employment contract/ appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	01-Jul-18
Executive Director – Business Performance	Responsible for providing strategic advice and support to the Board, Chief Executive and senior management to ensure strategic targets agreed with the Minister in the Strategic and Operational Plans are achieved including setting of QPAC's strategic financial directions, actions and policies reflecting the objectives of QPAC and also leads the delivery of a range of high-level corporate governance functions across the organisation, including a Financial Management Compliance Framework.	Employment contract/ appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	25-May-04
Executive Director – Stakeholder Engagement Strategy	Responsible for strategic planning and government stakeholders in addition to developing and managing innovative and integrated Food and Beverage and Visitor Services strategies to achieve QPAC's strategic goals and organisational priorities. The responsibility also includes leading QPAC's operations and service delivery units and strives to continuously improve the standard of services to ensure stakeholders' needs are satisfied, both now and into the future.	Employment contract/ appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	9-Jun-14
Executive Director – Visitation	Responsible for leading QPAC's Marketing and Ticketing teams and developing and managing strategies designed to maximise and grow audiences and audience reach through ticketing, digital marketing, event marketing, strategic communications, publicity, memberships, advertising, research and insights.	Employment contract/ appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	20-Jan-14

F5 KEY MANAGEMENT PERSONNEL AND REMUNERATION AND DISCLOSURES *(continued)***F5-2 Accounting Policy – KMP Remuneration**

Remuneration policy for KMP is aligned with Queensland Public Service Commission remuneration as provided for under the Public Service Act 2008. The remuneration and other terms of employment for KMP are specified in employment contracts. The contracts provide for benefits including motor vehicles and car parking.

Remuneration packages for KMP comprise the following components:

- Base – consisting of base salary, allowances and leave entitlements paid and provided for the entire year or that part of the year during which the employee occupied the specified position. Amounts disclosed equal the amount expensed in the Statement of Comprehensive Income.
- Non-monetary benefits – consisting of provision of parking and/or motor vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee benefits include long service leave. QPAC contributes to the Queensland Government Long Service Leave Central Scheme which incurs the liability and subsequent payment of any long service leave payments that become due.
- Post-employment benefits include superannuation contributions.
- Redundancy payments are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.
- Performance bonuses are not provided for within individual contracts of employment.

Total remuneration is calculated on a total cost basis and includes the base, non-monetary benefits, long term employee benefits and post-employment benefits.

F5-3 KMP Remuneration Expense

The following disclosures focus on the expense incurred by QPAC that is attributable to key management positions during the respective reporting periods. Therefore, the amounts disclosed reflect expenses recognised in the Statement of Comprehensive Income.

1 July 2020 – 30 June 2021

Position	Short-term employee expenses		Long-term employee expenses	Post-Employment expenses	Termination benefits	Total*
	Monetary Expenses* \$'000	Non-monetary benefits \$'000				
Chief Executive	320	3	7	39	-	369
Executive Director - Venue Infrastructure and Production Services*	189	3	5	27	-	224
Executive Director – Business Performance	203	3	5	27	-	238
Executive Director – Stakeholder Engagement Strategy	215	3	5	27	-	250
Executive Director – Visitation	174	3	5	19	-	201
Total Remuneration	1,101	15	27	139	-	1,282

*These amounts include the expense for annual leave accrued, not the value of leave taken.

*Previous title was Executive Director – Curatorial (Acting).

F5 KEY MANAGEMENT PERSONNEL AND REMUNERATION AND DISCLOSURES *(continued)***F5-3 KMP Remuneration Expense** *(continued)***1 July 2019 – 30 June 2020**

Position	Short-term employee expenses		Long-term employee expenses	Post-Employment expenses	Termination benefits	Total*
	Monetary Expenses* \$'000	Non-monetary benefits \$'000	\$'000	\$'000	\$'000	\$'000
Chief Executive	325	5	5	38	-	373
Executive Director – Curatorial (Acting)	199	4	4	26	-	233
Executive Director – Business Performance	184	4	4	27	-	219
Executive Director – Stakeholder Engagement Strategy	202	4	4	26	-	236
Executive Director – Visitation	197	4	4	19	-	224
Total Remuneration	1,107	21	21	136	-	1,285

*These amounts include the expense for annual leave accrued, not the value of leave taken.

F5-4 Related Party Transactions

The parent entity and the ultimate controlling party of QPAC is the Queensland Government. As part of the Machinery-of-Government changes effective from 15 November 2020, QPAC was transferred from the portfolio of the Department of Environment and Science to the portfolio of the department of Communities, Housing and Digital Economy (DCDHE).

Transactions with people/entities related to KMPs

QPAC provides tickets to shows to KMP and their accompanying guests. Attendance is part of the KMP's duties and the value of such tickets to any individual Related Party is not considered material.

Transactions with other Queensland Government controlled entities

QPAC receives cash funding from Arts Queensland as detailed in Note C1-2.

QPAC receives facility maintenance, security, cleaning services and utilities from Arts Queensland and QPAC pays for these services. To assist with the financial impacts resulting from the COVID-19 pandemic, Arts Queensland have waived the payment of specific outstanding invoices in the amount of \$1,145,755 (2020: \$1,440,630). Refer to Note C1-2.

QPAC provides services in the normal course of business and under normal contract terms but charges at concessional rates to other Queensland Government departments and agencies. This includes services for ticketing, theatre hire, production crews and other staffing and charges associated with events at QPAC or other venues to the value of \$326,543 (2020: \$870,439).

QPAC utilises banking and finance services provided by Queensland Treasury Corporation under normal business terms and conditions. Fees are paid by QPAC for these services which include holding cash deposits invested by QPAC, which earn interest, and facilitating international foreign exchange transactions.

QPAC has insurance policies with the Queensland Government Insurance Fund for property and general liability. QPAC received an amount of \$12,052,489 (2020: \$4,740,693) for an insurance claim for business interruption as a result of government restrictions imposed due to the COVID-19 pandemic.

QPAC received funding of \$2,030,000 (2020: \$107,000) from Queensland Government agencies and departments for specific Arts projects and Capital works.

Service concession arrangements

QPAC leases the building from Arts Queensland. Refer to Note C1-2 for further details.

F5 KEY MANAGEMENT PERSONNEL AND REMUNERATION AND DISCLOSURES *(continued)***F6 \$25 MILLION REQUIREMENT FOR QPAC TO THE NEW PERFORMING ARTS VENUE (NPAV)**

A funding agreement was executed in October 2020 between QPAT and Arts Queensland to administer QPAT's \$25 million capital contribution to the New Performing Arts Venue project. Funds that are accumulated by QPAT to meet the instalment payments are set aside in the Building Development Reserve and the first instalment of \$6.25 million due under the agreement was paid in December 2020.

As required by the Queensland Government Financial Reporting Requirements (FRR 4F), Ministerial approval was obtained to recognise this non-reciprocal transfer of assets as an equity contribution to owners.

SECTION 7

NOTES ABOUT ACTUAL PERFORMANCE COMPARED TO BUDGET

G1 BUDGETARY REPORTING DISCLOSURES AND SIGNIFICANT FINANCIAL IMPACTS FROM COVID-19

This section contains explanations of major variances between QPAC's actual 2020-21 financial results and the original budget presented to the Parliament.

G1-1 Significant Financial Impacts – COVID-19 Pandemic

The following significant transactions were recognised by QPAC during the 2020-21 financial year as a result of the COVID-19 pandemic.

Statement of Comprehensive Income	2021	2020
<i>Significant expense transactions arising from COVID-19</i>	\$'000	\$'000
Fair value decline of receivables	-	231
Event production charges	-	1,387
Obsolete stock	8	65
Redundancy payments	749	-
	<u>757</u>	<u>1,683</u>
<i>Significant revenue transactions arising from COVID-19</i>		
Ticket sale commissions and charges refunded	-	(1,418)
Office of State Revenue refund	-	257
Operating grant brought forward from financial year 2020/21	-	5,200
Outstanding invoices waived by Arts Queensland	1,146	1,441
Insurance*	12,052	4,741
	<u>13,198</u>	<u>10,221</u>

*As a result of Event cancellations up to 30 June 2021, Net revenue from commercial operations including rent and cost recoveries, ticket sale commissions and profits from food and beverage sales estimated to be \$9.985 million (2020: \$4.261 million) have not been earned. These amounts are not separately listed in the significant revenue/expense items above however are represented by the insurance amount received.

Statement of Financial Position	2021	2020
<i>Significant changes in Assets arising from COVID-19</i>	\$'000	\$'000
Reduction in Receivables	-	(2,920)
Increase in Cash and Cash Equivalents	-	3,783
	<u>-</u>	<u>863</u>
<i>Significant changes in Liabilities arising from COVID-19</i>		
Reduction in Payables – payments to suppliers	(1,146)	(5,131)
Increase in Payables – defer payments to Government agencies	-	793
Reduction in employee benefits (leave entitlements)	(590)	(443)
	<u>(1,736)</u>	<u>(4,781)</u>

G1 BUDGETARY REPORTING DISCLOSURES AND SIGNIFICANT FINANCIAL IMPACTS FROM COVID-19 *(continued)***G1-2 Explanation of Major Variances – Statement of Comprehensive Income**

<i>User charges and fees:</i>	User charges and fees were \$16.990 million higher than the budget due to QPAC's ability to sell at 100% venue capacity from December 2020 and the second half of the year in particular was underpinned by two major commercial seasons.
<i>Other Revenue:</i>	Other Revenue were \$3.849 million higher than budget primarily due to the amount received from the insurance claim of \$12.052 million due to COVID-19.
<i>Employee Expenses:</i>	Employee Expenses were \$1.796 million higher than budget due to increased wages in production, front of house and food and beverage as a result of QPAC's ability to sell 100% venue capacity from December 2020 and the second half of the year in particular was underpinned by two commercial seasons.
<i>Supplies and Services:</i>	Supplies and Services were \$6.097 million higher than budget primarily due to increased event production charges due to OPAC's ability to sell 100% venue capacity from December 2020 and the second half of the year in particular was underpinned by two major commercial seasons.

Queensland Performing Arts Trust
Management Certificate
For the Year Ended 30 June 2021**CERTIFICATE OF THE QUEENSLAND PERFORMING ARTS TRUST***For the Year Ended 30 June 2021*

These general purpose financial statements have been prepared pursuant to section 62 (1) of the *Financial Accountability Act 2009* (the Act), section 39 of the *Financial and Performance Management Standard 2019*, the *Australian Charities and Not-for-profits Commission Act 2012*, *Australian Charities and Not-for-profits Commission Regulation 2013* and other prescribed requirements. In accordance with section 62 (1)(b) of the Act we certify that in our opinion:

- (a) the prescribed requirements for the establishment and keeping of accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of the Queensland Performing Arts Trust for the financial year ended 30 June 2021 and of the financial position as at the end of that year

We acknowledge responsibility under s.7 and s.11 of the *Financial and Performance Management Standard 2019* to establish and maintain, in all material respects, an appropriate and effective system of internal controls and risk management processes with respect to financial reporting throughout the reporting period.

Peter Coaldrake AO
ChairJohn Kotzas AM
DirectorKieron Roost CPA
Executive Director –
Business Performance

30 August 2021



INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Performing Arts Trust

Report on the audit of the financial report

Opinion

I have audited the accompanying financial report of Queensland Performing Arts Trust.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 30 June 2021, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019, the *Australian Charities and Not-for-profits Commission Act 2012*, the Australian Charities and Not-for-profits Commission Regulation 2013 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 30 June 2021, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including summaries of significant accounting policies and other explanatory information, and the management certificate.

Basis for opinion

I conducted my audit in accordance with the *Auditor-General Auditing Standards*, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

I am independent of the entity in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General Auditing Standards*.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

Other information comprises the information included in the entity's annual report for the year ended 30 June 2021, but does not include the financial report and my auditor's report thereon.

Those charged with governance are responsible for the other information.

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



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

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

Responsibilities of the entity for the financial report

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019, the *Australian Charities and Not-for-profits Commission Act 2012*, the Australian Charities and Not-for-profits Commission Regulation 2013 and Australian Accounting Standards, and for such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The Board is also responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless it is intended to abolish the entity or to otherwise cease operations.

Auditor's responsibilities for the audit of the financial report

My 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 my 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 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, I exercise professional judgement and maintain professional scepticism throughout the audit. I 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 my 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. This is not done for the purpose of expressing an opinion on the effectiveness of the entity's internal controls, but allows me to express an opinion on compliance with prescribed requirements.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the entity.



- Conclude on the appropriateness of the entity's 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 entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the 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.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Statement

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 30 June 2021:

- I received all the information and explanations I required.
- I consider that, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.

Prescribed requirements scope

The prescribed requirements for the establishment and keeping of accounts are contained in the *Financial Accountability Act 2009*, any other Act and the Financial and Performance Management Standard 2019. The applicable requirements include those for keeping financial records that correctly record and explain the entity's transactions and account balances to enable the preparation of a true and fair financial report.

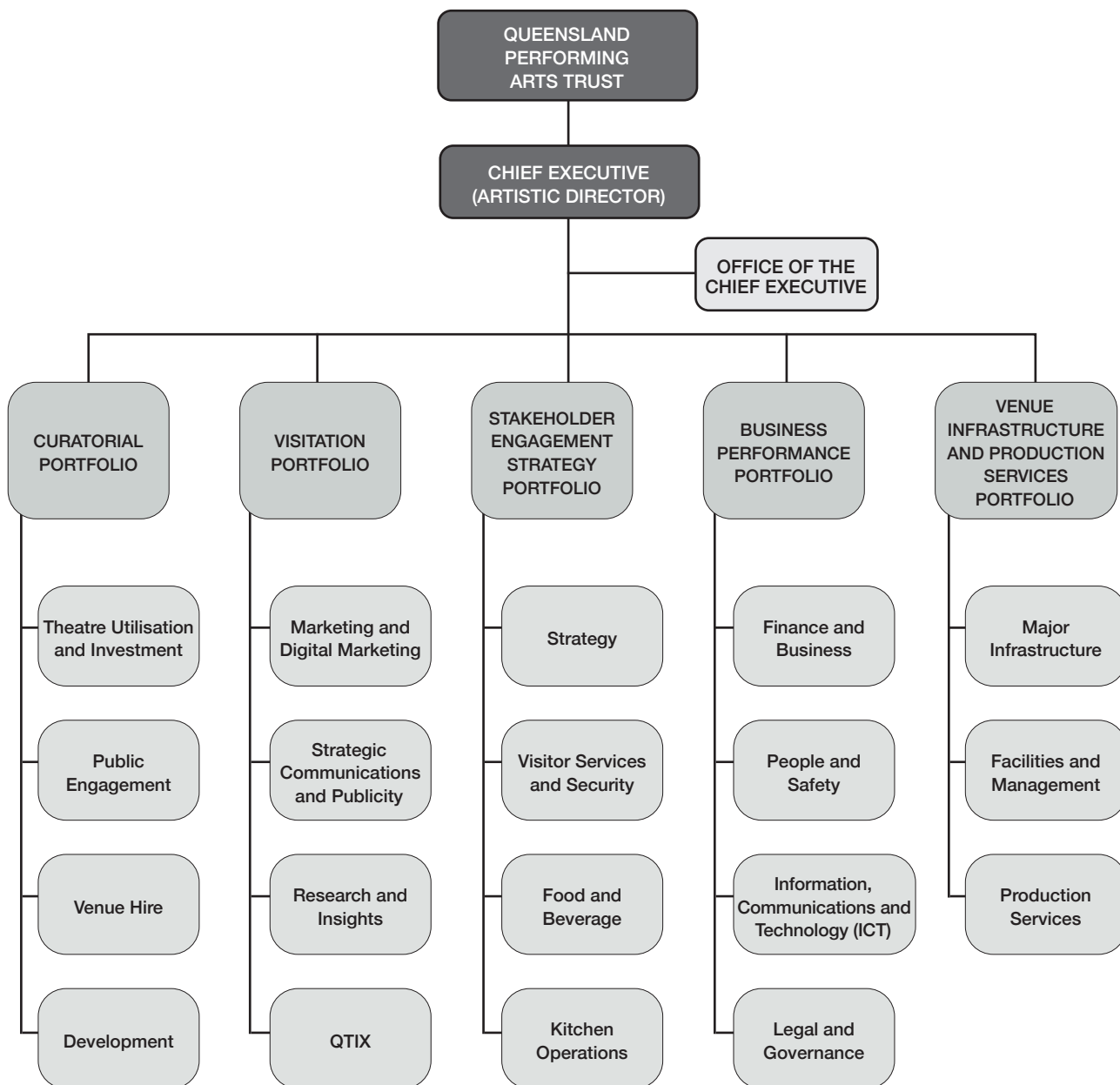
31 August 2021

Carolyn Dougherty
as delegate of the Auditor-General

Queensland Audit Office
Brisbane

GOVERNANCE

Organisational Structure



Organisational chart as at 30 June 2021.

The Board

The *Queensland Performing Arts Trust Act 1977* provides that the Queensland Performing Arts Trust (i.e. the Board of QPAT) consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person's ability to contribute to QPAT's performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member of the Board if the person is not able to manage a corporation under the *Corporations Act 2001* (Cth). Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

The Board met ten times during the year, at six ordinary meetings and four special meetings focussing on QPAT's response to the COVID pandemic and other special projects.

Members of the Board during the year were:

Name	Term		Board meetings		Risk Management and Audit Committee meetings	
	Appointed	Current term	Eligible to attend	Attended	Eligible to attend	Attended
Professor Peter Coaldrake AO Chair	1 Oct 2016 (Chair from 1 Oct 2017)	1 Oct 2017 – 30 Sep 2023	10	10	7	6
Ms Leigh Tabrett PSM Deputy Chair	1 Oct 2017 (Deputy Chair from 1 Oct 2017)	1 Oct 2017 – 30 Sep 2023	10	10	7	6
Dr Sally Pitkin AO	10 Oct 2019	10 Oct 2019 - 9 Oct 2022	10	8	7	7
Mr Dare Power	1 Oct 2017	1 Oct 2017 – 30 Sep 2023	10	9	0	1
Georgina Richters	10 Oct 2019	10 Oct 2019 - 9 Oct 2022	10	10	0	3
Ms Susan Rix AM	1 Oct 2017	1 Oct 2017 – 30 Sep 2023	10	9	7	7
Ms Leanne de Souza	10 Nov 2016	1 Oct 2017 – 30 Sep 2023	10	10	0	2

Professor Peter Coaldrake AO – Chair

Professor Peter Coaldrake AO was appointed as Chair of the Queensland Performing Arts Trust in October 2017 and is a Board member of the Queensland Community Foundation. In March 2021, he commenced as Chief Commissioner of Tertiary Education Quality and Standards Agency (TEQSA), Australia's higher education regulator.

Prior to this, Professor Coaldrake completed an almost fifteen-year term as Vice-Chancellor and CEO of Queensland University of Technology in December 2017. A dual Fulbright scholar, he is a former Chair of both the peak body for Australia's Universities, Universities Australia and the governing board of the OECD's then higher education group (IMHE).

He has previously chaired Jobs Queensland (2018-2020), the Queensland Heritage Council (2011-2016), Queensland's sesquicentenary celebrations (2007-2009) and Screen Queensland (2009-2011).

Professor Coaldrake is the author or editor of a number of books including, most recently, as co-author with Dr Lawrence Stedman, of "Raising the Stakes - Gambling with the Future of Universities" (UQP, 2016 revised edition).

He is the recipient of a 'Queensland Great' Award (2017) by the Premier of Queensland and the Asia Pacific Leadership Award by the Council for Advancement and Support of Education (2016).

Leigh Tabrett PSM – Deputy Chair

Leigh Tabrett PSM has worked as a secondary teacher, a university administrator, and senior public servant, ending her public service career as Deputy Director-General (Arts Queensland) in the Department of Premier and Cabinet. She has served on numerous state and national policy and co-ordinating bodies and government owned companies. She has been an advisor to both State and Federal Governments on higher education and on arts and cultural policy, and has led policy, organisational and legislative reform agendas in both areas.

She now works as a company director and business coach. She is a Director of the Community Services Industry Alliance Ltd, and Chair of Of One Mind Ltd, the company which has, since 2013, been developing and presenting the WOW (Women of the World) Festivals in Australia.

Dr Sally Pitkin AO

Dr Sally Pitkin is a company director and former lawyer with more than 30 years' corporate experience. She has served as a director and board member of ASX 200 companies, Federal Government-owned business enterprises, private companies, regulatory bodies and non-profit organisations.

Her experience in business, including in the areas of corporate governance, risk management, strategy and business planning, organisational culture and stakeholder engagement, has been developed through her former executive roles in the legal industry and through 20 years' experience as a non-executive director and board member.

A Fellow of the Australian Institute of Company Directors, Dr Pitkin is also Chair of the Institute's Corporate Governance Committee. She is a former member of the National Board and President of the Queensland Division of the Institute. She holds a Doctorate in the field of governance, and Masters and Bachelor degrees in law.

Dare Power

Dare Power is Group Executive Director – People and Process for his family business BMD. It is one of Australia's largest privately owned construction, consulting and urban development organisations.

In addition, Dare is one of the driving forces behind PowerArts, an arts investment and production vehicle that works to facilitate live performing arts projects. For more than ten years, PowerArts has contributed to the Australian performing arts landscape through a mixture of direct investment, sponsorship and philanthropy.

Dare has served on the board of several arts organisations and is currently a director of Queensland's premier contemporary dance company, Australasian Dance Collective.

Dare holds a Bachelor of Arts (Honours) from the University of Queensland, a Master of Film and Television

from Bond University, and an Executive MBA from the Australian Graduate School of Management. He is a Graduate Member of the Australian Institute of Company Directors.

Georgina Richters

Georgina was appointed to the QPAT Board of Trustees in 2019 and has extensive and diverse experience in the corporate sector with a focus on performing arts, governance, negotiations and agreement-making, government, and business. She has worked in leadership roles within the public, private and not-for-profit sector and has more than 25 years' experience working in Indigenous affairs at national, state, local, and community levels involving strategic planning, developing business improvements and in implementing strategic direction in organisations. Georgina is a former national Board member of Bravehearts, the Qld State Lead for PwC's Indigenous Consulting, the Principal of Environment Land Heritage, and the CEO of the Western Cape Communities Trust.

Georgina is a Member of the Australian Institute of Company Directors and is currently the Chair of both QPAT's Aboriginal and Torres Strait Islander Advisory Group and the Ministers First Nations Arts and Cultures Panel. She is also an advisor to the Tourism and Events Queensland, Aboriginal and Torres Strait Islander Committee. Georgina is passionate about delivering innovative community-based and led solutions that protect, restore and build the positive lives of Aboriginal and Torres Strait Islander communities across Australia.

Susan Rix AM

An accomplished business leader with over 35 years' experience as a chartered accountant and corporate advisor assisting clients in varied aspects of commercial, financial and taxation matters with an emphasis on small to medium enterprises across a broad range of industries and professions.

Additionally, an experienced company director (and Chair) with current and past board roles spanning the private, not-for-profit and government sectors in diverse industries including agriculture, rail, ports, infrastructure, disability services, and education. A Fellow of the Chartered Accountants, Australia and New Zealand and a Fellow of the Australian Institute of Chartered Accountants.

Leanne de Souza

Leanne is a co-owner and Non-Executive Director of Nightlife Music, co-founder of the Rock and Roll Writers Festival (on hiatus) and Chair of the Electronic Music Conference Advisory Board.

Engaged as a Curatorial Advisor (Music) for the Museum of Brisbane's High Rotation exhibition, Leanne is a life-member of QMusic and was awarded the 2019 NLMA for Excellence in Support of the Live Music Industry.

Executive Management

The Chief Executive is appointed as 'director' of the Queensland Performing Arts Trust by the Governor in Council upon recommendation by the Minister for the Arts approved by the Board. The Chief Executive is appointed for a term of not more than five years under the *Queensland Performing Arts Trust Act 1977* and is eligible for reappointment upon expiry of the term.

Chief Executive: John Kotzas AM

In collaboration with the Board, the Chief Executive is accountable for the development and implementation of a strategic plan to advance the company's vision, mission, strategies and objectives and to promote revenue, profitability and growth as an organisation. The Chief Executive is also responsible for leading the organisation as a whole, building its reputation and profile, managing external and internal operations, and providing consistent, high-level strategic advice to the Board on operations, policy and planning.

Executive Director – Stakeholder Engagement Strategy: Jackie Branch

The Executive Director – Stakeholder Engagement Strategy is responsible for strategic planning and government stakeholders in addition to developing and managing innovative and integrated Food and Beverage and Visitor Services strategies to achieve QPAC's strategic goals and organisational priorities. The Executive Director – Stakeholder Engagement Strategy leads QPAC's operations and service delivery units and strives to continuously improve the standard of services to ensure stakeholders' needs are satisfied, both now and into the future.

Executive Director – Visitation: Roxanne Hopkins

The Executive Director – Visitation leads QPAC's marketing and ticketing teams and is responsible for developing and managing strategies designed to maximise and grow audiences and audience reach through ticketing, digital marketing, event marketing, strategic communications, publicity, memberships, advertising, research and insights.

Executive Director – Venue Infrastructure and Production Services: Bill Jessop

The Executive Director – Venue Infrastructure and Production Services oversees the long-term strategic and operational planning and renewal of QPAC's facilities. This includes managing the delivery of major capital works projects, as well as ongoing asset management and maintenance in accordance with statutory compliance. A major strategic concern for this role is in the environmental sustainability of practice and design throughout QPAC's facilities and infrastructure. This role commenced on 27 March 2020; prior to this Bill Jessop served as Acting Executive Director – Curatorial.

Executive Director – Business Performance: Kieron Roost

The Executive Director – Business Performance is responsible for providing strategic advice and support to the Board, Chief Executive and senior management to ensure strategic targets agreed with the Minister in the Strategic and Operational Plans are achieved. The Executive Director – Business Performance sets strategic financial directions, actions and policies reflecting QPAC's objectives and leads the delivery of a range of high-level corporate governance functions across the organisation, including a Financial Management Compliance Framework.

Director – Human Resources and Safety: Alicia Dodds

Through a strong advisory, liaison and co-ordination function, the Director – Human Resources and Safety is responsible for providing overall management and strategic and operational advice of human resources, industrial relations, learning and development, workplace health and safety and payroll to support QPAC's strategic direction, whilst ensuring operational objectives and compliance with legislation is achieved.

Director – Programming: John Glenn

It is the role of the Director – Programming to create, manage and implement programming strategies including initiatives of the Chief Executive. This includes commercial hiring and producing incorporating programs that fulfil QPAC's commitment to social justice, education, research, heritage and community cultural development, including Aboriginal and Torres Strait Islander Reconciliation. In consultation with the Chief Executive, the role leads, facilitates and advocates QPAC's creative vision and successfully develops and oversees delivery of programming to ensure maximized occupancy of venues as well as sourcing opportunities for commercial productions that develop and expand QPAC's capability as a commercial producer.

Director – Public Engagement: Rebecca Lamoin

The Director – Public Engagement contributes to QPAC's short and long-term organisational, strategic, intellectual, artistic and engagement objectives. This role oversees all aspects of engagement and learning and context building programs. The role is also responsible for the development, delivery and analysis of learning and engagement program offerings, live and digital, that enhance and broaden engagement with audiences and communities.

Director – Finance and Business: Michael Stout

It is the role of the Director – Finance and Business to oversee and manage the effective delivery of the Finance and Business Unit, including the ongoing maintenance and development of QPAC's finance systems and monitoring of QPAC's budget performance. The role is

also responsible for the submission of statutory and professional reporting requirements of QPAC including addressing audit matters and ensuring appropriate financial management controls and practices consistent with internal policies and procedures and legislative requirements.

General Counsel – Scott Pugh

General Counsel is responsible for the provision of high quality, timely and cost-effective professional legal and governance advice to a wide range of internal business units.

Public Sector Ethics

The Chair and Board members, the Chief Executive and all staff are bound by an internal Code of Conduct approved by the Board, in accordance with the Public Sector Ethics Act 1994. The standards of conduct stated in the Code of Conduct align with the ethics principles and their corresponding values set out in the *Public Sector Ethics Act 1994*. The ethics principles are:

- Integrity and impartiality;
- Promoting the public good;
- Commitment to the system of government; and
- Accountability and transparency.

The ethics principles and values and the standards of conduct stated in the Code of Conduct are provided to all staff upon induction and available on QPAC's intranet. The Code of Conduct is available for inspection by any person at QPAC's offices. Staff are given access to education and training about the code of conduct and public sector ethics at regular intervals.

QPAC's administrative procedures and management practices, including its human resource management and procedures, and planning processes are developed and conducted having regard to the ethics principles and values set out in the *Public Sector Ethics Act 1994* and QPAC's Code of Conduct.

QPAC's Strategic Plan 2020-2024 and the QPAT Values are congruent with the public sector ethics principles and the Code of Conduct. Integrity and accountability are incorporated into all organisational decisions and activities. Employee agreements incorporate ethics priorities and the requirements of the *Public Sector Ethics Act 1994*.

Human Rights

In response to commencement of the *Human Rights Act 2019* on 1 January 2020, QPAT has conducted a preliminary review of its policies, programs, procedures and practices to confirm that these are consistent with human rights.

QPAT has not received any human rights complaints.

Risk Management and Accountability

Risk Management and Audit Committee

QPAT maintains a detailed Risk Management Plan consistent with the requirements of sections 11(1)(h) and 23 of the *Financial and Performance Management Standard 2019*.

As part of its broader risk management strategy, QPAT has identified a number of operational risks that would impact negatively on the day-to-day operation of the business. The operational risks are power failure, any incident that will result in a building evacuation placing audiences or staff at significant risk, failure of the ticketing system and website or internet outage.

The Centre is owned and maintained by Arts Queensland. QPAT works with Arts Queensland to ensure that the facilities are maintained to the highest standards.

The Risk Management and Audit Committee (RMAC) is a Board committee which meets at least quarterly to assist the Board in overseeing QPAT's internal control, audit and risk management functions.

RMAC is responsible for providing advice, comments and recommendations to the Board following review and assessment of budgets, financial reporting, internal control, risk management, internal audit, external audit, pricing, tenders, investment proposals, external investigations and other specific matters as required by the Board from time to time.

RMAC is chaired by Ms Susan Rix AM and also comprises Professor Peter Coaldrake AO, Ms Leigh Tabrett PSM and Dr Sally Pitkin. In accordance with remuneration arrangements approved by the Governor in Council, the RMAC Chair receives an annual fee of \$2,500 and members receive an annual fee of \$1,000.

RMAC has observed the terms of its charter and has had due regard to Queensland Treasury's *Audit Committee Guidelines* throughout the year.

RMAC considered the financial statements for the year ending 30 June 2021. The RMAC also considered the external audit report on the financial statements and noted the audit recommendations and management responses.

Internal Audit

QPAT maintains a comprehensive internal audit program. A three-year Internal Audit Strategic Plan, approved by the RMAC, has been developed and is reviewed annually.

QPAT's Risk Management and Audit Committee Charter was updated and approved on 16 October 2019.

The Risk Management and Audit Committee Charter was developed with due regard to applicable legislation and Treasury's *Audit committee guidelines – improving accountability and performance*.

QPAT's internal auditor, appointed by the RMAC following a tender process, is independent of management and the external auditors. The internal auditor provides independent assurance that QPAT's risk management, governance and internal control processes are operating effectively.

In 2020-21, QPAT engaged Deloitte Risk Advisory for a specialist assignment to undertake a comprehensive review of payroll compliance. A specialist contractor was engaged to undertake a review into QPAT's Payment Card Industry (PCI) compliance.

External Scrutiny

QPAT was subject to the audit of the financial statements by the Queensland Audit Office (QAO).

Information Systems and Recordkeeping

QPAT complies with the provisions of the *Public Records Act 2002* and the Queensland Government's *Records Governance Policy*.

The main corporate records (digital and physical) are managed by a Senior Information and Archives Officer through QPAT's Record Management system (HP Content Manager 9). Physical records are maintained off-site at a secure document facility while the main corporate digital records are maintained in HP Content Manager on-site. Where appropriate, staff will use other corporate electronic databases to store and manage information. QPAT's administrative staff are aware of the requirement for, as well as the processes and procedures of recordkeeping. One on one training of all relevant new staff is also provided.

All records are held for the appropriate period set out in the QPAT General Retention and Disposal Schedule. QPAT's General Retention and Disposal Schedule is aligned with the current Queensland State Archives' General Retention and Disposal Schedule (issued September 2016). Secure destruction is performed by an external company after approval is given by the Executive Director – Business Performance. QPAT receives the appropriate Certificate of Destruction for each disposal request.

With the transition from paper to digital records, QPAT has adapted the recordkeeping process to ensure that all major records are captured through scanning and digitising processes and being stored in HP Content Manager. Where necessary, original hardcopies are sent by the information and archives unit, for storage off-site.

Digitisation of QPAT's organisational records was extended with the commencement of a digital archiving project for older physical records currently in off-site storage. This will deliver benefits in terms of access to archive material and enhanced operational efficiency for the management of records.

The majority of QPAT's records are related to public performances and events hosted at QPAT. These records

are archived on a permanent basis as they provide the cultural history of QPAT and the performing arts in Queensland.

Human Resources

Strategic Workforce Planning and Performance

As at 30 June 2021 QPAC's workforce was constituted of 277 full time equivalent staff. The permanent attrition rate during the year was 25 per cent and the permanent retention rate was 75 per cent.

Human Resources

QPAC recorded 100 per cent compliance with the Enterprise Bargaining Agreement (EBA) in 2020-21. During this period, nil hours were lost to industrial disputation through the EBA process. QPAC's Joint Consultative Committee continued to play a vital role by ensuring that employee representatives have opportunity to raise and work through organisational issues in a consultative forum with management.

QPAC recognises the importance of delivering work life strategies to attract and retain skilled employees and offers flexible working hours, part time employment and working from home arrangements.

The Friends of QPAC Program continues to maintain a strong connection with previous QPAC employees who have dedicated 15 years or more of service to QPAC. This program aims to continue QPAC's engagement and recognition of past employees' contributions and commitment. The program welcomed twenty-three new members in the 2020-2021 financial year and now has a total membership of 54.

Organisational Culture

QPAC's Reward and Recognition Program has continued to gain momentum since its inception in July 2007. The purpose of this program recognises and rewards QPAC staff (as individuals or teams) who deliver beyond their usual duties, demonstrating the QPAC Values either internally or externally. The Reward and Recognition Program encompasses Values Cards, On the Spot Rewards, Team Awards, Quarterly Nominations, and a Learning Hero Award in recognition of employees who show initiative in their learning journey. The Reward and Recognition Program continues to be a popular and well used engagement initiative among QPAC staff.

Wellbeing

In 2020-2021, QPAC continued its support of the Lifeblood Program with the Australian Red Cross. This program has resulted in QPAC staff donating blood and collectively helping to save 69 lives in this financial year.

The QPAC Gives Back initiative continued to support charities throughout 2020-2021, namely Food Bank. QPAC worked with Australia's leading food rescue organisation, OzHarvest, a national program that collects

quality excess food from commercial outlets delivering it directly to more than 1,000 charities around Australia, by donating excess food from outlets across QPAC.

Now running for 16 years, QPAC's Wellness Program has four elements: move, nourish, mind and support. It has continued to grow and have a positive impact on employees with programs offered around events such as Mental Health Awareness Week, R U OK Day, flu vaccinations, skin checks, fitness passport (a low membership fee program for pools and gyms across Queensland and Northern New South Wales), superannuation and financial health checks.

All employees have access to the Employee Assistance Program, a confidential counselling service. This includes an app that all staff can access and offers free mental health support and wellbeing services, including a wellbeing check, personal wellbeing tracker and various resources and tools.

Learning and Development

QPAC's Learning and Development Framework is now well adopted and continues to expand every year, demonstrating QPAC's commitment to a working environment enabling staff to develop skills, knowledge and effectiveness within QPAC and to promote improved performance in support of QPAC's goals and priorities.

In 2020-21 QPAC's Learning Management System (LMS), a web-based organisational learning centre, was at the forefront of learning due to the flexible options to learn remotely during the lockdown. Fully embedded in QPAC's learning culture, the LMS continued to support the three-stage employee induction program and the delivery of specific compliance training including yearly refreshers. In 2020-21 QPAC commenced the development of the Unit Specific Inductions into interactive online modules, to complement the face-to-face induction and enhance the employee experience.

In line with COVID requirements, various online QPAC COVID Safe modules were developed and rolled out for staff returning to work on-site. Based on Queensland Government directives and Queensland Health advice, these online modules form part of an education series to ensure staff are aware of the various measures and controls QPAC has implemented to return employees to the workplace progressively and safely.

For Mental Health Week in 2020, two short courses were developed to support employees. Based on the Queensland Government theme of 'Connect, Heal and Respect', one course addressed the importance of checking in regularly with oneself using the Mental Health Continuum and the other course highlighted the importance of continued conversation after asking "Are you ok?". Both courses came with downloadable cheat sheets.

All QPAC employees have direct access to a library including more than 1000 professional development courses on the LMS.

Numerous professional development opportunities such as attendance at offsite workshops/training programs, seminars and conferences and individual LinkedIn Learning licences continued to be offered as part of the ongoing Learning and Development program at QPAC.

In 2020-21 QPAC continued its ongoing liaison with key industry representatives regarding the identified skills gap and technical training framework for the live performance industry. As Queensland's leading centre for live performance, this framework is important to ensuring the sustainable future of the live performance industry in Queensland. In 2020-21 QPAC was a member of the Project Working Group (PWG) and was actively involved in the review of vocational education in the Technical Live Production sector. As part of this PWG and the consultation process, key QPAC managers contributed to the review of the CUA (Creative Arts and Culture) Training Package.

Work Health and Safety

In 2020-21, QPAC again engaged a third-party provider to conduct an external audit of QPAC's Safety Management System. The audit focussed on key Queensland Codes of Practice which included relevant managers being interviewed. Several opportunities for improvement were identified and included in the QPAC action register which is reviewed by the Risk Management and Audit Committee. Actions and opportunities for improvement from internal safety audits and risk assessment reports are continually being worked through and completed.

To enhance and support the safety culture at QPAC, the Safety Unit has focused on reviewing and developing employee incident reporting, near miss reporting and hazard reporting documentation. This has allowed QPAC to be proactive in reducing employee injuries and incidents and embedding a safety culture where staff feel confident to report incidents. This campaign has led to increased reporting of incidents and near misses.

Safe Work Month was held again in 2020-21 with 'Work Safe Home Safe' as the guiding theme. Employees participated in the Tidy Workspace competition which focused on workspace ergonomics, electrical compliance and housekeeping. In addition to the team competition, Business Unit Managers rolled out four weekly toolbox talks; Storm Safety, Fire Safety, Electrical Safety and Road Safety.

Additional Information

QPAC publishes the following information reporting requirements on the Queensland Government Open Data website (<https://data.qld.gov.au>), in lieu of inclusion in the Annual Report:

- Consultancies
- Overseas travel

GLOSSARY

Term	Description
Benefactors	Individuals or groups of individuals who have made a financial commitment to QPAC.
Board	QPAT's Board, comprising members of the Queensland Performing Arts Trust appointed under section 6(1) of the <i>Queensland Performing Arts Trust Act 1977</i> .
Centre	Queensland Performing Arts Centre (the building).
Chief Executive	QPAT's Chief Executive appointed by the Governor in Council as the Director of the Queensland Performing Arts Trust under the <i>Queensland Performing Arts Trust Act 1977</i> .
Concert Hall	QPAC's 1,600 seat theatre primarily used for classical music concerts, contemporary music and comedy.
Cremorne Theatre	QPAC's 277 seat theatre used for smaller theatre productions. The Cremorne Theatre underwent extensive renovations in 2017.
Donors	Individuals who have made a financial contribution to QPAC.
Green Jam	A series of free, outdoor concerts curated by QPAC. Taking place on the Melbourne Street Green, <i>Green Jam</i> showcases local students, young, emerging and early career artists across a range of genres and performance styles.
LMS	Learning Management System.
Lyric Theatre	QPAC's 2,000 seat theatre used primarily for musicals, operas and large dance and music productions.
Melbourne Street Green	The Melbourne Street Green is a shaded, open space located at the Grey Street entrance to QPAC. The outdoor stage hosts a variety of performances including a regular program of free entertainment including <i>Green Jam</i> on Friday evenings.
New Performing Arts Venue	In May 2018, the Queensland Government announced a new \$150 million performing arts venue, with a 1,500 seat theatre, to be constructed on the Playhouse Green site at QPAC opening for performances in 2023. The project is managed by Queensland's Department of Housing and Public Works Project Delivery Team on behalf of QPAC and Arts Queensland. Works are now underway.
NPAV	New Performing Arts Venue.
Out of the Box festival	QPAC's biennial festival for children aged 8 years and under. Produced and presented by QPAT, Out of the Box festival is one of QPAT's signature programming initiatives.
Playhouse	QPAC's 850 seat theatre used primarily for theatre, classical and contemporary dance.
Playhouse Green	Previously an open space on the Grey Street side of the Playhouse which is now the site for QPAC's new theatre with works currently underway.

QPAC	The Queensland Performing Arts Centre, operated by the Queensland Performing Arts Trust. For the purposes of this report, the QPAC acronym is used more broadly (than QPAT) when referring to activities undertaken at the Centre.
QPAT	Queensland Performing Arts Trust, the Queensland Government statutory body responsible for QPAC, established under the <i>Queensland Performing Arts Trust Act 1977</i> .
QPAC At Home	An e-newsletter developed in response to QPAC's theatre closures due to COVID-19, designed to keep audiences engaged with QPAC and deliver performing arts content online.
QPAC Choir	A contemporary community choir providing access to imaginative repertoire, challenging skill development, social opportunities and the opportunity for members to participate in public performances.
QPAC International Series	The QPAC International Series presents Queensland exclusive seasons by some of the world's leading performance companies. The QPAC International Series is supported by the Queensland Government through Tourism and Events Queensland.
QTIC	Queensland Tourism Industry Council.
QTIX	QPAC's ticketing service arm. QTIX provides all ticketing services for QPAC and is also used by various arts organisations and museums and galleries from around Australia. QTIX is the leading arts focused full service ticketing solution for the arts industry in Australia.
QUT	Queensland University of Technology.
Risk Management and Audit Committee	A committee of the Board responsible for assisting the Board in overseeing QPAT's internal control, audit and risk management functions.
RMAC	Risk Management and Audit Committee.
Scholar in Residence	A joint appointment between QUT and QPAC to bridge ideas and practice in arts and education. The role also looks at the everyday interconnections between QPAC, its audiences and communities to generate maximum value and impact from QPAC's programs.
SDS	Service Delivery Statement
Service Delivery Statement	Financial and non-financial information prepared for the State Budget process each year. A separate document is provided for each departmental portfolio and one for the Legislative Assembly of Queensland.

COMPLIANCE CHECKLIST

Summary of requirement		Basis for requirement	Annual report reference
Letter of compliance	<ul style="list-style-type: none"> A letter of compliance from the accountable officer or statutory body to the relevant Minister/s 	ARRs – section 7	1
Accessibility	<ul style="list-style-type: none"> Table of contents Glossary 	ARRs – section 9.1	2 77-78
	<ul style="list-style-type: none"> Public availability 	ARRS section 9.2	Inside back cover
	<ul style="list-style-type: none"> Interpreter service statement 	<i>Queensland Government Language Services Policy</i> ARRs – section 9.3	Inside back cover
	<ul style="list-style-type: none"> Copyright notice 	<i>Copyright Act 1968</i> ARRs – section 9.4	Inside back cover
	<ul style="list-style-type: none"> Information Licensing 	QGEA – Information Licensing ARRs – section 9.5	Inside back cover
General information	<ul style="list-style-type: none"> Introductory Information 	ARRs – section 10.1	3
	<ul style="list-style-type: none"> Machinery of Government changes 	ARRs – section 10.2, 31 and 32	n/a
	<ul style="list-style-type: none"> Agency role and main functions 	ARRs – section 10.2	3-4
	<ul style="list-style-type: none"> Operating environment 	ARRs – section 10.3	8
Non-financial performance	<ul style="list-style-type: none"> Government's objectives for the community 	ARRs – section 11.1	7
	<ul style="list-style-type: none"> Other whole-of-government plans / specific initiatives 	ARRs – section 11.2	n/a
	<ul style="list-style-type: none"> Agency objectives and performance indicators 	ARRs – section 11.3	10-25
	<ul style="list-style-type: none"> Agency service areas and service standards 	ARRs – section 11.4	7,10,15,23
Financial performance	<ul style="list-style-type: none"> Summary of financial performance 	ARRs – section 12.1	26
Governance – management and structure	<ul style="list-style-type: none"> Organisational structure 	ARRs – section 13.1	72
	<ul style="list-style-type: none"> Executive management 	ARRs – section 13.2	75
	<ul style="list-style-type: none"> Government bodies (statutory bodies and other entities) 	ARRs – section 13.3	n/a
	<ul style="list-style-type: none"> Public Sector Ethics 	<i>Public Sector Ethics Act 1994</i> ARRs – section 13.4	76
	<ul style="list-style-type: none"> Human Rights 	<i>Human Rights Act 2019</i> ARRs – section 13.5	76
	<ul style="list-style-type: none"> Queensland public service values 	ARRs – section 13.6	n/a

Governance – risk management and accountability	• Risk management	ARRs – section 14.1	76
	• Audit committee	ARRs – section 14.2	76
	• Internal audit	ARRs – section 14.3	76
	• External scrutiny	ARRs – section 14.4	77
	• Information systems and recordkeeping	ARRs – section 14.5	77
Governance – human resources	• Strategic workforce planning and performance	ARRs – section 15.1	77-78
	• Early retirement, redundancy and retrenchment	Directive No.04/18 <i>Early Retirement, Redundancy and Retrenchment</i> ARRs – section 15.2	n/a
Open Data	• Statement advising publication of information	ARRs – section 16	17
	• Consultancies	ARRs – section 33.1	https://data.qld.gov.au
	• Overseas travel	ARRs – section 33.2	https://data.qld.gov.au
	• Queensland Language Services Policy	ARRs – section 33.3	n/a
Financial statements	• Certification of financial statements	FAA – section 62 FPMS – sections 38, 39 and 46 ARRs – section 17.1	68
	• Independent Auditor's Report	FAA – section 62 FPMS – section 46 ARRs – section 17.2	69

FAA *Financial Accountability Act 2009*

FPMS *Financial and Performance Management Standard 2019*

ARRs *Annual Report requirements for Queensland Government agencies*

Queensland Performing Arts Trust
 Corner of Grey and Melbourne Streets
 South Bank, Queensland
 PO Box 3567, South Bank QLD 4101
Telephone: 07 3840 7400
Email: qpac.reception@qpac.com.au
Website: qpac.com.au



Queensland Performing Arts Trust annual report for the year ended 30 June 2021

ISSN: 0156-9147

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Please contact telephone 07 3840 7400 or email QPAC.reception@QPAC.com.au for further information or to obtain a hard copy of the report.

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The Queensland Performing Arts Trust welcomes feedback on this annual report. Please complete the online feedback form at www.getinvolved.qld.gov.au/gi/

