

# Queensland Theatre Company

## Operational Plan 2015

(1 January – 31 December 2015)



**queensland  
theatre  
company**

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# Framework

## MISSION

Through our theatre-making we aim to excite and inspire audiences throughout Queensland, Australia and our near neighbours.

## PURPOSE

To present, produce, develop and tour classic and contemporary theatrical works and programs which entertain and showcase our stories and creative talent.

## VALUES

- Dynamic
- Entrepreneurial
- Collaborative
- Storytelling
- Diverse
- Sustainable
- Welcoming

## GOALS

1. Be recognised for a consistently high standard of work
2. Reach a wider audience
3. Strengthen industry and community relationships
4. Maintain a strong and balanced infrastructure for the Company

## ARTISTIC VISION

The Artistic Vision and the broader Strategic Plan are based around the following central ideas:

- Greater capacity and broad audience for the MainHouse program
- Greater artistic presence in the Company – through artists, ideas, projects
- Clearly articulating and resourcing artistic research and development of the Company

## STRATEGIC SHIFT/PRIORITIES

Some of the strategic shifts proposed in 2015 are:

- Inclusion of commercial productions in mainstage program to achieve growth in audiences, box office income, increased sponsorship and cultural tourism
- Increased programming in the GreenHouse to promote it as a key arts destination and strengthen commercial and entrepreneurial capacity.
- Expansion of touring to achieve greater returns on investment, respond to regional needs, explore international collaboration, promote Queensland content and increase the public value of theatre
- Further development of Queensland Theatre Company (QTC) headquarters to improve environmental sustainability of the building and increase usage by wider arts sector and community.
- Build on existing partnerships with key arts and community organisations, sponsors and international collaborators to increase connectivity and returns on government investment.

The plan has been established within the objectives and principal activities of the **Queensland Theatre Company Act 1970**. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders.

The guiding principles behind achievement of this objective are:

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

In developing this plan Queensland Theatre Company recognises the important role it plays in contributing to the **Queensland Government's Objectives for the Community – Getting Queensland Back on Track** specifically through support of the following pledges:

- *Grow a four pillar economy*: QTC maintains a financially strong, balanced company and diversifies earning potential through new initiatives
- *Lower the cost of living by cutting waste*: QTC has a sustainability policy which adds to community well being
- *Deliver better infrastructure and better planning*: QTC's business model is predicated on greater utilisation of our assets by the community, audiences and artists.
- *Revitalise front-line services for families*: QTC offers extensive youth and education programs.

Other key documents that have informed this plan include:

- **The Queensland Plan** – in particular the areas of: *opportunity for all, community connection, liveable regions, growing prosperity, inclusive participation, indigenous opportunity, Liveability, embracing / respecting diversity, investing in local businesses and workers, industry development & diversification, connecting to our communities, investing in & adopting sustainable & renewable solutions.*
- **Arts for All Queenslanders** – *the four principles of the policy are inherent in the goals and strategies of QTC's Strategic Plan. Further the Strategic Plan actively supports the four priorities to deliver arts for all Queenslanders:*
  - *Returns on Arts and Cultural Investment*: QTC provides leadership in the sector through provision of physical and intellectual infrastructure to small to medium companies and community groups; investing reserves in developing new work and improving physical assets; regional and national touring.
  - *Strengthen Commercial and entrepreneurial capacity*: QTC leverages government funding for creation of new work/ community programs; actively commercialising our assets; growing our audience base
  - *Grow Public Value of Arts and Culture*: QTC has strong social media and online presence, youth & education program, active community building program. Both the Artistic and Executive Director participate in key forums to promote the value of arts.
  - *Strengthen Cultural Tourism*: QTC works with Brisbane Marketing, festivals and local government, and tours regularly.
- **Arts Queensland's Major Performing Arts Companies Proposed Criteria**
  - Quality
  - Reach
  - Impact
  - Viability

# Goals and Key Strategies

## Measures – Key Performance Indicators

Goal	Success Measure	2013 ACTUAL	2014 FORECAST	2015 BUDGET
<b>Be recognised for a consistently high standard of work</b>	Self Evaluation (Executive & Management team appraisal)	75% or better	75% or better	75% or better
	Positive Reviews( by Arts Hub, Courier Mail, The Australian, XS and Stage Whispers)	75% or better	75% or better	75% or better
<b>Reach a wider audience</b>	<b>Total number of participants/attendees</b>	<b>95,262</b>	<b>119,353</b>	<b>140,612</b>
	Performance			
	a) Presenter – QTC			
	i)Main stage	66,812	56,781	73,500
	ii)GreenHouse	5,367	7,606	11,675
	Total	72,179	64,387	85,175
	b) Presenter - Other			
	iii)Tours	2,610	12,500	40,000
	iv)Co-productions*	5,635	23,331	0
	v)Affiliate productions*	0	4000	0
	Total	8,245	39,831	40,000
	Total Performance	80,424	104,218	125,175
Non-Performance				
i)Workshops	6,495	6,625	6,757	
ii)Readings	1,491	1,521	1,551	
iii)Other	182	186	189	
iv)Audience Development	6,670	6,803	6,939	
Total Non-Performance	14,838	15,135	15,437	
<b>Strengthen industry and community relationships</b>	Number of tours / sell offs	4	2	4
	Number of co-productions / guest productions	5	5	8
	Number of women directors	33%	35%	29%
	Indigenous artists employed	18%	6%	7%
	Sustainability targets	Plan and Targets	Targets as per plan	
<b>Maintain a strong and balanced infrastructure for the Company</b>	Ratio of dollar value of reserves to total expenditure.	31.7%	28.8%	24.0%
	Gross margin as % of total income.	4.60%	1.92%	0.60%
	% change and dollar value of box office sales (Self presented productions only).	\$2,665,029 -3%	\$2,887,784 8%	\$4,183,565 45%
	Sponsorship – Cash	\$479,000	\$502,000	\$520,000
	Donations	\$179,685	\$190,674	\$180,000
	Effective Board measured by annual review	Three new Board members appointed		

**\*Note: There are no interstate coproductions in 2015. In 2014 there was a live simulcast of *Black Diggers***

Note: There are no outputs identified in the Plan that are not in the Company's commercial interests to supply.

## Goal 1: Be recognised for a consistently high standard of work

Strategy	Key Activities	2015 Outcomes / Targets
<b>Holistic programming of diverse range of productions/events/works</b>	<p>Annual MainHouse season with broad and specific works (E.g. commercial, education and Indigenous) included.</p> <p>Expanded developmental program to include new Australian work, play readings, buy-ins, co-productions with independent companies and individual artists with increased flexibility and smaller box office risk encouraging experimentation.</p> <p>Further development of regional and community programs.</p>	<p>Eight Productions (five Playhouse, one Cremorne, two Bille Brown Studio).</p> <p>Select online audience surveys carried out in conjunction with Proof Research provide 75% audience satisfaction</p> <p>Eight productions in The GreenHouse – including two mainstage – which are embraced by subscribers and single ticket buyers.</p> <p>Development of program ideas and strategies. Further enhancement of regional partnership with Cairns. Exploration of partnership with Rockhampton.</p>
<b>Development of an artistic culture within QTC</b>	<p>Engaging artistic staff.</p> <p>Vibrancy process -ongoing internal and external evaluation and discussion of our work.</p>	<p>Continuation of Artistic Associate and Associate Artists who develop and lead the artistic culture of the organisation. Continue two resident director positions.</p> <p>Managers' debrief &amp; Associate Artists' debrief.</p> <p>Engagement of at least one international creative.</p>
<b>Ensure flexible and responsive systems to support the creation of a diversity of work</b>	<p>Encouraging mentorships and professional development opportunities for Queensland artists.</p> <p>The new rehearsal rooms and reconfigured office spaces offer flexibility and responsiveness for different works.</p> <p>Support writers and independent performance makers.</p>	<p>Partnerships with Dead Puppet Society and Imaginary Theatre.</p> <p>Ongoing development of relationships with independent artists. Opportunities for scratch shows, readings, discussion forums.</p> <p>Queensland Premier's Drama Award presentation in BBS <i>Oedipus Doesn't Live Here Anymore</i>; ongoing commissioning e.g. <i>The Wider Earth</i>; commissioned work <i>Brisbane</i> in MainHouse.</p>

## Goal 2: Reach a wider audience

Strategy	Key Activities	2015 Outcomes / Targets
<b>Gain a better understanding of the Queensland theatre market</b>	<p>Maximise new customer relationship management (CRM) system, Tessitura.</p> <p>Institute qualitative and quantitative customer research.</p>	<p>All staff trained in Tessitura and using it continuously.</p> <p>Minimum of four online audience surveys carried out in conjunction with Proof Research.</p>
<b>Develop a clear brand identity</b>	<p>Implement longitudinal research to measure perceptions of our brand over time.</p> <p>Integrate branding into Company philosophies and activities, in particular utilising the website as the hub for all activity and brand activations.</p>	<p>Brand audit conducted in regional areas with high recognition rate.</p> <p>Update brand document and style guide.</p>
<b>Attract and retain more customers in existing product categories</b>	<p>Present and produce more popular national and international theatrical productions with known actors in the MainHouse program.</p> <p>Promote The GreenHouse as key to the MainHouse program.</p> <p>Build on customer loyalty program.</p>	<p>MainHouse shows to include: <i>Mother &amp; Son</i> (Noeline Brown), <i>Boston Marriage</i> (Amanda Muggleton), <i>Ladies in Black</i>, <i>The Odd Couple</i>.</p> <p>Offer six productions as “add-ons” to subscription season and two mainhouse shows in GreenHouse.</p> <p>Strengthen the GreenHouse membership making it more attractive to the public.</p>
<b>Increase audience accessibility</b>	<p>Cultural Diversity Action plan implemented across the Company.</p> <p>Offer the most competitive student, youth and concession prices available.</p> <p>Identify performances for charity and low socio-economic groups.</p> <p>Promote and increase online media presence through blogs, Facebook (FB), Twitter, website</p> <p>Partner with Access Arts</p>	<p>Diverse range of cultural and ethnic communities engaged with QTC.</p> <p><i>Seeking Protection</i> further developed with a view to including in 2016 program</p> <p>New pricing structure refined.</p> <p>New multi-company Youth Passport introduced.</p> <p>One performance held.</p> <p>Exceed 2014 numbers (13,063 FB ‘likes’; 2,133 FB visits)</p> <p>Increased participation of artists and audiences with disabilities, at QTC.</p>
<b>Offer theatre in more places</b>	<p>Continue national and state-wide touring programs.</p> <p>Investigate Asian market (locally and internationally).</p> <p>Implement international touring strategy.</p> <p>Deliver theatre experiences online.</p>	<p>Three national – <i>Black Diggers</i>, <i>Kelly</i>, <i>Head Full of Love</i> – and one regional tour, <i>Boston Marriage</i>.</p> <p>Attendance at minimum of one international performing arts market to promote QTC repertoire for sales and future collaborations.</p> <p>More focus on Pacific rim countries &amp; New Zealand</p> <p><i>Black Diggers</i> becomes part of State Library’s QANZAC legacy project and is available for streaming.</p> <p>Post trailers on YouTube Channel for every production</p>

## Goal 3: Strengthen industry and community relationships

Strategy	Key Activities	2015 Outcomes / Targets
<b>Support a vibrant local performing arts sector</b>	<p>Access to Company resources for local practitioners and theatre companies and partnerships with local theatre and arts based organisations.</p> <p>Theatre forum events tailored towards supporting the local performing arts sector and enhancing sector partnerships.</p> <p>Provide rehearsal space for select small to medium companies.</p>	<p>Ongoing Theatre Access program.</p> <p>Partnerships with Dead Puppet Society, Imaginary Theatre, Playlab, Aboriginal Centre for Performing Arts (ACPA), Multicultural Development Alliance (MDA).</p> <p>Industry events programmed at The GreenHouse eg Drama Education conference.</p> <p>Schedule programmed. At least three companies supported.</p>
<b>Provide support and development opportunities for local artists</b>	<p>Develop and present work by Queensland playwrights and theatre makers.</p> <p>Audition opportunities for actors.</p> <p>Seek opportunities to support and employ Indigenous artists in Queensland.</p> <p>Open pitch process as part of repertoire planning.</p>	<p><i>Brisbane</i> by Matt Ryan in MainHouse program. <i>DIVA</i> series and <i>Argus</i> in GreenHouse</p> <p>Two general audition opportunities held each year - general and graduate.</p> <p>Casting of Indigenous actors in the MainHouse; Touring of Indigenous shows; support of grant applications; Ongoing partnership with ACPA.</p> <p>Continue pitching process.</p>
<b>Provide pathways for youth and education sector</b>	<p>Opportunities through work experience, secondments and internships</p> <p>Company Youth Ensembles: 13-18 years old training ground for actors.</p> <p>Logan Youth Ensemble - <i>Traction</i>. Arts Centre, Gold Coast Youth Ensemble Partnership</p> <p>Theatre Residency Week (TRW) in new locations.</p>	<p>10 work experience. 10 secondments.</p> <p>Continuation of three Company Youth Ensembles and showings of their work.</p> <p>Continuation of program and showing of work. Continuation of program and showing of work</p> <p>TRW now resident at Stuartholme in Brisbane. Participants &gt;100. New TRW in regional centre (pending sponsorship).</p>
<b>Engage with regional artists, companies and under-served communities</b>	<p>Artist residencies and creative development opportunities in regional and remote areas. Regional workshops/artists in schools, teacher professional development. Multi-year regional partnerships established.</p> <p>Theatre Access Program.</p>	<p>At least three per year.</p> <p>At least five per year.</p> <p>Logan City Council, The Arts Centre, Gold Coast and JUTE in Cairns. \$5000 available for subsidised travel, scholarships and other access programs.</p>
<b>Communicate evidence of our community value to attract new partners</b>	<p>Select Audience surveys Marketing &amp; publicity plan for disseminating &amp; using results. Targets: media, government and audience directly.</p> <p>Sponsorship proposals. Grant applications to state and federal governments and Trusts / Foundations Donor News sent to all stakeholders. Company news &amp; blog activity on website.</p>	<p>Audience survey outcomes and online feedback incorporated into 2015 marketing and publicity plan and new partner proposals. Social media online discussion increases. Positive feedback from Government, media and audiences As required to achieve target of \$520,000 cash. As required to achieve programming targets.</p> <p>Four editions per year. 12 per year (all company news is current and accessible via website and social media).</p>



## Goal 4: Maintain a strong and balanced infrastructure for the Company<sup>1</sup>

Strategy	Key Activities	2015 Outcomes / Targets
<b>Better financial result for MainHouse productions</b>	<p>New business model which incorporates less solo QTC productions, more co-productions and presentations and more touring.</p> <p>Increase total available capacity at MainHouse productions.</p> <p>Achieve box office income target for MainHouse season and grow box office income</p> <p>Refine single ticket prices (while maintaining accessibility) and analyse impact of ticket price changes.</p> <p>Secure ability to sell single tickets.</p> <p>Decrease discount given to season ticket holders.</p>	<p>MainHouse: 2 co-productions and 1 buy-in (guest production)</p> <p>GreenHouse: 4 buy ins.</p> <p>Touring: 4 tours</p> <p>Five Playhouse, one Cremorne and two BBS. Projected attendance 73,500.</p> <p>Stretch target of \$3.8M box office over eight productions.</p> <p>New pricing methodology implemented and maintained into future years' pricing.</p> <p>Able to sell single tickets at QTC box office for all mainhouse productions</p> <p>30% discount on 8 play package, 20% on five play, 15% on three play for all categories. Seniors and Concession rates maintained (5% and 12.5% respectively).</p>
<b>Increasing income through existing revenue streams and new initiatives</b>	<p>Grow philanthropy program.</p> <p>Maintain existing and increase acquisition of new sponsors.</p> <p>Commercialise assets.</p> <p>Increased touring of productions to maximize investment and increase revenue, as well as increase accessibility for non Brisbane audiences.</p> <p>Successful grant applications for new work/activity.</p>	<p>Exceed \$200K in donations.</p> <p>Find Principal sponsor and maintain existing sponsors with minimum 5% increase</p> <p>New income streams from hire activities and bar sales at The GreenHouse are maintained</p> <p><i>Boston Marriage</i> to tour to Northern Australia Regional Performing Arts Centres Association (NARPACA) venues directly following Mainhouse season.</p> <p>Family friendly shows developed for touring.</p> <p>Three successful applications.</p>
<b>Ensuring strong expenditure controls</b>	<p>Analyse and review expenditure to improve efficiencies.</p> <p>Maintain strong procurement and authorisation procedures.</p> <p>Executive interrogation and sign off on each production budget.</p>	<p>Detailed review of at least two major suppliers.</p> <p>Review and enforcement of Finance Procedures Manual.</p> <p>Any overages must have Executive pre-approval.</p>
<b>Develop an environmentally sustainable Company</b>	<p>Longer running of self-produced shows.</p> <p>Sustainability committee formed.</p> <p>Install solar energy devices (subject to successful funding) and LED lighting.</p> <p>Continue recycling efforts and publicise green initiatives.</p> <p>Upgrade QTC building in line with Kurilpa Precinct Master Plan.</p>	<p>Reduction in workshop waste.</p> <p>Ongoing. Public recognition of achievements.</p> <p>Stage 2 of LED lighting implemented.</p> <p>Solar panels installed.</p> <p>Recycle sets, props, programs and use recycled stock in marketing materials</p> <p>Develop Plan to increase capacity of BBS to 300.</p>
<b>Create a positive work environment</b>	<p>Robust HR practices and recruitment.</p> <p>Training, professional and career development opportunities.</p> <p>Consider gender equality and cultural diversity in all areas of Company employment.</p> <p>Flexible &amp; family friendly work practices.</p>	<p>Annual review of employment policies.</p> <p>Annual performance reviews discuss development with at least one opportunity per staff member per year.</p> <p>Review statistical measures to note diversity and gender equality in employment opportunity.</p> <p>Staff turnover &lt;10%</p>

<sup>1</sup>Including financial, physical and human resources

# Artistic Plan

<b>#1 - BOSTON MARRIAGE by David Mamet</b>	
<b>Production Status</b>	QTC produces
<b>Presentation Line</b>	Queensland Theatre Company presents
<b>Author Billing</b>	Boston Marriage by David Mamet
<b>Nationality</b>	American
<b>Venue</b>	Playhouse, Queensland Performing Arts Centre (QPAC) and Regional Queensland tour
<b>Performance Dates</b>	24 January – 15 February 2015
<b>Regional Tour</b>	17 February – 27 March 2015
<b>Creative Team</b>	
	Director Andrea Moor
	Designer Stephen Curtis
	Lighting Designer David Walters
	Sound Designer/Composer
<b>Cast: 3</b>	
	Anna Amanda Muggleton
	Claire Rachel Gordon
	Maid (Catherine) Helen Cassidy
<b>Period/Style</b>	
<b>Period/Style</b>	Costume Comedy
<b>Synopsis</b>	<p>'Boston Marriage' purports to be a Victorian euphemism for a long-term, intimate relationship between two women.</p> <p>A droll comedy of errors set in a Victorian drawing room. Anna and Claire are two bantering, scheming "women of fashion" who live together on the fringes of society. Anna has just become the mistress of a wealthy man, from whom she has received an enormous emerald, in order to keep the home she shares with Claire. Claire, does not know of Anna's arrangement but meanwhile, has become infatuated with a young girl and wants to enlist the jealous Anna's help for an assignation. Little do they know that the young girl is the daughter of the man Anna is having an affair with. As the two women exchange barbs and taunt their hapless maid, Claire's young female friend arrives and sets off a crisis that puts both the valuable emerald and the women's future at risk. The young woman sees that the necklace around Anna's neck is in fact her mother's and the relationship sours. Claire loses the girl and Anna their future. Anna and Claire hatch a plan to lure father, mother and daughter to Anna's residence. But their plan fails and Anna is confronted with having to return the necklace. Mamet brings his trademark tart dialogue and impeccable plotting, spiced with Wildean wit, to this wickedly funny comedy.</p>
<b>Rationale</b>	A witty, entertaining offering for the first show of the QTC Mainhouse season and our offering to regional Queensland venues who expressed a desire for contemporary international work which is rarely toured. Three strong roles for women, and a second Playhouse directing opportunity for Andrea Moor.
<b>Rehearsal Weeks</b>	4
<b>Bump-in Weeks</b>	1
<b>Performing Weeks</b>	3
<b>Touring Weeks</b>	6

## #2 – MOTHER AND SON by Geoffrey Atherden

<b>Production Status</b>	Buy-In	
<b>Presentation Line</b>	Queensland Theatre Company presents A MacLaren House production	
<b>Author Billing</b>	MOTHER & SON By Geoffrey Atherden	
<b>Nationality</b>	Australian	
<b>Venue</b>	Playhouse, QPAC	
<b>Performance Dates</b>	18 February -15 March 2015	
<b>Creative Team</b>		
	Director	Roger Hodgman
	Designer	Shaun Gurton
	Lighting Designer	Nigel Levings
	Sound Designer/Composer	
<b>Cast: 6</b>		
	Maggie Beare	Noeline Brown
	Arthur Beare	Darren Gilshenan
	Robert Beare	Rob Carlton
	Liz Beare	Nicki Wendt
	Monica Hartwell	Robyn Arthur
	Anita	Rachael Beck
<b>Period/Style</b>		
	Nostalgic Comedy	
<b>Synopsis</b>		
	<p>Geoffrey Atherden penned the first episode of MOTHER &amp; SON in 1984 creating an instant classic. In this stage adaptation drawing from the television series, forgetful Maggie is back with Arthur and Robert.</p> <p>Arthur is at his wit's end and desperate for some time away with his new girlfriend. The only way he can get away from mum Maggie is with the help of his brother Robert and his wife Liz. But they are having problems of their own. With Robert's wandering dentist hands, Liz discovers what he has been up to in the dentist's chair, creating big problems for Arthur, as he's landed not only with a classically delirious Maggie but also his brother Robert. As in the television series, Arthur is destined to always look after Maggie despite Robert being the favourite son.</p>	
<b>Rationale</b>		
	Bringing a popular Australian classic to the stage, and the opportunity to talk to a broader popular audience. An opportunity to partner with a commercial producer and increase revenue to QTC, freeing up funds to do other works in the season.	
<b>Rehearsal Weeks</b>	TBC	
<b>Bump-in Weeks</b>	0.5	
<b>Performing Weeks</b>	4.5	

## #3 – BRISBANE by Matthew Ryan

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company presents WORLD PREMIERE	
<b>Author Billing</b>	Brisbane By Matthew Ryan	
<b>Nationality</b>	Australian (World Premiere)	
<b>Venue</b>	Playhouse, QPAC	
<b>Performance Dates</b>	11 April – 3 May 2015	
<b>Creative Team</b>		
	Director	Iain Sinclair
	Set Designer	
	Costume Designer	
	Lighting Designer	
	Sound Designer/Composer	
<b>Cast: 9 + 2 x supernumeraries tbc</b>		
	Danny Fisher	Dash Kruck
	Patty	Melanie Zanetti
	Frank/Andy West	Conrad Coleby
	Rose	Lucy Goleby
	John Fisher	Hayden Spenver
	Annie Fisher	
	Ensemble	Daniel Murphy
	Ensemble	Hugh Parker
	Ensemble	
	Female	
	Female	
<b>Period/Style</b>	Historical, new Australian work	
<b>Synopsis</b>	<p>Set in Brisbane in WWII BRISBANE is an imaginatively realized, ultimately life-affirming story of a young boy coming-of-age in a family where he feels he might not belong, set against Brisbane's own coming of age through the Battle of Brisbane.</p> <p>Young Danny Fisher is 14 years old and is enthralled by the story that is unfolding in his home town with his hilarious female side-kick and protector Patty. This is a kid who lives in his imagination. But when Danny's much loved older brother Frank goes to war, the most terrible fate awaits him, as he is shot down in the plane he is flying. Learning of his death, Danny's family crumbles. His mother Annie withdraws and wishes that Danny were Frank, his father John cannot love Danny for who he is, wishing he were more like Frank, and Frank's fiancé Rose is devastated but knows she needs to make a new life for herself. Danny withdraws from his family and retreats into his imagination and into a friendship with an American Andy West, not only an older brother replacement but a plane engineer. Danny, hoping to one day stand up for himself against the bullies and against those who killed his brother, enters more deeply into his fantasy until his father confronts him with the pain he is causing, Danny loses Rose to Andy, Patty gives him a slap across the head but Danny's coming-of-age culminates in him being reckless and almost losing his life, against the impassioned battle that occurred between Australians and Americans in Brisbane. By story's end, Danny is able to accept the terrible grief of his brother's loss, the growing intimate friendship with Patty, and for his parents to accept him for he is, and that the stories we tell are what is important. A heartfelt, comedic tale rendered with evocative theatrical complicity.</p>	
<b>Rationale</b>	A large scale new work from talented Brisbane writer Matthew Ryan (Kelly). Tells a significant Brisbane story, programmed at a time when Australia is commemorating a century of service in different theatres of war. All Brisbane cast.	
<b>Rehearsal Weeks</b>	4	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	3	

## #4 – COUNTRY SONG by Reg Cribb

<b>Production Status</b>	QTC and QPAC co-production	
<b>Presentation Line</b>	Queensland Theatre Company and Queensland Performing Arts Centre present (World Premiere)	
<b>Author Billing</b>	Country Song by Reg Cribb Original concept by Michael Tuahine	
<b>Nationality</b>	Australian	
<b>Venue</b>	Cremorne Theatre, QPAC	
<b>Performance Dates</b>	27 June – 2 August 2015	
<b>Creative Team</b>		
	Director	Wesley Enoch
	Designer	
	Projection Designers	
	Lighting Designer	
	Sound Designer/Composer/Musical Director	
<b>Cast: 6</b>		
	Jimmy Little/Ensemble	Michael Tuahine
	Ensemble	
	Ensemble	
	Ensemble	
	Ensemble	
	Musican	
<b>Period/Style</b>	Contemporary Indigenous Play with Songs	
<b>Synopsis</b>	<p>Jimmy Little is backstage at the Opera House and about to perform in one of the most important concerts of his life, to perform in front of the Queen. But Jimmy is not so sure anymore who he sings for and why he sings. With Auriel Andrews, Lionel Rose and Bobby McLeod backstage with him, Jimmy must decide whether to go on or not, this is a man in crisis.</p> <p>Weaving through time Jimmy goes back through his life and the meaningful meetings with Auriel, Lionel and Bobby to find if he has got songs left within him.</p> <p>From when he was a small boy with his influential mother and his gentle musical father, to his own marriage and family, the choices he made as to who to sing for take Jimmy back to the precipice of backstage at the Opera House. Along the way he meets Auriel, Lionel and Bobby, those who sung for different reasons, for sanity, for community, for hope.</p> <p>And then we are with Jimmy, who has to confront that he walked between both black and white worlds, and in doing so had to sacrifice, sometimes, his blackness. So he decides he will sing, and he looks from backstage and sees that old woman with grey hair waiting for him, and it's not the Queen he will sing for but the little woman next to her, his mother, he realizes that it is she he has always sung for, and that was the right thing.</p> <p>This is a beautiful, musical, funny, warming journey that ultimately affirms lives lived and the power of music to tell stories, to reassure us, and to give us comfort in the paths we have walked and will continue to walk.</p>	
<b>Rationale</b>	A new Indigenous Australian work, commissioned by QTC. Continuing our commitment to producing high quality Indigenous work. Significant national interest as a touring work in both regional centre and capital cities.	
<b>Rehearsal Weeks</b>	4	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	5	

## #5- DIVA: HAPPY DAYS by Samuel Beckett

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company presents	
<b>Author Billing</b>	By Samuel Beckett	
<b>Nationality</b>	English	
<b>Venue</b>	Bille Brown Studio	
<b>Performance Dates</b>	18 July – 15 August (tbc) (option 22 August)	
<b>Creative Team</b>		
	Director	Wesley Enoch
	Set Designer	
	Costume Designer	
	Lighting Designer	Ben Hughes
	Composer	Alan Lawrence
<b>Cast: 2</b>		
	Winnie	Carol Burns
	Willie	
<b>Period/Style</b>		
	Absurdist Classic	
<b>Synopsis</b>		
	A powerful tale of resilience and a woman's ability to survive against the odds.	
	Trapped in a scorched wasteland with her detached husband, Winnie keeps despair at bay with ritual, song and her trusty lipstick. But is our buoyant, hopeful heroine in denial of her ever-diminishing world?	
	50 years on this powerful tale of resilience – and of a woman's ability to survive against overwhelming odds.	
<b>Rationale</b>		
	Opportunity for a tour-de-force performance by Brisbane theatre royalty Carol Burns in one of the great female roles of the theatrical cannon.	
<b>Rehearsal Weeks</b>	Part-time PLUS 1 full-time	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	4	

## #6 – THE SEAGULL by Anton Chekhov

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company presents	
<b>Author Billing</b>	The Seagull by Anton Chekhov Adapted by Todd MacDonald and Daniel Evans	
<b>Nationality</b>	Russian	
<b>Venue</b>	Bille Brown Studio	
<b>Performance Dates</b>	29 August – 26 September 2015	
<b>Creative Team</b>		
	Directors	Todd MacDonald and Daniel Evans
	Designers	Todd MacDonald and Daniel Evans
	Lighting Designer	Ben Hughes
	Sound Designer/Composer	
<b>Cast</b>		
	Irina	Christen O'Leary
	Constantin	Nicholas Gell
	Nina	Emily Burton
	Masha	Amy Ingram
	Doctor Dorn	Hugh Parker
	Illya	Barbara Lowing
	Sorin	Brian Lucas
	Polena	Helen Cassidy
	Semyon	Lucas Stibbard
	Boris	Jason Klarwein
<b>Period/Style</b>		
	Classic	
<b>Synopsis</b>		
	One of the greatest plays of the modern era gets a gritty going-over in this adventurous ensemble-led drama.	
	When a famous actress seeks solace in her brother's lakeside estate, she inadvertently lights the fuse on a number of long-buried desires. What unfolds is a daisy-chain of gut-wrenching and quiet heartbreak as characters - across class, gender and age - find themselves in love's free fall. And the line between art and artifice blurs with tragic results.	
	Sex, celebrity, passion and power collide in a blistering work about how the ones we hurt are often the ones we love most.	
<b>Rationale</b>		
	Following the success of <i>Macbeth</i> and the energy created by many actors working together in a room over an extended period of time, this project seeks to strip back the production layers and expose to an audience the brilliance of actors and a classic text. Significant employment and development opportunity for Brisbane actors. All Brisbane cast.	
<b>Rehearsal Weeks</b>	5	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	4	

## #7 – THE ODD COUPLE by Neil Simon

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company presents	
<b>Author Billing</b>	Neil Simon's THE ODD COUPLE	
<b>Nationality</b>	American	
<b>Venue</b>	Playhouse, QPAC	
<b>Performance Dates</b>	17 October – 8 November 2015	
<b>Creative Team</b>		
	Director	Wesley Enoch
	Set Designer	
	Costume Designer	
	Lighting Designer	
	Sound Designer/Composer	
<b>Cast: 7 (8)</b>		
	Oscar Maddison	Jason Klarwein
	Felix Ungar	Tama Matheson
	Gwendolyn	
	Cecily	
	Speed	
	Murray	
	Roy/Vinnie	
<b>Period/Style</b>	Modern Classic Comedy	
<b>Synopsis</b>	Felix Ungar, a neurotic new writer is thrown out by his wife, and moves in with his friend Oscar Madison, a slovenly sportswriter. Despite Oscar's problems – careless spending, excessive gambling, a poorly kept house filled with spoiled food – he seems to enjoy life. Felix, however, seems utterly incapable of enjoying anything and only finds purpose in pointing out his own and other people's mistakes and foibles. Even when he tries to do so in a gentle and constructive way, his corrections and suggestions prove extremely annoying to those around him. Oscar, his closest friend, feels compelled to throw him out after only a brief time together, though he quickly realizes that Felix has had a positive effect on him.	
<b>Rationale</b>	A recognisable brand from one of the 20 <sup>th</sup> Century's greatest American playwrights. Capitalising on the success of the partnership between Jason Klarwein and Tama Matheson ( <i>Design for Living</i> and <i>Macbeth</i> ). A big, bold comedy to close the year.	
<b>Rehearsal Weeks</b>	4	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	3	



## #8 – LADIES IN BLACK by Carolyn Burns

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company in association with QPAC present WORLD PREMIERE	
<b>Author Billing</b>	LADIES IN BLACK Book by Carolyn Burns Music and lyrics by Tim Finn Adapted from the book THE WOMEN IN BLACK by Madeleine St John	
<b>Nationality</b>	Australian	
<b>Venue</b>	Playhouse, QPAC	
<b>Performance Dates</b>	14 November – 6 December 2015	
<b>Dates</b>	White Card Presentation:	Week commencing Monday 20 July 2015
	Design Presentation:	Week commencing Monday 7 September 2014
	Rehearsals commence:	Monday 12 October 2015
	Bump-in commences:	Monday 9 November 2015
	Play Briefing:	Monday 9 November 2015
	Previews:	Saturday 14 November 2015
	Opening Night:	Thursday 19 November 2015
	Audio Described:	Saturday 28 November @ 2pm
	NWA:	Thursday 3 December 2015
	Close:	Sunday 6 December 2015
<b>Creative Team</b>		
	Director	Simon Phillips
	Composer	Tim Finn
	Costume Designer	
	Lighting Designer	
	Musical Director	
<b>Cast: 19 (13 actors + 6 musicians)</b>		
	Lisa	
	Magda	Christen O'Leary
<b>Period/Style</b>	Period Musical, New Work	
<b>Synopsis</b>	An adaptation of Madeleine St John's novel. Set in 1960's Sydney the story follows young Lisa, who in finishing high-school takes a summer job in the F.G. Goodes department store as she contemplates what the next step of her life will be. Smart but shy Lisa could go to university but her father fears this world and will not let her. Her supportive but obedient mother may not be able to lead Lisa to the life she hopes for her daughter. But when Lisa meets the European Magda in Goodes, her life and its horizons open up. An education of sorts is given to Lisa over her working summer holiday and she begins to hope and dream big but not without conflict with her family. As summer begins to wind down Lisa is offered a place at university and now must decide what she will do, her mother stands up for her and though deeply challenged by his daughter's self-determination, her father accepts her desire to go to university. Lisa has come of age and against the ensemble of the women who she works with at Goodes, the story gives us a buoyant, funny, and at times extraordinarily touching insight into the lives lived and not lived for Australian women in early 1960's Australia.	
<b>Rationale</b>	Bringing back the theatrical musical to QTC's stage. High profile World Premiere collaboration with Tim Finn and Simon Phillips. Capitalise on Brisbane audience's appetite for musical theatre.	
<b>Rehearsal Weeks</b>	4	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	3	

# ADD ON – DIVA: THE 7 STAGES OF GRIEVING

by Wesley Enoch and Deborah Mailman

<b>Production Status</b>	QTC presents	
<b>Presentation Line</b>	Queensland Theatre Company presents a Grin & Tonic Theatre Troupe production	
<b>Author Billing</b>	By Wesley Enoch and Deborah Mailman	
<b>Nationality</b>	Australian	
<b>Venue</b>	Bille Brown Studio	
<b>Performance Dates</b>	17 – 28 March 2015	
<b>Creative Team</b>		
	Director	Jason Klarwein
	Set & Costume Designer	Jess Ross
	AV Designer	Justin Harrison
	Lighting Designer	Dan Anderson
	Sound Designer/Composer/Musical Director	
<b>Cast: 1</b>		
		Chenoa Deemal
<b>Period/Style</b>		
	Contemporary Indigenous Solo Female Performance	
<b>Synopsis</b>		
	This one-woman show follows the journey of an Aboriginal 'Everywoman' as she tells poignant and humorous stories of grief and reconciliation. A powerful, demanding and culturally profound text, <i>The 7 Stages of Grieving</i> is a celebration of Indigenous survival, an invitation to grieve publicly, a time to exorcize pain.	
	It has a universal theme told through the personal experiences of one incredible character.	
<b>Rationale</b>		
	An in-theatre season for a work touring schools in 2015. Continuing the relationship with Grin & Tonic (following <i>Macbeth</i> in 2014). A work in high demand by schools audiences, presented in its 20 <sup>th</sup> anniversary year. Part of QTC's Indigenous Program 2015.	
<b>Rehearsal Weeks</b>	1	
<b>Bump-in Weeks</b>	0.2	
<b>Performing Weeks</b>	1.8	

## ADD ON – ARGUS

<b>Production Status</b>	QTC presents	
<b>Presentation Line</b>	Queensland Theatre Company presents a Dead Puppet Society production	
<b>Author Billing</b>		
<b>Nationality</b>	Australian	
<b>Venue</b>	Bille Brown Studio	
<b>Performance Dates</b>	5 – 17 May 2015	
<b>Creative Team</b>		
	Creative Producer	Nicholas Paine
	Director and Designer	David Morton
	Original Score	John Babbage (Topology)
	Dramaturg	Richard Tulloch
	Lighting Designer	
<b>Cast: 4 PLUS Topology</b>		
<b>Period/Style</b>	Family Puppet/Object Theatre	
<b>Synopsis</b>	<p>Step into this whimsical wonderland where table tops grow grass and water bottles become the depths of the ocean.</p> <p>Making use of nothing but household objects and the performers' hands, ARGUS transcends from the simple to the sublime exploring the fragile attempts of this little creature to find a home in a world where he just doesn't fit.</p> <p>Working on principles of found objects and transformation, this quietly touching piece highlights the beauty and of an impossible life: one that is full of playfulness, joy and laughter. ARGUS will expand the imaginations of adults and children alike.</p> <p>Performed by Dead Puppets Society, with live accompaniment by Topology,</p>	
<b>Rationale</b>	Opportunity to explore further the family market. Introduce QTC's audiences to Brisbane company Dead Puppet Society (DPS), with whom we are working on a potential project for 2016. Strong schools brand in DPS. Part of QTC's commitment to work with local independent artists/companies.	
<b>Rehearsal Weeks</b>	2	
<b>Bump-in Weeks</b>	0.2	
<b>Performing Weeks</b>	1.8	

## Add On – OEDIPUS DOESN'T LIVE HERE ANYMORE by Daniel Evans

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company and Queensland Government present WORLD PREMIERE	
<b>Author Billing</b>	Oedipus Doesn't Live Here Anymore By Daniel Evans After The Theban Plays by Sophocles	
<b>Nationality</b>	Australian	
<b>Venue</b>	Bille Brown Studio	
<b>Performance Dates</b>	23 May – 13 June 2015 (option to 20 June)	
<b>Creative Team</b>		
	Director	Jason Klarwein
	Set Designer	
	Costume Designer	
	Lighting Designer	Daniel Anderson
	Sound Designer/Composer	
<b>Cast: 4</b>		
	Ensemble	Emily Burton
	Ensemble	Toby Martin
	Ensemble	
	Ensemble	
<b>Period/Style</b>	Contemporary Australian,	
<b>Synopsis</b>	<p>What if Oedipus lived next door? What if the whole street knew what he'd been up to with his own mother, because of the word daubed in fluorescent letters on his garage door?</p> <p>In this dark and savagely funny play we're led by a chorus of quirky characters into the secret, tragic, desperate lives of a family cursed to be the centre of attention. Evans asks what devils lurk in our own backyards? How do tight-knit communities cope with unspeakable tragedy? How do we point the finger when there's nowhere to lay the blame? And who ends up playing the monster?</p> <p><i>Oedipus Doesn't Live Here Anymore</i> is the story of a tragedy no one saw coming, but everyone wants to talk about.</p>	
<b>Rationale</b>	Supporting Queensland stories through the development of new work. The only playwriting award in the country which guarantees a professional production to the winner.	
<b>Rehearsal Weeks</b>	4	
<b>Bump-in Weeks</b>	1	
<b>Performing Weeks</b>	3 + 1	

## ADD ON – DIVA: RUMOUR HAS IT

<b>Production Status</b>	QTC presents	
<b>Presentation Line</b>	Queensland Theatre Company presents a production by the little red company	
<b>Author Billing</b>	RUMOUR HAS IT a production by the little red company	
<b>Nationality</b>	Australian	
<b>Venue</b>	Bille Brown Studio	
<b>Performance Dates</b>	7 – 11 July 2015	
<b>Creative Team</b>		
	Created by	Adam Brunes & Naomi Price
	Music Director	Jason McGregor
	Original Arrangements	Naomi Price, Jason McGregor & Michael Manikus
	Vocal Arrangements	Naomi Price & Luke Kennedy
	Lighting Designer	Jason Glenwright
	Production Manager	Jamie Taylor
<b>Cast: 7 (1 plus musicians/singers)</b>		
	Starring	Naomi Price
	With	Mik Easterman, Rachel Everett-Jones, Andrew Johnson, Luke Kennedy, Michael Manikus, Jason McGregor & Lai Utovou
<b>Period/Style</b>		
	Cabaret	
<b>Synopsis</b>		
	A wickedly satirical cabaret for anyone who's ever cried along to <i>Someone Like You</i> ...  You're invited to spend an evening with Adele: Grammy goddess, young mum, and potty-mouthed every woman. Banded with a buffet of Brisbane's best musicians, Adele rolls in the deep down under, spilling intimate details about life on the road, love on the rocks and the prick who took a sledge hammer to her heart.	
<b>Rationale</b>		
	A cost neutral opportunity to showcase one of the fine female Brisbane performers working today, Naomi Price ( <i>Gloria</i> ). Another musical offering in the 2015 season. Opportunity to connect with a new audience (previous seasons of <i>Adele</i> at Brisbane Powerhouse and Judith Wright Centre of Contemporary Art have been sell-out)	
<b>Rehearsal Weeks</b>	n/a	
<b>Bump-in Weeks</b>	0.2	
<b>Performing Weeks</b>	0.8	

## ADD ON – DIVA: Home

<b>Production Status</b>	QTC presents	
<b>Presentation Line</b>	Queensland Theatre Company presents a Force of Circumstance production	
<b>Author Billing</b>		
<b>Nationality</b>	Australian	
<b>Venue</b>	Studio Two	
<b>Performance Dates</b>	14 – 25 July 2015	
<b>Creative Team</b>		
	Writer/Producer	Margi Brown-Ash
	Director	Leah Mercer
	Designer	Bev Jensen
	Lighting Designer	Ben Hughes
	Composer/Sound Designer	Travis Ash
<b>Cast: 2</b>		
	Performer	Margi Brown-Ash
	Musician	Travis Ash
<b>Period/Style</b>		
	Autobiographical, contemporary performance	
<b>Synopsis</b>		
	<p>A story for everyone about belonging and not-belonging, it is about the experience of being in-between and of strategies to chart those territories.</p> <p>Embracing fragmented myth and storytelling, Margi Brown Ash re-imagines life as actor, therapist, wife and mother, uncovering the extraordinariness of an ordinary life. The audience awakens to their own stories as we journey with Margi as an actor in New York in the 80s, a hopeful schoolgirl in 1960s country NSW and a No. 96 soapie starlet in her 'old home town' Sydney in the 70s. Along the way we return again and again to Brisbane, where we grapple with our own sense of 'home' and the many stories we hold of isolation and belonging.</p> <p>Moving and uplifting theatre, this is both your story and mine, someone's and everyone's, timely and timeless.</p>	
<b>Rationale</b>		
	A remount of a popular locally developed show by a mature artist which appeared at La Boite Indie in 2012 and justifies a second showing. Promotes the notion of community health and good will. Has appeal to women (largest QTC demographic) as well as families.	
<b>Rehearsal Weeks</b>	2	
<b>Bump-in Weeks</b>	0.2	
<b>Performing Weeks</b>	1.8	

## ADD ON – DIVA: Grounded by George Brant

<b>Production Status</b>	QTC produces	
<b>Presentation Line</b>	Queensland Theatre Company presents	
<b>Author Billing</b>	Grounded By George Brant	
<b>Nationality</b>	American	
<b>Venue</b>	Studio Two	
<b>Performance Dates</b>	29 July – 15 August 2015 (option to 22 August)	
<b>Creative Team</b>		
	Director	Andrea Moor
	Set Designer	
	Costume Designer	
	Lighting Designer	Ben Hughes
	Sound Designer/Composer/Musical Director	
	Fight Consultant/Movement Coach/Choreographer	
	Voice/Accent Consultant	
<b>Cast: 1</b>		
	The Pilot	Libby Munro
<b>Period/Style</b>		
	Contemporary American Solo Female Monologue	
<b>Synopsis</b>	An unexpected pregnancy ends an ace fighter pilot's career in the sky. Reassigned to operate military drones from a windowless trailer outside Las Vegas, she hunts terrorists by day and returns to her family each night. As the pressure to track a high-profile target mounts, the boundaries begin to blur between the desert in which she lives and the one she patrols half a world away.	
<b>Rationale</b>	Capitalising on the box office appeal of Libby Munro ( <i>Venus in Fur</i> ). An acclaimed new international work.	
<b>Rehearsal Weeks</b>	4	
<b>Bump-in Weeks</b>	0.5	
<b>Performing Weeks</b>	2.5 (+ 1 )	

## Youth Program 2015

### Queensland Theatre Company Youth Ensemble

In 2012 QTC facilitated the inaugural year of a premium package youth theatre program for young people. In 2015 Queensland Theatre Company will continue to provide access for motivated, passionate and talented young performers to develop their skills as actors by working with QTC artists throughout the year long Youth Ensemble program. In 2015 there will be a Junior Ensemble, Intermediate Ensemble and Senior Ensemble. Each ensemble group will present a short performance season during the year.

### Theatre Residency Week

Theatre Residency Week is a one week drama camp for students in years 9 to 12. During the September school holidays students live onsite at a local Boarding school in Brisbane and participate in a range of drama workshops, performances, theatre excursions and night activities, all facilitated by Queensland Theatre Company artists.

## Education Program 2015

### MainHouse Promotions

**Reduced ticket prices:** Students pay \$28 to attend mainstage productions at Queensland Theatre Company.

**Curriculum Connections:** The QTC Education and Youth Brochure includes detailed connections to the current curriculum for all productions, prepared by the Producer, Education and Youth Programs. This information expands on the information in the subscription brochure, guiding teachers in their booking of our productions and making connections into the classroom.

**Education Resources:** All schools attending mainstage productions are emailed Education Resources prior to their visit to the theatre. Education Resources include a complimentary program, detailed information about the production and personnel involved, pre and post-show activities and links to video and online resources. Education Resources are also available on the QTC website.

**Q&A sessions:** Post-show Q&A sessions for students are regularly held following weekday matinee performances attended by school groups. These are facilitated by the Producer, Education and Youth Programs and involve cast members from the performance.

**Teacher Previews:** A limited number of teachers are invited to attend the first preview performance for all mainstage productions free of charge. Access to the first preview helps prepare teachers who have made a school group booking, in regards to content and curriculum links for in-class response tasks and activities.

### Teacher Resources

A wide range of resources are provided to teachers who have booked school groups including:

**Complimentary Teacher Tickets:** One complimentary teacher ticket is provided for every 15 students who have booked to attend a Company production.

**Video and Online Resources:** Video and online resources are available for all QTC productions. The videos include interviews with key creatives and actors discussing their approach to the production. An Education Blog is also regularly updated on the QTC website.

### Workshops

Pre and post-performance workshops will be offered for selected productions in 2015. These workshops deepen the experience for students attending the productions, exploring form, content and style.



## Artists in Residence

Artists in Residence (AIR) is a flexible workshop program where teachers can request support for professional artists to work on school projects or to provide practical support for skills-specific areas of drama. Whilst the Artists Residencies Program will be responsive to the needs of the teachers and the classroom, the aim is to highlight to teachers our expertise in delivering workshops in the following in-demand focus areas:

- Brecht
- Shakespeare
- Voice
- Acting from Text
- Indigenous Theatre
- Gothic Theatre

Queensland Theatre Company's Producer, Education and Youth Programs will discuss the content for Artist's Residencies with teachers and will subsequently contract appropriate artists to facilitate these workshops.

## Scene Project

The Scene Project is a participatory style project which involves schools in the creative process of performance, from rehearsal through to production. The Scene Project is about acknowledging students and teachers as artists and encouraging live performance in a professional space and manner. It is also about collaboration, professional development of teachers and students and enhancing existing curriculum in schools.

## Work Experience, Secondments and Internships

Young people interested in exploring how a professional theatre company operates can apply for a one week work experience placement within the Company. During this week, each student will assist and/or observe areas in the Company including Programming, Marketing, Corporate Development and the rehearsal process.

The secondment program at Queensland Theatre Company provides in depth industry experience for third year undergraduate and post-graduate students in a focused area of industry practice, usually either in stage management or arts administration/research.

Internships are negotiated with students undertaking higher level degrees which require intensive approved work experience to qualify.

## Teacher Professional Development

QTC continues to work with industry partners including Drama Queensland to provide curriculum relevant professional development opportunities for teachers in Brisbane and regional Queensland to support their teaching of drama in schools.

## Education Program Industry Reference Group

This group is comprised of drama teachers from a range of Queensland schools. It continues our engagement and reference to the Education sector and ensures relevancy of our programs to the school curriculum. It is coordinated by the Producer, Education and Youth Programs and meets at least four times throughout the year.

## Development and New Work Program 2015

### Young Playwrights' Program

In 2015 the Young Playwrights' Program will focus on the engagement of high school students and will be promoted through their drama teachers who will be offered a professional development workshop and curriculum units on playwriting. Students will be asked to submit work that they have either written as a

part of a unit at school or individually, with winners receiving access to a professional writing masterclass and a reading of their work.

### **Queensland Premier's Drama Award (QPDA)**

Continuation of this successful program will be delivered with the support of the Department of the Premier and Cabinet. In 2015 the winner of the Queensland Premier's Drama Award 2014-15 Daniel Evans' *Oedipus doesn't live here anymore* will be professionally staged in The GreenHouse as an add-on to the Mainhouse program.

### **Commissions and Script Submission and Project Pitching**

QTC continues to commission writers for full length works, Indigenous works, monologues and works for young audiences.

QTC has a formal process for artists to submit scripts and pitch projects to the Company for either MainHouse or The GreenHouse. Writers submitting unsolicited scripts are directed to Playlab (an industry partner) for assessment.

### **Indigenous Program 2015**

In 2015, as in the past year there will be the creation of an Indigenous work of scale – *Country Song* by Reg Cribb. It will be directed by QTC's Artistic Director, Wesley Enoch, and will have an all Indigenous cast including actor / singer Michael Tuahine who conceived the idea of the production. A smaller production of the highly acclaimed *The 7 Stages of Grieving*, featuring Chenoa Deemal (last seen in *Mother Courage and her Children* in 2013) will be staged as an add-on to the Mainhouse season.

In addition, the highly successful *Black Diggers* (seen in Brisbane as part of the 2014 season & Brisbane Festival, as well as at the Sydney Festival) will tour nationally to the Perth International Arts Festival, Adelaide Arts Festival, the Arts Centre Melbourne, Canberra Theatre Centre, Newcastle Civic Theatre and the new Ulmarra Theatre, Bendigo.

For the past two years a school based Indigenous apprentice has been working at QTC in the administration area. She successfully completed her course in 2014 and QTC is discussing other options to create pathways for Indigenous young people.

QTC has a memorandum of understanding with ACPA and supports their programs through provision of venue hire, props and costumes. Artistic members of QTC also work with students from time to time including directing student shows. QTC also has a Memorandum of Understanding with QPAC to co-produce one Indigenous work per year.

In 2014 QTC developed a partnership with the Queensland Aboriginal and Islander Health Council (QAIHC) for Indigenous performers to provide positive role models to young Indigenous people. A series of video interviews was created with cast of *Black Diggers*. This partnership will continue in 2015.

QTC has an Indigenous Reference Group which meets periodically throughout the year to advise on protocols and programs. In 2014 QTC developed its Reconciliation Action Plan and this guides the Company's Indigenous work.

### **Regional Program 2015**

The Company will tour regionally in Queensland with three productions – *Boston Marriage*, *Kelly*, *Head Full of Love*. All shows that tour have education resources and workshops are sometimes organised to coincide with the production. In addition, in 2015 we plan to pilot different regional community engagement strategies around *Country Song* which will be performing at Northern Rivers Performing Arts Centre (NORPA) in Lismore, NSW.

The Company's relationship with Cairns and Rockhampton will be further developed in 2015 through a series of projects. Some of these include workshops, theatre residency program, and education program.

## **Community Program 2015**

### **Theatre Access**

The successful Theatre Access Program will continue in 2015, addressing issues of access for theatre makers and audiences. Theatre Access provides opportunities for independent artists to access space at no or minimal costs when not in use by QTC and through lending props and costumes. Theatre Access also provides financial assistance to school groups affected by distance, socio-economic disadvantage or other access issues through the Theatre Bus program. The Theatre Access Program will also include back stage tours.

### **Community Partnerships, General Auditions and Associate Artists, Affiliate Artists and Resident Artists**

The second year of our Community Partnership with Logan City Council will occur in 2015.

QTC's ongoing relationship with Multicultural Development Alliance (MDA) will also continue with a focus on further creative development on the production *Seeking Protection*, based on stories from Middle Eastern asylum seekers.

QTC's relationship with Access Arts will further develop with the provision of regular rehearsal space for an ensemble of performers with disability. There are also negotiations for a Festival of Artists with Disability which Access Arts will organise. QTC will provide a performance venue and support.

Twice annual general auditions will continue to be held as will the Associate Artists (a group of artists acting as an honorary 'sounding Board'), Affiliate Artists Program and Resident Artist programs.

# Management

## 2015 Budget

Outputs of the Company are determined by the *Queensland Theatre Company Act* and its requirements under the Tri-Partite funding agreement. Outputs are funded by a combination of government grants, box office income, fundraising and sponsorship. QTC does not have any intended borrowings for 2015.

	2015	2016	2017	2018
	Budget	Budget	Budget	Budget
<b>Income</b>				
<b>Productions/ Programs</b>				
MainHouse Program	3,859,737	3,975,529	4,094,795	4,217,639
The GreenHouse	323,828	333,543	343,549	353,856
Co-production Contribution	245,913	253,290	260,889	268,716
Education Program	212,000	218,360	224,911	231,658
Regional Program	19,000	19,570	20,157	20,762
	4,660,478	4,800,292	4,944,301	5,092,630
<b>Touring</b>				
Touring - National/Regional	385,625	393,338	401,204	409,228
	385,625	393,338	401,204	409,228
<b>Sponsorship</b>				
Cash	520,000	546,000	573,300	601,965
Contra (In Kind)	250,000	262,500	275,625	289,406
Corporate Entertaining Income	-	-	-	-
	770,000	808,500	848,925	891,371
<b>Philanthropy</b>				
Donations	175,000	185,000	200,000	200,000
Grants & Foundations	100,000	-	-	-
Fundraising Events	5,000	4,500	5,000	5,000
	280,000	189,500	205,000	205,000
<b>Other</b>				
Interest	180,000	185,400	190,962	196,691
S/Coast Buses - STH	24,000	24,720	25,462	26,225
Set Builds Income & Costume / Props Sales	-	20,000	20,600	21,218
Hire	166,000	170,000	175,100	180,353
Sundry Income	-	-	-	-
Bar Sales	80,000	92,000	105,800	121,670
Profit/(Loss) sale of Cap. Eq.	-	-	-	-
	450,000	492,120	517,924	546,157
<b>Core Government Funding</b>				
Recurrent - Tripartite including indexation	3,160,924	3,224,142	3,288,625	3,354,398
Recurrent - Qld State Govt 78 Montague Road	358,000	358,000	358,000	358,000
Recurrent - Federal Govnt Aust	801,424	817,452	833,802	850,478
	4,320,348	4,399,595	4,480,427	4,562,875
<b>Special Government Funding</b>				
Special - Qld State Govt (QPDA)	188,750	192,525	196,376	200,303
Special - Qld State Govt Matching Subsidy	100,000	103,000	106,090	109,273
	288,750	295,525	302,466	309,576
<b>Other subsidy</b>				
Other	-	-	-	-
	-	-	-	-
<b>Total Income</b>	<b>11,155,201</b>	<b>11,378,870</b>	<b>11,700,246</b>	<b>12,016,838</b>

### Notes:

- Mainhouse income is estimated to increase by 40% in 2015 due to more commercial programming and one extra production.
- GreenHouse income is budgeted to increase by 128% in 2015 due to increased number of productions and commercial appeal.
- Touring income is only accounted for once a tour has been confirmed and it is difficult to do so more than one year out. In 2014 touring income was only \$50,000. Future predictions (2016-18) are based on one national tour per year.
- Hire income rose dramatically in 2014 from negligible base due to one main hirer and some corporate hires. Commitment of main hirer in 2015 only confirmed for six months. Priority is to maintain current level and increase marginally in subsequent years.
- Bar Sales rose by 128% in 2014 and QTC anticipates maintaining that level in 2015 and increasing marginally in subsequent years.

<b>Expenditure</b>				
<b>Productions/Programs</b>				
MainHouse Program	5,356,941	5,464,080	5,573,361	5,684,829
The GreenHouse	823,400	848,102	873,545	899,751
Education Season & Program	346,825	357,230	367,947	378,985
Regional Program	40,000	42,000	44,100	46,305
	6,567,166	6,711,412	6,858,953	7,009,870
<b>Touring</b>				
Touring - National/Regional	343,000	354,004	361,084	368,306
Touring - Education				
	343,000	354,004	361,084	368,306
<b>Programming</b>				
Qld Premier's Drama Award Program	103,866	158,300	109,059	166,215
General	17,300	17,819	18,354	18,904
Writing - The Works	-	-	-	-
Pilot Program	-	-	-	-
Emerging Artists	25,000	25,750	26,523	27,318
Creative Development	56,000	57,680	59,410	61,193
	202,166	259,549	213,346	273,630
<b>Marketing and Season Ticket Sales</b>				
Season Ticket Sales Costs	361,250	372,088	383,250	394,748
Marketing General	68,710	70,771	72,894	75,081
Marketing Studio Program	-	-	-	-
Marketing - Special Initiative/Research	24,000	28,000	29,000	29,000
	453,960	470,859	485,145	498,829
<b>Sponsorship</b>				
Sponsorship Development Costs	155,392	160,054	164,855	169,801
Sponsorship Development Contra	250,000	262,500	275,625	289,406
Corporate Entertaining	-	-	-	-
	405,392	422,554	440,480	459,207
<b>Philanthropy</b>				
Donations	171,632	176,781	182,084	187,547
Grants & Foundations	80,000	-	-	-
Fundraising Events	5,000	5,150	5,305	5,464
	256,632	181,931	187,389	193,011
<b>Other</b>				
Bar Operations	40,000	44,000	48,400	53,240
Cost Disposal of Cap. Eq.	-	-	-	-
	40,000	44,000	48,400	53,240
<b>Salaries &amp; Wages</b>				
Administration (Inc Mktng, Operations, Finance, Exec.)	1,363,823	1,404,738	1,446,880	1,490,286
Trainee / Apprentice	-	-	-	-
	1,363,823	1,404,738	1,446,880	1,490,286
<b>Administrative Management</b>				
Legal & Consultancy Fees	22,500	28,500	29,000	29,000
Staff Recruitment Costs	12,000	12,360	12,731	13,113
Overseas Travel	15,000	15,450	15,914	16,391
Doubtful Debts Provision	-	-	-	-
Other Administration Costs	82,500	84,975	87,524	90,150
	132,000	141,285	145,169	148,654
<b>Production Department</b>	108,490	111,745	115,097	118,550
<b>Property Management</b>				
Property Maintenance 78 Montague Rd	788,424	812,077	836,439	861,532
Insurance Costs	72,000	74,160	76,385	78,676
Asset Maintenance	23,600	24,308	25,037	25,788
Depreciation	55,000	56,650	58,350	60,100
	939,024	967,195	996,211	1,026,097
<b>Computer Expenses/Communications</b>	127,425	131,248	135,185	139,241
<b>Operations Costs</b>	98,950	101,919	104,976	108,125
<b>Special Strategies</b>	50,000	60,000	65,000	65,000
<b>Total Expenditure</b>	<b>11,088,028</b>	<b>11,362,436</b>	<b>11,603,314</b>	<b>11,952,045</b>
<b>NET RESULT</b>	<b>\$67,173</b>	<b>\$16,434</b>	<b>\$96,933</b>	<b>\$64,793</b>

# Information Technology Plan

This plan was developed in 2013 and is updated annually (last update September 2014) as Queensland Theatre Company operates its financial reporting year across a calendar year.

## Goal 4: Maintain a strong and balanced company

Within this strategy Queensland Theatre Company will ensure good internal systems with effective and well maintained IT hardware and software. The Queensland Theatre Company board will have input to and review the establishment and management of this Information Technology Plan.

Since October 2012 Datacom has provided IT services to QTC – 60% of the contract is provided on a contra basis.

## Key Issues/Opportunities for the Future

The key areas Queensland Theatre Company needs to address in 2015 is:

- Wireless environment (internet only)
- Drop box / FTP Site for sharing files
- Faster Internet access
- More reliable Backup internet connection
- Improved Remote Access (for all Company Users)
- MAC Support
- Up to Date Information Technology
- Network performance optimised
- Increased mailbox capacity / image heavy environment
- Backup server or appropriate system
- Employees iPads, laptop and PDAs can integrate with internet
- Bigger processors and more e-storage

## Resource Implications

The estimated resource implications for replacement of IT infrastructure purchases are listed below.

EQUIPMENT TYPE	LIFE EXPECTANCY	START YEAR	END YEAR	Cost
Reproduction Room HP Laser	3 years	2010	2013	\$2,189.00
Fuji Xerox Photocopier	Lease	2009	2012	\$300 p/m
Ticketing Area ENTA/QTIX printers [x 1]	5 years	2009	2014	\$2,000
Box Office Area ENTA/QTIX printers [x 1]	5 years	2010	2015	\$2,000
Communications Room UPS [x 2] Battery	4 years	2009	2013	\$200 each
Communications Room 48 port Switch [x2]	4 years	2009	2013	\$4000
26 Desktop workstations	4 years	2011	2015	\$39,000
18 Desktop workstations	4 years	2012	2016	\$27,000
6 Laptops	4 years	2012	2016	\$9,000
MS Licensing	1 year	2012	2013	\$27,000

# Risk Management Plan

## Scales:

### Likelihood

- 1 - Rare
- 2 - Unlikely
- 3 - Possible
- 4 - Likely
- 5 - Almost Certain/ Certain

### Consequences

- 1 - Insignificant
- 2 - Minor
- 3 - Moderate
- 4 - Major
- 5 - Catastrophic

### Action Timeframe

- A - Monitor continuously
- B - Review Yearly
- C - Specific Timeframe (as noted)

Risk	Likelihood	Consequence	Action Timeframe	Action	Responsibility
Paid attendance drops significantly below expectation	3	3-4	A	<ul style="list-style-type: none"> <li>➤ Implement Marketing Plan</li> <li>➤ Monitor attendances and review/refine competitive advantage.</li> <li>➤ Develop and Implement new audience development strategies targeted at immediate increases in attendance</li> <li>➤ Review budget expenditure as required</li> <li>➤ New strategies to increase average ticket price</li> </ul>	Executive Director (ED), Marketing Manager (MM) MM, ED Marketing
Reduction in government funding	3	4-5	A	<ul style="list-style-type: none"> <li>➤ Report in accordance with tri-partite agreement</li> </ul>	ED
Negative response by patrons to subscription package modifications	3	3-4	A	<ul style="list-style-type: none"> <li>➤ Clear communication to patrons of strategy</li> <li>➤ Clear communication to staff of strategy</li> <li>➤ Training of Season Ticket Team</li> <li>➤ Monitor patron reactions</li> </ul>	ED, MM, Artistic Director (AD)
Unavailability of Playhouse	2	3-4	B	<ul style="list-style-type: none"> <li>➤ Maintain relationship with Brisbane Powerhouse</li> <li>➤ Plan use of Playhouse in conjunction with QPAC and other hirers.</li> </ul>	ED, AD ED, AD
Fraud - External	2	2-4	B	<ul style="list-style-type: none"> <li>➤ Maintain high security on website</li> <li>➤ Address security issues when updating website to new season each year</li> </ul>	ED, Finance Manager (FM), MM
Fraud - Internal	1	4	A	<ul style="list-style-type: none"> <li>➤ Strong internal controls</li> <li>➤ Separation of duties</li> <li>➤ Reviewed by external auditors yearly</li> </ul>	ED, FM
Significant change in government policy	4	2-4	A	<ul style="list-style-type: none"> <li>➤ Maintain strong relations with State and Federal Governments and communicate public value of QTC</li> </ul>	AD, ED, Board

Change of Key Players	3	3-4	A	<ul style="list-style-type: none"> <li>➤ New ED appointed and commenced in February 2012</li> <li>➤ New Chair appointment in May 2013</li> <li>➤ New Board appointments May 2013</li> </ul>	Board, Minister
Loss of performance	3	2-4	B	<ul style="list-style-type: none"> <li>➤ Implement Performance Cancellation Procedure</li> <li>➤ Replace artist</li> <li>➤ Cancel performance</li> <li>➤ Ticket refund policy</li> </ul>	AD, ED AD, ED ED, Board
<ul style="list-style-type: none"> <li>➤ Artists' incapacity</li> <li>➤ Act of God</li> </ul>	2	2-5			
Destruction of records	2	2-4	B	<ul style="list-style-type: none"> <li>➤ Provide adequate on site storage and good filing system</li> </ul>	ED, Assistant Accountant (AA)
Inappropriate use, storage, or distribution of an individual's personal information resulting in				<ul style="list-style-type: none"> <li>➤ Maintain Privacy Policy, available on website</li> <li>➤ Appointment of Privacy Officer and Committee</li> <li>➤ Induction for new employees</li> <li>➤ Compliance with State Government guidelines</li> <li>➤ Secure storage of existing data</li> </ul>	FM, MM
<ul style="list-style-type: none"> <li>➤ Violation of the individual's privacy</li> </ul>	2	2-4	B		
<ul style="list-style-type: none"> <li>➤ Breach of Privacy Act</li> </ul>	2	2-4	B		
Industrial Action				<ul style="list-style-type: none"> <li>➤ Maintain best practice employment policies</li> <li>➤ Monitor QPAC industrial relations</li> </ul>	AD, ED ED
<ul style="list-style-type: none"> <li>➤ Internal</li> <li>➤ Performance venue</li> </ul>	2 2	3-4 3-4	B B		
Fire				<ul style="list-style-type: none"> <li>➤ Maintain insurance policies for all premises</li> <li>➤ Document and register all assets</li> <li>➤ Maintain safe and secure work practices in all areas</li> <li>➤ Maintain Business Interruption Insurance</li> </ul>	FM Administrator All staff, Workplace Health & Safety (WHS) Committee
<ul style="list-style-type: none"> <li>➤ Workshop</li> </ul>	2	3-5	B		
<ul style="list-style-type: none"> <li>➤ Wardrobe</li> </ul>	2	3-5			
<ul style="list-style-type: none"> <li>➤ Administration</li> </ul>	1	2-4			
<ul style="list-style-type: none"> <li>➤ Rehearsals spaces</li> <li>➤ Venue</li> </ul>	2 2	3-5 3-5			
Flood				<ul style="list-style-type: none"> <li>➤ Maintain Disaster Management Plan and Business Continuity Plan</li> <li>➤ Document and register all assets</li> </ul>	FM Administrator All staff, WHS Committee
<ul style="list-style-type: none"> <li>➤ Workshop</li> </ul>	2	3-5	B		
<ul style="list-style-type: none"> <li>➤ Wardrobe</li> </ul>	2	4-5			
<ul style="list-style-type: none"> <li>➤ Rehearsals spaces</li> <li>➤ Venue</li> </ul>	3 3	3-5 3-5			
Reputational risk due to actions of key players	3	3-5	A	<ul style="list-style-type: none"> <li>➤ Ensure new key players are fully briefed on Code of Conduct</li> </ul>	ED
Reputational risk due to production quality	3	2-4	A	<ul style="list-style-type: none"> <li>➤ Publicity and communication plan</li> <li>➤ Financial risk managed and monitored by Board.</li> <li>➤ Debriefs after each production addressing production quality</li> <li>➤ Artistic assessment of producer to ensure quality of buy ins (guest productions)</li> </ul>	AD, MM



Major incident involving the public at Bille Brown Studio (as a result of increased activity and diversity of productions as part of The GreenHouse)	3	2-4	A	<ul style="list-style-type: none"> <li>➤ Front of House (FOH) and Venue Manager recruited in Sept 2012</li> <li>➤ Detailed FOH staff training</li> <li>➤ Adequate insurance cover</li> </ul>	ED, FM, WHS Committee
Venues do not purchase touring productions	3	2-4	A	<ul style="list-style-type: none"> <li>➤ Recruitment for new position – Touring Co-ordinator to ensure relationships are built with the venues</li> <li>➤ Productions identify as touring productions prior to designing to reduce costs to venues</li> <li>➤ Feedback sought from venue in relation to productions</li> </ul>	Program Manager, AD, ED
Negative impact of increased Indigenous focus	2-3	2-4	B	<ul style="list-style-type: none"> <li>➤ Improved promotion and publicity</li> <li>➤ Clear communication to patrons of strategy</li> <li>➤ Clear communication to staff of strategy</li> </ul>	MM, ED, AD

Last review date – July 2014

# Asset Management Plan

This plan covers the four year period from 2015-2018, as Queensland Theatre Company operates its financial reporting year across a calendar year.

## The Company's approach to asset management

The Company's investment in physical assets has been minimal over past years. There has been a significant investment in leasehold improvements in 2014. The Information Technology Plan addresses in more detail the risks associated to IT related assets for the Company.

This plan relates to the following goals in the Queensland Theatre Company Strategic Plan:

## Goal 4: Maintain a strong and balanced infrastructure for the Company

Within this strategy Queensland Theatre Company will ensure best practice financial management through application of Division 5 of the *Financial and Performance Management Standard 2009*. The Queensland Theatre Company board reviews the establishment and management of this Asset Management Plan.

## The appropriateness of existing asset levels

The Queensland Theatre Company's major assets consist of:

- Rehearsal rooms on Level 2, 78 Montague Road
- Refurbishment of the GreenHouse (78 Montague Road, ground level)
- Bille Brown Studio seating bank
- Two motor vehicles
- Stage and workshop plant and equipment
- Computer hardware

Many of the major assets required by Queensland Theatre Company in its core activities are owned by the Queensland Performing Arts Centre (QPAC), the Company's principal performance venue. QPAC owns a range of production equipment which Queensland Theatre Company utilises during the hire of their venues. Therefore, there is no requirement for Queensland Theatre Company to own such assets.

In 2002 Queensland Theatre Company relocated to new premises purchased by the Department of Public Works (DPW). The building was redeveloped to the Company's specifications from funding in the Millennium Arts Project. The Millennium Arts Project directly funded furniture & fittings acquisitions to the value of approximately \$250,000 however any transfer to Queensland Theatre Company remains outstanding.

A number of fully depreciated items within the plant & equipment category have been reviewed for operational use and a replacement strategy is being considered for these items as part of the asset management system detailed further below.

**Property, Plant and Equipment** comprises Leasehold Improvements, Plant and Equipment, Motor Vehicles and IT Equipment. The written down value of \$752,000 at 31 August 2014 is represented as follows:

2014	Leasehold Improvement	Plant & Equipment	Motor Vehicles	IT Equipment	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Cost	554	284	62	39	939
Accumulated Depreciation	0	107	41	39	187
Written Down Value	554	177	21	0	752

## Capital Purchases for 2014 are represented by:

	2014
	\$'000
Leasehold Improvements	554
Stage Plant and Equipment	29
Workshop Plant & Equipment	21
Other Equipment	12
TOTAL Capital Purchases	616

## Property, Plant and Equipment estimated value for the period 2013 to 2017:

	2013	2014	2015	2016	2017	2018
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Written Down Value	136	752	852	952	970	980

## Key Issues/Opportunities for the Future

The key areas Queensland Theatre Company needs to address in the next four years are:

- **Energy Efficient projects**  
Office lighting modifications and solar panels are being examined to reduce power consumption and improve energy usage.
- **Digital Technology**  
As the Queensland Theatre Company investigates opportunities that digital technology can offer there is an expectation that additional capital equipment will be required to facilitate these changes.
- **Upgrade of Bille Brown Studio**  
The Bille Brown Studio (BBS) consists of a retractable seating bank to accommodate 225 people. With more productions happening in the BBS and no longer needing to use it as a rehearsal space (due to the level 2 rehearsal rooms) there are plans to upgrade the space into a theatre with fixed seating that wraps around the stage and can accommodate around 300 people.
- **Sound Equipment**  
As the population ages and due to the increasing level of hearing damage occurring in the population, Queensland Theatre Company is considering the requirement to amplify its performances through the use of microphones and additional sound equipment.

## Resource Implications

The estimated resource implications for replacement of infrastructure purchases are listed below. These figures include IT infrastructure purchases.

	2014	2015	2016	2017	2018
	\$'000	\$'000	\$'000	\$'000	\$'000
Outlays	100	100	100	120	120

# Board Reserves

## Queensland Theatre Company Reserves Policy

### Purpose

The purpose of this policy is to define reserves and detail the minimum level considered necessary by the Board and Management to offset the business risk of Queensland Theatre Company.

### Reserves

Reserves, for the purpose of this policy, are defined as Net Working Capital (Current Assets minus Current Liabilities).

### Minimum Level of Reserves

The Company is party to a tri-partite agreement with the Queensland State Government and the Federal Government, through The Major Performing Arts Board (MPAB) of the Australia Council, which indicates the need for a reserve of 20% of costs.

The Queensland Theatre Company Reserves should always be maintained at a minimum of 22.5% of expenditure and that significant savings beyond this level should, if possible, be allowed to accumulate to fund major strategic initiatives.

This is higher than the MPAB recommended minimum because:

- the Company is seeking to build a reserve to cover increased activity in non-commercial artistic development and programs as considered in its strategic plan.
- The Board recognises a changing marketplace in Queensland, with increasing competition, largely from the Company's main supplier, QPAC. Brisbane Powerhouse has added to the amount of cultural offering in Brisbane. The Company is reviewing and redefining its competitive advantage, and sees this process as one which will take several years to achieve.
- The Board has approved the Company's involvement in the Reserves Incentive Scheme, as made available under the Tri-partite Agreement. The Board approved this involvement and the amount to be contributed at its meeting in April 2002.

In fiscal terms the % policy represents:

22.5% of budgeted expenditure for 2014 = \$2.3 million

This level of reserve would be represented by:

### Equipment Replacement – \$200k

Represents estimated capital expenditure less depreciation in a replacement year. With ageing stage plant and equipment, higher property maintenance costs and information technology hardware and software requirements currently being assessed, this amount is considered sufficient for 2013/2014.

### Commercial Risk related to Programming – \$800k

As recognised in the Major Performing Arts Inquiry (MPAI) Final Report, there is an inherent risk in programming. This risk in poor audience response to programmed work, changes in the competitive market place and external environment. This level has been set to a drop in audience of 30% across the program (mainstage, education, studio and touring). Such a downturn was reflected in the ensuing days of September 11 2001 and the 2004 Tsunami.

In addition the Strategic Plan indicates that there are considerable environmental and industry pressures on the Company which necessitates key changes to the programming mix. This may lead to strategies which increase the artistic risk. It is anticipated that the funds held in escrow of \$729,000 (as at 31 July 2013), as a result of participation in the Reserves Incentive Scheme would represent the majority of this reserve. Access to these funds would only occur under the criteria established by the Scheme.

#### **Artistic Development – \$850k (Target)**

The Strategic Plan of the organisation indicates the importance of artistic development and community partnerships. Such projects will take longer to develop and may not have high box office appeal. These projects are therefore only possible with additional funds and the realisation that there will be a similar programming risk as above in the long term. These projects are important to the development of theatre as an art form in the State and assist in Queensland Theatre Company achieving its goals in adding community and industry value. This reserve level is not yet attained however is considered by the Board to be vital to the continuing strategic direction of the Company.

#### **General Reserve – \$750k**

To cover fluctuations in the level of Net Working Capital Items (Net negative cash flow for August/September in any year can equate to this amount).

#### **Utilisation of reserves**

The matter of accessing the reserves under any category must be approved by the Board.

- In the case of Equipment Replacement, the Board will approve all capital budgets annually.
- In the case of Commercial Risk related to Programming the Board will approve the Annual Program, on the basis of business risk profiling to be undertaken by management and included in the Strategic Plan. Accessing of the Reserves must be considered in relation to the criteria of the Reserves Incentive Scheme, noting that amounts kept in escrow under that scheme may only be accessed under strict criteria.
- In the case of Artistic Development a business case based on the Artistic Vision which indicates clearly how the project will have a high impact on the strategic direction of the Company as articulated in the Strategic Plan. This business case will include reference to artistic vision, market positioning, business risk profile and feasibility.
- In the case of General Reserve, this is not to be touched but will be monitored through the business risk profiling and cash flow analysis found in the Strategic Plan and reported to the Board.

These have not been separately identified in the financial statements.

This policy is subject to review on an annual basis by the Finance Committee.

(Reviewed August 2014)

# Investment Policy – General Funds

## Background

As a statutory body, Queensland Theatre Company ('QTC') is required to comply with the requirements of the *Financial Accountability Act 2009* ('FA'), *Statutory Bodies Financial Arrangements Act 1982* (SBFA) and subordinate legislation, in particular the *Financial and Performance Management Standard 2009*.

QTC is authorised to invest cash, on its own behalf, under the *Statutory Bodies Financial Arrangements Act 1982* and the *Queensland Theatre Company Act 1970*. QTC is defined as a Category 3 in the *Statutory Bodies Financial Arrangements Regulation 2007* which allows the broadest range of investments as defined in s.46 of the SBFA.

## Requirements

QTC manages its cash resources in accordance with s24 of the *Financial and Performance Management Standard 2009*. This section is as follows:

### s. 24 Cash management

(1) Each accountable officer of a department and each statutory body must manage the department's or statutory body's cash in accordance with the cash management system established, for the department or statutory body, under section 15(1)(d).

(2) A cash management system must provide for promptly—  
(a) identifying, collecting, paying and investing cash; and  
(b) recording transactions involving cash.

(3) A department's cash management system must also provide for transmitting timely and reliable cash flow forecasts to the treasury department.

- QTC must use its best efforts to invest its funds at the most advantageous interest rate available to it at the time of the investment for an investment of the proposed type; and in a way it considers is most appropriate in all the circumstances (s47 SBFA)
- QTC must keep records that show it has invested in the way most appropriate in all the circumstances (s47 SBFA)
- A security, safe custody acknowledgment or other document evidencing title accepted, guaranteed or issued for an investment arrangement must be held by the statutory body or in another way approved by the Treasurer (s48 SBFA)

## Policy

The Chief Financial Officer is delegated the responsibility to monitor the balances of the operating bank account and identify surpluses or deficiencies in cash on a daily basis.

The Chief Financial Officer, taking into consideration the requirements under the legislation as above, may recommend use of the following investment instruments:

- Capital Guaranteed Cash Fund with Queensland Treasury Corporation
- Term Deposits with Australian First Tier banking institutions
- Saving Accounts with Australian First Tier banking institutions

Any other instruments require prior approval of the board before an investment is entered into. However, the board is specifically excluded from investing in speculative activities and related party activities that would compromise the integrity of Queensland Theatre Company and/or the investment portfolio.

At the end of each month a list of investments and balances must be included in the Finance Report to the Board, together with average interest rates for the month.

The Finance Committee will review the Company's overall investment strategies and investment policy on an annual basis, **at the August board meeting** of each year. The Committee will consider the strategies undertaken over the preceding 12 months, assess the returns over that period and consider any recommendations for ongoing strategies.

## Signatories to Transactions

### Cash Fund with Queensland Treasury Corporation

The Cash Fund was established to enable funds to be transferred into and out of the operating account directly upon request in writing.

The Executive Director, Artistic Director and the Chief Financial Officer may authorise transfers of funds for the Cash Fund account.

*This Cash Fund contains the majority of the balance of funds for QTC. The rates are highly competitive and the arrangement is flexible for access to funds/investment of funds on a daily basis if required. Funds cannot be directed to any other account other than the Operating Account.*

### Business Cash Reserve Account for Donations account and Cash Management account, Westpac Banking Corporation

The Donations account and Cash Management Account are Business Cash Reserve accounts and are maintained at the same branch as the Main Cheque Account. The Business Cash Reserve accounts are subsidiary accounts that attach to the Main Cheque Account.

The Artistic Director, Executive Director, Programming Manager, Philanthropy Manager and Chief Financial Officer may authorise transfers of funds for the Donations account and Cash Management Account.

*The Donations account and Cash Management Account both contain a comparatively small balance of funds for QTC. The rates are highly competitive relative to Term Deposits/Commercial Bills, yet offer greater flexibility as there is no fixed term commitment required.*

### Term Deposits with Westpac Bank

Term Deposits with Westpac Banking Corporation was established as an alternative to the Cash Fund with Queensland Treasury Corporation.

The Executive Director and the Chief Financial Officer may authorise transfers of funds for the Westpac Term Deposit accounts up to \$2,000,000 (total for all term deposits).

*Term Deposits contain funds of \$2,000,000 or less. This is dependent on the comparative interest rate able to be achieved with Queensland Treasury Corporation.*

# Artistic Vision and Appraisal

## Background

As a State Theatre Company, we are compelled to be a leader in an artistic community. It is our role to identify key social narratives and give a true reflection of community through storytelling. Queensland has a very strong event audience and burgeoning independent theatre movement. Areas thirsting for development include family programming; culturally and linguistically diverse stories; audiences and artists; Indigenous Theatre; large scale theatrical offerings; and provision of stepping stones for artists to build a sustainable career in the theatre.

For many years QTC has operated as the yardstick by which to measure the artistic temperature of Queensland theatre. We are unparalleled in the state in terms of durability, artistic standards and investment. Pressure to grow attendances can place us at odds with our numerous briefs; to tour throughout the state and nationally; to focus on local employment; to maintain a well-established education program; and to develop industry building activities. This balancing act is not unique to QTC. However, the history and demography of Queensland creates idiosyncrasies not experienced anywhere else in the country.

To help better service the articulated goals of the Company, QTC has delineated specific business areas - Presenting, Producing, Developing and Touring. Clarifying specific goals rather than expecting each project to service all our goals assists in the allocation of resources and the measures of success.

## Vision

Theatre is a collaborative process. The making of it brings together many ideas and expertise of creative individuals. It is the shared experience, the interaction between actors and audience that makes theatre special.

We aim to enrich community activity, influence Queensland life and contribute within a national and international arena. We will make theatre matter in people's lives; and make a significant contribution to developing our art form. Most importantly, we add value to our community.

Central to the best theatrical experiences are their impact on the audience. We aim to produce work that resonates and provokes thought for much longer than the time it takes to enjoy a show.

The Artistic Vision of the Company is based around the following central ideas:

- Greater capacity and broad audience base for the MainHouse program.
- Greater artistic presence in the Company – through artists, ideas, projects.
- Clearly articulating and resourcing artistic research and development of the Company.

The purpose of the MainHouse program is to promote and present consistently well produced work; to expand our audiences through entertaining fare; and to show Queenslanders the best work of our state, the country and the world. This may include presenting existing works, producing our own works of scale, producing Indigenous work, developing productions which can easily tour and co-producing new works.

Our programming reflects a need to expand audiences and box office appeal. We aim to 'democratise' the art of theatre at the same time as engaging with national and international artistic practice. To this end, we aim to make our Mainhouse work more cost effective, including presenting select commercial work, which then allows funds for other artistic initiatives.

As part of an ongoing artistic renovation of the Company has a development wing, a pitching process for artists, a Commissioning Program, an Artistic Associate position, a resident dramaturg, artistic residencies (currently two resident directors), a formalised internal repertoire and programming process and a peer review process through the selection of 10 Associate Artists. These mechanisms help identify ideas and



artists who need support whilst reviewing the work of the Company to maintain standards and connection with the artistic community and also with audiences.

Our Youth and Education programs provide relevant quality experiences for young audiences and professional development for Queensland theatre practitioners – young and old. It therefore has the dual function of artist and audience development.

QTC has identified eight programming pillars from which to develop and build our work. These are:

- Youth
- Education
- Indigenous
- Regional
- Development and New Work
- Community
- New Technology
- Performance

Activities can be delivered in several program areas and, where possible, the public outcomes will be presented in either the MainHouse or in our Bille Brown Studio or Studio Two at The GreenHouse.

## Appraisal

The QTC Associate Artists have a role to critique the work of QTC and provide advice and ideas. Currently the Associate Artists are: Rod Ainsworth, Candy Bowers, Carol Burns, Katherine Lyall-Watson, David Morton, Gayle MacGregor, Paula Nazarski, Ngoc Phan and Lucas Stibbard,. The Associate Artists meet during the year to review the artistic merits of a show and explore public opinions of the Company and its work.

In addition QTC employs a part time resident dramaturg, Louise Gough, an Artistic Associate, Todd Macdonald and two resident directors, Jason Klarwein and Andrea Moor who support the Artistic Director in programming, critiquing and developing work.

The QTC managers (Production, Corporate Partnerships, Philanthropy, Programming and Finance), the Executive Director, the Artistic Associate and the Artistic Director meet regularly to appraise every production from every aspect of the production – financial, marketing, artistic, technical etc.

Board members are also provided with a compiled set of feedback from our subscribers, single ticket buyers and other stakeholders.