

QUEENSLAND PERFORMING ARTS CENTRE

ANNUAL REPORT 2010-2011





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16 September 2011

The Honourable Rachel Nolan MP
Minister for Finance, Natural Resources and The Arts
GPO Box 611
BRISBANE QLD 4001

Dear Minister

I am pleased to present the Annual Report 2010-11 for the Queensland Performing Arts Trust.

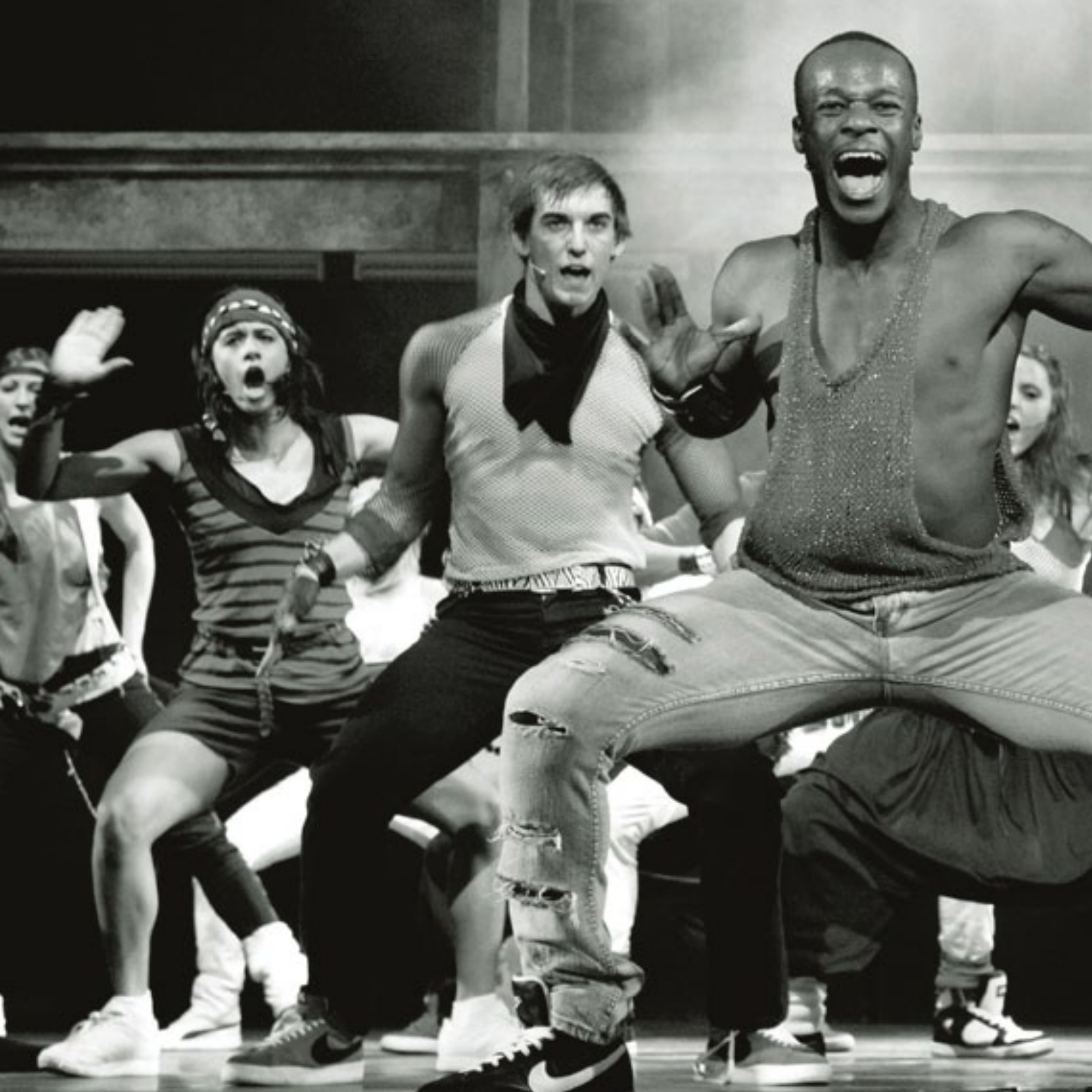
I certify that this annual report complies with:

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

A checklist outlining the annual reporting requirements can be accessed at qpac.com.au/corporate_information/annual_report/.

Yours sincerely,

Henry Smerdon AM
Chair
Queensland Performing Arts Trust



QPAC profile

The Queensland Performing Arts Centre (QPAC) is the state's leading home of live performance. Located on the banks of the Brisbane River, QPAC is one of four organisations that make up the state's Cultural Centre.

QPAC fosters an environment of innovation, creativity, entrepreneurship and learning. The Centre is driven by a desire to entertain, a capacity to create and the genuine wish to support moving and memorable experiences.



Fame – The Musical

About QPAC

QPAC's operations demonstrate a belief in the intrinsic value of the performing arts as well as the broader contribution they make to cities and societies. QPAC encourages participation in the arts and engagement in the creative process as a way to promote learning, wellbeing, civic participation and social inclusion. Through research and debate QPAC contributes to the conversation in Queensland about the value of creative industries in driving economic growth.

Each year QPAC showcases the best in performance from Australia and around the world. Our venues host leading international and Australian actors, dancers, musicians, artists and companies. As well, QPAC produces or co-produces some of Australia's most innovative and successful shows.

QPAC is also a performance home to some of the state's leading performing arts companies including Queensland Theatre Company, Queensland Ballet, Queensland Symphony Orchestra and Opera Queensland.

Host to more than three-quarters of a million visitors each year, QPAC delivers integrated services that offer audiences an experience that extends well beyond the walls of the theatre. The Centre actively reaches out to visitors – through information and exchange before they arrive, and by encouraging visitors to stay in touch after they have gone.

Our vision

Queensland's entertainment destination and the leading presenter of performing arts in the Asia Pacific.

Our strategic focus

To support the achievement of the vision, QPAC's Strategic Plan 2010-14 outlines multiple priorities across four key focus areas:

Entertainment

Objective: To program, produce and co-produce high quality innovative performing arts.

Public participation

Objective: To deliver arts, entertainment and enrichment for every person of every age, every day.

Strategic relationships

Objective: To build and strengthen relationships that add value and bring mutual benefit.

Commercial opportunities

Objective: To deliver integrated commercial services that meet the highest industry standards.

Our values

Passion

We are curious, relentless and committed.

Leadership

We are responsible for creating a respectful environment where our teams work positively, creatively and inclusively.

Creativity and innovation

We dare to seek new ways to grow, express and challenge ourselves without fear of failure.

Collaboration

We proactively work together to seek mutually beneficial solutions that embrace and strengthen our core.

Engagement

We stimulate connection through understanding and active participation.

Integrity

We are committed to ensuring a group consciousness of respect, questioning and open communication in a supportive and non-judgemental environment.



Chair's Overview



I doubt that QPAC has had a more challenging year. The devastating floods of January this year certainly left their mark on QPAC. The Playhouse closed for three months, our main theatres out of action for more than two weeks with the result that *WICKED* opened two weeks late and other shows, including performances by the Queensland Ballet and Harvest Rain, having to be

rescheduled – and of course the car parks not being available for several months.

While we certainly lost stores, stock and various plant and equipment to the flood waters, we suffered no serious structural damage to the facilities and we were able to resume operations relatively quickly. In many ways we were very fortunate and our losses, while causing inconvenience and frustration, are all replaceable. Our hearts go out to those who lost everything in the floods, including members of our own staff.

On the subject of staff, I have to say that they were nothing short of magnificent during the whole ordeal. We were overwhelmed by their energy, enthusiasm and commitment, working long hours to clean up the mess left behind by the receding waters and to get the show back on the road. The efforts of our Box Office staff to find additional performances for and to reissue tickets to some 50 000 affected patrons in a matter of weeks was nothing short of herculean.

I would also pay tribute to our patrons during this time. They understood the problems, supported us and accepted with good grace and humour and few complaints, the inconveniences with re-ticketing and rescheduling of shows and in particular the absence of convenient parking.

Our hirers, actors and others involved with the affected shows, particularly *WICKED* were also gracious in their acceptance of a difficult situation and worked with us to achieve some amazing outcomes for our patrons.

Financial Position:

The headline profit for the year was \$0.882 million which, having regard for the losses resulting from cancelled shows, theatre closures and the like and the substantial additional costs that had to be incurred in the flood clean up as well as the re-ticketing task, was an excellent result. It needs to be noted though that the headline result includes an amount of \$0.478 million for insurance claims paid in the second half of the year for replacement of assets lost during the floods. The receipt of these funds must be accounted for when they

are received but the expenditure to replace the assets will not occur until the 2011/12 financial year.

The apparent underlying profit of \$0.404 million (budget of \$0.45 million) also needs to be seen in the context of up to \$0.397 million in Voluntary Separation Program scheme payments from 2010-11 which will carry over and also be paid in the current financial year.

The result for the year in all the circumstances is nevertheless a good one and reflects our commitment to maximising operational revenues and close control and management of costs. Qtix and Food and Beverage made significantly improved contributions to the bottom line for the year and the expectation is that these contributions will improve further in the current year given the scheduled program of shows.

We are also looking closely at the capital needs of the organisation going forward. There are some key assets nearing the end of their useful life which will need to be replaced at an opportune time and which we will need to provide for. We must continue to ensure that we have the right equipment infrastructure in place to meet the needs of our hirers no matter what their demands might be.

The Show Must Go On:

The on-going challenge for us is to ensure that we continue to give theatre audiences a full suite of great shows and memorable experiences and hence every reason to come to the theatre to see a live performance.

I believe that QPAC has been able to present this year, an unsurpassed diversity of product through the Centre to satisfy the most discerning patron. And this is borne out by our attendances this year with more than 780 000 paying guests visiting with us to see some 982 performances, despite the difficulties with the flood impacts.

Building our audience base and expanding the age profile of our patrons continues to be a strong focus. This year we have seen an even greater diversity of attendees and a welcome broadening of the age profile of our audiences to include greater participation by the more youthful end of the market.

We have seen many fine performances during the year at QPAC and the colour and excitement of the fabulous Ballet Nacional de Cuba performing their famed *Don Quixote* is one that will live on in the minds of many people for many years to come. They were simply breathtaking. We were also delighted to partner with the Brisbane Festival which saw the Contemporary Dance Company of Cuba also perform in the Playhouse as part of the Festival. It was the first time that the two companies had performed in the same city in the same year.

And then came *WICKED*. Simply a wonderful musical fully deserving of the extremely high attendance rates it achieved. We were especially pleased that we were able to

accommodate so many people who because of the floods may otherwise have not seen the show. Our particular thanks must go to John Frost OAM and The Gordon/Frost Organisation and the great cast of *WICKED* for generously working with us to put on extra shows for our guests so that as many people as possible who otherwise may not have been able to see the show because of the floods, were able to do so.

We have worked hard to build great relationships with our hirers and this has been particularly important this year as we faced adversity and difficult times together during and after the floods. Perhaps even more importantly, we have continued to nurture and strengthen our relationship with our home companies – Queensland Ballet, Opera Queensland, Queensland Theatre Company, the Queensland Symphony Orchestra and of course Expressions Dance Company. They have been, are and will always be important contributors to the diversity of our product offering and we are buoyed by their successes. We look forward to continuing to work with them for the cultural enrichment of our community.

I also want to especially mention the development by the Queensland Conservatorium Griffith University, of the Bachelor of Music (Musical Theatre) degree. It has been a long cherished ambition to establish such a degree program here in Brisbane and the demand for such a program at the tertiary level is reflected in the quality and numbers of students either enrolled in or seeking to enrol in the program.

We are providing support through access to some facilities and the energy, enthusiasm and commitment of the current cohort is wonderful to see. We look forward to the graduates being active participants in an expanded industry in Brisbane and Queensland.

This Annual Report will outline in some detail just what shows and performances have graced the stages of QPAC in the year just concluded. However I want to mention one production during the year that gave us great satisfaction.

QPAC has been quietly building a commitment to choral music manifested through our support for our own QPAC Choir. We are at the point where we have a waiting list of female voices wanting to join the Choir but we do need more male voices.

In May we had the opportunity to host and co-produce the gala final concert for the Pemulwuy National Male Voice Festival. It was a stunning success and it was wonderful to see so many males from all ages from all parts of the country, having a great time performing in front of a sell-out crowd. We look forward to a continuing association and may it encourage many more males to join choirs.

But What of the Future?

Our vision has been and continues to be, to bring to Brisbane, the very best in performing arts that the world has to offer. A key part of making the vision a reality has been to re-engage with the international community and to rejuvenate QPAC's international brand to complement the successes we enjoy and the strength of our position in the national context.

However the cost to bring great companies such as the Paris Opera Ballet, the London Philharmonic Orchestra, the Academy of St Martin in the Fields and the Ballet Nacional de Cuba is significant and we have been very grateful for the support and encouragement we have received from the Queensland Government through Events Queensland. Without that support these great companies may not have come to Brisbane.

In the two years since Paris Opera Ballet, the relationship between Events Queensland and QPAC has grown and matured. It is fair to say that they share our vision for making Brisbane one of the great cultural cities and we are very grateful for their on-going financial and other support. They have been a great organisation to work with.

Our visits overseas have seen our relationships with the major international companies and others grow and strengthen to the point where we are seen as a serious player and the original difficulty of getting a foot in the door has been replaced by open invitations to meet with them plus a genuine desire to include Brisbane on their touring schedule.

If we are to continue to bring these famous companies to Brisbane it is imperative that we continue to build and strengthen our international relationships through regular contact.

It is also important that our international strategy, critical though it is to our future plans, is complementary to and not at the expense of our domestic program.

Investments:

We continue to be a major investor in shows that come to QPAC where the board is convinced that there are real opportunities for good returns. Generally we will only invest in shows that will play in Brisbane. Recent investments include *Love Never Dies* (currently playing in Melbourne but scheduled for Brisbane towards the end of next year), *Doctor Zhivago* (successful Brisbane season just completed), *Annie* (scheduled for Brisbane in the first half of next year). Total exposure to these three investments is \$1.05 million.

We are also exploring what opportunities might be available for the local investment community to also be able to participate to grow the funding sources available to producers in Australia. It is still early days but there are encouraging signs that a suitable investment vehicle can be developed that achieves an expansion of the investment pool but that carries little or no risk for QPAC.

In Conclusion:

I always feel particularly grateful for the opportunity to lead QPAC at such an exciting time in its history. We continue to go from strength to strength and there is a real and palpable air of excitement and cohesion about the Centre. I particularly want to mention the new members of the Board, Rachel Hunter, Sophie Mitchell, Mick Power AM and Professor Susan Street, who have “hit the ground running” so to speak and have made excellent contributions to our deliberations. I am grateful to all Board members for their hard work and support during the year.

I am also grateful for the support of the Honourable Anna Bligh MP, Premier and Minister for Reconstruction, (former Minister for the Arts) and also the Honourable Rachel Nolan MP, Minister for Finance, Natural Resources and The Arts who has been very supportive of our ambitions.

Our relationship with Arts Queensland has been excellent and productive and we are grateful for the support of the Deputy Director-General of Arts, Leigh Tabrett and her team.

As I said at the outset, our staff led so ably and inspirationally by our Chief Executive, John Kotzas, are just wonderfully dedicated people and I know the Board joins me in thanking them most sincerely for their efforts. They are, we are, a team and we are achieving great things for the performing arts in Queensland.

There are exciting times ahead for QPAC and I and my fellow Board members feel privileged to be part of QPAC's on-going success story.

Henry Smerdon AM
Chair
Queensland Performing Arts Trust



Chief Executive's Overview



This year has been – in the literal and truest sense of the word – extraordinary.

We faced challenges and change, worked through big openings and extended shut downs, welcomed a ton of visitors and emitted a tonne less greenhouse gas. Our program for the year was strong, nuanced and textured. Our presentations varied in scale and art form and

encompassed artists and companies from home and around the world. Our audiences covered the spectrum from seasoned art lovers and subscription holders to first time attendees.

In late 2010 we farewelled two experienced and long serving Directors, creating an opportunity for growth and change in our structure and teams. We have responded by adjusting our teams to better equip us to succeed in reaching our ambitious vision of the future. In some cases teams have become more closely aligned such as our front-of-house and food and beverage staff. In others teams have expanded to enable increased focus on key strategic issues such as digital and online communications. This process of organisational change has been measured and has continued throughout 2011. Already the change has brought about increased operational efficiencies and enhanced working relationships and strategic capacity.

When confronted by January's floods, our planning and expectations for how our year would look were turned on their head. However, only a few months later, all of our theatres were full, and we found ourselves exceeding those same expectations.

I thank and pay tribute to our staff whose unwavering commitment to this organisation and the building that is our home was humbling. It was their collective energies that drove our hasty recovery. The QPAC team could not have achieved the amazing feat of re-opening the Lyric Theatre after only two weeks if not for the support and efforts of our colleagues in Government, in particular those at Arts Queensland and the Department of Public Works.

It has been anything but an ordinary year and I am pleased to say that we have arrived at its conclusion as a healthy, robust organisation that has recorded a profit of \$0.882 million and with a culture of teamwork and collaboration reaffirmed by the challenges faced over the course of the year.

In 2010-11 QPAC welcomed 786 665 visitors to performances across our four theatres and outdoor spaces. Our program incorporated 982 performances across 213 seasons. In curating an annual program, we look to advance our strategic

priorities and balance a range of sometimes competing interests to ensure audiences are able to access a mix of productions that reflect a diversity of art forms, the best in contemporary practice from local, national and international companies and artists.

Despite losing some time in our theatres due to the flood, in 2010-11 we exceeded our venue utilisation target, achieving 77% utilisation across the four theatres. I believe we achieved a strong and balanced program and one that continued to raise QPAC's profile in an international context.

This year's program was particularly strong in the field of musical theatre. We hosted four, major international musicals – *Fame -The Musical*, *MAMMA MIA!*, *West Side Story* and *WICKED*. Collectively these productions were a critical part of our financial success, attracting in excess of 320 000 visitors and accounted for \$10.65 million in gross revenue.

This is an incredibly pleasing outcome and further evidence that Brisbane has grown into one of the most successful musical theatre markets in the country. Musical theatre is an art form with a long and beloved history that consolidated its position in the hearts and minds of audiences in the 20th century. It remains an essential part of the live experience on offer at QPAC and year round stories told through song, dance and dialogue captivate hundreds of thousands of our visitors.

This year QPAC expanded our long and productive relationship with Griffith University Queensland Conservatorium to include a focus on the new Bachelor of Music (Musical Theatre). I congratulate all involved in this initiative and I have no doubt that in the future we will welcome graduates of this program to QPAC's stages.

QPAC's commitment to musical theatre also extends to our investments in major commercial productions. In 2010-11 QPAC invested in the Australian production of *Love Never Dies* and the new work *Doctor Zhivago*. We have continued work on the establishment of an entrepreneurial investment fund with the aim of increasing opportunities for local investors as well as funds available to producers in Australia. This is a significant undertaking and a process that will take some time but we are encouraged by the level of enthusiasm on all sides.

Musicals made up only part of the offering at QPAC. Over 2010-11 the curtain went up on almost one thousand performances and no two of them were the same. In fact, no two performances are ever quite the same. The beauty and magic of live performance is in its fleeting and ever changing nature.

Actors, singers, dancers, musicians and fans will tell you that there are hundreds, probably thousands, of things that will subtly alter a night's performance. If you further consider that no work of art, particularly a live performance, exists in a vacuum and that the interplay with the audience is

paramount, then it is not surprising that no two performances will ever be experienced in precisely the same way. In this context, QPAC is succeeding in our aim to program high quality, innovative performing arts that offer meaningful experiences to as broad an audience as possible.

Over the year we continued to focus on audience engagement online and through the use of our outdoor spaces and stages. the *Green Jam Sessions* on the Melbourne Street Green, *Global Grooves* and *Sunset Sessions* as well as *Fête de la Musique*, *FretFest 2010* and numerous events and functions in the Cascade Court have expanded our performance footprint and provided professional opportunities for many young and emerging artists.

Visiting QPAC is about more than the moments within the performance. This year we have continued to connect with audiences, artists and participants outside as well as inside the theatre. Our key aim is to ensure memorable experiences that make our visitors want to come back.

Our dialogue with a visitor begins at the moment a ticket is booked. This interaction takes place in multiple ways – online, via the telephone or in person at our Box Office. Conscious that a good conversation begins with a good introduction and that around 80% of our bookings are made online, we have made significant improvements to our website. The overhaul has increased not only its functionality and aesthetic appeal but also the depth and diversity of information on offer. The website is also a critical tool in supporting an ongoing dialogue with our audiences once they have left the Centre.

Throughout 2010-11 we have also been particularly focused on revitalising our offering and services through our cafe, bars and restaurant. We are now welcoming almost a quarter of our visitors to these spaces before or after performances. QPAC's food and beverage services play a key role in shaping audience experience and in the financial success of the organisation. Significant planning has gone into continuing and building on this momentum into 2011-12.

Our achievements owe much to the dedication of the staff. My thanks to Board Chair Henry Smerdon AM and the Board of Trustees for their commitment. I would also like to thank the Queensland Government for its ongoing support including The Honourable Anna Bligh MP, Minister for Reconstruction (former Minister for the Arts) and The Honourable Rachel Nolan MP, Minister for Finance, Natural Resources and The Arts.

We are embarking on a year with almost full utilisation of our venues. It comes with high expectation and a sense of excitement. I look forward to continuing to create and present live performance that ensures QPAC is at the forefront of performing arts and Queensland remains a cultural leader.

John Kotzas
Chief Executive





Outcomes in 2010-11

2010-11 was characterised by large audiences, an eclectic program and strong financial performance. In spite of significant disruptions due to the Brisbane floods, QPAC presented 982 performances, attracting 786,665 visitors.

At the end of 2010 QPAC concluded celebrations marking its 25th anniversary year which featured programs and events profiling QPAC's history, achievements and place within the Queensland community and international performing arts industry.

Operational plan 2010-11

The Queensland Performing Arts Trust's Operational Plan 2010/11 was based on its Strategic Plan 2010-2014.

Entertainment

- Inspire audiences with a diverse array of arts and entertainment options
- Collaborate with local, national and international artists and organisations to ensure audiences are offered the opportunity to experience the best performances
- Maximise use of theatre and indoor venues as well as outdoor spaces
- Deliver diverse programs and memorable experiences, consolidating QPAC as a much loved and highly recognised entertainment destination
- Leverage the unique location and combined capacities of Cultural Centre organisations

Public Participation

- Pursue local, state, national and international recognition as a leading performing arts centre
- Provide a consistently positive experience that exceeds expectations across all elements of service delivery.
- Encourage broad participation and loyalty from existing audiences and build new audiences with a focus on under 35s
- Contribute to positioning the South Bank precinct and QPAC as a vibrant and diverse entertainment hub of Brisbane
- Engage and participates with culturally diverse communities, including Aboriginal and Torres Strait Islander people
- Offer meaningful experiences of the performing arts

Strategic Relationships

- Foster an organisation wide commitment to the success of events and activities
- Supports industry development and productive working relationships
- Increase and diversifies strategic support across government at a local, state and federal level
- Increase and diversifies strategic relationships throughout the corporate sector
- Develop and maintain partnerships with international organisations and artists, particularly within the Asia Pacific
- Cultivate an internal culture that inspires loyalty, energy and passion

Commercial Opportunities

- Promote sustainable commercial activity and embrace innovation, experimentation and creativity and manage risk
- Provide integrated services at a competitive cost that maximise expertise and resources
- Pursue commercial opportunities with a focus on the South Bank precinct
- Grow the reputation and profitability of food and beverage services
- Delives and manages improved facilities for current and future visitors and hirers

The operational plan was not modified during the year.

Neither the Premier and then Minister for the Arts nor the Minister for Finance and The Arts gave any directions to the Trust during or relating to the financial year.

Highlights and achievements

Live performance

QPAC presented an exclusive season of the acclaimed Ballet Nacional de Cuba from 24 September to 3 October 2010. The season featured the Australian premiere of the company's highly-praised production of *Don Quixote*, introducing Australian audiences to the company's exuberant and highly individual style of classical ballet. Throughout the season more than 5000 people joined the late night fun at the open-air Havana Club that featured international and Australian Latin bands and Afro-Cuban DJs.

Four major international musicals – *Fame – The Musical*, *West Side Story*, *MAMMA MIA!* and *WICKED* – brought the Centre to life, attracting around 20,000 people a week. Musical theatre is a significant part of QPAC's annual program, accounting for approximately 44% of annual visitation.

The 2010 Brisbane Festival presented a number of productions at QPAC including the world premiere of Stalker's *Shanghai Lady Killer*, Cuba's Danza Contemporanea and *Sutra* rituals and traditions of Buddhist Shaolin monks.

It was also a strong year for contemporary music with concert performances from Rufus Wainwright, Sarah Blasko, Ben Folds, Cyndi Lauper and Pearl Jam front man Eddie Vedder. The Concert Hall also hosted performances by legendary artists across a number of genres including Italian classical singer Cecilia Bartoli, opera diva Dame Kiri Te Kawana, 12 time Grammy Award winner Herbie Hancock, influential jazz bassist Ron Carter and Gypsy violin virtuoso Roby Lakatos.

The eyes of the world were on QPAC and the Brisbane musical community in December 2010, with the first ever performance outside England of *The Gothic* – Havergal Brian's Symphony No.1. Two hours long and requiring immense orchestral and choral forces, the *Gothic* Symphony had remained unperformed for over 30 years until Queensland's longest established conductor, maestro John Curro, literally took up the baton to conduct 180 musicians and 300 voices in a single, highly memorable, sold-out performance.

QPAC Museum

The QPAC Museum collects and preserves Queensland's performing arts heritage while providing community access to the collection through exhibitions and research facilities. The museum plays a significant role in engaging with QPAC audiences and in encouraging ongoing learning about the performing arts.

This year, QPAC Museum presented three exhibitions in the Tony Gould Gallery, attended by a total of 9672 visitors.

Still Live showcased the whimsical works of Australian sculptor, Els Houwen and included a theatrical response to the artworks in the form of performance and video. The exhibition was also extended to the QPAC tunnel, engaging those passing through QPAC in the artist's magical world.

Drawing on the collections and archives of both QPAC Museum and Queensland Ballet, *Keeping the Dream Alive* celebrated the 50th anniversary of Australia's first professional state dance company. Featuring costumes, performance video and other memorabilia, *Keeping the Dream Alive* celebrated the company's development over half a century.

A View from the Sixth Row was a collection of performance images by photographer Reina Irmer. The photographs, taken from the audience perspective with only available stage lighting, provide a rare insight into the diversity of performance at QPAC and showcase a broad cross-section of drama, musicals and opera work at the Centre from the mid 1990s to 2011.

Audience participation

One of QPAC's most important objectives is to deliver diverse arts experiences (including performance, education and participation) to a wide range of audiences.

In 2010-2011 the KITE Program @ QPAC worked with children and communities who have some of the highest rates of social exclusion in the state, to share some rich and meaningful arts education experiences. An early childhood arts education initiative of Education Queensland in partnership with QPAC, KITE delivers contemporary arts education for Prep to Year Three students and their teachers across Queensland.

Within the KITE Program, *The Yonder Project* facilitates participation and arts-based learning amongst students who would otherwise have very little access to the arts. With additional funding provided by the Australia Council, KITE is currently in the second year of delivering a three year project with schools and communities in the Wide Bay and Logan/Albert regions.

The project involves a series of in-school workshops for children, professional development for teachers and engagement with the wider community, culminating in performances in either the Moncrieff Theatre in Bundaberg or at QPAC.

The QPAC Choir is another successful vehicle encouraging vibrant community participation in live performance. The QPAC Choir continued to attract vocal enthusiasts in 2010-11, focussing on developing their excellent choral skills and building the repertoire.

The collaboration between the choir and the Queensland Pops Orchestra continues to flourish, with performances this year in *Best of British* and *A Celtic Celebration*. The

choir also supported Queensland Symphony Orchestra and soloists, Rachael Beck and David Hobson at QPAC's *Spirit of Christmas*. Many choir members also participated in the massed choir for *The Gothic* – Havergal Brian's Symphony No. 1, which saw the largest group of performers ever assembled on the Concert Hall stage.

Throughout the year, free performances enlivened the outdoor spaces around QPAC and encouraged participation among a wide range of visitors.

The *Green Jam Sessions* continued to bring free outdoor jazz to the Melbourne Street Green on Friday nights. This popular event attracted significant audiences of enthusiastic patrons, with its inviting outdoor lounge atmosphere and featuring live music from talented students of Queensland Conservatorium, Griffith University.

The spirit of *Green Jam* spread into the Cascade Court for *Sunset Sessions* and *Global Grooves*, showcasing country, folk, blues and global music and entertaining visitors for free on Saturday evenings and Sunday afternoons.

Commercial investments

QPAC is Australia's only institutional investor in commercial musical theatre. In 2010-11, QPAC continued its role as an investor and consolidated its relationships with Australia's major producers, investing in the Australian production of *Love Never Dies* and the new work *Doctor Zhivago*. Both productions are expected to return a dividend as well as the original investment. During this period, the national tour of *Fame – The Musical* concluded, however QPAC did not recoup its initial investment.

Home companies

QPAC's four home companies – Queensland Theatre Company, Opera Queensland, Queensland Ballet and Queensland Symphony Orchestra – delivered strong programs across each of QPAC's theatres. Collectively the companies presented 73 performances during the year, generating attendances of 148,199.



Entertainment

Program, produce and co-produce high quality, innovative performing arts

QPAC's role as a leading entertainment destination is evidenced in the scale and breadth of its program; range of collaborations; recognition within the community and position as the state's foremost centre for live performance. Each year, QPAC delivers entertainment options in a program that mixes Australian and international artists across classic and contemporary forms that bring together arts experts and first time visitors.



A wide range of performing arts

QPAC's theatres and foyers are rarely quiet spaces. As a major performing arts centre, QPAC is alive day and night with performances, rehearsals, meetings and creative development. Throughout 2010-11, 982 performances were presented across the Centre's four theatres and outdoor performance spaces.

The performances covered a wide range of performing arts genres and included: classical and contemporary dance and music; comedy; theatre; opera; circus; musical theatre; family programs; and festivals and special events. Traditionally, theatre, musical theatre as well as ballet and dance are larger scale works and have longer runs in our venues. Conversely, forms such as contemporary music, comedy and circus regularly play only one or two performances. These variations in the length of seasons make it possible for the Concert Hall to host dozens of seasons of different artists during the run of one musical in the Lyric Theatre.

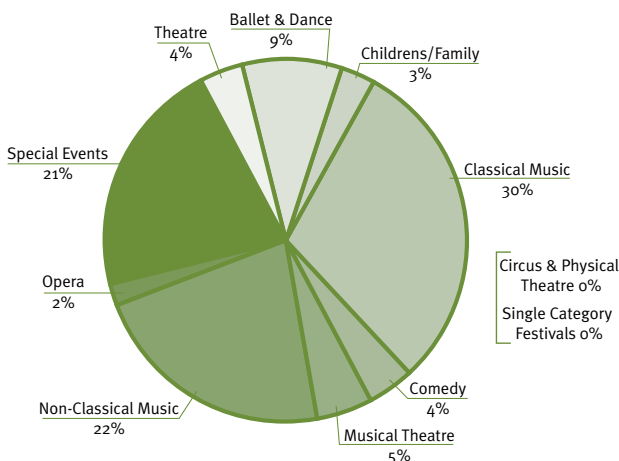
In order to account for these differences and to assess the diversity of offerings, QPAC looks to both the number of productions presented in each genre as well as the total number of performance days within each genre.

QPAC's annual program is a combination of works produced in-house by QPAC, works developed or presented in collaboration with other artists or companies and works presented exclusively by external hirers. This multi-faceted model offers QPAC flexibility in the management of its venues and ensures audiences are offered the best and most diverse range of productions.

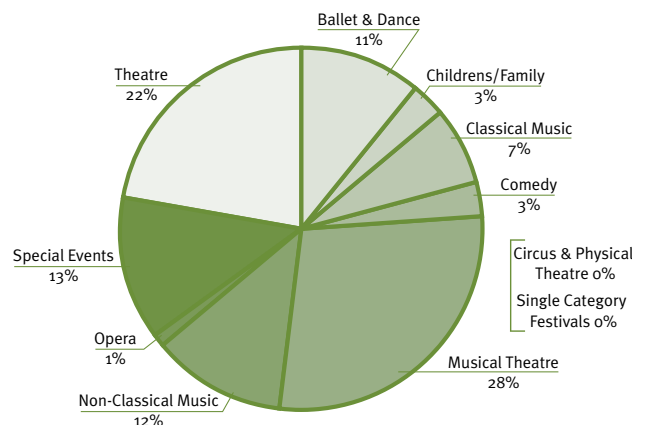
In 2010-11 QPAC produced a program that encompassed festivals, single night performances, full seasons, exhibitions and international exclusives. The program spanned genres from jazz to contemporary dance and played in all theatres and outdoor spaces. It featured:

12 Acts of Cabaret; ACPA: *Soul Music and Souls Entwined – a double bill*; Flamenco Fire: *Al-Andaluz*; Anthony Steel Book Launch; Bangarra: *Of Earth and Sky*; Danza Contemporanea de Cuba (Brisbane Festival); Ballet Nacional de Cuba: *Don Quirote*; Shane Howard Lyrics (Brisbane Writers' Festival); *Cradle Songs*; *Family Pops 2*; *Fête de la Musique*; *Fretfest 2010*; *Global Grooves*; *Gothic Symphony*; *Gothic Symphony* Rehearsal; *Green Jam*; *Havana Club*; *Jesus Christ Superstar*; Juan De Marcos & the Afro Cuban Allstars; Kawai 2010 Series; KITE *Yonder Edge City*; *Letter's End*; Los Van Van; *Naturally 7: VocalPlay*; *Pemulwuy!* National Male Voice Festival Finale Concert; *QPAC Brisbane Open House 2010*; *Jazz on the Lawn*; Klais Grand Organ Experience; Mercedes Benz Fashion Festival; *Brilliance and Consolation*; *A Big Bang*; *How Music Works*; *Creepy Classics*; Musical Voyage; Serenade; Haydn Trumpet Concerto; Beethoven's 5th; The Organ Symphony; Roby Lakatos & Ensemble; Ron Carter Trio with guests Katie Noonan's Elixir Trio; Sydney Dance Company Rafael Bonachela's *we unfold*; Shake & Stir Workshops; *Spirit of Christmas*; *Sunset Sessions*; Southern Cross Soloists Showcase Series; *The Story of the Miracles at Cookie's Table*; *The UpDO*; The Whitlams *Eternal Nightcap* with the Queensland Symphony Orchestra; Beethoven's *Emperor*; *Power and Grace*.

Seasons by Genre



Performances by Genre



Local, national and international organisations

In 2010-11, QPAC collaborated with many local, national and international organisations from both the commercial and subsidised sectors:

GFO Entertainment Pty Ltd (*Fame – The Musical*); Bangarra Dance Theatre (*Of Earth and Sky*); Red Chair (*Al Andaluz – Flamenco Fire*); fRET fEST (*fRETfEST 2010*); Queensland Conservatorium Griffith University (*Kawai 2010: Andrea Lam, Kawai 2010: Wong Wai Yin, Kawai 2010: Jayson Gillham*); Queensland Symphony Orchestra (*QSO Education Concert Series*); Harvest Rain Theatre Company (*Jesus Christ Superstar, Aladdin and the Mysterious Magical Lamp, Grease*); Oz Showiz Cares / Equity Fights Aids (*Hats Off BrisVegas 2010*); Aboriginal Centre for the Performing Arts (*Soul Music and Souls Entwined – a double bill*); Mercedes Benz Fashion Festival; Major Brisbane Festivals Pty Ltd (Ballet Nacional de Cuba, Danza Contemporanea de Cuba); Italian Trade Commission (*The Italian Way of Seating – 50 Years of Italian Chairs*); Sydney Dance Company (*we unfold*); Music Broadcasting Society of Queensland and Queensland Music Festival (*Gothic Symphony*); Buddha's Light International Association of Queensland (Meditation Sessions); Abigails Entertainment (*Senior Superstar*); and Brisbane City Council (*Fête de la Musique*).

Venue utilisation

QPAC exceeded its venue utilisation target of 76%, achieving 77% over 2010-11. QPAC's four theatres are used for performances, rehearsals, workshops and corporate events. Throughout the year, scheduled maintenance periods are also allocated to ensure theatres comply with strict workplace health and safety requirements and that QPAC's technical equipment remains at the forefront of industry standards. One of QPAC's key priorities identified in the strategic plan is to maximise venue usage. A number of strategies are employed to ensure each of the theatres, in particular the Lyric Theatre, are live as many nights of the year as possible.

This year the Lyric Theatre featured 29 different productions and achieved 95% utilisation. This included an Australian exclusive season of the acclaimed Ballet Nacional de Cuba, and four major musicals: *MAMMA MIA!*, *Fame – The Musical*, *West Side Story*, and *WICKED*. The Lyric Theatre featured a mix of musical theatre, music and dance that

attracted audiences across all age groups. This included Opera Queensland's *Aida* and *The Girl of the Golden West*, as well as Queensland Ballet's *The Nutcracker*, *Toni Childs In Concert*, and *Riverdance*. The Brisbane season of *WICKED* concluded in April 2011, and despite losing 16 performances during the flood closure, was attended by more than 158,000 visitors and achieved 94% occupancy.

QPAC brand

QPAC continued to increase its recognition as a leading performing arts centre, both at home and overseas.

A study of brand awareness undertaken by QPAC in May 2011 indicated that:

- QPAC has the highest spontaneous and prompted awareness of any live performance venue in Brisbane
- Awareness has increased in the past 12 months
- The spontaneous (unprompted) awareness amongst the general Brisbane population increased from 64% in 2010 to 70% in 2011
- Prompted awareness is relatively stable at 89% (90% in 2010).

Cultural Centre

QPAC is well placed as one of four key cultural organisations (QPAC, State Library of Queensland, Queensland Art Gallery and Queensland Museum) located within the cultural hub that is Queensland's Cultural Centre.

QPAC values the unique opportunities for collaboration and partnerships offered by this riverside location and the combined capacities of the Cultural Centre organisations within it.

In 2010-11 a particularly successful collaboration was the co-operative marketing of the Ballet Nacional de Cuba at QPAC and the *Valentino Retrospective* at the Gallery of Modern Art. This collaboration, together with assistance from Brisbane Marketing and Tourism Queensland, contributed to the high intrastate and interstate attendance at both events.

In 2011, all four Cultural Centre locations are collaborating on an unprecedented celebration of Torres Strait Islander culture and history in *Torres Strait Islands: A Celebration*, commencing 1 July 2011.

Public Participation

Deliver arts, entertainment and enrichment for every person at every age, every day.

QPAC focuses on maximising public participation as part of its strategy to deliver the best in arts, entertainment and enrichment for a wide audience. QPAC defines participation as the active connection and involvement with people, ideas and experiences.

To attract and maximise public participation, QPAC identified priorities around recognition, visitor experience, audience engagement, the vibrancy of South Bank precinct, cultural diversity and learning.

Recognition

QPAC is well recognised as a leading live performance venue. A recent study amongst the general Brisbane population revealed 70% spontaneous mention of QPAC as a venue for performing arts. The next highest mentioned venue achieved 40% awareness.

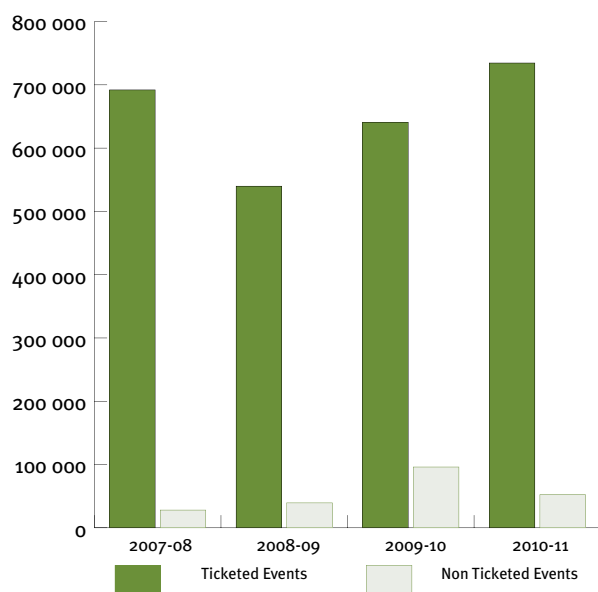
On a wider scale, QPAC's reputation for hosting world class events was further consolidated in 2010-11 by successfully attracting and presenting an exclusive season by world-renowned ballet company, Ballet Nacional de Cuba. QPAC was also the performance venue of choice for a wide variety of acclaimed international artists including Dame Kiri Te Kanawa, Petula Clarke, Rick Stein, William Shatner, Indigo Girls, Roby Lakatos, Eddie Vedder and Cyndi Lauper.

QPAC staff are recognised as industry specialists and are consistently sought after to offer advice and training and to present at conferences and industry forums. In 2010-11, more than 39 different organisations from across the country sought professional advice from QPAC staff in areas including ticketing, marketing, audience development, lighting, finance, programming and general management.

Visitor experience

QPAC's commitment to audiences extends beyond the experience inside the theatre to include all aspects of the public's interactions with the Centre. In 2010-11 QPAC undertook a major project to align its two major customer service teams with the aim of ensuring high level and consistent service across all business areas.

QPAC Visitation



The Visitor Services and Food and Beverage teams were streamlined under one manager and a program of cross-training implemented. In peak periods throughout the year, particularly during the season of *WICKED*, visitor services teams were completing up to 400 shifts per week.

Following customer feedback and research, the QPAC website was refreshed to improve usability and access. The redesigned homepage features improved search options, showcases more events, highlights the most popular performances and provides up to date information such as 'what's on this week'.

QPAC's cafes, bars and restaurant play an important part in offering patrons memorable experiences and almost a quarter of patrons chose to dine at QPAC before or after attending a performance.

New and existing audiences

QPAC has had an ongoing program in recent years to expand and deepen audience engagement and encourage attendance by new audiences.

The major focus has been to enhance the experience of patrons attending an event at QPAC for the first time, to increase their enjoyment of the whole experience and encourage them to come back.

In 2009, it was identified that up to 54% of patrons were first time bookers and that only 5% of these went on to book for another event. Following a successful trial in 2009, QPAC rolled out a first time bookers strategy in September 2010 – involving communication tools including a welcome email immediately prior to attendance and a feedback mechanism immediately following attendance.

After only nine months, the strategy is on track to exceed its goals:

- 12.8% of first time bookers have rebooked for at least one additional event at QPAC
- This equates to an additional \$1million in revenue
- 33,559 people (34% of ticket buyers) were repeat bookers, returning to QPAC at least once during the year
- This represents an increase of 5% on 2009-10.

In line with the Strategic Plan, QPAC has had a strong focus on growing the proportion of 20-35 year olds amongst audiences. QPAC succeeded in significantly increasing its younger audience from 24% in 2009-10 to 36% in 2010-11.

QPAC will continue to grow our audience in the future by targeting those patrons who regularly initiate the attendance of small groups of their friends to performances. Database research is underway to identify these patrons, recommend appropriate events and make it easier for them to spread the word and to encourage new initiators.

Precinct

QPAC's location in the centre of South Bank offers opportunities for collaboration across programming, marketing and promotion and more broadly in relation to urban planning and development that impacts on the precinct. QPAC, through its in-theatre and outdoor programs, plays a vital role in positioning South Bank as a vibrant and diverse entertainment hub.

In October 2010 QPAC partnered with the Italian Trade Commission to present *The Italian Way of Seating – 50 Years of Italian Chairs*. The exhibition was curated by Alessandro Mendini, editor of Italian design magazine DOMUS and was presented in foyer spaces throughout QPAC. The exhibition design was supported by Furniture Design students from the Queensland College of Art, Griffith University. The exhibition and associated events were presented as part of the inaugural *Unlimited: Designing for the Asia Pacific*.

This year QPAC has continued to work closely with its precinct neighbours, in particular South Bank Corporation and Brisbane Convention and Exhibition Centre on the planning and management of the significant changes taking place on Grey Street. QPAC has been involved in regular discussions with the Australian Broadcasting Corporation (ABC) and looks forward to welcoming the ABC as its neighbour in 2012.

Cultural diversity

QPAC's engagement with culturally and linguistically diverse communities in 2010-11 resulted in some vibrant, rewarding and well-attended events. The focus was on the presentation of works by or about non-Western peoples and Aboriginal and Torres Strait Islander communities.

Performances presented at QPAC representing non-Western peoples included:

- *My Dream* by the China Disabled Performing Arts Troup
- *The Last Emperor* by XDR (Australian) Cultural Promotion
- The Broken Bridge Peking Opera by China Art & Entertainment Group
- QPAC's presentation of internationally acclaimed 16 year old Hong Kong pianist, Wong Wai Yin
- two performances of the world famous Soweto Gospel Choir from South Africa, hosted by QPAC during June 2011.

During the year, QPAC presented the exclusive Brisbane season of Ballet Nacional de Cuba's *Don Quixote* for 11 performances. A range of events supported this season including performances by Danza Contemporanea de Cuba and the late night, outdoor Havana Club staged during the 2010 Brisbane Festival.

QPAC recognises and supports the vision and objectives outlined in Arts Queensland's *Aboriginal and Torres Strait Islander Arts Policy 2009-2013*. In presenting work relating to Aboriginal and Torres Strait Islander communities, QPAC continued its positive partnerships with several organisations.

This year, QPAC worked closely with its industry partner, the Aboriginal Centre for Performing Arts (ACPA) in the presentation of one full length season, *Soul Music and Souls Entwined* as well as one performance (December 2010) of the ACPA graduating students showcase.

During the year, QPAC also partnered with Bungabura Productions to present the first Queensland presentation of *The Story of the Miracle at Cookies Table* for 20 performances. The work featured renowned Indigenous actor and writer, Leah Purcell as both lead performer and director. Ms Purcell was awarded a 2011 Matilda Award for her directing and acting in this work.

QPAC also continued its long term relationship with Bangarra Dance Theatre, presenting *Of Earth and Sky* during July 2010 for eight performances. From September 2010 to June 2011, QPAC was also involved in community consultation with members of the Torres Strait Island community to develop the cross cultural precinct event, *The Torres Strait Islands: A Celebration*, which opened on 1 July 2011.

Learning

QPAC prioritises learning as a key component of meaningful experiences of the performing arts and defines learning as the acquisition and exchange of knowledge and skills. QPAC's learning opportunities are created and delivered through physical and digital formats. Over the course of the year, rich and imaginative resources are designed to create and meet patrons' anticipation of and growth in aesthetic understandings of the performing arts.

During the year, the QPAC Choir engaged in learning and skills development for its more than 170 members. These included a range of guest chorumasters including Ruth Ghee and Cygnet Repu who worked with the choir on songs from the Torres Strait Islands; a number of showcase performances by the choir in QPAC's Concert Hall to raise the level of performance standards; and using a range of online services for the dissemination of choral rehearsal tools. The QPAC Choir is open to public participation through the regular calls for auditions held at the commencement of each of the four terms in the year. The choir performs across a diverse range of performance opportunities, including *Spirit of Christmas* and performances with the Queensland Pops Orchestra.



Strategic Relationships

Build and strengthen relationships that add value and bring mutual benefit

QPAC recognises the critical role partnerships play across all areas of our work. Partnerships expand our capacity, enrich our everyday practice, encourage us to think from different perspectives and offer opportunities for growth. Like QPAC's business, our relationships are varied and support a range of activity from the creation of new creative works to delivering impeccable customer service. These relationships take a number of forms and vary in their depth and longevity.

Producers and presenters

Some of the most critical relationships for QPAC are those with major producers and presenters from Australia and overseas. QPAC is a significant investor in and presenter of commercial musicals and QPAC's Lyric Theatre is an integral part of the national network of large live performance venues. In many cases, QPAC's investment in productions such as these ensures the shows play a Brisbane season.

In 2010-11 QPAC partnered with The Gordon/Frost Organisation on *Fame – The Musical* and secured a record third season of major touring comedy musical *MAMMA MIA!* QPAC secured the only Australian season of Canadian comedy star Charles Ross in *One Man Lord of The Rings* outside of his Melbourne Comedy Festival appearances.

QPAC also secured the international mega musical *WICKED* for a ten week season in the Lyric Theatre which played to 94% occupancy over 80 performances despite losing two weeks and 16 performances immediately after the January flood.

QPAC partnered with and presented rock band The Whitlams for the *Eternal Nightcap* concerts in the Concert Hall (which played to almost 3,000 people) including inviting the Queensland Symphony Orchestra to perform in a lavish contemporary music experience over two nights.

QPAC partnered with leading Australian ballet/opera producers Leo Schofield and Ian McCrae and the Brisbane Festival to secure and present an Australian exclusive and season of the Ballet Nacional de Cuba in the Lyric Theatre.

As a presenting partner, QPAC co-presents works with local organisations as well as many companies from around Australia. A co-presentation is usually driven by multiple factors and will often focus on expanding the local audience base and/or developing the production quality. For example, QPAC regularly co-presents with national companies Bangarra Dance Theatre; Sydney Dance Company; The Australian Ballet and state based companies Expressions Dance Company, Zen Zen Zo Physical Theatre; Queensland Theatre Company and Queensland Ballet; Queensland Conservatorium, Griffith University and the Brisbane Festival. The issues that influence QPAC's decision to enter into partnerships as well as the outcomes sought vary enormously and range from enhanced public participation to art form development or commercial opportunities.

Industry partnerships

In addition to producers and presenters, QPAC seeks to support the development and advancement of the performing arts industry and to maintain strong and productive working relationships with a variety of artists and organisations.

QPAC is an active member of the OZPAC network, a coalition of the major performing arts centres in Australia and New Zealand. The coalition hosts biannual executive forums and this year QPAC's Chief Executive attended meetings in Auckland in July 2010 and Melbourne in February 2011. The group also hosts meetings of key personnel in finance, marketing and production that are hosted in rotation across centres. In May 2011, QPAC hosted a meeting of facilities staff from across the network.

A significant part of QPAC's commitment to industry partners is the artists and companies in residence program. In 2010-11 music ensemble Southern Cross Soloists continued as company-in-residence. Since forming in the mid-1990s Southern Cross Soloists has become one of the most innovative musical ensembles in Australia. Since commencing its residency in November 2009, the group has presented numerous performances in the Showcase Series in QPAC's Concert Hall. This year Southern Cross Soloists presented three Showcase Series concerts with the first performance in the 2011 series featuring guest artist Jack Liebeck.

QPAC continued its support of Brisbane's Harvest Rain Theatre Company. In 2009 it was announced that QPAC would become the company's primary performance home. Since that time, the partnership with QPAC has focused on growing audiences for musical theatre and supporting new and emerging talent. In 2010-11 Harvest Rain presented two productions in the Playhouse (*Jesus Christ Superstar* and *Grease*) and one in the Cremorne Theatre (*Aladdin* and the *Mysterious Magical Lamp*).

Government stakeholders

During 2010-11 QPAC partnered with agencies across local, state and federal government. Brisbane City Council continues as a major sponsor of QPAC's Out of the Box festival for children eight years and under. Council is working with QPAC towards the delivery of the 2012 festival and will support the delivery of the festival's outdoor and workshop programs.

In 2010 QPAC also continued its relationship with Queensland Events, co-presenting the exclusive season of the Ballet Nacional de Cuba.

The KITE Program @ QPAC received significant funding from the Australia Council Creative Communities Partnership initiative to continue the successful *Yonder* project. KITE is an early childhood arts education initiative of Education Queensland in partnership with QPAC. KITE delivers relevant contemporary arts education experiences for Prep to Year Three students and their teachers across Queensland.

In its pilot and first stage of delivery, *Yonder* demonstrated a positive impact on participating students and communities in multiple ways. Evaluation data suggests the project resulted in improved learning outcomes for students, particularly in the areas of literacy and social competency. The Australia Council partnership is critical to the expansion of the program to communities across Queensland. The project will continue into 2012.

Corporate communities

QPAC values its corporate partners. We not only strive to build relationships that support our projects and operations but also to work collaboratively – developing mutually beneficial partnerships that enhance and connect with the values and objectives of both parties.

QPAC's suite of partnerships is evidence of the increasing commercial awareness of the arts and its contribution to the business sector.

The significance and success of QPAC's cultural-commercial collaborations continued in 2010-11 with existing and new partner associations.

In 2010-11 QPAC welcomed new partner PricewaterhouseCoopers. Heritage Building Society remained instrumental in partnering in the delivery of the increasingly popular *Green Jam Sessions*. Longstanding partners Treasury Casino and Hotel and Qantas have continued their association with QPAC, and the ongoing alignment with supporters and operational partners such as Brisbane City Blooms, Mötet Hennessy, Sirromet and Grinders Coffee reflect dynamic and mutually beneficial collaborations.

QPAC's Out of the Box Festival (OOTB) for children eight years and under is one of Brisbane's iconic and signature festivals, well loved by children and families across the state. The 2012 festival will continue to deliver a range of highly innovative and creative experiences to young audiences across the performing and visual arts. As preparations

commence, QPAC looks forward to the ongoing support from "Friends and Playmates" partners, led by the invaluable support of Brisbane City Council.

We extend a heartfelt thank you to Australia Post for its significant involvement with OOTB over the years. Thank you also to Mantra Southbank for its association with QPAC.

QPAC's well regarded corporate hospitality program, QPAChosts continued to deliver a range of premium catering and unique theatrical opportunities for the corporate sector to engage with their guests.

International partnerships

QPAC continued its membership of international industry bodies the Association of Asia Pacific Performing Arts Centres (AAPAC) based in Singapore, the International Society for the Performing Arts (ISPA) based in New York and the Venue Manager's Association of Australasia (VMA).

QPAC staff attended conferences, meetings and performances in the United Kingdom, Europe, United States, New Zealand and Asia. The key purpose of this travel is to maintain QPAC's profile as a leading international venue and to develop and maintain partnerships that will support QPAC to present a diversity of product from around the world.

During the year QPAC hosted multiple delegations of industry professionals including London's National Theatre and The Royal Opera House, home of The Royal Opera and The Royal Ballet.

The 2010-11 program featured 121 performances from international artists and companies across 49 seasons. Highlights of the international collaborations included the exclusive presentation of the Ballet Nacional de Cuba (Cuba); *One Man Lord of the Rings* (Canada); Cabaret stars – Caroline Nin (France), Steve Ross (USA) and Jane Badler (USA); exclusive children's work co-presented with Wolf Bowart's *Letter's End* (USA); plus Queensland only performances from national tours of legendary jazz band Return To Forever; world famous opera singers Dame Kiri Te Kanawa (NZ) and Cecilia Bartoli (Italy); and contemporary music legend Herbie Hancock (USA) and contemporary music superstar Eddie Vedder (USA).



Organisational culture

QPAC provides a range of benefits to encourage and support the recognition, reward, attraction and retention of staff.

Specifically QPAC recognises the importance of offering work-life strategies to attract and retain skilled employees by offering flexible working hours, part-time employment and working from home arrangements. Bi-monthly lifestyle sessions were held throughout the year focusing on health and well-being initiatives which included nutrition seminars, group fitness sessions on Pilates and zumba, and health assessments.

QPAC's Reward and Recognition program aims to recognise and reward outstanding service of individuals in the organisation. This year QPAC expanded the program to include the 'on-the-spot' recognition of individual employees who deliver above and beyond levels of service either internally or externally. During the year 67 staff were nominated by their managers/supervisors for on-the-spot prizes and 291 staff were nominated across three categories for the overall program.

An employee of the year was chosen in December 2010 from the 12 quarterly winners throughout the year.

QPAC provides learning and development opportunities and programs for all staff. Examples of these include induction programs, compliance training and professional development programs.

Employees are regularly surveyed to gain feedback on perceptions and opinions relating to their employment and are encouraged to provide feedback during new employee inductions, three month engagement assessments and annual performance appraisals and on exiting employment. Employees returning to work following a workplace injury are also surveyed to source information on the process.

This year QPAC celebrated the 79th edition of the monthly employee newsletter which was started in 2004. The newsletter is an important tool in internal communications, and acknowledges the contribution staff make to the successful operation of QPAC through demonstration of our core values.

QPAC acknowledges the value of engaging with schools and tertiary institutions in providing work experience and industry placements. Throughout the year 11 school students and audio engineering students completed placements at QPAC.



Commercial Opportunities

Deliver integrated commercial services that meet the highest industry standards.

QPAC operates in a fluctuating market and depends on a strong commercial music sector to ensure financial sustainability. Approximately one-quarter of QPAC's annual revenue is derived from government grants and uniquely among our Cultural Centre neighbours, QPAC functions in a commercial environment, operating seven different revenue producing business units. In seeking commercial opportunities, QPAC strives to deliver integrated services to audiences, hirers and partners in order to exceed industry standards and achieve mutually beneficial outcomes.

Entrepreneurial activity

In pursuing long term financial sustainability QPAC balances innovation, experimentation and risk. 70% of QPAC's business streams are profit generating, deriving income primarily from venue rental, investments, food and beverage services and ticketing operations.

Full service model

Following customer feedback and research, the QPAC website was refreshed to improve usability and access. The redesigned homepage features improved search options, showcases additional events, highlights the most popular performances and provides up to date information such as 'what's on this week'.

In response to strategies designed to promote visitation to the QPAC website, the site achieved an overall increase in visitation of 16% compared to last financial year. In 2009-10 there was also an increase in the percentage of audience members purchasing via the internet for QPAC's four theatres, up from 61% in 2009-10 to 77% in 2010-11.

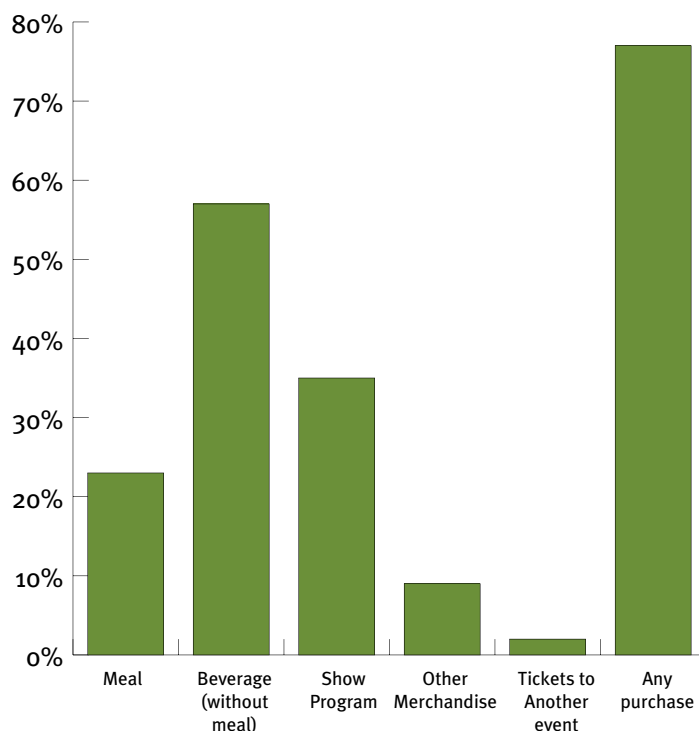
The online experience was further enhanced by the introduction of print at home ticketing, which was rolled out for events from January 2011. Uptake of print at home tickets has been positive with 18% of patrons purchasing tickets to *Doctor Zhivago* online choosing to print their own tickets.

Transaction fees were introduced on ticket purchases to help fund improved services for patrons online and through the box office.

Confirmation emails, print at home tickets and welcome emails to first time attendees have been utilised to provide additional information to patrons, promoting car parking, dining options at QPAC and pre-purchased interval drinks. Almost 2,200 patrons chose to pre-purchase dinner at the Lyrebird Restaurant when they purchased their tickets.

QPAC measures the cross-purchasing behaviour of patrons as an indicator of the success of service integration. This year 77% of patrons made an additional purchase during their visit to QPAC (75% in 2009-10). The purchase was across one or more of the categories: additional tickets, meals, beverages, programs or other event merchandise. Almost one-quarter of QPAC patrons purchase a meal at QPAC before or after their performance. This is a strong result, considering that over 40% of patrons do not purchase a meal before their performance.

Additional Purchases during visit



Ticketing

QPAC is recognised as owning and operating one of the most advanced ticketing systems in the Asia Pacific – qtix. This high quality, data-rich ticketing service contributes to the overall success and international reputation of QPAC as a premier performing arts centre.

qtix, with its strong focus on audience profiling and segmentation provides superior ticketing services not only to QPAC but also to the broader industry. It offers ticket sales through multiple channels – internet, phone, mail, outlets and box office.

qtix clients range from large commercial producers to small local organisations and host events both at QPAC and in venues around Brisbane. In 2010-11 qtix provided services to several South Bank precinct organisations, including Cultural Centre partners Queensland Art Gallery/GoMA and State Library of Queensland.

In 2010-11 qtix issued 855,137 tickets, an increase of 7.5% on the previous year. Of these, total 750,589 tickets were to performances at QPAC and an additional 104,548 (78,328 sold plus 26,220 complimentary) to performances in other venues.

The sold occupancy achieved for performances across QPAC's four theatres was 67%, an increase of 5% from the previous year. (Sold occupancy is calculated as the total number of tickets sold as a percentage of the total number of tickets offered for sale.)

Sold occupancy is one of the key performance measures for a production. Achieving high levels of sold occupancy is critical for all productions, particularly for national and international producers in QPAC venues – it ensures the viability of a Brisbane season as part of a tour.

Food and beverage

Excellent dining experiences are an integral part of a successful QPAC operation. They enhance the overall positive experience for QPAC patrons from the time they arrive to when they leave the Centre.

In 2010-11 QPAC increased its focus on operating its food and beverage outlets outside of performance times. In line with the strategic imperative to grow the reputation and profitability of food and beverage services, the three major outlets – The Café, The Bistro and Lyrebird Restaurant – have been redefined and serve both theatre patrons and visitors to the Cultural Centre more broadly.

2010-11 also saw the implementation of an integrated rostering system for the food and beverage department which will continue to have an increasing positive impact on the profitability and efficiencies of the operations.

Facilities

In line with QPAC's strategic plan, the Centre undertook three infrastructure enhancement projects in 2010-11, to continue to improve facilities.

An architectural lighting system was installed to allow themed illumination of both fly towers as seen from the riverside; the work was completed in time to paint QPAC green for *WICKED*.

Toilet facilities for patrons of the Bistro, The Café and Cascade Court were enhanced by the refurbishment and reconfiguration of the Lyrebird Restaurant toilets to provide access directly from Cascade Court while maintaining the privacy of diners.

QPAC undertook an in-house upgrade of the public address system to improve the clarity of communications for patrons and performing companies.



Performance measures

		Target 2010-11 as per SDS	Est Actual 2010-11 as per SDS	Actual 2010-11 as at 30 June 2011
<i>Measures</i>		<i>Notes</i>		
Service Standards				
Venue utilisation		75%	76%	77%
Lyric Theatre	1	70%	94%	95%
Concert Hall	2	70%	60%	63%
Playhouse	3	90%	70%	70%
Cremorne Theatre		75%	78%	79%
Level of audience satisfaction		90%	96%	97%
Level of hirer satisfaction		95%	95%	100%
Other Measures				
Visitation		750,000	765,600	786,665
Attendance at paid events	4	600,000	715,600	734,483
Attendance at unpaid events	5	150,000	50,000	52,182
Presentations				
Number of performances		920	984	982
Number of seasons		220	208	213
Number of regional venues receiving QPAC programming		12	14	14
Number of programs hosted by regional venues	6	4	2	2

Notes:

1. The increase in 2010-11 Est. actual is due to securing additional hires in the Lyric Theatre – *Fame, The Music of Andrew Lloyd Webber, and Riverdance*.
2. The decrease in 2010-11 Est. actual is due to fewer than anticipated commercial hires.
3. The decrease in 2010-11 Est. actual is due to three month venue closure as result of the 2011 Brisbane flood event.
4. The increase in 2010-11 Est. actual is due to higher than anticipated venue utilisation of the Lyric Theatre and sold occupancy in major seasons including *WICKED*.
5. The decrease in 2010-11 Est. actual is due to a reduced outdoor program of free events. The program was reduced to accommodate weather conditions.
6. The decrease in 2010-11 Est. actual is due to reduced touring by QPAC Museum.



Governance

Ethics and Code of Conduct

To ensure a clear understanding of and commitment to the five ethics principles contained in the *Public Ethics Act 1994*, QPAC has developed and implemented a Code of Conduct for Trust members and employees. The Code of Conduct is distributed to new staff at induction and is available on the QPAC intranet. Trustees and staff continue to abide by the principles contained in the Code.

Whistleblowers Protection Act 1994

With the repeal of the *Whistleblowers Protection Act 1994* and the introduction of the *Public Interest Disclosure Act 2010 (PID Act)* on 1 January 2011, the way in which public interest disclosures are to be publicly reported has changed. From 1 January 2011, Queensland Government agencies, including QPAC, are no longer required to report public interest disclosures in annual reports.

Under section 61 of the *PID Act*, the Public Service Commission (PSC) is now responsible for the oversight of public interest disclosures and preparing an annual report on the operation of the *PID Act*. From 1 January 2011, QPAC is required to report information about public interest disclosures to the PSC, which is responsible for preparation of an annual report on the operations of the *PID Act* and the information provided by agencies. The annual report will be made publicly available after the end of each financial year.

Carers (Recognition) Act 2008

In line with the *Carers (Recognition) Act 2008*, QPAC formally recognises carers and the important contribution they make to the health and well-being of the people they care for and to the community generally. Our human resources policies have been updated to raise awareness and inform good practice around the issues relating to carer's requirements.

As an affiliate of the Queensland Government's Companion Card program, QPAC provides Companion Card holders with a second ticket for their chosen companion at no cost. A Companion Card is issued to a person with a disability who has a lifelong need for attendant care support in order to participate in community activities and attend venues.

Ticketing staff receive training and documentation on how to undertake a Companion Card booking and Front of House staff receive training and documentation on attending to special needs patrons and their carers while on QPAC premises.

Carbon emissions

QPAC is committed to supporting the Queensland Government's *Toward Q2: Tomorrow's Queensland* target to 'cut by one-third Queenslanders' carbon footprint with reduced car and electricity use' by 2020. This commitment

includes implementation of the Government's climate change and other environmental strategies.

Six gases have been identified under the Kyoto Protocol as the main greenhouse gas emissions that need to be reduced. The gases are carbon dioxide, hydro fluorocarbons, methane, nitrous oxides, perfluorocarbons and sulphur hexafluoride. As part of standard emission measurement practices these gases are mainly reported as carbon dioxide equivalent emissions (CO₂-e).

The Queensland Government continues to develop and improve whole-of-Government data collection processes and systems to standardise reporting of its greenhouse gas emissions. For QPAC, the key greenhouse emissions are those that are linked to the following business activities:

- vehicle usage
- electricity consumption
- air travel.

In addition, QPAC has calculated its emissions for use of taxis and these are included in the emissions table below.

Activity	Greenhouse gas emissions (tonnes of CO ₂ -e)
Vehicle usage	
Agency owned vehicles	1.31
Electricity consumption	
Purchased directly from an electricity retailer	
Sourced through a third party	10,225.31
Air travel	
Domestic air travel on commercial airlines	74.90
International travel on commercial airlines	29.39
Hired vehicles	
Taxis	4.10
TOTAL	10,335.01

Recordkeeping

QPAC uses the TRIM record management system to ensure compliance with the *Public Records Act 2002* and Information Standard 40: Recordkeeping and Information Standard 31: Retention and Disposal of Public Records.

Right to Information

QPAC supports the Queensland Government's approach to giving the community greater access to information. In accordance with the *Right to Information Act 2009* and the *Information Privacy Act 2009*, QPAC makes some information routinely available for the public to access through a publication scheme. Documents are available for download from the QPAC website or in alternative formats by contacting QPAC.

External scrutiny

The Queensland Performing Arts Trust was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

Human resources

The QPAC Joint Consultative Committee met on three occasions during the year to facilitate consultation between management and employees. QPAC recorded 100% compliance with the Enterprise Bargaining Agreement and nil hours lost to industrial disputes.

QPAC's workforce is made up of 300 full-time equivalent staff. Its permanent attrition rate is 8% and permanent retention rate is 91%.

QPAC recognises that leadership and management development is a key driver in organisational performance.

QPAC's leadership and development framework aims to build the capability of managers to lead and influence staff. To achieve our strategic objectives QPAC provides a range of learning opportunities and resources for current and future leaders. In 2010-11 staff have completed development courses in supervisory management skills, strategic planning and industry development in venue management.

QPAC's performance management framework strategies and activities were reviewed to further enhance the performance of individuals and business units. A key initiative was the commencement of a review of performance agreements to provide an individual and work unit planning environment linked to QPAC's strategic plan, whilst ensuring clarity with respect to roles and responsibilities.

In 2010-11 QPAT did not offer any early retirement, redundancy or retrenchment packages.

Consultancies

Consultant	Reason for engagement	Actual cost \$
Arup Pty Ltd	Solar voltaic panel feasibility study	5,000
BVO Pro Venue Consultants	Capital Maintenance report (theatre equipment)	900
BWP Facilities	Food and beverage equipment audit	1,500
CSG Solutions	IT collaborative tool design	7,600
Deloitte Touche Tohmatsu	Risk management framework Review business continuity framework Investment and business development advice	116,361
Engaged Marketing	Leadership workshops and presentation	4,600
Ffrench Connection	Food and beverage review. qtix business plan	7,000
Future Food	Food and Beverage strategy and review	19,885
Sustainable Change	Executive coaching	6,325
The Consultancy Bureau	Structural review	47,500
Three Plus Pty Ltd	Strategic review and advice	13,772
		Total 230,443

Overseas travel

Name of officer and position	Destination	Reason for travel	Agency cost	Contribution from other agencies or sources
John Kotzas Chief Executive	London, Vienna, Moscow, Rome	Meet major companies commercial producers.	37,162	
John Kotzas Chief Executive	New York	Meet major companies commercial producers.	6,131	
Ross Cunningham Director – Presenter Services	London, New York	Meet major companies commercial producers.	18,452	
Paul Akhurst Manager – Facilities and Maintenance; Safety and security	New Zealand	OZPAC facilities meeting	1,385	
John Kelly Manager – Audio/Visual	Hong Kong	Training for QSC Q-sys paging system	840	1,843
Brian Inglis Head Technician, Audio/Visual	Hong Kong	Training for QSC Q-sys paging system	840	1,843



Future direction and challenges

QPAC acknowledges a changing local and global context. The objectives, priorities and aspirations within our strategic plan reflect Queensland's growth, changing demographics and lifestyle patterns, technological innovations and the increasingly blurred boundaries between learning, art and entertainment. Our operations and planning address the expanded role cultural institutions play in knowledge-based societies that encourage creativity and innovation.

Broadly, QPAC's key challenge in the coming years is to grow and diversify activity and commercial income streams within a fluctuating industry in order to ensure financial sustainability. Implicit within this are a number of challenges that span each of the focus areas within the strategic plan and include:

- producing a balanced program that delivers against a curatorial vision
- further strengthening a strong corporate identity that supports recognition of the QPAC brand
- consolidating relationships that enable QPAC to expand its capacity and reach
- growing the profitability of food and beverage operations.

The following priorities and strategies reflect QPAC's strategic direction for 2011-2015.

Entertainment

Create and showcase high quality, innovative live performance experiences.

Strategies

Program	Create a diverse program that achieves high levels of visitation and expands audience reach.
Audience experience	Provide performing arts experiences that build loyalty and encourage people to return.

Public Participation

Connect people, ideas and experiences to support active participation in cultural life.

Strategies

Access and learning	Deliver access and learning opportunities that foster imagination, curiosity and enjoyment.
Brand	Leverage QPAC's program, facilities, relationships and virtual environment to create and communicate a distinct QPAC brand.

Strategic Relationships

Cultivate relationships that expand our capacity and add value.

Strategies

International	Foster relationships that promote QPAC's brand and support the annual presentation of high profile international productions.
Expanded delivery	Seek partnerships that offer opportunities for growth through program and service delivery outside of QPAC.
Industry development	Utilise QPAC resources, networks and expertise to deliver targeted support to the performing arts industry.

Commercial Investments

Deliver integrated commercial services that provide increasing return and meet the highest industry standards.

Strategies

Investments	Manage a diverse suite of commercial arrangements to deliver financial return, incentivise producers and secure Brisbane seasons.
Services	Deliver exceptional, integrated ticketing and food and beverage services.

Key priorities identified for the coming year include:

- launch the Queensland International Residency Series
- consolidate internal systems, policy and process review
- implement a new brand strategy
- expand qtix's position as a leading ticketing agency
- finalise planning for the establishment of an entrepreneurial investment fund
- deliver major facilities projects including: the Rooftop Function Room, Playhouse foyer, staff accommodation and ground level toilet facilities.



Summary of Financial Performance

QPAC's financial result for 2010-11, an operating surplus of \$882,000, is an outcome of the high level of commercial activity including four major commercial musicals in the Lyric Theatre: *Fame – The Musical*, *MAMMA MIA!*, *West Side Story* and *WICKED*. However, the result was significantly affected by the January flood and \$478,000 of the surplus represents insurance funds for the replacement of low value equipment that was destroyed and is to be replaced in 2011-12. Furthermore, there are obligations totalling \$397,555 for separation payments (see note 24 'After Balance Date Events') relating to formal offers made to employees in 2011-12 under the Queensland Government's Voluntary Separation Program (VSP), but which were accepted after 30 June. The surplus of \$882,000 would therefore have been an underlying result of breakeven but for the timing of insured, low value equipment replacement and VSP acceptances.

The 2010-11 results are also characterised by a lower proportion of productions and co-presentations entrepreneured by QPAC with high gross cost and gross revenue flows. This is illustrated by the significant drop in project income (note 9(a)) and the cost of services non-labour (note 9(b)). Nevertheless, turnover from service activities remained very similar (over \$29M) to the prior year primarily because of the increase in revenue from commercial activities.

Grants and other contributions of \$7.9M include \$107,000 of one-off grants for projects over the next two years. The reduction in the base operating grant compared to the previous year is due to the biennial timing of the grant allocation for the Out of the Box Festival.

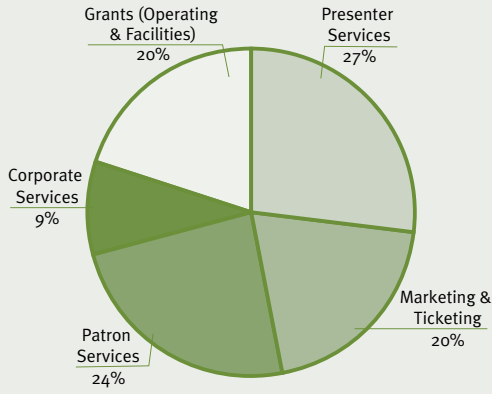
Employee expenses of over \$21M were up from \$19M for the prior year reflecting the high level of commercial activity requiring recoverable labour services, significant labour costs from the impact of the flood, costs related to productions and co-presentations entrepreneured by QPAC, and organisational changes.

Supplies and services declined to \$16M compared to \$20M the previous year. This is due to the difference in programming mix for QPAC Presents. The comparative year, 2009-10, was characterised by a series of high cost events/festivals produced or co-presented by QPAC, the major ones being Out of the Box, Paris Opera Ballet, *Eurobeat* and *Le Grand Cirque*. The gross cost of programming in 2010-11 was significantly lower with Ballet National de Cuba being the only event with expenditure near or above the \$1M level.

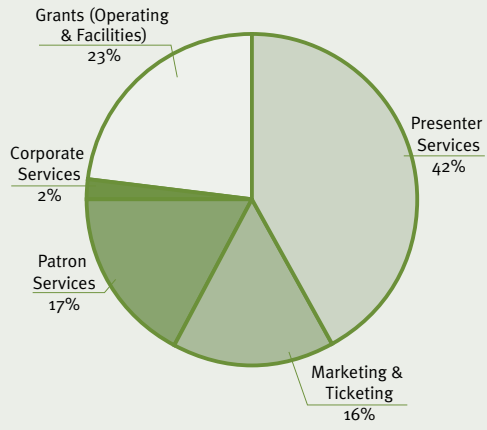
Careful management of cash flows ensured that there was a net increase in cash of more than \$2.7M. This was comprised of cash generated from operating activities of \$3.2M offset by \$558,000 of cash used in investing activities. The net inflow for operating activities is largely an outcome of the high level of commercial activity, a substantial reduction in debtors due to the timing of event settlements and the insurance funds for low value equipment replacement. Management of capital expenditure requirements limited the outflows for investing activities.

QPAC's working capital position strengthened to \$9.0M at 30 June 2011, up from \$8.1M at 30 June 2010. The financial strategy continues to ensure a strong and stable working capital position to manage the substantial commercial risks in the performing arts industry.

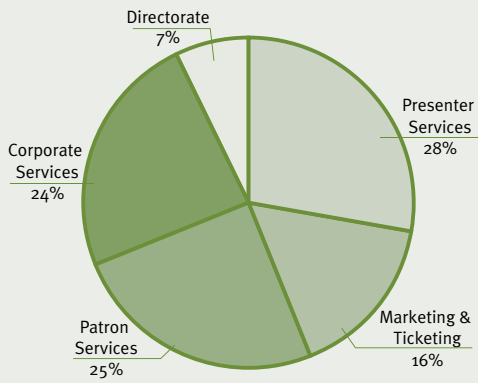
Operational Revenue 2011



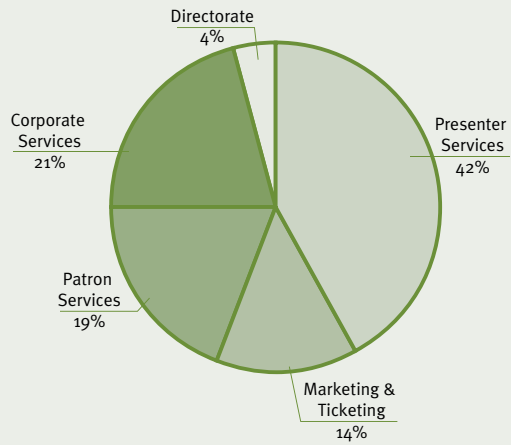
Operational Revenue 2010



Operational Expenditure 2011



Operational Expenditure 2010



STATEMENT OF COMPREHENSIVE INCOME

For the Year Ended 30 June 2011

	<i>Notes</i>	2011 \$'000	2010 \$'000
Income			
Revenues from service activities	<i>8a</i>	29,956	29,497
Grants and other contributions	<i>8a</i>	7,936	9,320
Other revenue	<i>8a</i>	1,067	1,313
Gains			
Gain on sale of property plant and equipment	<i>8a</i>	–	1
Total income	<i>7, 8a</i>	<u>38,959</u>	<u>40,131</u>
Expenses			
Employee expenses	<i>8c</i>	21,039	19,099
Supplies and services	<i>8b</i>	16,233	20,071
Depreciation and amortisation	<i>8b</i>	596	635
Other expenses	<i>8b</i>	209	121
Total expenses	<i>7, 8b, 8c</i>	<u>38,077</u>	<u>39,926</u>
Operating Surplus	<i>7</i>	<u>882</u>	<u>205</u>
Other comprehensive income		–	–
Total comprehensive income for the year		<u>882</u>	<u>205</u>

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

At 30 June 2011

	<i>Notes</i>	2011 \$'000	2010 \$'000
ASSETS			
Current assets			
Cash and cash equivalents	9	9,074	6,340
Receivables	10	2,700	4,107
Inventories	11	154	192
Other	12	638	466
Total current assets		12,566	11,105
Non-current assets			
Intangible assets	13	–	–
Property, plant and equipment	14	7,581	7,584
Total non-current assets		7,581	7,584
TOTAL ASSETS		20,147	18,689
LIABILITIES			
Current Liabilities			
Payables	15	2,452	1,605
Accrued employee benefits	16	933	776
Other current liabilities	17	161	589
Total current liabilities		3,546	2,970
TOTAL LIABILITIES		3,546	2,970
NET ASSETS		16,601	15,719
EQUITY			
Contributed equity		1,033	1,033
Accumulated surplus		3,374	3,377
Reserves			
– Asset revaluation	19	3,174	3,174
– Building development		1,500	1,500
– Equipment replacement		2,478	2,000
– General		2,042	1,635
– Commercial development		3,000	3,000
TOTAL EQUITY		16,601	15,719

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

For the Year Ended 30 June 2011

	<i>Notes</i>	2011 \$'000	2010 \$'000
Cash Flows from Operating Activities			
Receipts			
Revenues from service activities		30,934	31,355
Grants and other contributions		7,936	9,320
Interest		923	669
GST input tax credits received		2,524	2,328
Other revenues		79	169
Payments			
Employee expenses		(20,882)	(19,168)
Supplies and services		(16,838)	(22,345)
GST paid to ATO		(1,415)	(1,615)
Net cash provided by operating activities	<i>18b</i>	<u>3,261</u>	<u>713</u>
Cash Flows from Investing Activities			
Proceeds from sale of plant and equipment		31	1
Payments for plant and equipment		(623)	(182)
Investment income		65	475
Net cash (used in)/provided by investing activities		<u>(527)</u>	<u>294</u>
Net movement in cash and cash equivalents		2,734	1,007
Cash and cash equivalents at the beginning of financial year		6,340	5,333
Cash and cash equivalents at the end of financial year	<i>18a</i>	<u>9,074</u>	<u>6,340</u>

STATEMENT OF CHANGES IN EQUITY

For the Year Ended 30 June 2011

	Retained Surplus		Asset Revaluation		Other Reserves		Contributed Equity	
	2011	2010	2011	2010	2011	2010	2011	2010
Balance 1 July	3,377	3,831	3,174	3,174	8,135	7,476	1,033	1,033
Operating surplus	882	205	-	-	-	-	-	-
Total comprehensive income for the year	882	205	-	-	-	-	-	-
Transfers between reserves	(885)	(659)	-	-	885	659	-	-
Balance 30 June	3,374	3,377	3,174	3,174	9,020	8,135	1,033	1,033

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 1 Objectives and Principal Activities of the Trust

The objectives of the Trust 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.

The Trust is partly funded for the outputs it delivers by Parliamentary appropriations. It also provides services on a fee for service basis including: venue rental, production crewing services, ticket sales, marketing services and equipment hire.

Note 2 Significant Accounting Policies

(a) Statement of Compliance

General

The Trust has prepared these financial statements in compliance with section 43 of the Financial and Performance Management Standard 2009 .

These financial statements are general purpose financial statements, and have been prepared on an accrual basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with Treasury's Minimum Reporting Requirements for the year ending 30 June 2011, and other authoritative pronouncements.

With respect to compliance with Australian Accounting Standards and Interpretations, the Trust has applied those requirements applicable to not-for-profit entities, as QPAT is a not-for-profit department. Except where stated, the historical cost convention is used.

Comparative figures

Comparative figures and disclosures have been restated and amended to accord with the current year's presentation and disclosure.

Classification between current and non-current

In the determination of whether an asset or liability is current or non-current, consideration is given to the time when each asset or liability is expected to be realised or paid. The asset or liability is classified as current if it is expected to be turned over within the next twelve months.

Rounding

Unless otherwise stated, amounts in the report have been rounded to the nearest thousand dollars.

(b) Revenue Recognition

Revenue is recognised when goods or services are delivered.

Services acquired for no cost

The value of services received free of charge are recognised as revenue when received.

Grants and other Contributions

Grants, donations and gifts which are non-reciprocal in nature are recognised as revenue in the year in which the Trust receives them. Where grants are received that are reciprocal in nature, revenue is accrued over the term of the funding arrangements.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 2 Significant Accounting Policies (Continued)**(c) Recognition and Measurement of Property, Plant and Equipment***Acquisition*

The purchase method of accounting is used for all acquisitions of assets, being the fair value of the assets provided as consideration at the date of acquisition plus any incidental costs attributable to the acquisition.

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 Infrastructure	\$5,000
– Land	\$1
– Plant and equipment	\$5,000
– Heritage and cultural assets	\$5,000

Revaluation

Land, buildings, infrastructure, heritage and cultural assets are measured at fair value. All other assets are measured at cost. This is in accordance with the Queensland Treasury's Non-Current Asset Accounting Policies for the Public Sector.

Non-current physical assets measured at fair value are comprehensively revalued at least once every five years with interim valuations, using appropriate indices, being otherwise performed on an annual basis where the change would be material to that class of assets.

Only those assets, the total values of which are material, compared to the value of the class of assets to which they belong, are comprehensively revalued.

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

Where the assets are revalued, the revaluation increments are credited directly to the asset revaluation reserve 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 as revenue up to the amount of the expense. Revaluation decrements are recognised as an expense except where prior increments are included in the asset revaluation reserve 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.

Repairs and maintenance

Routine maintenance, repair costs and minor renewal costs are expensed as incurred. Where the repair relates to the replacement of a component of an asset and the cost exceeds the capitalisation threshold the cost is capitalised and depreciated.

Operating leases

Lease payments for operating leases are recognised as an expense in the years in which they are incurred as this reflects the pattern of benefits derived by the Trust.

Finance leases

The Trust has not entered into any finance leases.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 2 Significant Accounting Policies (Continued)

(d) Depreciation and Amortisation of Property, Plant and Equipment

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

Depreciation on buildings, infrastructure 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 its estimated residual value, progressively over its estimated useful life to the Trust.

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

Where assets have separately identifiable components, these 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 to the Trust or the unexpired period of the lease, whichever is shorter.

Major depreciation rates used are listed below and are consistent with the prior year unless otherwise stated:

Buildings and leasehold improvement	4 to 20%
Motor vehicles	20%
Plant and equipment	1 to 33%
Concert Hall Grand Organ	2%

(e) Intangibles

All intangible assets with a cost or other value greater than \$100,000 are recognised in the financial statements, with items of a lesser value being expensed. Each intangible asset is amortised on a straight line basis over its estimated useful life to the Trust, less any anticipated residual value. Current amortisation rates are either 20% or 33.3%.

(f) Impairment of Non-Current Assets

All non-current physical and intangible assets are assessed for indicators of impairment on an annual basis. If an indicator of possible impairment exists the assets recoverable amount is determined. The recoverable amount is determined as the higher of the asset's fair value (net of selling costs) and the depreciated replacement cost.

An impairment loss is immediately recognised in the Statement of Comprehensive Income. If the asset in question is carried at a revalued amount then any impairment loss is first offset against the asset revaluation reserve of the relevant asset class to the extent available.

If an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but only to the extent that the carrying amount does not exceed the carrying amount that would have been determined had no previous impairment loss been recognised for the asset. 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.

(g) 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. It also includes liquid investments with short periods to maturity that are convertible readily to cash on hand, at the investor's option and that are subject to a low risk of changes in value.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 2 Significant Accounting Policies (Continued)**(h) Receivables**

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery, with settlement being generally required within 30 days from the invoice date.

The collectability of receivables is assessed periodically with provision being made for impaired debts.

Bad debts are written off in the period in which they are recognised.

(i) Inventories

Inventories are valued at the lower of cost or net realisable value and is comprised of stock for the Trust's catering operations.

(j) Payables

Payables are recognised for amounts payable in the future for goods and services received, whether or not billed to the Trust. Creditors are generally unsecured, not subject to interest charges and are normally settled within 30 days of invoice receipt.

(k) Employee Benefits

Employer superannuation contributions, annual leave and long service leave levies are regarded as employee benefits.

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.

Wages, Salaries and Sick Leave

Wages and salaries due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates.

For unpaid entitlements expected to be paid within 12 months, the liabilities are recognised at their undiscounted values. Entitlements not expected to be paid within 12 months are classified as non-current liabilities and recognised at their present value, calculated using yields on Fixed Rate Commonwealth Government bonds of similar maturity, after projecting the remuneration rates expected to apply at the time of likely settlement.

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 sick leave as it is taken.

Long service leave

Under the State Government's long service leave scheme a levy is made on the Trust to cover the expense. Amounts paid to employees for long service leave are claimed from the scheme as and when leave is taken.

No provision for long service leave is recognised in the department's financial statements, the liability being held on a whole-of-government basis and reported in those financial statements pursuant to AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 2 **Significant Accounting Policies** *(Continued)*

Superannuation

Employer superannuation contributions are paid to QSuper, the superannuation scheme for Queensland Government employees, at rates determined by the Treasurer on the advice of the State Actuary. Contributions are expensed in the period in which they are paid or payable. The department's obligation is limited to its contribution to QSuper.

The QSuper scheme has defined benefit and defined contribution categories. The liability for defined benefits is held on a whole-of-government basis and reported in those financial statements pursuant to AASB 1049 Whole of Government and General Government Sector Financial Reporting .

Key Executive management personnel and remuneration

Key executive management personnel and remuneration disclosures are made in accordance with the section 5 Addendum (issued in May 2011) to the *Financial Reporting Requirements for Queensland Government Agencies* issued by the Queensland Treasury. Refer to Note (25) for the disclosures on key executive management personnel and remuneration.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 2 Significant Accounting Policies (Continued)**(l) Taxation**

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

(m) Financial Instruments*Recognition*

Financial assets and financial liabilities are recognised in the Statement of Financial Position when the Trust becomes party to the contractual provisions of the financial instrument.

Classification

Financial instruments are classified and measured as follows :

- Cash and cash equivalents – held at fair value through profit and loss
- Receivables – held at amortised cost
- Payables – held at amortised cost

The Trust does not enter into transactions for speculative purposes, nor for hedging. Apart from cash and cash equivalents, the Trust holds no financial assets classified at fair value through profit and loss.

All disclosures relating to the measurement basis and financial risk management of other financial instruments held by the Trust are included in Note 22.

(n) Reserves*Building Development Reserve*

This reserve has been established as the Trust is mindful of the need to undertake major building upgrades in future years for areas such as catering facilities, entertaining by corporate sponsors and office accommodation.

Equipment Replacement Reserve

The balance of this reserve represents funds held for future replacement of the Trust's general equipment needs, including information technology and theatre production equipment. The level of this reserve as at 30 June 2011 represents 25.4% of the total accumulated depreciation of the Trust's property, plant and equipment.

General Reserve

The General Reserve provides for fluctuations in working capital due to the volatile nature of the performing arts industry.

Commercial Development Reserve

The Commercial Development Reserve is to offset the financial risks associated with investments in co-presentations with commercial organisations or strategic productions undertaken by the Trust on a commercial basis.

(o) Services Provided by External Parties free of charge

The Trust was provided with the use of the Performing Arts Centre premises for which the State does not charge rent (refer note 3).

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 2 Significant Accounting Policies (Continued)

(p) Insurance

It is the Trust's policy to insure against all potential liabilities or losses that would affect its normal operations.

(q) Judgements and Assumptions

The entity has made no judgements or assumptions which may cause a material adjustment to the carrying amount of assets and liabilities in the next reporting period.

(r) New and Revised Accounting Standards

The Trust is not permitted to early adopt a new or amended accounting standard ahead of the specified commencement date unless approval is obtained from the Treasury Department. Consequently, the Trust has not applied any Australian accounting standards and interpretations that have been issued but are not yet effective. The Trust applies standards and interpretations in accordance with their respective commencement dates.

At the date of authorisation of the financial report, significant impacts of new or amended Australian accounting standards with future commencement dates are as set out below.

AASB 2010-4 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASB 1, AASB 7, AASB 101 & AASB 134 and Interpretation 13] becomes effective from reporting periods beginning on or after 1 January 2011. The Trust will then need to make changes to its disclosures about credit risk on financial instruments in note 22. No longer will the Trust need to disclose amounts that best represent an entity's maximum exposure to credit risk where the carrying amount of the instruments reflects this. If the Trust holds collateral or other credit enhancements in respect of any financial instrument, it will need to disclose - by class of instrument - the financial extent to which those arrangements mitigate the credit risk. There will be no need to disclose the carrying amount of financial assets for which the terms have been renegotiated, which would otherwise be past due or impaired.

Also, for those financial assets that are either past due but not impaired, or have been individually impaired, there will be no need to separately disclose details about any associated collateral or other credit enhancements held by the Trust.

AASB 9 Financial Instruments (December 2010) and AASB 2010-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Interpretations 2, 5, 10, 12, 19 & 127] become effective from reporting periods beginning on or after 1 January 2013. The main impacts of these standards on the Trust are that they will change the requirements for the classification, measurement and disclosures associated with financial assets. Under the new requirements, financial assets will be more simply classified according to whether they are measured at either amortised cost or fair value. Pursuant to AASB 9, financial assets can only be measured at amortised cost if two conditions are met. One of these conditions is that the asset must be held within a business model whose objective is to hold assets in order to collect contractual cash flows. The other condition is that the contractual terms of the asset give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

NOTES TO THE FINANCIAL REPORT

*For the Year Ended 30 June 2011***Note 2** Significant Accounting Policies (*Continued*)

On initial application of AASB 9, the Trust will need to re-assess the measurement of its financial assets against the new classification and measurement requirements, based on the facts and circumstances that exist at that date. Assuming no change in the types of transactions the Trust enters into, it is not expected that any of the Trust's financial assets will meet the criteria in AASB 9 to be measured at amortised cost. Therefore, as from the 2013-14 financial statements, all of the Trust's financial assets will be required to be classified as "financial assets required to be measured at fair value through profit or loss" (instead of the measurement classifications presently used in notes 2(m) and 22). The same classification will be used for net gains/losses recognised in the Statement of Comprehensive Income in respect of those financial assets. In the case of the Trust's receivables, the carrying amount is considered to be a reasonable approximation of fair value.

The most significant impact on the Trust of the new measurement requirements is that the "held to maturity" investment described in notes 2(m) and 22 will need to be measured at fair value as at 1 July 2013. In addition, that investment will no longer be classified as "held to maturity", as explained above. The Trust is not yet able to predict what the fair value of this investment will be at that date. The difference between the carrying amount of this investment and the fair value as at 1 July 2013 will be recognised as an adjustment to the balance of Accumulated Surplus as at 1 July 2013. In respect of this change, the 2013-14 financial statements will need to disclose a comparison between the previous measurement classification and carrying amount as at 30 June 2013 and the new classification and fair value amount as at 1 July 2013. The Trust plans to recognise subsequent changes in the fair value of that investment in the annual operating result.

AASB 1053 *Application of Tiers of Australian Accounting Standards* and AASB 2010-2 *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements* [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 & 1052 and Interpretations 2, 4, 5, 15, 17, 127, 129, & 1052] apply to reporting periods beginning on or after 1 July 2013. AASB 1053 establishes a differential reporting framework for those entities that prepare general purpose financial statements, consisting of two tiers of reporting requirements – Australian Accounting Standards (commonly referred to as "tier 1"), and Australian Accounting Standards – Reduced Disclosure Requirements (commonly referred to as "tier 2").

Tier 1 requirements comprise the full range of AASB recognition, measurement, presentation and disclosure requirements that are currently applicable to reporting entities in Australia. The only difference between the tier 1 and tier 2 requirements is that tier 2 requires fewer disclosures than tier 1. AASB 2010-2 sets out the details of which disclosures in standards and interpretations are not required under tier 2 reporting.

Pursuant to AASB 1053, public sector entities like QPAT may adopt tier 2 requirements for their general purpose financial statements. However, AASB 1053 acknowledges the power of a regulator to require application of the tier 1 requirements. In the case of the Trust, Treasury is the regulator. The Trust has advised that its policy decision is to require all Statutory Bodies to adopt tier 1 reporting requirements. In compliance with Treasury's policy which prohibits the early adoption of new or revised accounting standards unless Treasury approval is granted, the Trust has not early adopted AASB 1053.

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

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 3 Services and Assets Provided to the Trust

Arts Queensland, through the Department of Premier and Cabinet, owns and maintains the Performing Arts Centre premises on behalf of the State of Queensland. The Trust is provided with the use of the building and items of fitout, 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). While the State does not charge rent on the premises occupied by the Trust, the Trust does make a contribution to the continued maintenance of the building.

Note 4 Controlled Entity

No controlled entity was owned by the Trust for the reporting period, therefore consolidated accounts have not been prepared.

Note 5 Trust Fund

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 QPAT is only the custodian of these monies, they are not reflected in the Financial Statements.

Commission earned on the sale of tickets is included as Operating Revenue in the Financial Statements. Ticket sales for the year amounted to \$54.945 million (2010 \$41.489 million).

Interest earned on the Trust monies held are included as Operating Revenue in the Financial Statements. The balance of monies invested at 30 June 2011 was \$10.170 million (2010 \$12.372 million).

Note 6 Concessions Provided by the Trust

Rental concessions provided to Government subsidised cultural organisations, charitable organisations, Government Departments and educational institutions, amounted to \$568,707 (2010 \$475,223). These concessions are part of the advertised policy of the Trust in accordance with its objectives under the Queensland Performing Arts Trust Act 1977.

Note 7 Results Across Business Units

(a) Management Information by Business Units

Operating Revenue and Expenses have been broken down by Cost Centre Groupings, or Business Units, reflecting lines of Management control and responsibility within the Trust.

Presenter Services

The Trust's Presenter Services Business Unit encompasses both arts programming and commercial operations. Arts programming includes the Community, Access Arts and Arts Excellence programmes as well as the Performing Arts Museum. These activities are undertaken as part of the Government's Arts Policy and are not expected to recover all costs. The Trust's commercial operations include venue hire for commercial productions, QPAC Presents, as well as production services.

Marketing & Ticketing

The Trust's Marketing & Ticketing Business Unit oversees the operation of qtix, Corporate Marketing, Event Marketing and sponsorship.

Patron Services

The Trust's Patron Services Business Unit is responsible for operations management, which includes Visitor Services and all catering operations throughout QPAC.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 7 Results Across Business Units (Continued)

(a) Management Information by Business Units (Continued)

Corporate Services & Directorate

The Trust's Corporate Services Business Unit and Directorate are responsible for the provision of a range of corporate services to business units which deliver both Arts Programming and Commercial events.

The Trust is partly funded for the outputs it delivers by Parliamentary appropriations. It also provides services on a fee for service basis including: venue rental, production crewing services, ticket sales, marketing services and equipment hire.

(b) Operating Revenue and Expenses by Business Unit – Current Year

	Presenter Services	Marketing & Ticketing	Patron Services	Corp Servs & OCE**	Total
	2011 \$'000	2011 \$'000	2011 \$'000	2011 \$'000	2011 \$'000
Operating revenue (see note 8a)					
Revenues from service activities	10,529	7,526	9,396	2,505	29,956
Operating grant	-	-	-	7,829	7,829
Other revenues	-	144	-	1,030	1,174
	10,529	7,670	9,396	11,364	38,959
Operating expenses					
Employee expenses (see note 8c)	7,079	3,024	5,913	5,023	21,039
Supplies and services (see note 8b)	3,620	3,064	3,520	2,707	12,911
Facilities costs * (see also note 8b)	-	-	-	3,322	3,322
Depreciation and amortisation (see also note 8b)	-	-	-	596	596
Other expenses (see also note 8b)	-	-	-	209	209
	10,699	6,088	9,433	11,857	38,077
OPERATING SURPLUS OR (DEFICIT)	(170)	1,582	(37)	(493)	882

* Facilities costs include an infrastructure services fee of \$3.16M (2010: \$3.139M) charged by the CAA, and charges for electricity sourced through CAA.

** Office of the Chief Executive

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 7 Results Across Business Units (Continued)

(c) Operating Revenue and Expenses by Business Unit – Previous Year

	Presenter Services	Marketing & Ticketing	Patron Services	Corp Servs & OCE**	Total
	2010 \$'000	2010 \$'000	2010 \$'000	2010 \$'000	2010 \$'000
Operating revenue (see note 8a)					
Revenues from service activities	16,303	6,152	6,880	162	29,497
Operating grant	-	-	-	8,828	8,828
Other revenues	859	169	-	778	1,806
	17,162	6,321	6,880	9,768	40,131
Operating expenses					
Employee expenses (see note 8c)	6,857	2,950	5,208	4,084	19,099
Supplies and services (see note 8b)	9,746	2,768	2,565	1,767	16,846
Facilities costs * (see also note 8b)	-	-	-	3,225	3,225
Depreciation and amortisation (see also note 8b)	-	-	-	635	635
Other expenses (see also note 8b)	-	-	-	121	121
	16,603	5,718	7,773	9,832	39,926
OPERATING SURPLUS OR (DEFICIT)	559	603	(893)	(64)	205

* Facilities costs include an infrastructure services fee of \$3.139M (2009: \$5.048M) charged by the CAA, and charges for electricity sourced through CAA.

** Office of the Chief Executive

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

	2011 \$'000	2010 \$'000
Note 8		
	Income statement – disclosures	
(a)	Revenue	
	Revenues from service activities	
	Rental income	4,974 3,563
	Box Office	4,802 3,423
	Sales	8,162 6,329
	Recoveries	9,116 5,252
	Project income	2,622 10,657
	Other service revenue	280 273
	29,956	29,497
	Grants and Other Contributions	
	Operating grant	7,829 8,828
	Other*	107 492
	7,936	9,320
	* Other Grants relate to the recognition of project funding grants as revenue. Project costs relating to these grants will be incurred in subsequent years	
	Other Revenues	
	Interest	923 669
	Gain on sale of plant and equipment	– 1
	Investment income	65 475
	Sponsorship	– 169
	Donations	79 –
	1,067	1,314
	Total Operating Revenue	38,959 40,131
(b)	Net gains and expenses	
	Depreciation and amortisation	
	Buildings	15 15
	Leasehold improvements	53 50
	Plant and equipment	448 471
	Concert Hall Grand Organ	80 80
	Intangibles	– 19
	596	635
	Supplies and services	
	Cost of services non labour	6,308 11,529
	Facilities costs	3,322 3,225
	Staff recruitment and training	277 250
	Travel	223 161
	Motor vehicle costs	37 33
	Recurring equipment replacement	274 160
	Marketing	476 544
	Information services	710 677
	Library services	19 27
	Consultants, contractors, legals	488 415
	Memberships and Sponsorships	51 40
	Entertainment	72 30
	Stock and consumables/materials	2,595 1,824
	Agency staff	170 141
	Insurance – QGIF	85 77
	Insurance – Other	17 4
	Repairs and maintenance	232 187
	Telecommunications	225 209
	Freight and postage	186 144
	Printing, stationery and office supplies	246 158
	Other	220 236
	16,233	20,071

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

	2011	2010
	\$'000	\$'000
Note 8		
Income statement – disclosures (Continued)		
Other Expenses		
External audit fees	86	56
Internal audit fees	6	–
Doubtful debts	13	–
Loss on sale of plant and equipment	36	–
Sundry	68	65
	<u>209</u>	<u>121</u>
Total Operating Expense	<u>17,038</u>	<u>20,827</u>
* Total external audit fees relating to the 2010-11 financial year are estimated to be \$60,000 (2010: \$60,000). There are no non-audit services included in this amount.		
(c) Employee Expenses		
Salaries and wages	17,876	16,051
Employer superannuation contributions	1,756	1,740
Long service leave levy	291	253
Payroll tax	907	859
WorkCover insurance	120	120
Other employee costs	89	76
	<u>21,039</u>	<u>19,099</u>
The Trust had 249 full time equivalent employees at 30 June 2011 (275 at 30 June 2010).		
Note 9		
Cash and Cash Equivalents		
Cash on hand and at bank	499	324
Deposits at call	8,575	6,016
	<u>9,074</u>	<u>6,340</u>
Note 10		
Receivables		
(a) Current		
Trade debtors	1,770	2,559
Provision for impairment	(29)	(108)
	<u>1,741</u>	<u>2,451</u>
Accrued income	799	1,479
GST receivable	160	177
	<u>2,700</u>	<u>4,107</u>
(b) Trade Debtors Aging Analysis		
Current	1,617	2,122
30 – 60 Days	99	247
60 – 90 Days	4	69
Over 90 Days	50	121
	<u>1,770</u>	<u>2,559</u>
(c) Movement in allowance of provision for impairment		
Balance at beginning of year	108	108
Amounts written off during the year	(91)	–
Increase/decrease in allowance recognised in profit or loss	12	–
Balance at the end of the year	<u>29</u>	<u>108</u>
Note 11		
Inventories		
Supplies and consumables at cost	154	192
	<u>154</u>	<u>192</u>
Note 12		
Other Current Assets		
Prepayments	638	466
	<u>638</u>	<u>466</u>

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

	2011 \$'000	2010 \$'000
Note 13		
Intangible Assets		
Software		
– at cost	517	517
less accumulated amortisation	(517)	(517)
Total Intangible Assets – net book value	<u>–</u>	<u>–</u>
Note 14		
Property, Plant and Equipment		
Buildings		
– at independent valuation 2006	302	305
less accumulated depreciation	(72)	(57)
	<u>230</u>	<u>248</u>
Land		
– at independent valuation 2006	1,497	1,497
	<u>1,497</u>	<u>1,497</u>
Leasehold Improvements		
– at cost	948	946
less accumulated depreciation	(402)	(350)
	<u>546</u>	<u>596</u>
Plant and Equipment		
– at cost	9,234	8,993
less accumulated depreciation	(7,041)	(6,792)
	<u>2,193</u>	<u>2,201</u>
Heritage and cultural assets (Concert Hall Grand Organ)		
– at independent valuation 2006	3,360	3,360
less accumulated depreciation	(399)	(319)
	<u>2,961</u>	<u>3,041</u>
Motor Vehicles		
– at cost	37	37
less accumulated depreciation	(37)	(37)
	<u>–</u>	<u>–</u>
Work in progress		
- at cost	154	1
less accumulated depreciation	–	–
	<u>154</u>	<u>1</u>
Total Property, Plant and Equipment – net book value	<u><u>7,581</u></u>	<u><u>7,584</u></u>

Independent valuations of land, buildings, heritage and cultural assets were performed as at 30 June 2006 by an independent valuer API qualified in Queensland on behalf of Rushton AssetVal Pty Ltd using 'fair value' principles.

The valuation of land and buildings is based on current market values.

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

Plant and equipment and motor vehicles are valued at cost.

Details of the Trust's accounting policies in relation to non-current assets are provided in notes 2c to 2f.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 14 Property, Plant and Equipment (*Continued*)

Reconciliation of Property, Plant and Equipment.

	Carrying value at 1 July 2010	Acquisitions	Disposals	Transfers between Classes	Revaluation	Depreciation and Amortisation	Carrying value at 30 June 2011
Land	1,497	-	-	-	-	-	1,497
Buildings	248	-	-	(3)	-	(15)	230
Leasehold Improvements	596	-	-	3	-	(53)	546
Plant and equipment	2,201	-	(30)	470	-	(448)	2,193
Motor Vehicles	-	-	-	-	-	-	-
Grand Organ	3,041	-	-	-	-	(80)	2,961
Capital work in progress	1	623	-	(470)	-	-	154
Total	7,584	623	(30)	-	-	(596)	7,581

Note 15	Payables	\$'000	\$'000
	Trade creditors	926	642
	Other creditors	1,351	800
	GST Payable	175	163
		2,452	1,605

Note 16	Accrued employee benefits		
	Annual leave	682	772
	Wages and salaries payable	251	4
		933	776

Note 17	Other current liabilities		
	Unearned revenue	161	589
		161	589

Note 18 Statement of cash flows – disclosures

(a) Cash and cash equivalents at the end of the year, as shown in the Statement of cash flows

Cash on hand and at bank	499	324
Deposits at call	8,575	6,016
	9,074	6,340

(b) Reconciliation of net cash from operating activities to net result for the period

Net result for the period	882	205
Depreciation and amortisation	596	635
Net loss on sale of non-current assets	36	(1)
Investment income	(65)	(475)

Change in operating assets and liabilities:

(Increase)/decrease in receivables	1,390	1,887
(Increase)/decrease in prepayments	(172)	459
(Increase)/decrease in inventories	38	(27)
(Increase)/decrease in GST input tax credits receivables	17	107
Increase/(decrease) in GST payables	12	(168)
Increase/(decrease) in operating payables	401	(1,840)
Increase/(decrease) in accrued employee benefits	126	(69)

Net cash from operating activities	3,261	713
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NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 19 Asset Revaluation Reserve by Class:

	Balance 1 July 2010 \$000	Revaluation Increments \$000	Revaluation Decrements \$000	Balance 30 June 2011 \$000
Land	1,047	–	–	1,047
Buildings	121	–	–	121
Heritage and cultural assets	2,006	–	–	2,006
	3,174	–	–	3,174

2011 \$'000	2010 \$'000
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Note 20 Commitments**Non-Cancellable Operating Lease Commitments**

At 30 June the Trust had the following operating lease commitments inclusive of GST:

Not later than one year	16	9
Later than one year and not later than five years	17	2
Later than five years	–	–
	33	11

The total of operating lease payments for the year was \$16,475 (2010 \$19,935).

The Trust has lease agreements for the rental of motor vehicles. The rentals for all agreements are paid on a monthly instalment basis. There are no financial or other restrictions imposed by any of these agreements.

Note 21 Contingent assets and liabilities**Litigation in Progress**

As at balance date the Trust has no case filed against it in the courts.

Other

The Trust is not aware of any contingent assets or liabilities of a significant nature at balance date.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 22 Financial Instruments

(a) General Objectives, Policies and Processes

The Trust is exposed to risks that arise from its use of financial instruments. This note describes the Trust'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 substantive changes in the Trust'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 Board of Trustees has overall responsibility for the determination of the Trust's risk management objectives and policies and, designing and operating processes that ensure the effective implementation of the objectives and policies to the Trust.

The Trust's risk management policies and objectives are therefore designed to minimise the potential impacts of these risks on the results of the Trust, where such impacts may be material.

The Risk Management Audit Committee (RMAC) receives quarterly reports from the Trust's Director of Corporate Services, through which it reviews the effectiveness of the processes put in place and the appropriateness of the objectives and policies it sets.

The Trust'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.

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

(b) Interest Rate Risk

The exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities, both recognised and unrecognised at balance date are as follows:

	Floating Interest Rate	Fixed: 1 Year or less	Non Interest Bearing	Total	Weighted Average Rate
	2011 \$'000	2011 \$'000	2011 \$'000	2011 \$'000	2011 %
Financial Assets					
Cash on hand and at bank	408	-	91	499	1.45%
Short term securities	-	8,575	-	8,575	5.55%
Receivables	-	-	2,700	2,700	0.00%
Financial Liabilities					
Payables	-	-	2,452	2,452	0.00%
	2010 \$'000	2010 \$'000	2010 \$'000	2010 \$'000	2010 %
Financial Assets					
Cash on hand and at bank	233	-	91	324	0.54%
Short term securities -	-	6,016	-	6,016	4.63%
Receivables	-	-	4,107	4,107	0.00%
Financial Liabilities					
Payables	-	-	1,605	1,605	0.00%

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 22 Financial Instruments (Continued)

(c) Credit Risk

The maximum exposure to credit risk at balance 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 the Trust has a large number of customers. The Trust's policy is that sales are only made to customers that are credit worthy.

The maximum exposure to credit risk at balance date is as follows :

	2011 \$'000	2010 \$'000
Financial Assets		
Cash on hand and at bank	499	324
Short term securities	8,575	6,016
Receivables	2,700	4,107
	<u>11,774</u>	<u>10,447</u>

(d) Liquidity Risk

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

The Trust manages liquidity risk through use of the Financial Reserves Policy. This policy aims to reduce exposure to liquidity risk by ensuring the Trust 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.

	Less than 1 month	1-3 months	3 months to 1 year	Greater than 1 year	Carrying Amount
	2011 \$'000	2011 \$'000	2011 \$'000	2011 \$'000	2011 \$'000
Financial Assets					
Cash on hand and at bank	499	-	-	-	499
Short term securities	8,575	-	-	-	8,575
Receivables	2,540	160	-	-	2,700
Financial Liabilities					
Payables	<u>2,452</u>	-	-	-	<u>2,452</u>
	2010 \$'000	2010 \$'000	2010 \$'000	2010 \$'000	2010 \$'000
Financial Assets					
Cash on hand and at bank	324	-	-	-	324
Short term securities	6,016	-	-	-	6,016
Receivables	3,497	210	400	-	4,107
Financial Liabilities					
Payables	<u>1,605</u>	-	-	-	<u>1,605</u>

(e) Net Fair Value

It is considered that the net fair value of the financial assets and financial liabilities of the Trust approximate the book values due to their short term to maturity.

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 23 Remuneration of Trustees

Remuneration paid or payable to Trustees for attendances at meetings held during 2010-2011 was as follows:

	2011 \$'000	2010 \$'000
H. R. Smerdon	3	6
R. Bolwell	0	4
S. A. Mitchell	2	0
W. H. Grant	2	4
P. A. Piticco	1	3
R. Hunter	2	0
M. J. Bertelsen	0	5
R. M. White	2	3
H. C. George	2	3
S. P. Street	1	0
S. A. Gallaher	2	5
M. C. Power	1	0
Total	18	32

Note 24 After Balance Date Events

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the entity, the results of those operations, or the state of affairs of the entity in future financial years.

The Trust is a participant in the Queensland Government's Voluntary Separation Program. As at 30 June 2011, the chief executive of the Trust had made formal offers of VSP's to eligible Trust employees in accordance with the terms specified in the Queensland Public Service Commission's Voluntary Separation Program Handbook (the handbook).

Subsequent to the 30 June 2011, a number of eligible employees have accepted the formal offer and has given rise to an obligating event, in that the employees acceptance has created a constructive obligation to which the Trust has no realistic alternative than to settle this obligation.

Four VSP's have been offered and accepted in accordance with the terms of the handbook. The value of VSP's offered and accepted prior to the date upon which these financial statements have been authorised for issue is \$397,555

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

Note 25 Key executive management personnel and remuneration

Key executive management personnel and remuneration disclosures are made in accordance with the section 5 addendum (issued in May 2011) to the Financial Reporting Requirements for Queensland Government Agencies issued by Queensland Treasury.

(a) Key executive management personnel

The following details for key executive management personnel include those positions that had authority and responsibility for planning, directing and controlling the activities of QPAT during 2010-11. Further information on these positions can be found in the body of the annual report under the section relating to Executive Management.

Position	Responsibilities	Current incumbents	
		Contract classification and appointment authority	Date appointed to position (Date resigned from position)
Chief Executive	Responsible for QPAC's vision to be an internationally recognised destination for performing arts and entertainment experiences by providing strategic direction and leadership for QPAC.	Employment contract/terms and conditions specified in the contract/Governor in Council/Queensland Performing Arts Trust Act 1977	11-Dec-08
Director – Corporate Services	To provide strategic advice and support to the Board, CE and senior management of the Trust to ensure the achievement of the strategic targets agreed with the Minister in the Strategic and Operational Plans.	Employment contract/appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	25-May-04
Director – Presenter Services	To create, manage and implement the Presenter Services strategies of QPAC including initiatives of the CEO, commercial productions and programs that fulfil QPAC's commitment to social justice, education, research, heritage and community cultural development.	Employment contract/appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	28-Oct-09
Director – Patron Services	To lead QPAC's operations and service delivery units and continuously improve the standard of our services so we can satisfy our stakeholders now and into the future.	Employment contract/appointment by Chief Executive/Queensland Performing Arts Trust Act 1977	14-Dec-10

NOTES TO THE FINANCIAL REPORT

For the Year Ended 30 June 2011

(b) Remuneration

The Chief Executive is appointed as Director of the Queensland Performing Arts Trust by the Governor in Council for the term and on the conditions stated in the instrument of appointment, under section 32 of the Queensland Performing Arts Trust Act 1977 (Act). Pursuant to section 32B of the Act, the Director is an employee of the Trust under a contract of employment with the Trust.

Other executives are employed by the Trust on terms of employment determined by the Trust, under section 37 of the Queensland Performing Arts Trust Act 1977.

Remuneration packages for Key executive management personnel comprise the following components:-

- Short term employee benefits which include:
 - 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 vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee benefits include long service leave. QPAC contributes to the 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 fixed remuneration is calculated on a “total cost” basis and includes the base and non-monetary benefits. Long term employee benefits and post employment benefits

1 July 2010 - 30 June 2011

Position	Short term employee benefits		Post employment Benefits \$'000	Termination benefits \$'000	Total remuneration \$'000
	Base \$'000	Non-Monetary benefits \$'000			
Chief Executive	198	31	21	–	250
Director – Corporate Services	145	6	18	–	169
Director – Presenter Services	156	6	20	–	182
Director – Patron Services	71	2	7	–	80
Total Remuneration	570	45	66	–	681

1 July 2009 - 30 June 2010

No prior period comparative information on key executive management personnel remuneration has been disclosed as it is impracticable for the agency to obtain the required information due to alterations in the corporate structure implemented in the prior year.

(c) Performance Payments

There were no performance payments paid or payable in the 2010-2011 financial year (2010 nil)

CERTIFICATE OF THE QUEENSLAND PERFORMING ARTS TRUST
For the Year Ended 30 June 2011

These general purpose financial statements have been prepared pursuant to section 62(1) of the Financial Accountability Act 2009 (the Act), relevant sections of the Financial Performance Management Standard 2009 and other prescribed requirements. In accordance with section 62(1)b of the Act we certify that:

- (a) the statements together with other information and notes to and forming part thereof are in the form required by the Treasurer and are in agreement with the accounts of the Queensland Performing Arts Trust; and
- (b) in our opinion:-
 - (i) the prescribed requirements for the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) 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 2011 and of the financial position as at the end of that year.

Henry Smerdon, AM
Chair

John Kotzas
Chief Executive

Kieron Roost, CPA
Director – Corporate Services

Date: 30 August 2011

INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Performing Arts Trust

Matters Relating to the Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial report of *Queensland Performing Arts Trust* for the year ended 30 June 2011. Where the financial report is included on Queensland Performing Arts Trust's website the Board is responsible for the integrity of Queensland Performing Arts Trust's website and I have not been engaged to report on the integrity of Queensland Performing Arts Trust's website. The auditor's report refers only to the subject matter described below. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements or otherwise included with the financial report. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in this website version of the financial report.

These matters also relate to the presentation of the audited financial report in other electronic media including CD Rom.

Report on the Financial Report

I have audited the accompanying financial report of Queensland Performing Arts Trust which comprises the statement of financial position as at 30 June 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and certificates given by the Chair, Chief Executive and Director Corporate Services.

The Board's Responsibility 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 prescribed accounting requirements identified in the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, including compliance with Australian Accounting Standards. The Board's responsibility also includes 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.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material

misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control, other than in expressing an opinion on compliance with prescribed requirements. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report including any mandatory financial reporting requirements approved by the Treasurer for application in Queensland.

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

Independence

The *Auditor-General Act 2009* promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can only be removed by Parliament.

The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which audit powers are to be exercised. The Auditor-General has for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

Opinion

In accordance with s.40 of the *Auditor-General Act 2009* –

- (a) I have received all the information and explanations which I have required; and
- (b) In my opinion –
 - (i) the prescribed requirements in relation to the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the financial report presents a true and fair view, in accordance with the prescribed accounting standards, of the transactions of the Queensland Performing Arts Trust for the financial year 1 July 2010 to 30 June 2011 and of the financial position as at the end of that year.

J A LATIF

as Delegate of the Auditor-General of Queensland

Brisbane

30 August 2011

Appendix One – Performance listing

JULY 2010

LYRIC THEATRE

1 - 31 July

Fame the Musical
GFO Entertainment Pty Ltd

12 July

Wicked Groups Launch
Wicked Australia/The Gordon
Frost Organisation

CONCERT HALL

3 July

Scotland the Brave
Andrew McKinnon Presentations
Pty Ltd

10 – 13 July

Bill Bailey
Adrian Bohm Presents Pty Ltd

16 July

*Ringbalin Choral Spectacular
2010*
Ringbalin Choral Festival

19 July

ACO Concert 4 - Barefoot Fiddler
Australian Chamber Orchestra

20 – 22 July

QUT July 2010 Graduations
Queensland University of Technology

23 July

*QSO Maestro 6 – The Ultimate
Orchestral Showpiece*
Queensland Symphony
Orchestra Pty Ltd

24 July

Drum Tao
Retfar Entertainment Pty Ltd

30 July

*QSO Gala Series 1 – Latin Jazz
with James Morrison*
Queensland Symphony
Orchestra Pty Ltd

31 July

Born to Rock
Ostavocal Pty Ltd

PLAYHOUSE

2 – 10 July

Bangarra – Of Earth and Sky
Bangarra Dance Theatre in
association with QPAC

22 July

Suncorp TVC
Taxi Film Production

29 – 31 July

Al Andaluz – Flamenco Fire
Red Chair in association with QPAC

CREMORNE THEATRE

1 – 31 July

The Clean House
Queensland Theatre Company

PLAYHOUSE STUDIO 1

29 July

*“Facing the Challenge of a New
World” Presentation*
Young Presidents Organisation

FUNCTION ROOM

7 July

Anthony Steel Book Launch
QPAC

22 July

*Ballet Nacional de Cuba
Media Dinner*
QPAC

31 July

Nokia Christmas in July
Nokia Australia

CASCADE COURT

2 – 3 July

DJ Catkid
QPAC

31 July

QPAC fRETfEST 2010
fRETfEST in association with QPAC

MELBOURNE STREET GREEN

10, 17, 24 July

QPAC fRETfEST 2010
fRETfEST in association with QPAC

TONY GOULD GALLERY

1 – 31 August

Els Houwen / Jean Tally Project
QPAC

AUGUST 2010

LYRIC THEATRE

1 August

Fame the Musical
GFO Entertainment Pty Ltd

10 – 31 August

MAMMA MIA!
Littlestar Services (Australia) Limited

CONCERT HALL

3 August

NIYPAA All American Boys Choir
National Institute of Youth Performing
Arts Australia

4 August

Kawai 2010: Andrea Lam
QPAC in association with Queensland
Conservatorium Griffith University

5 August

Fanfare 2010
Department of Education and Training

7 August

David Campbell
The Harbour Agency

8 August

Liberal Campaign Launch
Kahdo Pty Ltd

9 August

*Let It Be – The Beatles Songs
of Lennon & McCartney*
Spiritworks Pty Ltd

10 August

Samsung IT Product Launch
Event Emporium

12 August

Kawai 2010: Wong Wai Yin
QPAC in association with Queensland
Conservatorium Griffith University

13 August

Los Van Van
DJ Dwight Chocolate Escobar

14 August

*QSO Maestro 7 –
From Bohemia's Forest*
Queensland Symphony Orchestra

15 August

*QCMF 20th Anniversary
Celebration*
Queensland Catholic Colleges Music
Festival

17 – 18 August

*QSO Education Concert:
Creepy Classics*
Queensland Symphony Orchestra

19 August

Kawai 2010: Jayson Gillham
QPAC in association with Queensland
Conservatorium Griffith University

21 August

Q Pops Broadway Showstoppers
Queensland Pops Orchestra

22 August

*QSO Music on Sunday 4 –
Clowns, Puppets and Dolls*
Queensland Symphony Orchestra

27 August

*QSO Young Performers Award
Grand Final*
Queensland Symphony Orchestra

28 August

Masterpiece Concert 3
Queensland Youth Orchestra Council

PLAYHOUSE

6 – 8 August

*50th Anniversary
International Gala*
Queensland Ballet

13 – 15 August

Swan Lake
Queensland Ballet

19 – 29 August

Jesus Christ Superstar
Harvest Rain in association with QPAC

23 August

Hats Off BrisVegas 2010
Oz Showbiz Cares / Equity Fights Aids

CREMORNE THEATRE

4 – 7 August

ACPA Soul Music and Souls
Entwined – a double bill
Aboriginal Centre for the Performing
Arts in association with QPAC

CONCERT HALL MAIN FOYER

26 August

Cradle Songs
QPAC

FUNCTION ROOM

27 August

*Asia-Pacific Pole Dance
Championships – Opening Night*
Dance 4 Me Pty Ltd

PLAYHOUSE LOUNGE

6 August

*Corporate Administration
Agency Workshop*
Corporate Administration Agency

CASCADE COURT

7 – 10 August

Mercedes Benz Fashion Festival
QPAC

21 August

QPAC fRETfEST 2010
fRETfEST in association with QPAC

MELBOURNE STREET GREEN

7, 14, 28 August

QPAC fRETfEST 2010
fRETfEST in association with QPAC

TONY GOULD GALLERY

1 – 31 August

Els Houwen / Jean Tally Project
QPAC

SEPTEMBER 2010

LYRIC THEATRE

1 – 19 September

MAMMA MIA!
LittlestarServices (Australia) Limited

24 – 30 September

*Ballet Nacional de Cuba –
Don Quixote*
Queensland Performing Arts Centre
and Queensland Events in association
with Brisbane Festival

CONCERT HALL

1 September

*The Choir of Trinity College –
Cambridge 2010*
Musica Viva Australia

3 September

Shane Howard Lyrics
Brisbane Writers Festival

7 – 8 September

*Baroque Tarantella: Australian
Brandenburg Orchestra with
L'Arpeggiata*
Major Brisbane Festivals Pty Ltd

12 September

Singing for Love
Opera Australia in association
with QPAC

18 September

QSO Maestro 8 – Symphony
By A Londoner
Queensland Symphony Orchestra
Pty Ltd

25 September

*QSO Gala Series 2 – Last Night
of The Proms*
Queensland Symphony Orchestra
Pty Ltd

PLAYHOUSE

3 September

*James Cook University Brisbane
Graduations 2010*
James Cook University (Brisbane)

8 – 11 September

Sutra
Major Brisbane Festivals Pty Ltd

14 – 18 September

Danza Contemporanea de Cuba
Major Brisbane Festivals Pty Ltd

23 – 25 September

Shanghai Lady Killer
Major Brisbane Festivals Pty Ltd

CREMORNE THEATRE

6 – 30 September

Betrayal
Queensland Theatre Company

FUNCTION ROOM

4 September

Australia Post Riverfire Function
Australia Post

15 September

Launch Media Luncheon
Queensland Symphony Orchestra

24 September

Perth International Arts Festival Meeting
Perth International Arts Festival

CASCADE COURT

4 September

FretFest 2010
FRET FEST in association with QPAC

8 – 11, 14 – 18, 22 – 25,

29 – 30 September

Havana Club
QPAC

TONY GOULD GALLERY

1 – 11 September

Els Houwen /Jean Tally Project
QPAC

21 – 30 September

Queensland Ballet 50th Anniversary Exhibition
QPAC

OCTOBER 2010

LYRIC THEATRE

1 – 3 October

Ballet Nacional de Cuba – Don Quixote
Queensland Performing Arts Centre and Queensland Events in association with Brisbane Festival

16 – 30 October

Aida
Opera Queensland Ltd

19 October

Toni Childs in Concert
Premier Artists

CONCERT HALL

2 October

Family Pops 2
QPAC

4 October

ACO Concert 5 – Viennese Masters
Australian Chamber Orchestra

7 October

Petula Clark
ATA Allstar Artists Pty Limited

12 October

Southern Cross Soloists Showcase Series Concert 3 – Happy Birthday Robert Schumann
QPAC

15 October

Rufus Wainwright
Chugg Entertainment Pty Limited

20 October

QSO Education Concert: Musical Voyage
Queensland Symphony Orchestra Pty Ltd

24 October

UQ School of Music – Power and Grace
School of Music University of Queensland

21 October

Sarah Blasko
Sarah Blasko Music Pty Ltd

23 October

Queensland Pops – Lets Swing Again
Queensland Pops Orchestra

26 October

St Rita's College Annual Thanksgiving Celebration 2010
St Rita's College

27 October

Clayfield College Annual Speech Night 2010
Clayfield College

28 October

All Hallows' Celebration of Excellence Evening 2010
All Hallows' School Limited

29 October

CSTD Dance Extravaganza
Commonwealth Society of Teachers and Dancing

30 October

QYO Finale
Queensland Youth Orchestra Council

31 October

QSO Music on Sunday 5 – Mischief and Magic
Queensland Symphony Orchestra Pty Ltd

PLAYHOUSE

2 – 16 October

Fonteyn Remembered
Queensland Ballet

13 October

QB Launch of 2011 Season
Queensland Ballet

20 – 31 October

When the Rain Stops Falling
Queensland Theatre Queensland

CREMORNE THEATRE

1 – 9 October

Betrayal
Queensland Theatre Company

14 – 30 October

The Story of the Miracles at Cookie's Table
QPAC

LYRIC THEATRE BAND ROOM

15 October

Arts Queensland Filming
Arts Queensland

PLAYHOUSE STUDIO 1

21 October

KITE Yonder Edge City
QPAC

FUNCTION ROOM

10 October

Wedding Reception of Kate & Dean
McGrath, Kate

LYRIC THEATRE LOUNGE

19 October

Tourism Queensland Meeting
Tourism Queensland

MERIVALE STREET STUDIO

7 – 24 October

Future Angels Rehearsals
CDT

CASCADE COURT

1 to 2 October

Havana Club
QPAC

9 October

fRET|FEST Performance Showcase 2010
fRET|FEST in association with QPAC

15 October

The Green Jam Sessions
QPAC

16 October

Sunset Sessions
QPAC

17, 24 October

Global Grooves
QPAC

MELBOURNE STREET GREEN

22, 29 October

The Green Jam Sessions
QPAC

23, 30 October

Sunset Sessions
QPAC

31 October

Global Grooves
QPAC

TONY GOULD GALLERY

1 – 31 October

Queensland Ballet 50th Anniversary Exhibition
QPAC

VARIOUS

2 October

Brisbane Open House 2010
QPAC

5 – 14 October

The Italian Way of Seating – 50 Years of Italian Chairs Exhibition
Italian Trade Commission in association with QPAC

NOVEMBER 2010

LYRIC THEATRE

4 – 30 November

West Side Story
West Side Story Australasia Pty Ltd

CONCERT HALL

2 November

Forest Lake College Night of Celebration 2010
St John's Anglican College

3 November

QSO Midweek Master Works Series 2 – Serenade
Queensland Symphony Orchestra Pty Ltd

3 November

QSO Subscriber Concert
Queensland Symphony Orchestra Pty Ltd

4 November

Iona College Junior School Speech Night
Iona College

5 November

Brisbane Boys College Speech Night 2010
Brisbane Boys College

6 November

QSO Maestro 9 – Meadows to Mountains
Queensland Symphony Orchestra Pty Ltd

7 November

Sir James Galway in Concert
Tim Woods Entertainment

9 – 10 November

Engelbert Humperdinck
Mellen Events Pty Ltd and Stagerite Pty Ltd

11 November

Iona College Senior School Speech Night
Iona College

12 November

QSO Gala Series 3 – A Night At The Opera
Queensland Symphony Orchestra Pty Ltd

13 November

NIYPAA Spring Concert
National Institute of Youth Performing Arts Australia

15 November

St Aidan's AGS Annual Award Ceremony 2010
St Aidan's Anglican Girls School

16 November

St Margaret's Speech Night 2010
St Margaret's Anglican Girls School

17 November

*Brisbane Grammar School
Speech Day 2010*
Brisbane Grammar School

18 November

*Somerville House Speech
Night 2010*
Somerville House

19 November

*QSO Great Classics 4 –
Bathed In Sunshine*
Queensland Symphony Orchestra
Pty Ltd

20 November

Ziggy – A Tribute to David Bowie
Spiritworks Pty Ltd

21 November

Smokie
NOW Music Co

22 November

ACO Concert 6 – Kreutzer Sonata
Australian Chamber Orchestra

23 – 24 November

My Dream
Voice of Australian Chinese Pty Ltd

25 November

Kasey Chambers
Premier Artists

26 November

Brothers in Arms
Spiritworks Pty Ltd

27 November

*QSO Maestro 10 – Joy, Bright
Spark of Divinity*
Queensland Symphony Orchestra
Pty Ltd

29 November

*The Lakes College Night
of Celebration*
The Uniting Church in Aust Property
Trust t/a The Lakes College

30 November

Wayne Brady
A List Entertainment

PLAYHOUSE**1 – 6 November**

When the Rain Stops Falling
Queensland Theatre Company

11 – 13 November

Ashgrove Dance – Dancelot
Ashgrove Dance Studio

18 – 27 November

Rafael Bonachela's we unfold
Sydney Dance Company

30 November

Ted E's Farewell Tour
Rockcity Event Marketing Pty Ltd

CREMORNE THEATRE**8 – 30 November**

Grimm Tales
Queensland Theatre Company

FUNCTION ROOM**15 November**

Slide Film Shoot
Slide Films SPV Pty Ltd

17 November

*New Hope Corporation Limited
Cocktail Function and Dinner*
New Hope Corporation Limited

18 November

*The CEO Institute's Member's
Christmas Drinks*
CEO Institute

PLAYHOUSE LOUNGE**19 November**

*Australian Dance Educators
Network Conference*
The Australian Dance Council –
Ausdance Queensland Inc

CASCADE COURT**5 November**

The Green Jam Sessions
QPAC

6, 20 November

Sunset Sessions
QPAC

21 November

Global Grooves
QPAC

MELBOURNE STREET GREEN**12, 19, 26 November**

The Green Jam Sessions
QPAC

13, 27 November

Sunset Sessions
QPAC

7, 14, 28 November

Global Grooves
QPAC

TONY GOULD GALLERY**1 – 30 November**

*Queensland Ballet 50th
Anniversary Exhibition*
QPAC

DECEMBER 2010**LYRIC THEATRE****1 – 5 December**

West Side Story
West Side Story Australasia Pty Ltd

11 – 18 December

The Nutcracker
Queensland Ballet

CONCERT HALL**3 December**

Björn Again
The Music Group Pty Ltd

4 December

QSO Splendour of the Baroque
4 – Messiah
Queensland Symphony Orchestra
Pty Ltd

10 – 11 December

Spirit of Christmas
QPAC

13 – 17 December

QUT Graduations December 2010
Queensland University of Technology

18 December

Roby Lakatos & Ensemble
QPAC

22 December

Gothic Symphony
Music Broadcasting Society of
Queensland in association with
Queensland Music Festival and QPAC

31 December

*Queensland Pops New Year's
Eve Concert – European Holiday*
Queensland Pops Orchestra

PLAYHOUSE**1 – 12 December**

Ted E's Farewell Tour
Rockcity Event Marketing Pty Ltd

CREMORNE THEATRE**1 – 11 December**

Grimm Tales
Queensland Theatre Company

15 December

ACPA Graduation
The Aboriginal Centre for the
Performing Arts

17 December

*Shake & Stir Workshops –
Show & Tell*
QPAC

PLAYHOUSE STUDIO 2**13 – 17 December**

Shake & Stir Workshops
QPAC

FUNCTION ROOM**1 December**

*Australia Council for the Arts
Meeting*

Australia Council for the Arts

2 December

Australia Council – ADVICE

Brisbane Workshop

Australia Council for the Arts

4 December

Livingstones Australia

Christmas Party

Livingstones Australia

6 December

Robe Roadshow 2010

ULA Group

9 December

Deloitte – Cocktail Reception

Deloitte

10 December

Brisbane Lions Christmas Party

Wine and Dine 'M

18 December

Wagners Brisbane Social Club

Christmas Party

Wagners Brisbane Social Club

MERIVALE STREET STUDIO**9 December**

Creative Regions Rehearsals

Creative Regions Ltd

CASCADE COURT**1 December**

Madonna King's Morning

Program Broadcast from

Cascade Court

612 ABC Brisbane and ABC Local

Radio Queensland

MELBOURNE STREET GREEN**3, 10, 17 December**

The Green Jam Sessions
QPAC

4, 11, 18 December

Sunset Sessions
QPAC

5, 12, 19 December

Global Grooves
QPAC

TONY GOULD GALLERY**1 – 31 December**

*Queensland Ballet 50th
Anniversary Exhibition*
QPAC

JANUARY 2011**LYRIC THEATRE****9 January**

WICKED – Final Dress Rehearsal

Charity Performance

GFO Entertainment Pty Ltd

25 – 31 January

WICKED

GFO Entertainment Pty Ltd

CONCERT HALL**29 January**

John Waters – Looking

Through a Glass Onion

The Harbour Agency

PLAYHOUSE**4 – 9 January**

Letter's End

QPAC

CREMORNE THEATRE**6 – 11 January**

Aladdin

Harvest Rain in association with QPAC

MELBOURNE STREET GREEN**7 January**

Letter's End Party

QPAC

TONY GOULD GALLERY**1 – 11 January**

Queensland Ballet 50th

Anniversary Exhibition

QPAC

FEBRUARY 2011**LYRIC THEATRE****1 – 28 February**

WICKED

GFO Entertainment Pty Ltd

CONCERT HALL**10 February**

All Hallows' Inaugural Mass

All Hallows' School Limited

12 February

QSO Maestro 1 – The Spirit

of Italy

Queensland Symphony Orchestra

Pty Ltd

14 February

*ACO Concert 1 –
Teddy Tahu Rhodes*
Australian Chamber Orchestra

17 February

Return to Forever
Michael Coppel Presents

20 February

*QSO Music on Sundays 1 –
Earth Wind and Fire*
Queensland Symphony Orchestra
Pty Ltd

22 February

Dame Kiri Te Kanawa
Bluehawk Presents

24 – 25 February

*The Whitlams – ‘Eternal
Nightcap’ with the QSO*
QPAC

26 February

Johann Strauss Ensemble
Andrew McKinnon Presentations
Pty Ltd

CREMORNE THEATRE

7 – 28 February

Sacre Bleu!
Queensland Theatre Company

FUNCTION MEETING

22 February

Workshop Meeting
Department of Justice –
Attorney General’s Office

MARCH 2011

LYRIC THEATRE

1 – 31 March

WICKED
GFO Entertainment Pty Ltd

7 March

Doctor Zhivago Groups Launch
GFO Entertainment Pty Ltd

CONCERT HALL

2 March

Lisa Williams
Adrian Bohm Presents Pty Ltd

4 March

*Craig Pesco Presents Freddie
Mercury Let Me Entertain You*
The Harbour Agency

5 March

*QSO Maestro 2 -
The Jazz Influence*
Queensland Symphony Orchestra
Pty Ltd

9 March

QSO Education 1 - A Big Bang
Queensland Symphony Orchestra

10, 12 – 13 March

Eddie Vedder
Chugg Entertainment Pty Limited

11 March

*Juan De Marcos & the
Afro Cuban Allstars*
QPAC

14 March

*ACO Concert 2 Listen To This
The Rest Is Noise*
Australian Chamber Orchestra

15 March

Weird Al Yankovic in Concert
Lennard Promotions

17 March

*QSO Thursday Masterworks 1 -
Haydn Trumpet Concert*
Queensland Symphony Orchestra Pty
Ltd

18 March

Cecilia Bartoli
Andrew McManus Presents Pty Ltd

22 March

*Golden Mountain Temple –
The Broken Bridge Peking Opera*
Great Trend Management Pty Ltd

23 March

Musica Viva – Andreas Scholl
Musica Viva Australia

24 March

Arj Barker
Laugh Productions Pty Ltd

25 March

*QSO Choral Classics 1 -
Brilliance and Consolation*
Queensland Symphony Orchestra
Pty Ltd

26 March

*QYO Masterpiece 1 –
Organ Symphony*
Queensland Youth Orchestra Council

28 – 29 March

Cyndi Lauper
Stagerite Pty Ltd

CREMORNE THEATRE

1 – 12 March

Sacre Bleu!
Queensland Theatre Company

28 March

*Play Briefing: Water Falling
Down*
Queensland Theatre Company

RECEPTION ROOM

15 March

Executive Briefing
SevenSeventeen

MERIVALE STREET STUDIO

Wednesday/Thursday/

Friday Weekly March

*QCGU Musical Theatre Course –
Term 1*
Griffith University – Queensland
Conservatorium

CASCADE COURT

11 – 12 March

*Juan De Marcos & the
Afro Cuban Allstars*
QPAC

MELBOURNE STREET GREEN

18 and 25 March

The Green Jam Sessions
QPAC

TONY GOULD GALLERY

17 March

*Member Forum and Helpmann
Awards Voting Panel Briefing*
Live Performance Australia

APRIL 2011

LYRIC THEATRE

1 – 2 April

WICKED
GFO Entertainment Pty Ltd

6 – 10 April

*The Music of Andrew Lloyd
Webber*
Lunchbox Theatrical Productions
Limited

12 – 17 April

Riverdance
Lunchbox Theatrical Productions
Limited

CONCERT HALL

2 April

Class of ‘59
The Harbour Agency

3 April

*QSO Music on Sundays 2 –
Oriental Fantasia*
Queensland Symphony Orchestra
Pty Ltd

7 April

Rick Stein
Lunchbox Theatrical Productions
Limited

9 April

*QSO Maestro 3 –
From Darkness to Light*
Queensland Symphony Orchestra
Pty Ltd

10 April

Tommy Tiernan
Adrian Bohm Presents Pty Ltd

11 April

William Shatner
Spiritworks Pty Ltd

12 April

Southern Cross Soloists
Showcase Concert 1
QPAC

16 April

QSO Gala 1 – A Ballet Spectacular
Queensland Symphony Orchestra

19 – 20 April

Alice in Wonderland
Ballet Theatre of Queensland

26 April

Indigo Girls
Adrian Bohm Presents Pty Ltd

28 April

Herbie Hancock
Michael Coppel Presents

30 April

*QSO Maestro 4 – Tchaikovsky
Maps the Human Heart*
Queensland Symphony Orchestra
Pty Ltd

PLAYHOUSE

12 – 17 April

One Man Lord of the Rings
Tim Woods Entertainment

27 – 28 April

Naturally 7 – VocalPlay
Australian Tour 2011
QPAC

CREMORNE THEATRE

4 – 30 April

Water Falling Down
Queensland Theatre Queensland

RECEPTION ROOM

8 April

Arts Queensland Meeting
Arts Queensland

LYRIC THEATRE LOUNGE

30 April

Meditation Sessions
Buddha Light International
Association Queensland

MERIVALE STREET STUDIO

Wednesday/Thursday/

Friday Weekly April

*QCGU Musical Theatre Course –
Term 1*

Griffith University – Queensland
Conservatorium

9 – 19 April

STATESPEARE Rehearsals
Shake & Stir Theatre Co

CASCADE COURT

1 and 8 April

The Green Jam Sessions
QPAC

MELBOURNE STREET GREEN

15 April

The Green Jam Sessions
QPAC

TONY GOULD GALLERY

12 – 30 April

*Exhibition: A View from the Sixth
Row – Photographs by Reina
Irmer*
QPAC

MAY 2011

LYRIC THEATRE

12 – 28 May

The Girl of the Golden West
Opera Queensland Ltd

CONCERT HALL

2 May

*Pemulwuy! National male Voice
Festival Finale Concert*
QPAC

4 May

*Classic Albums Live Presents
BAT OUT OF HELL*
Spiritworks Pty Ltd

7 May

Michael Jackson – HIStory
Rockcity Event Marketing Pty Ltd

12 May*Roy Chubby Brown*
Jon Nicholls Productions Pty Ltd**14 May***A Celtic Celebration*
Queensland Pops Orchestra**15 May***Music on Sundays 3 – Myths*
Queensland Symphony Orchestra
Pty Ltd**17 – 18 May***Ben Folds*
Frontier Touring Company**19 May***Thursday Masterworks 2 –
Beethoven's 5th*
Queensland Symphony Orchestra
Pty Ltd**20 May***Endeavour College of Natural
Health Graduation 2011*
Endeavour College of Natural Health**24 May***Southern Cross Soloists*
Showcase Concert 2
QPAC**27 May***Gala 2 – Midsummer
Night's Dream*
Queensland Symphony
Orchestra Pty Ltd**28 May***QYO Masterpiece 2 –
Romantic Impressions*
Queensland Youth Orchestra Council**29 May***UQ School of Music –
Beethoven's Emperor*
University of Queensland
School of Music**PLAYHOUSE****6 – 22 May***Grease*
Harvest Rain in association with QPAC**28 – 31 May***Carmen*
Queensland Ballet**CREMORNE THEATRE****1 – 7 May***Water Falling Down*
Queensland Theatre Queensland**10 May***Microsoft Roadshow*
C4 Live**15 May***Australia's Got Talent –
Interviews*
Fremantle Media Australia**RECEPTION ROOM****5 May***Executive Briefing in May*
SevenSeventeen**FUNCTION ROOM****10 May***Bush Heritage Meeting*
Bush Heritage Australia**LYRIC THEATRE LOUNGE****1 May***Meditation Sessions*
Buddha's Light International Assn of
Queensland in association with QPAC**11 May***Producer Development Seminar*
Live Performance Australia**14 May***Respect Each Other Launch*
Winangali Ltd**PLAYHOUSE LOUNGE****13 May***Corporate Administration
Agency Meeting*
Corporate Administration Agency**MERIVALE STREET STUDIO****Wednesday/Thursday/
Friday Weekly May***QCGU Musical Theatre Course –
Term 1*
Griffith University –
Queensland Conservatorium**9 – 29 May***Frank Theatre Workshops 2011*
QPAC**30 – 31 May***Learning How To Breathe
Rehearsals*
Accolade Productions**14 May***Senior Superstar Auditions*
Abigails Entertainment in association
with QPAC**TONY GOULD GALLERY****1 – 31 May***Exhibition: A View from the
Sixth Row – Photographs by
Reina Irmer*
QPAC**JUNE 2011****LYRIC THEATRE****9 – 11 June***The Last Emperor*
XDR (Australia) Cultural
Promotion Pty Ltd**21 June***The UpDO*
QPAC**CONCERT HALL****4 June***QSO Maestro 5 – Mahler's Dark
Night of the Soul*
Queensland Symphony Orchestra
Pty Ltd**7 – 8 June***QSO Education 2 –
How Music Works*
Queensland Symphony Orchestra Pty
Ltd**9 June***Ron Carter Trio with guests
Katie Noonan's Elixir Trio*
QPAC**11 June***Soweto Gospel Choir*
HVK Productions Pty Ltd**12 June***QSO Music on Sundays 4 –
Dancing through the Ages*
Queensland Symphony Orchestra
Pty Ltd**16 June***QSO Thursday Masterworks 3 –
The Organ Symphony*
Queensland Symphony Orchestra
Pty Ltd**18 June***The Bar at Buena Vista*
ATA Allstar Artists Pty Limited**25 June***QSO Maestro 6 – Beethoven's
Apotheosis of the Dance*
Queensland Symphony Orchestra
Pty Ltd**30 June***MOST 2011*
Department of Education and Training**PLAYHOUSE****2 – 7 June***Carmen*
Queensland Ballet**10 – 12 June***The Little Mermaid*
Queensland Ballet**17 – 26 June***Jesus Christ Superstar*
Harvest Rain in association with QPAC**CREMORNE THEATRE****2 – 25 June***12 Acts of Cabaret*
QPAC**30 June***Aladdin (Return Season)*
Harvest Rain in association with QPAC**FUNCTION ROOM****11 June***Norman & Wendy's
Engagement Party*
Norman Thomas**MERIVALE STREET STUDIO****1 – 17 June***QCGU Musical Theatre Course –
Term 2*
Griffith University – Queensland
Conservatorium**20 – 30 June***Water Wars Rehearsals*
Umber Productions**MELBOURNE STREET GREEN****21 June***Fête de la Musique*
Brisbane City Council in association
with QPAC**STUDIO 2****20 – 24 June***QCGU Musical Theatre Course –
Term 2*
Griffith University – Queensland
Conservatorium**TONY GOULD GALLERY****1 – 30 June***Exhibition: A View from the
Sixth Row – Photographs by
Reina Irmer*
QPAC

Appendix Two – Strategic Plan 2010-14

Key Performance Indicators

Indicator	Target 2010-11	Actual 2010-11
*No. of performances	920	982
Diversity of art forms presented	Satisfactory genre mix	Satisfactory
*No. of seasons	220	213
*Venue utilisation	75%	76%
Brand recognition – Prompted (Unprompted)	90% (55%)	89% (70%)
No. of Cultural Centre Collaborations	2	3
*Audience satisfaction	90%	97%
Net experience score	40%	0.415
*Visitation (total attendance at paid and unpaid events)	750,000	786,665
Repeat bookings	31%	34%
No. of collaborations with South Bank organisations	5	4
% of audience identifying as from culturally diverse backgrounds	13%	7%
Activities delivered under Participation and Learning Action Plan	3	3
* Hirer satisfaction	95%	100%
No. of industry organisations receiving QPAC assistance, advice or support	28	39
Strategic Partnership Plan	Revised	Development
No. of industries represented by corporate partners	5	7
No. of performances or activities with international organisations	184	124
Staff satisfaction	Above Aust. norm	Deferred
* Budgetary performance	Positive variance	Positive variance
Growth in per person yield	5%	9%
qtix net profit	35%	46%
Food and beverage net profit	10%	11%
Patron facilities satisfaction	87%	90%

* SDS performance indicator.

Appendix Three – Organisational purpose and functions

Our purpose

QPAC is operated by the Queensland Performing Arts Trust (the Trust). The Trust is a Queensland Government statutory body with responsibilities outlined in the *Queensland Performing Arts Trust Act 1977* (the Act).

The Trust's purpose, as set out in the Act, is to contribute to the cultural, social and intellectual development of all Queenslanders. In achieving this purpose, the Trust is guided by the following principles:

- a. Leadership and excellence should be provided in the performing arts;
- b. 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;
- c. There should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- d. Respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- e. Children and young people should be supported in their appreciation of, and involvement in, the performing arts;
- f. Diverse audiences should be developed;
- g. Capabilities for life-long learning about the performing arts should be developed;
- h. Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia Pacific region;
- i. Content relevant to Queensland should be promoted and presented.

Our functions

- (1) The functions of the Trust are:
 - (a) To produce, present and manage the performing arts in the building occupied by the Trust at the Queensland Cultural Centre or any other building;
 - (b) To establish and conduct schools, lectures, courses, seminars and other forms of education in the performing arts;
 - (c) To teach, train and instruct persons and promote education and research in the performing arts;
 - (d) To provide or assist in providing premises and equipment for the purpose of the presentation of the performing arts;
 - (e) To promote and encourage the development and presentation of the performing arts;
 - (f) To promote and encourage public interest and participation in the performing arts;
 - (g) To promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of the performing arts;
 - (h) To encourage, for persons resident in Queensland –
 - i. Participation as performers for the performing arts; and
 - ii. Involvement in other aspects of the performing arts;
 - (i) To perform the functions given to the Trust under another Act;
 - (j) To perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (i);
 - (k) To perform functions of the type to which paragraph (j) applies and which are given to the Trust in writing by the Minister.
2. Before giving a function for subsection (1) (k), the Minister must consult with the Trust about the function.
3. In performing its functions the Trust must have regard to the object of, and guiding principles for, this Act.

General Powers

1. For performing its function, the Trust has all the powers of an individual and may for example –
 - (a) Enter into arrangements, agreements, contracts and deeds; and
 - (b) Acquire, hold, deal with and dispose of property; and
 - (c) Engage consultants; and
 - (d) Appoint agents and attorneys; and
 - (e) Charge, and fix terms, for goods, services, facilities and information supplied by it; and
 - (f) Do anything else necessary or desirable to be done in performing its functions.
2. Without limiting subsection (1), the Trust has the powers given to it under this or another Act.
3. The Trust may exercise its powers inside and outside Queensland, including outside Australia.
4. In this section – *power* includes legal capacity.

Appendix Four – Contribution to Government objectives

QPAC contributes to *Toward Q2: Tomorrow's Queensland*, the Queensland Government's 2020 vision for the state framed around five ambitions: strong, green, smart, healthy, fair.

Strong – creating a diverse economy powered by bright ideas

QPAC promotes sustainable, commercial activity and embraces innovation, experimentation and creativity within an environment of responsible risk management.

QPAC aims to deliver and manage improved facilities and services for current and future visitors and hirers.

QPAC aims to provide integrated services at a competitive cost, maximising expertise and resources.

Smart – delivering world-class education and training

QPAC prioritises learning and offers meaningful experiences in the performing arts.

Healthy – making Queensland Australia's healthiest people

QPAC prioritises learning and offers meaningful experiences in the performing arts.

QPAC encourages broad participation in the performing arts and creative activity.

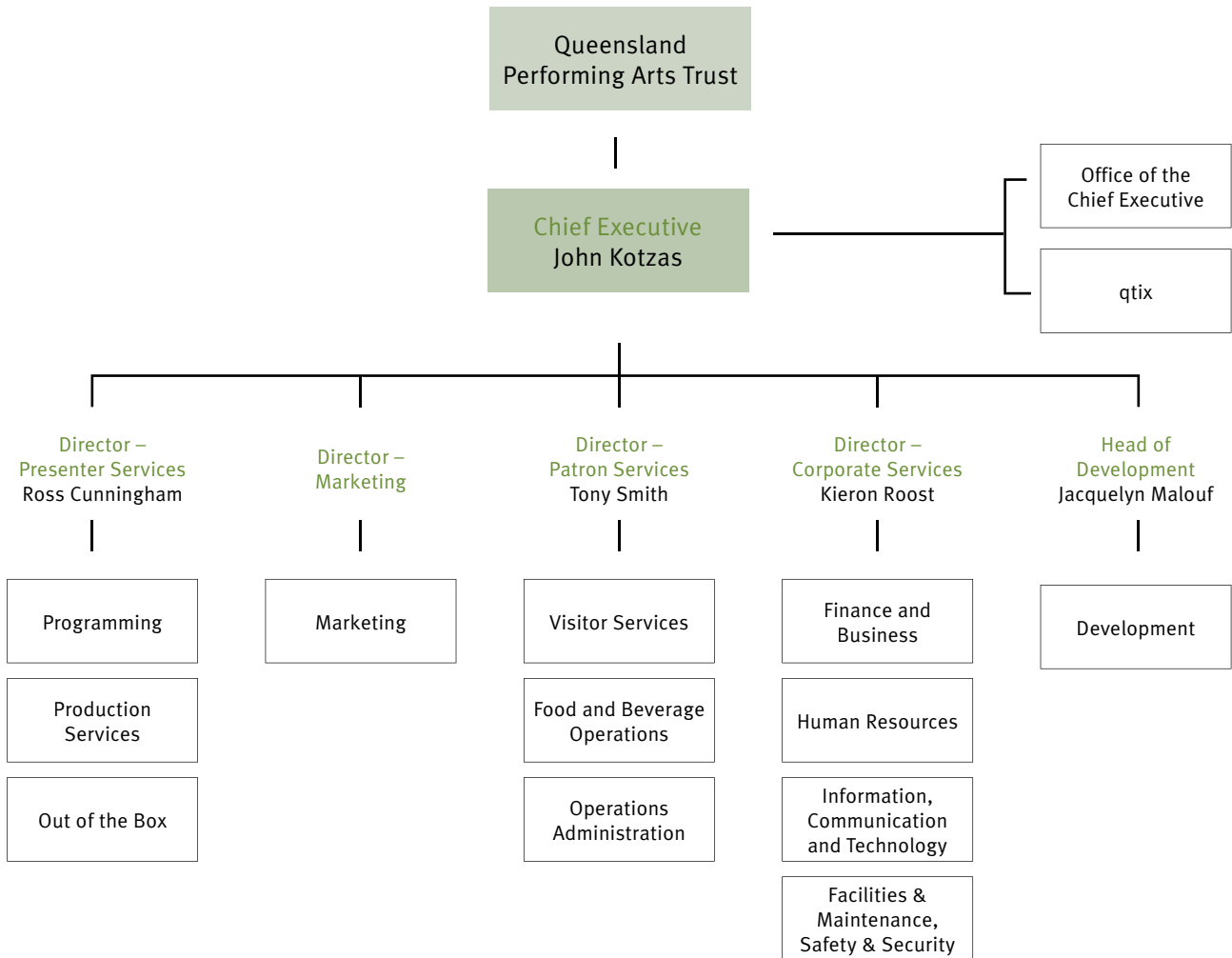
Fair – supporting safe and caring communities

QPAC actively promotes engagement and participation with culturally diverse communities.

QPAC delivers a diverse array of arts and entertainment options.

QPAC delivers a high quality, diverse program of free events.

Appendix Five - Organisational structure



John Kotzas: Chief Executive

John Kotzas commenced working at QPAC in the education area, progressing to the position of Artistic Director of QPAC's celebrated Out of the Box Festival. Following two successful festivals, Mr Kotzas left QPAC to be Managing Director of Warana and later Managing Director of the inaugural Brisbane Festival. Returning to QPAC as the Executive Manager, Programming, Mr Kotzas was appointed as Artistic Director in 2002 and Chief Executive in 2009. Mr Kotzas holds a Bachelor of Arts and Diploma of Education.

The responsibilities of the Chief Executive include the provision of strategic direction and leadership of the organisation, setting and driving the artistic vision for the Centre. Staff within the Office of the Chief Executive provide research and advice to the Chief Executive, working on whole of organisation issues.

Ross Cunningham: Director – Presenter Services

Ross Cunningham commenced his time at QPAC as the Executive Producer – Programming in 2009. Mr Cunningham has over 30 years experience in the entertainment, hospitality, cinema, club and venue management industries. He has previously held senior roles at Arena Management, Tabcorp (Star City), Panthers and Hoyts Cinemas Corporation. He is also current Chair of the Helpmann Awards Administration Committee, Panel Head of the Helpmann's Industry Awards Panel and Observer on the Board of Live Performance Australia.

The responsibilities of the Director – Presenter Services include leading the Programming team which comprises Venue Hire, Commercial Programming, QPAC Collections and Museum, QPAC Presents; and the Production Services Unit which comprises Staging, Lighting, Stage Management, Audio/Visual and Events Management.

Anne-Maree Moon: Director – Marketing and Ticketing (until September 2010)

Anne-Maree Moon originally commenced working at QPAC as Publicity and Promotions Manager (1994 to 1996) before moving to Sydney to work with International Management Group (IMG) as Marketing Manager – Arts and Entertainment. Ms Moon returned to QPAC in January 2001 as Executive Manager – Marketing and Development.

From 2002, Ms Moon also assumed responsibility for qtx performance ticketing with title change to Director – Marketing and Ticketing. Ms Moon holds a Bachelor of Music from Queensland Conservatorium.

Helen Jacobs: Director – Patron Services (until August 2010)

Helen Jacobs commenced working with QPAC as the Director of Venue Operations and Services in 2004. Ms Jacobs has over 30 years experience in the hospitality industry in both food and beverage operations as well as general management. Prior to commencing at QPAC, Ms Jacobs was a General Manager with Intercontinental Hotel group in Adelaide, Malaysia and Indonesia.

Ms Jacobs was awarded the Australian Bicentennial Achievement Award for Hospitality in 1988, including a scholarship to the prestigious School of Hotel Administration at Cornell University. She holds a Bachelor of Business – Catering and Hotel Management, and is currently undertaking post-graduate studies in theology.

Tony Smith: Director – Patron Services (from December 2010)

Tony Smith took up the position of Director – Patron Services in December 2010, following 22 years in management across all areas of the hospitality industry.

Mr Smith established the Cream Group of companies in 2000, which rapidly became a leading provider of a diverse range of food and beverage products throughout Queensland. Prior positions include senior management roles at Lizard Island Lodge and the Rae's Group which included Rae's Restaurant in Brisbane and Rae's on Watego's in Byron Bay, rated amongst the top 25 hotels in the world.

At QPAC, Mr Smith is responsible for visitor services, operations administration and leading the food and beverage team comprising restaurants, bars and functions.

Kieron Roost: Director – Corporate Services

Kieron Roost commenced working with QPAC as Executive Manager – Finance in 2000. He was promoted to the role of Director, Corporate Services 2004.

Mr Roost has 25 years' experience in a range of senior and financial roles in commercially focused arts/cultural organisations and the private sector. He previously held positions including the Head of Finance, National Gallery of Australia and the Finance Manager, Questacon – The National Science and Technology Centre.

Mr Roost is a qualified Certified Practising Accountant and holds a Graduate Diploma in Professional Accounting and BA (Hons) Literature. He is a member of the Australian Society of CPAs and of the Australian Institute of Company Directors and is a Graduate of the Company Directors Course (GAICD).

Mr Roost's current responsibilities include the roles of Chief Financial Officer and Company Secretary. He heads a portfolio comprised of finance and business, human resources, information, communications and technology services, and facilities, maintenance, safety and security.

Appendix Six – Queensland Performing Arts Trust

Members of the Queensland Performing Arts Trust are appointed by the Governor in Council in accordance with the *Queensland Performing Arts Trust Act 1977*. Trustees are appointed for a period of not more than three years.

During 2010-11, the trustees met 9 times. Details of meeting attendance are contained in the table below.

Henry Smerdon AM

B.Com, BEcon, FCPA, MAICD

Chair (since July 2007); Member (since June 2000)

Henry Smerdon had a distinguished 36 year career in the public sector, including 5 years as the Under Treasurer and Under Secretary of the Queensland Treasury Department.

From the end of 1994 until April 1998, he held the position of Chief Executive Officer of the Queensland Investment Corporation, an organisation he played a major part in establishing. Henry has also served on a number of Government boards including Suncorp, the Queensland Industry Development Corporation (Deputy Chairman), Workers' Compensation, South Bank Corporation, Queensland Investment Corporation, three Government Superannuation Boards (Chairman) and QInvest Ltd (Chairman). He also served as Government Statistician for five years.

Presently, Henry is Deputy Chancellor of Griffith University, a member of the Public Trust Office Investment Board and the Motor Accident Insurance Commission CTP Advisory Committee. He is also Chairman of Hyperion Flagship Investments Ltd and the Currumbin Wildlife Sanctuary Board and was recently appointed as one of the inaugural directors of the Queensland Education Leadership Institute Ltd. He also operates his own consultancy business, Strategic and Financial Consulting Services.

Henry is the recipient of a Centenary Medal and in 2010 was made a Member of the Order of Australia. In December 2010, Griffith University conferred on him the degree of Doctor of the University for the outstanding contribution he has made to public administration, education and the arts.

Rachel Hunter

BA DipED BEdST MBA DUniv

Member and Deputy Chair (since July 2010)

Ms Hunter is the Chair of the Australian Children's Education and Care Quality Authority (ACECQA) Board, the Chair of QCOMP and of Legal Aid Queensland. She is a member of the Griffith University Council, and a member of the UQ College Board.

Ms Hunter retired from the position of Director-General of the Department of Justice (including the office of Fair and Safe Work Queensland) in July 2010.

Ms Hunter's previous roles as CEO included Director-General of the Department of Education, Training and the Arts, and

Director-General of the Department of Justice and Attorney-General. She also served as Queensland's Public Service Commissioner. Ms Hunter was Chair of TAFE Queensland, and as such was the lead executive and spokesperson for the TAFE system.

Ms Hunter has an acute interest in the role education and the arts play in individual, community, and economic development.

Simon Gallaher

Member (since July 2007)

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

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

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

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

In 2007, Mr Gallaher initiated *Showstoppers*, a series of music-theatre workshops for young Queensland performers. In 2001 he created a special anniversary revival production of *The Pirates of Penzance* which opened at QPAC and played through till 2003, the \$6 million Australian musical *Eureka* (in 2004 in association with the Melbourne International Arts Festival) and a new production of *The Mikado* (which opened in Brisbane in 2008 and in Adelaide in 2009).

Helene George

Member (since July 2007)

Helene George is the Managing Director of Creative Economy a niche consulting firm which she founded in 1992. Ms George has over 20 years experience in management and consulting throughout Australia. She has worked as a Manager of creative companies and facilities, Export Trade Representative and as an Executive in Local Government.

Ms George brings extensive experience in arts, creative industries and cultural tourism. This includes investment attraction, development and management of cultural facilities, industry development, strategy planning for government as well as commercialisation and development for creative companies.

Ms George has held positions as Deputy Chair of the Creative Industries Skills Council, Member of the Working Party for Creativity in the Innovation Economy, Member of the Development and Management Advisory Group and the Childers Street Theatre (ACT Government). Ms George was also the Spokesperson and a Member of the Kingston Foreshore Development Authority Reference Group which was hailed as a model for Sustainable Urban Development by the OECD.

In 2011 Ms George was appointed as a UNESCO expert on the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

She is currently a Fellow of the Australian Institute of Management and in 2011 she completed the Australian Institute of Company Directors Course. In 2007 she was honoured with a Leadership Award at the Future Leadership Summit by Australia's pre-eminent leadership organisation, AusDavos.

Ms George holds a Graduate Diploma in Management and a Bachelor of Arts in Performing Arts. She was first appointed as a Trustee of the Queensland Performing Arts Trust in 2007.

Bill Grant

Member (since November 2006) and Deputy Chairperson (from July 2007 to June 2010)

Bill Grant holds a number of Board positions, including Chair of the Brisbane Airport Corporation, a Director of New Hope Corporation Ltd and the Brisbane Development Association (BDA).

Previously, Mr Grant held positions including CEO of South Bank Corporation and Newcastle City Council. He has significant experience in urban renewal, place management, local government and project management.

Mr Grant is a Fellow of the Australian Institute of Company Directors.

Sophie Mitchell

Member (since July 2010)

Sophie Mitchell is a Director of RBS Morgans and has many years experience in the stockbroking industry.

She has previously worked as portfolio manager for Seymour Funds Management, analyst for Morgans Stockbroking / ABN AMRO Morgans and a Director of its Management Committee and a research analyst for McNab Clarke / CS First Boston.

Presently, Ms Mitchell is a Board member of the Expressions Dance Company, Director of Hyperion Flagship Investment Limited, Director of RBSM Foundation Ltd and a Member of the Australian Government Takeovers Panel.

Ms Mitchell holds a Bachelor of Economics and a Diploma in Taxation Law. She has completed the AICD Directors Course and is a Senior Fellow of FINSIA (Financial Services Institute of Australasia).

Paul Piticco

Member (since November 2006)

Paul Piticco has built his career around shaping the contemporary musical landscape of Australia.

He has managed the career of multi-platinum, multi-award winning Brisbane act Powderfinger since the band's inception in 1990. Mr Piticco formed Secret Service Artist Management in the late 1990's and manages numerous artists in addition to Powderfinger including Bernard Fanning, The Grates and Yves Klein Blue.

In addition, in 2001 Mr Piticco created Dew Process, a Record Label that has signed and produced many Gold and Platinum-selling artists such as Sarah Blasko, Mumford & Sons, The Living End and The Pantics.

He is also heavily involved in the live music arena through his globally recognised annual arts and music festival, Splendour in The Grass, and national touring company, Secret Sounds.

The Sunsets Tour and Spendour in the Grass both won Helpmann Awards for their 2010 efforts.

Mr Piticco is also an active supporter and fundraiser for Youngcare, The Yalari Foundation and Reconciliation Australia.

Mick Power AM

HonFIEAust, FAICD, FAIM Member (since July 2010)

Founder of the BMD Group of companies, Mick Power is widely regarded as one of Queensland's leading figures in the civil construction industry.

After spending his formative years with Leighton Contractors, Mr Power started BMD in 1979 as a family business. Under his leadership, BMD has since grown and diversified into what is today considered to be Australia's largest privately owned civil construction, consulting, and urban development companies. With the company now in its 33rd year of

operation, Mr Power retains an active position as BMD Group Board Chairman and Managing Director.

Mr Power also devotes his time supporting a number of not-for-profit organisations and is a Greg Norman Golf Foundation Board Member, Mater Children's Hospital Research Appeal & Leadership Gifts Member, Surf Life Saving Foundation Vice Patron, and BMD Northcliffe Surf Lifesaving Club Foundation Board Member.

He also serves on South Bank Corporation and Brisbane Lions Football Club boards. He is an Honorary Ambassador of the City of Brisbane, was awarded a Member of the Order of Australia in 2005, and honoured with the QUT Distinguished Constructor Award for his commitment to the Queensland construction industry in 2009.

Professor Susan Street

Member (since July 2010)

Professor Susan Street is the Executive Director QUT Precincts and formally the Executive Dean of the Creative Industries Faculty at Queensland University of Technology (QUT). She is a practising artist as well as an educator.

She has previously been Head of Dance, QUT; Dean, School of Dance, Hong Kong Academy for Performing Arts; Chair, Dance Fund and Council Member of the Australia Council; Trust Director, Brisbane Arts and Environment Trust, Brisbane City Council; Chair, Artistic Advisory Committee and Board Member, Hong Kong Ballet; Arts advisor to Hong Kong Arts Development Council and Leisure and Cultural Service Department of Hong Kong Government.

Presently, Professor Street serves on the following Boards: Australia-China Council (DFAT); Co-chair – Arts Queensland Arts Touring Funding Committee; National President, Australian Dance Council – Ausdance and the Centre for Culture and Development, Chinese University of Hong Kong.

Rhonda White

Member (since July 2007)

Rhonda White is co-founder of the Terry White Chemists Group of pharmacies and Managing Director, White Retail Group Pty Ltd. She is a pharmacist and an organisational psychologist and consults to the retail industry, and currently owns and operates a number of pharmacies throughout Australia.

Ms White is a Director of TWC Group Investments Ltd, Director of Pharmacy RX Pty Ltd and has previously served on a number of boards including the Energex Retail Board, the Ergon Energy Board, the Nudgee College Foundation Board, the Terry White Chemists Board and was Foundation Chairman of the Queensland Cancer Fund Volunteers Committee.

Ms White was awarded the Leading Women Entrepreneurs of the World International Award in 2000, the National Business Bulletin - Business Star of the Year in 2000, the Pharmacy Guild Distinguished Service Award for services to the pharmacy industry in Australia in 2004, the 2006 Pharmacy Practice Foundation Medal of Excellence and Queensland University of Technology Science Faculty Alumni of the Year 2007.



Standing left to right: Shane Rowlands (Government Observer), Helene George, Rhonda White, Mick Power, Bill Grant, Sophie Mitchell
Seated left to right: Susan Street, Rachel Hunter, Henry Smerdon, Simon Gallaher. Photo by Justine Walpole

Appendix Seven – Queensland Performing Arts Trust sub-committees

Risk Management and Audit Committee

QPAC maintains a detailed Risk Management Plan consistent with the statutory requirements of sections 15(1)(h) and 28 of the Financial and Performance Management Standard 2009. The plan is reviewed annually by management and presented to the Risk Management and Audit Committee.

The Risk Management and Audit Committee is a sub-committee of the Queensland Performing Arts Trust. It meets quarterly and monitors QPAC's compliance with the Risk Management Plan. The Trust approves its terms of reference, responsibilities and membership and all minutes and decisions are reported to the Trust. The Committee is chaired by Bill Grant and members are: Henry Smerdon, Helene George, Sophie Mitchell, John Kotzas (Chief Executive), Kieron Roost (Director, Corporate Services) and Michael Stout (Management Accountant). Junaide Latif (external auditor, William Buck) also attended the meetings. Details of meeting attendance are contained in the table below.

The Chair of Risk Management and Audit Committee is remunerated at a rate of \$169 per meeting and committee members at a rate of \$139 per meeting.

QPAC maintains a comprehensive internal audit program. A three-year Internal Audit Strategic Plan has been developed and is reviewed annually. The Internal Auditor is appointed by the Risk Management and Audit Committee from a public tender. The Internal Auditor and the External Auditor (the Queensland Audit Office) attend the Risk Management and Audit Committee.

Under its charter, the core responsibilities of the Committee are to review and monitor QPAC's budget; examine the annual financial statements; examine and monitor internal systems, procedures and processes of significance; ensure that QPAC has in place an acceptable internal audit function; approve the internal audit strategic plan and monitor its implementation; liaise with external auditors in the preparation and audit of financial statements; ensure that financial and other risks to which QPAC might be exposed are identified and that strategies are in place through the Risk Management Plan and Business Continuity Plan; and otherwise provide advice and assistance to QPAC to enhance the corporate governance of its operations.

In 2010-11 QPAC completed an internal audit of travel approval and acquittal processes and commenced audits of cash handling procedures and deductible gift recipient activities which will be completed in 2011-12. The Risk Management and Audit Committee operated within the terms of its charter and both the Committee and internal audit function had due regard to Queensland Treasury's Audit Committee Guidelines.

The RMAC considered the Queensland Audit Office audit report for the financial year ended 30 June 2010 which included two recommendations to address minor issues: the first recommending that all government grants be recognised in full as revenue on receipt; and the second recommending the implementation of a variance report as an additional internal control over payroll processing. The recommendations were accepted and implemented immediately by QPAC. There were no matters identified at the final audit.

Member	Board of Trustees		Risk Management and Audit Committee	
	Eligible to attend	Attended	Eligible to attend	Attended
Henry Smerdon (Chair)	9	9	4	4
Rachel Hunter (Deputy Chair)	9	9	0	0
Simon Gallaher	9	8	0	0
Helene George	9	7	4	4
Bill Grant	9	8	4	4
Sophie Mitchell	9	8	4	4
Paul Piticco	9	6	0	0
Mick Power	9	5	0	0
Susan Street	9	7	0	0
Rhonda White	9	6	0	0

*Chair of the Board of Trustees Henry Smerdon AM is an ex-officio member of all board committees.

Glossary

ABC	Australian Broadcasting Corporation
Artist/company in residence	QPAC enters into residencies with artists or companies from time to time through invitation rather than through a formalised application process. Each residency is different and provides for the particular needs of the resident and QPAC. A QPAC contribution to a residency may include accommodation, administrative and financial support, or a dedicated QPAC producer. A Resident contribution may include artist talks or free performances.
Concert Hall	1800 seat theatre used primarily for classical music concerts and contemporary music.
Cremorne Theatre	300 seat theatre used for smaller theatre productions and as a ‘black box’ for hire.
Genres	QPAC classifies genres according to categories set by Live Performance Australia
Home companies	QPAC’s four Home Companies have a particular and defined relationship with QPAC as their primary performance home. QPAC’s relationship with its Home Companies spans aspects of production, marketing, ticketing, catering and functions. The specific detail of these relationships has evolved over time and remains fluid in order to accommodate the changing needs of all parties.
Lyric Theatre	2000 seat theatre used primarily for musicals, operas and large dance and music productions.
OOTB	Out of the Box festival is QPAC’s biennial event for children eight years and under.
OZPAC	OZPAC is a coalition of the major Performing Arts Centres in Australia and New Zealand. These Centres are typically the pre-eminent multi-purpose, multi-venue performing arts complexes in their cities. They typically include at least a lyric theatre, a concert hall, and drama theatres along with other performance, exhibition and function spaces. All are publicly owned.
Performances	Scheduled public activity presented indoors or outdoors by any presenter and offsite where presenter is QPAC. Includes workshops and lectures. Where multiple acts perform as one program eg <i>Green Jam</i> this is considered one performance. Where program is over multiple days eg <i>Melting Pot</i> this is consider one performance per day ie 2 performances.
Playhouse	850 seat theatre used primarily for theatre productions, classical and contemporary dance.
QPAC	Queensland Performing Arts Centre – this includes the Lyric Theatre, Concert Hall, Cremorne Theatre, Playhouse, Tony Gould gallery, Studios and other function and event spaces.
qtix	qtix is an entirely Queensland-based ticketing service provider that is owned and operated by QPAC. Ticket sales are managed through phone, internet and mail systems as well as in person at the qtix Box Office, QPAC and other ticket outlets.
Sold occupancy	Sold occupancy is calculated for every ticketed performance. It is the number of tickets sold as a percentage of the number of tickets available for sale. The number of tickets available for sale varies according to each production.
Venue utilisation	QPAC calculates venue utilisation as the total number of days booked for performance, rehearsal, maintenance or other activity as a percentage of 365 days.

Feedback

QPAC is committed to open and accountable governance and welcomes feedback on this report. We welcome your comments and feedback via this form or via email at enquiries@qpac.com.au.

How would you rate this report in terms of:

	Good	Neutral	Poor
Presentation of content	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ease of finding information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Value of information provided	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Style of language used	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Level of detail provided	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall report	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Do you have any suggestions for improvement?

In what capacity are you interested in this report (tick one)?

- QPAC patron
- Media representative
- Arts industry representative
- Arts practitioner
- Local resident
- Student
- QPAC employee
- Government employee
- Other – Please specify:

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This report can also be accessed online at
www.qpac.com.au/corporate_information/annual_report/

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ISSN: 0156-9147