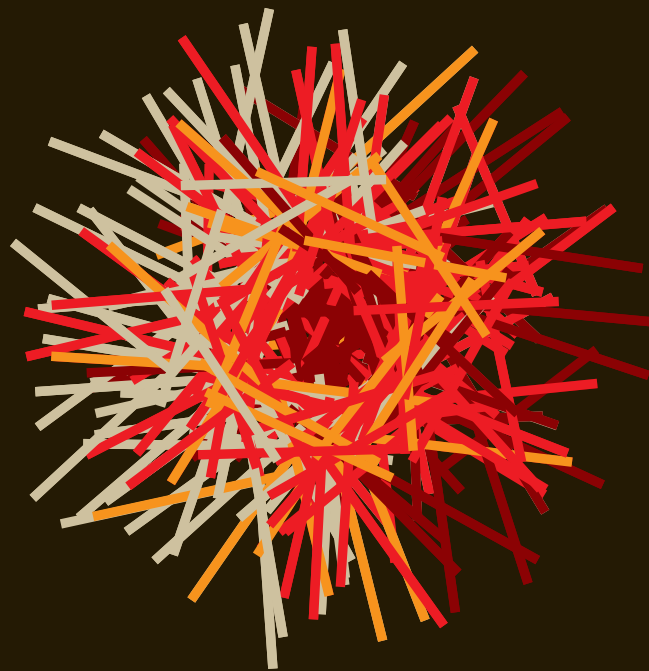


annual report 2011



queensland
theatre
company

Letter to Minister

1 June 2012

The Honourable Ros Bates MP
Minister for Science, Information Technology, Innovation and the Arts
C/- Level 5, 100 George Street
BRISBANE QLD 4000

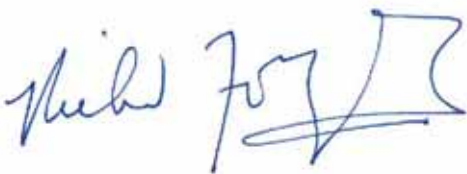
Dear Minister

I am pleased to present the Annual Report 2011 for Queensland Theatre Company.
I certify that this annual report complies with:

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

A checklist outlining the annual reporting requirements can be accessed at
<http://www.queenslandtheatre.com.au/right-to-information/>

Yours sincerely,



Prof. Richard Fotheringham
Chair
Queensland Theatre Company

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Introduction

Vision

We aim to excite and inspire all Queenslanders through theatre.

Purpose

To provide theatrical works and activities that excite, inspire, reflect and affirm our sense of community.

Values

- The Company values:
- Our people
 - Respect, trust and individual differences
 - A positive relationship with the community
 - Ingenuity and flexibility
 - Reflection and recognition
 - Sustainability

Company Profile

Queensland Theatre Company is the State’s flagship theatre company, the existence of which is continued by the *Queensland Theatre Company Act 1970*.

The Company is based at 78 Montague Road in South Brisbane.

In 2011, the Company presented an annual mainhouse season of seven plays including timeless masterpieces, modern drama and new Australian work.

The Company is also dedicated to encouraging artist and artform development across the state through its Emerging Artists Program, Regional Program and a Writing Program which includes the Queensland Premier’s Drama Award.

Developing and inspiring young people to participate in theatre activities is a key focus of the Company through specially devised Education Programs and a wide range of activities for young people.

In 2011, the Company toured productions regionally and nationally and co-produced seasons with national and local organisations. In Brisbane, the Company presented three mainhouse productions in the Playhouse, two productions in the Cremorne Theatre, one at Brisbane Powerhouse and one at its home venue, the Bille Brown Studio (BBS). The BBS also played host to the Company’s first ever Studio Program, a series of three plays for those who prefer theatre with a twist.

The Company has built a strong and loyal audience comprised of season ticket holders, who buy packages of three or more plays each year, and single ticket buyers who purchase on a less regular basis. The Company also reached a significant ‘audience’ base of participants through its Education, Youth, Regional and Development programs.

Goals

- We will:
- Create excellent work
 - Reach a wider audience
 - Strengthen industry relationships
 - Add value to the community
 - Maintain a financially strong, balanced company
 - Maximise the potential of our people

Functions of the Company

Queensland Theatre Company is a statutory body. Its existence, functions and powers are set out in the *Queensland Theatre Company Act 1970*.

- The Company’s functions include:
- (a) to promote and encourage the development and presentation of the arts of the theatre;
 - (b) to promote and encourage public interest and participation in the arts of the theatre;
 - (c) to promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of drama and other arts of the theatre in all their expressions, forms and media;
 - (d) to produce, present and manage plays and other forms and types of theatre and entertainment in places determined by the theatre company;
 - (e) to establish and conduct schools, lectures, courses, seminars and other forms of education in drama and other arts of the theatre;
 - (f) to teach, train and instruct persons and promote education and research in drama and other arts of the theatre;
 - (g) to provide or assist to provide theatres and appurtenances of theatres;
 - (h) to encourage the involvement of persons resident in Queensland in the writing of plays and other aspects of the arts of the theatre;
 - (i) to perform the functions given to the theatre company under another Act;
 - (j) to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (i);
 - (k) to perform functions of the type to which paragraph (j) applies and which are given to the theatre company in writing by the Minister.

For performing its functions, the Company has all the powers of an individual and may, for example, enter into arrangements, agreements, contracts and deeds; acquire, hold, deal with and dispose of property; engage consultants; appoint agents and attorneys; charge, and fix terms, for goods, services, facilities and information supplied by it; and do anything else necessary or desirable to be done in performing its functions.

Chair’s Overview



The January floods meant that Queensland Theatre Company, like many organisations and individuals, suffered a disastrous start to 2011. Our performance studio, seating bank and artist facilities were extensively damaged and we also lost many costume, prop and furniture items.

We were buoyed by the generous help of a small army of local artists, loyal patrons and new friends who volunteered to help us clear our building of mud and debris and salvage what we could. We owe these people an enormous debt of gratitude. We also had tremendous help from our landlord, the Department of Public Works, QBuild and many other arts organisations who pitched in to ensure that our first show of the year, *Sacre Bleu!* opened in the Cremorne theatre as scheduled.

We were less fortunate with *Pygmalion*, our second show for the year, which was due to open in March in the Playhouse. QPAC also experienced significant flooding and the recovery process for the Playhouse meant that this season had to be postponed until November.

While these events caused a slump at the box office in the first half of the year, more than 125 000 people in Brisbane, interstate capital city venues and those in regional Queensland attended a Queensland Theatre Company production during 2011. Throughout the year, the Company undertook a total of 484 performances in 67 venues.

The Company continued to provide opportunities for Queenslanders of all ages to have an active role in theatre with more than 14,484 people participating in workshops, in-school programs and other activities.

Financially, the Company had planned for a break even result but ended the year with an operating deficit of \$881,000. The end of year financial result in the balance sheet is overstated to some extent as changes to the Australian Accounting Standards now require grant monies to be accounted for at the time of receipt, rather than the year in which they are to be expended. Using accrual accounting, the deficit was only \$363,000.

Sponsorship and philanthropy continue to be vital sources of additional funding with total cash and in-kind contribution of more than \$655,000. The Company is particularly grateful for the support of the companies listed on page 45.

Our Philanthropy program continues to grow and it is pleasing to see the development of relationships with donors, trusts and foundations, all of whom supported our artistic activities and made it possible for us to tour *Treasure Island* to the state’s flood and cyclone affected areas. The State Government’s dollar for dollar subsidy continues to be an important incentive for donors.

These achievements would not have been possible without the continued and considerable support provided by the State and Federal Governments. I would like to take this opportunity to thank the Government of Queensland. Our thanks also go to the Australia Council for the Arts, the Australian Government’s arts funding and advisory body.

This year we farewelled Dr Kate Foy who led the Company as Chair since 2003. She has provided outstanding leadership to the board and oversaw a time of significant growth. Midway through the year, Libby Anstis advised that she would be leaving the Company after eight years as General Manager. Libby has been very much the official face of QTC advocating for us at state and national levels as well as overseeing the artistic, administrative and technical support teams for the visions of two Artistic Directors, Michael Gow and Wesley Enoch. Her contribution has been remarkable.

In 2011, Barbara Houlihan, Yaron Lifschitz, Ian O’Connor and Bain Stewart ended their terms on the board and we thank them for their contribution. We also welcomed Julieanne Alroe, Erin Feros, Nathan Jarro, Liz Mellish and Karl Morris as new board members.

2011 was an extraordinary year for QTC and Artistic Director Wesley Enoch, in his first full year at the Company, and we look forward to his season of plays in 2012.

Professor Richard Fotheringham
Chair



Artistic Director's Overview



2011 was a year of triumphs and challenges. A busy year of co-productions and touring, three world premieres and two Australian premieres, and of course, the challenges associated with the devastating floods that affected our premises and a number of productions.

2011 marked the final season of Michael Gow's tenure as Artistic Director and was a fitting farewell showcasing his vision as a director and his strong love of playwriting.

The role of the writer was highlighted throughout the year with contemporary adaptations of classic plays and a number of new works. *The Coal Seller Affair* by Labiche and *Jailbird* by Feydeau were coupled to create a double bill of French farce at the beginning of the year with *Sacre Bleu!* adapted by Matthew Ryan. Michael Gow adapted the texts of Marlowe, Goethe, Gertrude Stein and a number of film and musical influences to create a new world premiere production of *Faustus*, a co-production with Bell Shakespeare Company that toured to Sydney and Wollongong. Writers and creative teams were brought to the fore with the achievement of two world premieres in *Water Falling Down* by Mark Swivel and *Fractions* by Marcel Dorney. *Fractions* was the winner of the Queensland Premier's Drama Award (QPDA) and also marked our first co-production with HotHouse Theatre in Albury-Wodonga.

Michael Gow directed the Australian Premiere of Harold Pinter's *No Man's Land* which was a co-production with Sydney Theatre Company, playing an initial season at the Bille Brown Studio before transferring to the Sydney Opera House.

We welcomed back Kate Cherry to direct the 1950's classic play *Cat on a Hot Tin Roof* by Tennessee Williams as part of a co-production with Black Swan State Theatre Company.

Another classic, *Pygmalion* by George Bernard Shaw helped end the year on a high with an outstanding cast of local talent.

In 2011 the Company introduced a new Studio Season to support adventurous works and artists. *An Oak Tree* by Tim Crouch featuring Hayden Spencer and a new co-star every night questioned the structures of theatre making and challenged an audience to think what is *real* and what is *performed*. *Orphans* by Dennis Kelly, directed by Kat Henry, was an extraordinary work that took us into the dark world of hate crime and our complicity. *I Feel Awful* by Black Lung Theatre and Whaling Firm was a follow-up to a 2010 creative development and was presented as part of the Brisbane Festival.

Queensland Theatre Company continued to undertake workshop programs, touring and in-theatre performances for the Education sector. *Treasure Island*, created by Matrix Theatre and based on the Robert Louis Stevenson novel toured throughout Queensland with the help of The Tim Fairfax Family Foundation, focussing on flood and cyclone affected communities. Director Joseph Mitchell staged *Man Equals Man* by Bertolt Brecht and Michelle Miall directed the 40th anniversary production of David Williamson's *The Removalists*.

In 2011 we established a group of ten Associate Artists who helped evaluate the artistic standards of the Company and its work. We also welcomed the Affiliate Artists, a group of creative people who work with us on a regular basis. Also in 2011 Simone Romaniuk was appointed as Resident Designer and Todd MacDonald as Artistic Associate.

It is with sadness in our heart that we bid farewell to long time General Manager Libby Anstis. Her contribution to the life of our Company and the health of our industry is immeasurable. Libby is held in high regard by all who have worked with her. Her ability to nurture relationships and encourage talent has greatly benefitted the Company and the staff during her tenure. We wish her well in her future endeavours and celebrate her adventurous spirit. We welcome Sue Donnelly as the newly appointed Executive Director to continue the renewal phase of the Company.

I acknowledge the support of Arts Queensland and the Major Performing Arts Board of the Australia Council for their continued contribution. Our sponsors and donors are valued members of our QTC family and we appreciate their involvement in our activities and their monetary support to achieve those activities.

On behalf of the staff and artists I extend our thanks to Richard Fotheringham, Chair of the Board and all members for their tireless efforts, enthusiastic support and professional acumen. The governance and management of Queensland Theatre Company has been greatly enhanced by their diligence, scrutiny and encouragement.

Thanks go to the artists and crafts people who ensure the shows and activities we undertake are of the highest professional standard. Their commitment to the pursuit of excellence and artistic curiosity are equalled only by the detailed administrative and organisational determination of our staff to serve our audiences.

In a year of so many challenges, I have been humbled by the generosity of our audiences, volunteers and the broader community to Queensland Theatre Company and our work. I'd like to thank you all for your unfailing faith in us and your demonstrated pride in this company. Queensland is a vibrant community and I look forward to continuing our contribution to the cultural life of our state.



Wesley Enoch
Artistic Director

Highlights and Achievements

Brisbane mainhouse season

The Company presented a diverse mainstage program of seven seasons in Brisbane to a total audience of 62,796. The program included classics (*Pygmalion*, *Cat on a Hot Tin Roof*), adaptations (*Sacre Bleu!*, *Faustus*), reworked classics (*No Man's Land*) and new works (*Water Falling Down*, *Fractions*).

Studio Season

The new Studio Season offered a series of three plays for those who prefer theatre with a twist (*An Oak Tree*, *Orphans*, *I Feel Awful*). These productions pushed the boundaries of audience expectation by toying with conventions and challenging ideas about what theatre is.

Education

16,970 people, or 19% of the total attendees and participants in 2011, were under 30. There is continued strong involvement in the number of young people attending and participating in company activities.

12,015 children from 58 schools attended performances of *Treasure Island* either in Brisbane or on its extensive regional Queensland tour. 7,051 students attended *The Removalists* or *Man Equals Man and the Elephant Calf*.

Regional and Touring

The Company undertook an extensive regional Queensland tour of *Treasure Island* (a co-production with Matrix Theatre) visiting 32 venues with audiences of 6,425.

Awards for 2011

Matilda Awards: Best Female Actor in a Supporting Role (Melanie Zanetti in *The Little Dog Laughed*), Best Male Actor in a Supporting Role (Dan Crestani in *Grimm Tales*), Best Emerging Artist (Amy Ingram in *Fat Pig*) and Best Design (Greg Clarke for design on *Grimm Tales*).

Australian Business Arts Foundation (AbaF): Good Practice Recognition Award for Partnership with Brisbane Airport Corporation.

Programming

The Company provided 823 employment opportunities for artists in 2011 in its mainhouse, education and other program areas. The Company is moving towards ensuring diversity in its artistic employment through actively encouraging women directors, both in mainhouse and education productions and through its Emerging Artists Program.

The Company also encourages young artists through its Secondment, Creative Assistant and Emerging Artists programs with 24 artists involved in professional development activities in 2011.

Writing and New Work

Fractions by Marcel Dorney was the winner of the Queensland Premier's Drama Award and as part of the prize was staged as part of the mainhouse season.

Co-productions

QTC staged several successful co-productions with theatre companies including Bell Shakespeare Company (*Faustus*), Black Swan State Theatre Company (*Cat on a Hot Tin Roof*), Sydney Theatre Company (*No Man's Land*), Matrix Theatre (*Treasure Island*) and HotHouse Theatre (*Fractions*).

Branding

Just in time for the 2012 Season Launch the Company successfully rolled out a new logo and style guide, which can be seen throughout the design of this report.

Background

Government objectives

Queensland Theatre Company contributes to the achievement of the following Pledges of the Queensland Government’s New Government Objectives:

Grow a four pillar economy

- Maintaining a financially strong, balanced company and diversifying earning potential through new initiatives

Lower the cost of living by cutting waste

- Operating sustainably to add to community well being

Object and guiding principles

In performing its functions, the Company must have regard to the object of, and guiding principles for, the Act. 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 object are:

- (a) leadership and excellence should be provided in the arts of the 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.

Strategic Plan 2011-2014

The Company’s 2011 - 2014 Plan set out the following strategic objectives:

- We will:
1. Create excellent work
 2. Reach a wider audience
 3. Strengthen industry relationships
 4. Add value to the community
 5. Maintain a financially strong, balanced company
 6. Maximise the potential of our people

Operational Plan 2011

The Company’s Operational Plan 2011 was based on its Strategic Plan 2011 - 2014.

Summary

We will create excellent work

- Holistic programming of a diverse range of productions/events/works
- An ongoing commitment to high quality work and the development of an artistic culture
- Ensure flexible and responsive systems to support the creation of a diversity of work
- Explore the boundaries of theatre

Reach a wider audience

- Gain a better understanding of the Queensland theatre market
- Develop a clear brand identity
- Attract and retain more customers in existing product categories
- Explore new product categories
- Increase audience accessibility
- Offer theatre in more places

Strengthen industry relationships

- Support a vibrant local performing arts sector
- Provide support and development opportunities for local artists
- Support equity and diversity
- Actively participate in national opportunities and promote Queensland theatre
- Provide pathways for youth and education sector
- Engage with regional artists and companies

Add value to the community

- Provide active participation opportunities
- Reach under-served communities
- Facilitate the creation of virtual and physical networks/communities
- Explore effective ways to measure and evaluate our community programs
- Communicate evidence of our community value to attract new partners
- Operate sustainably to add to community well being

Maintain a financially strong, balanced company

- Produce timely and accurate financial reporting, planning and analysis to facilitate financially sound decision making
- Better financial result for mainhouse (cost effective mainhouse productions)
- Increase income through existing revenue streams, both earned and subsidised
- Diversify earning potential through new initiatives
- Ensure strong expenditure controls
- Ensure strong governance

Maximise the potential of our people

- Maintain effective and efficient internal systems for good decision making
- Promote a healthy, safety conscious culture
- Develop a strong culture that values artists and theatre
- Develop positive people management programs

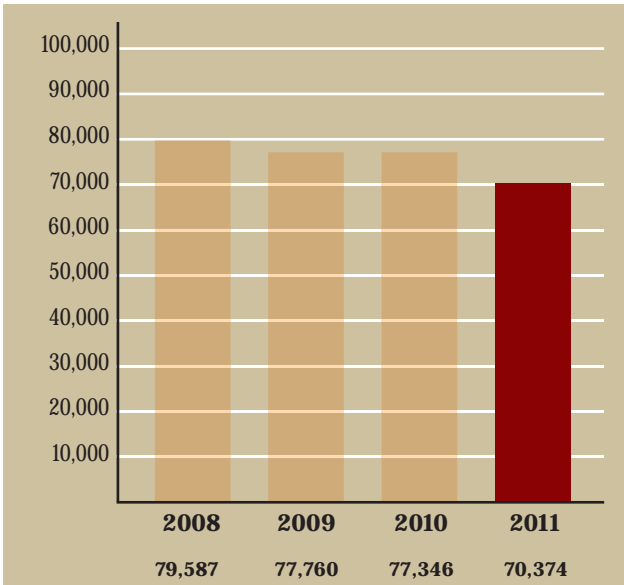
The Operational Plan was not modified during the year.

Neither the Premier and then Minister for the Arts nor the Minister for Finance, Natural Resources and the Arts gave any directions to the Company during or relating to the financial year.

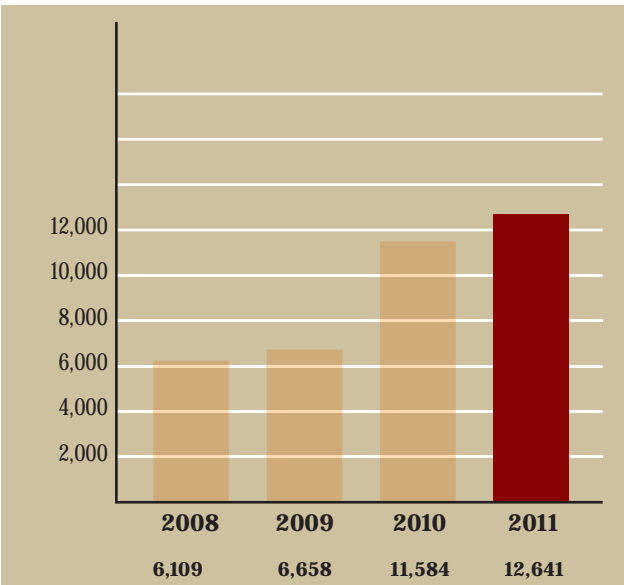
Outcomes - Strategic Objectives

Summary of key outcomes

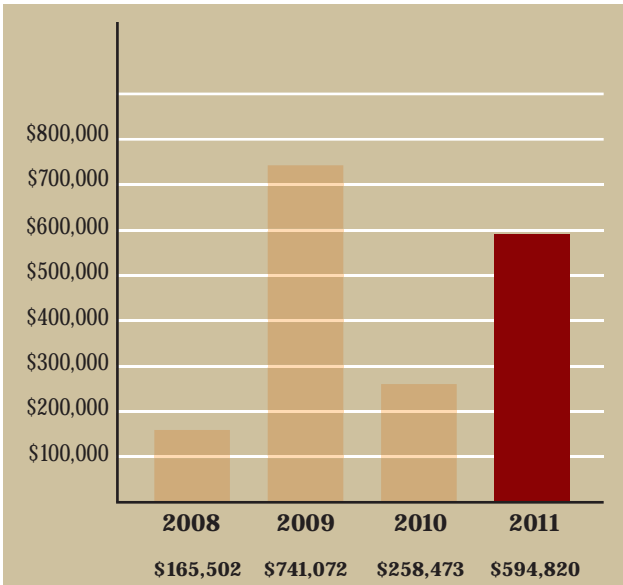
Performance - Brisbane Mainhouse
Number of Participants



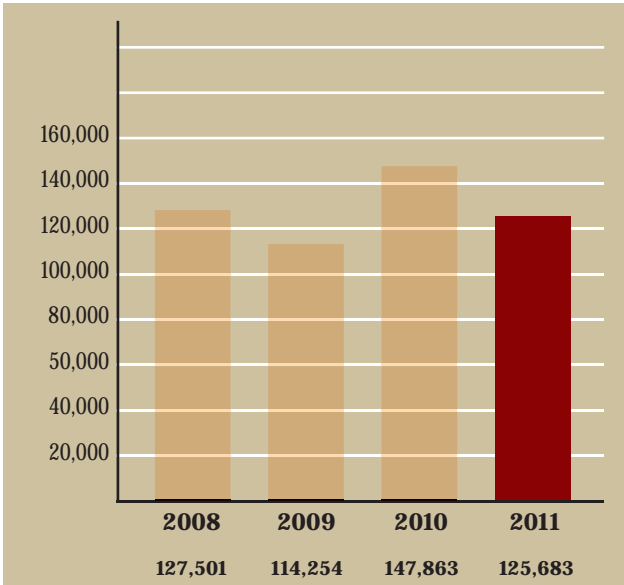
Performance - Education Productions
Number of Participants (Brisbane)



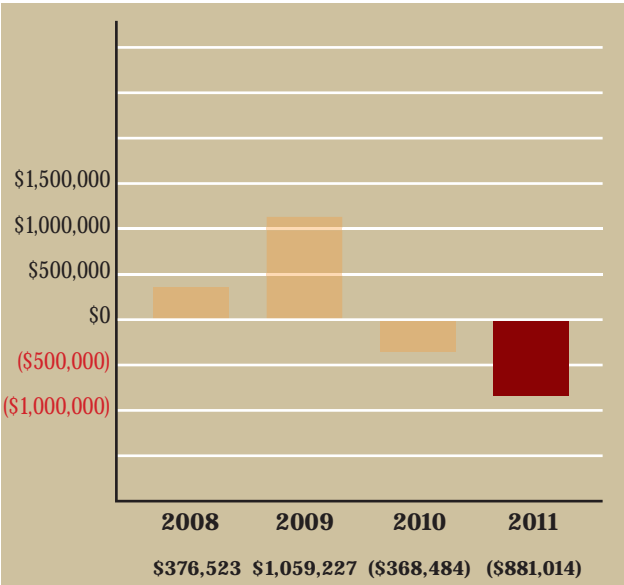
Co-production Income
Performance - Brisbane Mainhouse



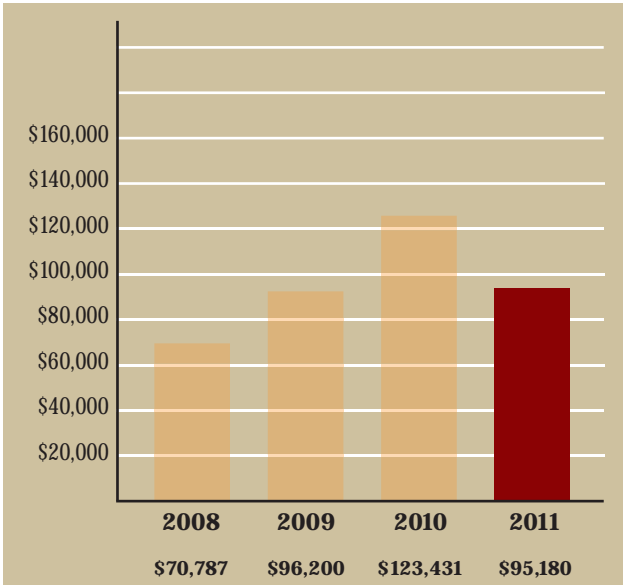
Performance - Mainhouse, Education Productions,
Tours, Co-productions and Affiliate productions
Number of Participants



Operating Surplus
End of Year Result



Philanthropic Income
Individual Donations



Jason Klarwein in *Faustus*. Photo Rob Maccoll.

Outcomes - Strategic Objectives

Queensland Theatre Company Key Measures

Objective	Success	Performance Indicator	Notes	2010 Actual	2011 Actual	2011 Target/Est.	Variance	2012 Target/Est.
We will create excellent work	Strong audience and participant response	% of mainstage audiences who respond positively to productions and their theatre experience, including the impact on them.	1	71.5%	-	70.0%		70.0%
We will reach a wider audience	Increased number of participants	% change and number of participants, reported by activity type: Performance Presenter - QTC i) Mainstage ii) Studio iii) Education Subtotal Presenter - Other iv) Tours v) Co-Productions vi) Affiliate performance Subtotal Total Non - Performance i) Workshops ii) Readings iii) Other iv) Audience Development Total GRAND TOTAL % change in number of participants		77,346 11,584 88,930 26,110 31,553 1,270 58,933 147,863 Non - Performance 8,705 1,471 62 11,100 21,338 169,201 (23.1%)	62,796 7,578 12,641 83,015 6,510 36,158 - 42,668 125,683 4,896 1,091 41 8,441 14,469 140,152 17.2%	71,420 10,740 11,384 93,544 4,000 39,435 550 43,985 137,529 5,930 800 31 8,495 15,256 152,785 2.7%	(8,624) (3,162) 1,257 (10,529) 2,510 (3,277) (550) (1,317) (11,846) (1,034) 291 10 (54) (787) (12,633) 14.5%	81,275 6,925 2,200 90,400 4,000 13,000 10,000 27,000 117,400 6,508 1,515 286 8,965 17,674 134,674 (3.9%)
We will maintain a financially strong and balanced company	Financially strong company	Ratio of dollar value of reserves to total expenditure Gross margin as % of total income Dollar value of box office sales % change in box office sales		21.7% (2.8%) \$2,656,715 6.9%	21.9% (10.7%) \$2,423,467 (8.8%)	20% to 30% 0.3% \$2,843,045 7.0%	 (11.0%) (\$419,578) (15.8%)	20% to 30% 0.6% \$3,148,488 29.9%
We will strengthen industry relationships	Positive industry recognition	Number of theatre industry awards Number of co-productions undertaken Number of tours undertaken Number of women directors Indigenous artists employed	4 5 6	6 3 3 36% 0.5%	6 5 1 36% 2.4%	3 3 1 31% 3.0%	3 2 - 5% (0.6%)	3 3 2 35% 3.0%

- Note**
- 1

The Company engaged Footprints Research to conduct independent market research via emailed surveys on audience response to four productions in the 2010 program. Due to budget constraints this was not able to be continued in 2011 and this data was not collected.
- 2

Includes attendance of QTC productions while on tour. 2010 includes a 12 week national tour of *Toy Symphony*, a 9 week regional tour of *Hurry Up and Wait*, 1 week of performances of *Macbeth* at the Brisbane Festival and a 1 week tour of *Betrayal* to Port Macquarie. 2011 includes a 6 week tour of *Treasure Island*. 2012 includes a 3 week tour of *Stradbroke Dreamtime* and a 1 week tour of *Fractions* to Wodonga.
- 3

Includes attendance at co-producers venue. 2010 - *Let the Sunshine* (Melbourne Theatre Company) and *The Clean House* (Black Swan State Theatre Company). 2011 - *Faustus* (Bell Shakespeare), *Cat on a Hot Tin Roof* (Black Swan State Theatre Company) and *No Man's Land* (Sydney Theatre Company). 2012 - *Bloodland* (QPAC), *Elizabeth - almost by chance a woman* (QPAC) and *Managing Carmen* (Black Swan State Theatre Company).
- 4

Awards for 2011
Matilda Awards: Best Female Actor in a Supporting Role (Melanie Zanetti in *The Little Dog Laughed*), Best Male Actor in a supporting Role (Dan Crestani in *Grimm Tales*), Best Emerging Artist (Amy Ingram in *Fat Pig*) and Best Design (Greg Clarke for design on *Grimm Tales*).
Australian Business Arts Foundation (AbaF): Good Practice Recognition Award for Partnership with Brisbane Airport Corporation.
- 5

Co-productions for 2011: *Faustus* (Bell Shakespeare), *Cat on a Hot Tin Roof* (Black Swan State Theatre Company), *No Man's Land* (Sydney Theatre Company), *Treasure Island* (Matrix Theatre) and *Fractions* (HotHouse Theatre).
- 6

Tour for 2011: Primary school show - *Treasure Island*.



L-R: Cheree Cassidy and Tom O'Sullivan in *Cat on a Hot Tin Roof*. Photo Rob Maccoll.

Goal One: We will create excellent work

- Holistic programming of a diverse range of productions/events/works
- An ongoing commitment to high quality work and the development of an artistic culture
- Ensure flexible and responsive systems to support the creation of a diversity of work
- Explore the boundaries of theatre

Mainhouse Season

Sacre Bleu!
A double bill of classic French farce
by Eugene Labiche & Georges Feydeau
Adapted by Matthew Ryan
from a translation by Morgan Dowsett

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
35	8,573	\$314,566

Cremorne Theatre, QPAC
7 February – 12 March



L-R: Jonathan Brand, Hayden Spencer and Neridah Waters. Photo Rob Maccoll.

Matthew Ryan
Morgan Dowsett
Renee Mulder
Ben Hughes
Tony Brumpton
Niki-J Price

Adaptor
Director and Translator
Designer
Lighting Designer
Sound Designer
Movement Consultant

Nicola Keene
Sarah Oates

Stage Manager
Assist Stage Manager

CAST
Jonathan Brand
Dan Crestani
Eugene Gilfedder
Hayden Spencer
Neridah Waters

Potard and Taupinier
Justin and Dubrochard
Lenglume and Plumard
Mistingue and Lemercier
Norine and Pepita

“Masterful performances!”
STAGE WHISPERS

“I truly enjoyed watching those fantastic actors at work.”
ABSOLUTETHEATRE.COM.AU

“An exceptionally great night out.”
ARTSHUB

“Fabulous team of actors.”
OURBRISBANE.COM

Mainhouse Season

Water Falling Down

by Mark Swivel
World Premiere

Cremorne Theatre, QPAC
4 April – 7 May



L-R: Ron Haddrick and Andrew Buchanan. Photo Rob Maccoll.

Andrea Moor
Ross Wallace
Jason Glenwright
Phil Hagstrom
Declan McMonagle
Catarina Hebbard

Director
Designer
Lighting Designer
Composer
Assistant Video Editor
Assistant Director

Jennifer Buckland
Peter Sutherland
Anna Hawker

Stage Manager
Assistant Stage Manager
Assistant Stage Manager (rehearsals)
Dramaturgical Consultant
Movement Consultant

Julian Meyrick
Niki-J Price

“The performances by Buchanan and Haddrick were beautifully crafted, the two working so well with one another that you could believe they had been bickering and sharing personal jokes for years.”

ARTSHUB

“Water Falling Down is well-staged, beautifully acted, and well-worth seeing.”

BRIZTIX

“This play is brilliantly performed by two of Australia’s finest actors.”

STAGE WHISPERS

CAST
Andrew Buchanan
Ron Haddrick

Son
Dad

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
35	7,476	\$268,168

Mainhouse Season

Faustus

An adaptation by Michael Gow
a co-production with Bell Shakespeare

Powerhouse Theatre, Brisbane
Playhouse Theatre, Sydney
Illawarra Performing Arts Centre, Wollongong

30 May – 25 June
30 June – 24 July
27 – 30 July



L-R: Kathryn Marquet, Catherine Terracini, John Bell, Jason Klarwein, Ben Winspear and Vanessa Downing. Photo Stephen Henry.

Michael Gow
Jonathon Oxlade
Jason Glenwright
Phil Slade
Chris More
Scott Witt
Catarina Hebbard

Director
Designer
Lighting Designer
Composer
Video Designer
Fight Director
Assistant Director

Peter Sutherland
Christopher Horne

Stage Manager
Assistant Stage Manager

CAST
John Bell
Vanessa Downing
Jason Klarwein
Kathryn Marquet
Catherine Terracini
Ben Winspear

Mephistophilis
Hecate
Lucifer
Gretchen
Belzebub
Faustus

“Faustus will be one of the highlights this season – and a rare chance to enjoy the state company beyond their natural habitat. A night with the actors after the performance on June 16 is a recommended opportunity.”

SYDNEY MORNING HERALD

“I think the actors are really really strong...There is a delicacy and poignancy that really gets you.”

612 ABC

“The road to hell may be paved with good intentions - most of which seem to have been gathered up into this production and the outcome is a rare and ripping entertainment.”

NOISE

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
59	17,250*	\$718,704

*Brisbane, Sydney and Illawarra seasons

Mainhouse Season

Cat on a Hot Tin Roof

by Tennessee Williams
a co-production with Black Swan State Theatre Company

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
46	22,055*	\$839,876

*Brisbane and Perth seasons

Playhouse, QPAC
15 August – 3 September

Heath Ledger Theatre, State Theatre Centre, Perth
10 September – 2 October



L-R: Tom O'Sullivan and John Stanton. Photo Rob Maccoll.

Kate Cherry	Director
Bruce McKinven	Designer
David Murray	Lighting Designer
Ben Collins	Sound Designer
Melissa Agnew	Dialect Coach
Jodie Roche	Stage Manager
Jessica Audsley	Assistant Stage Manager
Catarina Hebbard	Children's Chaperone
Scott Witt	Movement Consultant
Whitney Eglington	Production Management
	Secondment, QUT

CAST	
Caitlin Beresford-Ord	Mae
Carol Burns	Big Mama
Cheree Cassidy	Maggie
Damon Lockwood	Dr Baugh
Daniel Murphy	Reverend Tooker
Paula Nazarski	Sookey
Tom O'Sullivan	Brick
Hugh Parker	Gooper
John Stanton	Big Daddy

Children Cast (alternate performances)		
Dixie	Isabel Knights	Millicent O'Hara
Trixie	Mabel McCormack	Georgie Rowlands
Sonny	Dylan Vaughan-Jones	Cai Witt
Buster	Riley Brooker	Ethan Sutton

Kate Cherry's Cat on a Hot Tin Roof is a picturesque production, containing all of the necessary elements and re-telling beautifully, a classic tale of love, lust, longing, belonging, avarice and sibling rivalry." BRIZTIX

"The strong themes, mendacity and avarice, never loomed more clearly...This is a 'must-see' theatre event!" STAGE WHISPERS

"Queensland Theatre Company's performance is professional, engaging and entertaining. It is definitely a powerful play with great performances, and certainly one worth seeing for yourself." MC REVIEWS

"Burns gives us a wonderfully manic matriarch whose blind favouritism is part of the family dysfunction. Stanton's Big Daddy oozes aggravated, brutal honesty from every pore." THE COURIER-MAIL

Mainhouse Season

No Man's Land

by Harold Pinter
a co-production with Sydney Theatre Company

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
85	22,234*	\$1,110,116

*Brisbane and Sydney seasons

Bille Brown Studio, Queensland Theatre Company
19 September – 22 October

Playhouse Theatre, Sydney Opera House
28 October – 11 December



L-R: Peter Carroll and John Gaden. Photo Rob Maccoll.

Michael Gow	Director
Robert Kemp	Designer
Nick Schlieper	Lighting Designer
Chris Twyman	Associate Lighting Designer
Tony Brumpton	Sound Designer

Peter Sutherland	Stage Manager
Sophia Dalton	Assistant Stage Manager
Niki-J Price	Movement Consultant
Melissa Agnew	Dialect Coach

CAST	
Andrew Buchanan	Briggs
Peter Carroll	Spooner
John Gaden	Hirst
Steven Rooke	Foster

"They carve up the text and serve it with relish. Dangle a metaphor before Peter Carroll or a linguistic double-entendre before John Gaden and stand back. Their performances are nothing less than a combined master class in comic timing, stage craft, and the mastery of Pinter's periphrastic turns of phrase and juicy linguistic circumlocution – yes, it's like that at times, only really, really funny." THE GREEN ROOM

"The highly charged atmosphere of No Man's Land reminds us of what is most powerful in the work of this Nobel prize-winning playwright." THE AUSTRALIAN

"This is an incredible cast... if you want to see one of our greatest craftsmen at work on our local studio stage, take a deep breath, take a stiff drink from the bar and venture into No Man's Land." BRIZTIX

"Brace yourselves for a rare treat!" STAGE WHISPERS

Mainhouse Season

Pygmalion

by George Bernard Shaw

Playhouse, QPAC
7 November – 27 November

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
23	13,810	\$539,584



Melanie Zanetti as Eliza Dolittle. Photo Rob Maccoll.

Michael Gow	Director
Stephen Curtis	Designer
David Walters	Lighting Designer
Tony Brumpton	Sound Designer
Melissa Agnew	Dialect Coach
Jodie Roche	Stage Manager
Jessica Audsley	Assistant Stage Manager
Staycee Johns	Stage Management Secondment, QUT
CAST	
Kerith Atkinson	Clara Eynsford Hill
Chris Betts	Alfred Doolittle
Carol Burns	Mrs Eynsford Hill
Robert Coleby	Professor Henry Higgins
Penny Everingham	Mrs Pearce
Christopher Hunter	Taximan/Footman/ Constable/Bystander
Peter Marshall	Taximan/Bystander/Ambassador
Brad McMurray	Nepommuck/Bystander/Constable
Andrea Moor	Ambassador's Wife/Bystander/ Parlourmaid
Bryan Proberts	Colonel Pickering
Christopher Sommers	Freddie Eynsford Hill
Kay Stevenson	Mrs Higgins
Melanie Zanetti	Eliza Doolittle

“The cast of 13 are faultless and the leading lady (Melanie Zanetti) is a knock-out. The opening night audience loved her so much they broke into spontaneous applause after some of her speeches.”
THE COURIER MAIL

“Student, pensioner and everyone in between, shuddering with mirth, their faces split by big grins. It’s opening night of the Queensland Theatre Company’s Pygmalion, and I think we’re watching a victory take placeThough Michael Gow’s Pygmalion stands on its own from the 1964 film My Fair Lady, it’s difficult not to make comparisons. Luckily Pygmalion is better fun and has more class ... Also, Zanetti’s Eliza is more subtle and charming than Audrey Hepburn’s version. There, I said it. Protest if you must.”
THE TIMES

“Queensland Theatre Company’s Pygmalion is one of the best shows the troupe has presented for a long time and a memorable directorial farewell for outgoing artistic director Michael Gow. Funny, moving and thought provoking, it does justice to George Bernard Shaw’s witty yet rather tragic tale.”
THE AUSTRALIAN

Mainhouse Season

Fractions

by Marcel Dorney
A co-production with HotHouse Theatre
Winner of the Queensland Premier’s Drama Award 2010/2011

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
28	6,040	\$211,584

Cremorne Theatre, QPAC
14 November – 10 December



L-R: Jason Klarwein, Jolene Anderson and Lucas Stibbard. Photo Rob Maccoll.

Jon Halpin	Director
Simone Romaniuk	Designer
Ben Hughes	Lighting Designer
Brett Coltery	Composer
Nigel Poulton	Fight Director
Justin Palazzo-Orr	Assistant Fight Director
Jessica Ross	Design Assistant
Dan Sinclair	Stage Manager
Bec Li	Assistant Stage Manager
Kirby Elmsly	Stage Management Secondment, QUT
Emma Eldridge-Doyle	Technical Secondment, HotHouse Theatre
CAST	
Jolene Anderson	Hypatia
Eugene Gilfedder	Rika/Tiler
Jason Klarwein	Kyril/Boy
Hugh Parker	Orestes
Lucas Stibbard	Synesius/Simon

“It’s a beautiful and tragic story told though fine performances and clever, masterful writing: 4.5 stars.”
ARTSHUB

“This is a splendid play, brilliantly written and destined for literary greatness...Splendid casting.”
STAGE WHISPERS

“In Brisbane this year there has not been better theatre... don’t miss it and wonder what all the talk was about.”
BRITZIX

Studio Season

An Oak Tree

by Tim Crouch

Bille Brown Studio, Queensland Theatre Company
28 April – 14 May

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
23	3,361	\$63,885



L-R: Hayden Spencer and Hugh Parker. Photo Stephen Henry.

Todd MacDonald Director
Simone Romaniuk Designer
Ben Hughes Lighting Designer
Phil Slade Composer

Kathryn O'Halloran Stage Manager
Ashley Hints Assistant Stage Manager

CAST
Hayden Spencer Hypnotist

Guest Performers
Kerith Atkinson Amy Ingram
Candy Bowers Jason Klarwein
Louise Brehmer Meshel Laurie
Andrew Buchanan Kellie Lazarus
Leon Cain Andrea Moor
Helen Cassidy Paula Nazarski
Mark Conaghan Christopher Sommers
Amelia Dowd Lucas Stibbard
Michael Futcher Steven Tandy
Eugene Gilfedder Scott Witt
Gyton Grantley Melanie Zanetti
Helen Howard

“The audience hangs on the edge of its seat.”
AUSTRALIAN STAGE

“Hayden Spencer is, as always, brilliant. His opening speech as the Hypnotist (the character within the narrative) is so magnificently flawed only someone with his incredible attention to detail would be able to pull it off”.
ARTSHUB

“In this play the guest actor stands there – totally vulnerable and entirely in the hands of another – terrifying perhaps, like the actor’s nightmare, but this is the point of the play. As Crouch has it, it’s also the stuff of life...A great start to the Studio Season.”
THE GREENROOM

Studio Season

Orphans

by Dennis Kelly

Bille Brown Studio, Queensland Theatre Company
23 June – 9 July

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
19	2,350	\$47,257



L-R: Leon Cain and Helen Cassidy. Photo Stephen Henry.

Kat Henry Director
Sam Paxton Designer
Ben Hughes Lighting Designer
Guy Webster Composer

Jodie Roche Stage Manager
Bec Li Assist Stage Manager

CAST
Leon Cain Liam
Helen Cassidy Helen
Christopher Sommers Danny
Coen Chalmers/Cai Witt Shane

“This is hard-hitting, beautiful theatre - the sort of show that makes you gasp, laugh and cry - almost all in the same breath... It’s an intense, vicious, heart stopping ride of a night and I can’t recommend it highly enough.”
OURBRISBANE.COM

“As each twist and revelation is brought to light, one’s appreciation of Kelly’s masterful writing comes from the nervous understanding that there is always another darker twist waiting to be revealed... Orphans is an excellent inclusion in QTC’s Studio Season and a must-see production – just make sure you’ve planned a safe trip home.”
ARTSHUB

“...one of the most gruelling and visceral theatrical experiences you’re likely to experience all year.”
AUSTRALIAN STAGE ONLINE

Studio Season

I Feel Awful

by The Black Lung Theatre and Whaling Firm
Presented in association with Brisbane Festival

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
15	1,905	\$32,983

Bille Brown Studio, Queensland Theatre Company
31 August – 10 September



L-R: Charlie Schache and Thomas Wright. Photo Stephen Henry.

Thomas Wright	Director/Performer
Simone Romaniuk	Design Consultant
Govin Ruben	Lighting Designer
Shaun O'Rourke	Stage Manager

CAST
Courtney Ammenhauser
Liam Barton
Gareth Davies
Finn Gilfedder
William Horan
Tiarnee Kim
Mary Neary
Aaron Orzech
Essie O'Shaughnessy
Charlie Schache
Nathan Sibthorpe
Stephanie Tandy
Vaczadenjo Wharton-Thomas
Thomas Wright

“An anarchic, playful and bold theatrical endeavour that dissects, rearranges and then sets an explosive charge to any notion of theatre you may have thought you had...the crazy, charismatic humour will continue to entertain.”
ARTSHUB

“Black Lung has bravely tackled some topical issues.”
BRIZTIX

“Witty, entertaining, confusing and alluring black postmodern cacophony of all that we love to love and love to hate about theatre.”
AUSTRALIAN STAGE

Education Season

Man Equals Man & The Elephant Calf

by Bertolt Brecht

Bille Brown Studio, Queensland Theatre Company
1 – 12 March

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
18	3,585	\$68,155

Joseph Mitchell Simone Romaniuk Ben Hughes Phil Slade	Director Designer Lighting Designer Sound Designer and Original Music
Niki-J Price Melissa Agnew	Movement Consultant Voice Consultant
Christopher Horne Fiona McKeown Anna Molnar	Stage Manager Assistant Stage Manager Dramaturgy Secondment QUT

CAST
Leon Cain
Helen Cassidy
Nick Cook
Kevin Kiernan-Molloy
Anthony Standish
Chris Vernon

Fairchild/Jip
Widow Begbick
Jesse
Uriah
Polly
Galy Gay

David Williamson’s
The Removalists

Bille Brown Studio, Queensland Theatre Company
21 July – 6 August

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
23	3,542	\$70,690

Michelle Miall Simone Romaniuk Jason Glenwright Tony Brumpton Scott Witt	Director Designer Lighting Designer Sound Designer Fight Director
Sophia Dalton Sarah Oates Katie Lyons	Stage Manager Assistant Stage Manager Secondment Stage Manager

CAST
Chris Betts
Anthony Standish
Peter Cook
Steven Rooke
Natasha Yantsch
Emmaline Carroll

Sergeant Dan Simmonds
Constable Neville Ross
The Removalist
Kenny Carter
Kate Mason
Fiona Carter

Treasure Island – Education on Tour

by Robert Louis Stevenson
adapted by Michael Futchter and Helen Howard
a co-production with Matrix Theatre

Touring – Brisbane schools 18 July – 5 August
Touring – Far North Queensland schools
8 August – 16 September

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
73	12,100*	\$6,164

* Total touring attendance

Michael Futchter Josh McIntosh Scott Wilson Phil Slade	Director Designer Design Realiser Composer
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Kat O'Halloran

Stage Manager

CAST
Thomas Larkin
Joss McWilliam

Jim Hawkins
Long John Silver



Guests at the *Sacre Bleu!* Opening Night function. Photo Stephen Henry

Goal Two: We will reach a wider audience

- Gain a better understanding of the Queensland theatre market
- Develop a clear brand identity
- Attract and retain more customers in existing product categories
- Explore new product categories
- Increase audience accessibility
- Offer theatre in more places

Reach a wider audience

Gain a better understanding of the Queensland theatre market

We surveyed first-time single ticket buyers to *Sacre Bleu!* and *Water Falling Down* to share their impressions or suggestions for improvement. These surveys were conducted so that we may enhance the customer experience.

With the aid of our advertising partner, BCM we profiled our audience members, assisting in the marketability of productions and media placements.

Through the QPAC home companies research we obtained some valuable insights into our audiences compared with other major performing art forms based in Brisbane.

Our audience members were given the opportunity to come and be involved in the direction of the Company looking forward. Wesley invited our audience and industry members to participate in a series of forums to discuss his vision for the future and how this could be incorporated with the vision of our supporters.

Develop a clear brand identity

2011 heralded a new Artistic Director at the helm. While reflecting on QTC's brand promise, we wanted to signpost the launch of a new era and build on current perceptions of QTC from a provider of world class theatre, to a hub of creativity, inspiration and exploration.

Our new branding is dynamic, engaging, entertaining; it is fresh with the tone of "there's always more to discover". The palate is warm and encapsulating. It is an authentically Australian, and particularly Queensland, identity.

Rolled out in October 2011 as part of the new season launch, the new branding direction has been received positively and is a clear signal of the change in artistic leadership.

Attract and retain more customers in existing product categories

By looking at buying patterns and customer response rates we have been able to better target our marketing activity. To further segment our database and advise on advertising placement we utilised past purchase behaviour, demographic and geographic information. For example, a campaign email based on genre preferences for specific 2011 productions and skewed towards our typical consumer resulted in unsubscribe rates far below industry average.

We have also been able to create awareness with our single ticket buyer audience by identifying multiple ticket buyers within our database who would benefit from a season ticket package.

Analysis of pricing and attendance in 2011 resulted in the alteration of season ticket package categories. Consideration was taking to maintain access to our performances while charging a premium for high demand times.

We also worked with a number of local arts organisations, including Metro Arts, Brisbane Powerhouse, Musica Viva and Zen Zen Zo on cross promotions. Marketing contracts and promotional partnerships expanded developing reciprocal activities with Hopscotch Films, Polo Club, Sofitel, Queensland Homes, RSPCA and Babes in Business, BCM, Limelight Digital, Map Magazine, Palace Centro and Wine&Dine'm Catering.

Explore new product categories

More challenging work was conducted in the Bille Brown Studio under the banner of a Studio Season. *An Oak Tree* by Tim Crouch, *Orphans* by Dennis Kelly and *I Feel Awful* developed by The Black Lung Theatre and Whaling Firm, a Brisbane Festival umbrella event, offered cheaper tickets to attract a broader audience.

A commitment between QTC and QPAC to produce large scale Indigenous works has culminated in the programming of *Bloodland* for Season 2012, with further co-presenting opportunities explored.

Our digital campaign for *Faustus* garnered critical acclaim and a Brisbane Advertising Design Club award for our media partner BCM, which in turn generated extra media attention for our production totalling 86 press articles and 29 radio reports with the equivalent rate card value of \$448,127.

Increase audience accessibility

The season launch enables QTC to share with its loyal audience a preview into the forthcoming season. The response from season ticket holders was overwhelming with over 2000 RSVPs for an 805 seat venue. The launch afforded season ticket holders a chance to interact with each other and make bookings in person with Company ticketing staff.

Leading up to the launch we enticed our audience members with many treats including exclusive cinema screenings, numerous competitions, discounts at local businesses and offers from our sponsors.

The Company participates in a number of other activities to make our productions more accessible and affordable including –

- Youth saving up to 50% on single ticket pricing and up to 60% for season ticket prices
- Audio described performances were held for *Cat on a Hot Tin Roof* and *Pygmalion*
- Discounts for concession card holders, pensioners, seniors, students and unemployed continue for mainhouse productions

The Company’s Facebook and Twitter following continues to grow steadily. Facebook followers more than doubled since 2010 with currently over 5,000 friends.



Students at Youth residency Week. Photo Stephen Henry

**Goal Three:
We will strengthen industry relationships**

- Support a vibrant local performing arts sector
- Provide support and development opportunities for local artists
- Support equity and diversity
- Actively participate in national opportunities and promoting Queensland theatre
- Provide pathways for youth and education sector
- Engage with regional artists and companies

Development and New work

Creative Development

Early in 2011 QTC undertook creative development and readings of four works, engaging actors from the postponed *Pygmalion* season.

Elizabeth, Almost by Chance a Woman by Dario Fo
Freely adapted and translated by Luke Devenish and Louise Fox
Creative development undertaken by adaptor Louise Fox, director Wesley Enoch and actors Carol Burns, Robert Coleby, Brad McMurray, Bryan Probets and Melanie Zanetti.

10,000 beers by Alex Broun
Creative development undertaken by author Alex Broun, Director Wesley Enoch and actors Chris Betts, Ron Kelly, Brad McMurray and Bryan Probets.

The Sugar House by Alana Valentine
Creative development undertaken by author Alana Valentine, director Wesley Enoch and actors Carol Burns, Chris Betts, Robert Coleby, Penny Everingham, Ron Kelly, Bryan Probets, Kaye Stevenson and Melanie Zanetti.

I Don't Want to Die in Melbourne by Lorna Bol
Rehearsals and moved reading undertaken by author Lorna Bol, Director Lewis Jones, The Forgetting of Wisdom collective and actors Carol Burns, Robert Coleby, Penny Everingham and Kaye Stevenson for NARPACA venue representatives.

The Queensland Premier's Drama Awards
The Queensland Premier's Drama Award is a one-of-a-kind playwriting award in Australia which develops the work of a number of writers and includes a commitment on behalf of the Company to present a professional production of the winning play and publication of the winning script.

The winning entry from the 2010/2011 Queensland Premier's Drama Award, *Fractions* by Marcel Dorney, was directed by Jon Halpin and underwent final script development and a reading by the cast prior to rehearsals and the premiere season in November 2011. The 2010/2011 QPDA was supported by Playlab, Griffith University and is funded by the Department of Premier and Cabinet.

Entries for the 2012/2013 QPDA closed in late October 2011, with three finalists selected by the judges for development in 2013. The three finalists – David Megarity, Stephen Carleton and Maxine Mellor – will receive script/project development prior to development presentations and final judging in mid-2012. A total of 83 entries were received for the 2012/2013 award.

2011 Emerging Artists and Studio Artists

Since 2002, the Emerging Artists Program has provided a number of early career, talented theatre workers with the chance to work with the Company over an extended period. Artists are given the opportunity to practise their craft and to undertake professional development and training specifically tailored to their individual goals. In 2011 this program supported two individual artists, Michelle Miall and Paula Nazarski, and through the Studio Program supported independent company Polytoxic Dance Theatre.

Michelle Miall
Michelle received an Australia Council grant to develop her writing through a new work, *Locard's Principle*. Michelle has been mentored by Wesley Enoch throughout the year under the Australia Council's JUMP mentorship, and in 2012 Michelle will finish her development of *Locard's Principle* working with actors on a performance outcome through the new SeedingBed Program as part of The GreenHouse. In 2011 Michelle also directed her first work for QTC, David Williamson's *The Removalists*.

Paula Nazarski
Paula Nazarski undertook an Indigenous Mentoring Program with QTC funded by Australia Council to develop skills and experience in leading regional and urban education workshops and residencies. Paula worked as a workshop leader for the Murgon and Cherbourg Artist Residencies and will finalise her mentorship by delivering an Artist Residency on Stradbroke Island in early 2012. Paula also appeared in the Brisbane season of *Cat on a Hot Tin Roof*.

Polytoxic Dance Theatre
QTC supported Brisbane based cross cultural physical theatre company Polytoxic Dance Theatre in the development of two new works in 2011, providing rehearsals space for *Lost Dances* and creative development support for *The Rat Trap* which will have its premiere season in The GreenHouse in 2012.

Development and New work

2011 Creative Assistants

QTC also provides short-term opportunities for professionals to gain valuable observational experience on individual productions as Creative Assistants. Each year Creative Assistants are assigned to productions as either Assistant Directors or Design Assistants. These roles involve observing the professional practice of the director or designer and the way the Company puts on a show.

The 2011 Creative Assistants were:

Catarina Hebbard – Assistant Director
Water Falling Down Mark Swivel, Director Andrea Moor and
Faustus adapted by Michael Gow, Director Michael Gow

Jessica Ross – Design Assistant
Fractions by Marcel Dorney, Director Jon Halpin, Designer Simone Romaniuk

2011 Opportunities for Theatre Practitioners

	External (Contract / Casual)			Internal (Permanent)			Grand Total
	Opportunities	Hours	Full Time Equivalent	Opportunities	Hours	Full Time Equivalent	Full Time Equivalent
Actor/Artist	137	26,710	13.5	-	-	-	13.5
Administration	18	584	0.3	21	27,810	14.1	14.4
Creative	86	10,388	5.3	5	2,599	1.3	6.6
Development	5	79	0.0	4	4,906	2.5	2.5
(Sponsorship & Philanthropy)							
Marketing & Ticketing	36	4,119	2.1	12	12,030	6.1	8.2
Production	334	30,025	15.2	12	18,408	9.3	24.5
Venue	122	2,475	1.3	-	-	-	1.3
Workshop Artists	65	2,084	1.1	-	-	-	1.1
Other	20	1,519	0.8	-	-	-	0.8
TOTAL	823	77,984	39.5	54	65,753	33.3	72.7

Total Opportunities 877

Indigenous Statistics:
Five indigenous people engaged over nine opportunities for theatre practitioners
3,447 hours of employment
Indigenous people represent 2.4% of Queensland Theatre Company's workforce based on hours worked
Indigenous people represent 1.0% of Queensland Theatre Company's workforce based on employment opportunities

Gender Statistics:
168 women engaged over 442 opportunities for theatre practitioners
30 female actors out of 80 actors in total
5 female directors out of 14 directors in total
80,418 hours of employment
Women represent 55.9% of Queensland Theatre Company's workforce based on hours worked
Women represent 50.4% of Queensland Theatre Company's workforce based on employment opportunities



Thomas Larkin entertaining donors and children in the BBS foyer in *Treasure Island*. Photo Stephen Henry.

Goal Four: We will add value to the community

- Provide active participation opportunities
- Reach under-served communities
- Facilitate the creation of virtual and physical networks/communities
- Explore effective ways to measure and evaluate our community programs
- Communicate evidence of our community value to attract new partners
- Operate sustainably to add to community well being

Education Program

Education Performance Workshops

Post-show workshops after performances of *Man Equals Man* and *the Elephant Calf* and *The Removalists* were facilitated for groups of up to 40 students in the Bille Brown Studio. These workshops provided students with an opportunity to explore practical theatre exercises relating to the themes and performance styles of the production they had seen. A total of 501 people completed post-show Education performance workshops in 2011.

Artists-in-Schools Workshops

Professional theatre artists facilitate practical workshops with students in the classroom. In 2011, 61 Artists-in-Schools workshops were held with 1,107 students participating.

In-School Workshops

The Company advertises two-hour workshops in popular areas of drama study for schools in South East Queensland each year. In 2011 the Company facilitated 13 in-school workshops with 321 students participating. The workshop areas included commedia, physical theatre, absurd theatre, Shakespeare and audition techniques.

Teacher Professional Development

Five teacher professional development workshops were facilitated in Brisbane and regional Queensland in 2011, with 72 teachers participating. Workshop areas included directing, gothic theatre and Indigenous theatre.

Secondments

University students taking part in secondment placements this year came from Griffith University, Queensland University of Technology, Victorian College of the Arts and the University of Southern Queensland. A total of 15 students completed secondments in 2011 in areas of dramaturgy, performance, research, production and arts administration.

Work Experience

Eleven senior school students completed one week of work experience at Queensland Theatre Company in 2011. During the week each student observed rehearsals, assisted in arts administration and attended Company productions.

Education Resources

Comprehensive education resources were completed for all QTC productions in 2011, including Teachers' Notes and online video resources for *Man Equals Man* & *the Elephant Calf* and *The Removalists*.

Education Reference Group

The Education Reference Group is an advocacy and steering committee with members made up of school and university teachers as well as artists and industry professionals. The group met four times during the year to discuss trends in education and youth areas and to provide feedback on programming for Education performances and workshops.

Members in 2011 were:

Name	Representation
Penny Everingham	Board member and actor
Bernadette Pryde	University of Southern Queensland
Josephine Wise	Australian Institute for Teaching and School Leadership
Gerowyn Lacaze	Balmoral State High School
Joy Pohlner	Cannon Hill State High School
Bruce Burton	Griffith University
Joan Cassidy	Brisbane Bayside State College
Malcolm Steele	Brisbane State High School
Jocelyn Moore-Carter	Trinity Lutheran College
Michael Beh	Gregory Terrace
Annie Roylance	Education Queensland
Kelly Redhead-Adelt	Moreton Bay College
Sean Lubbers	Victoria Point State High School

Play Briefings and Previews

The Company offered complimentary tickets for teachers to attend the play briefing and first preview of each production to enable them to prepare suitable learning activities for students attending productions. In 2011, 67 teachers attended preview performances.

Regional Program

Regions visited in 2011

Atherton	<i>Treasure Island</i> tour
Blackwater	<i>Treasure Island</i> tour, School Workshops (Wesfarmers Resources Regional Acting Studio)
Bundaberg	School Workshops (Wesfarmers Resources Regional Acting Studio)
Cairns	<i>Treasure Island</i> tour, School Workshops (Wesfarmers Resources Regional Acting Studio)
Charleville	Artist Residency
Cherbourg	Artist Residency
Cooktown	<i>Treasure Island</i> tour
Daintree	<i>Treasure Island</i> tour
Gold Coast	Youth Residency workshop (with The Arts Centre Gold Coast), School Workshops (Artists-in-Schools)
Gordonvale	<i>Treasure Island</i> tour
Gympie	School Workshops (Artists-in-Schools)
Innisfail	<i>Treasure Island</i> tour
Ingham	<i>Treasure Island</i> tour
Lockyer Valley	School Workshops (In School Workshops)
Mackay	School Workshops (Wesfarmers Resources Regional Acting Studio)
Mareeba	<i>Treasure Island</i> tour
Maroochydore	School Workshops (In School Workshops)
Mission Beach	<i>Treasure Island</i> tour
Mossman	<i>Treasure Island</i> tour
Mt Isa	School Workshops (Wesfarmers Resources Regional Acting Studio)
Murgon	Artist Residency
Rockhampton	School Workshops (Artists-in-Schools)
Toowoomba	School Workshops (Wesfarmers Resources Regional Acting Studio)
Townsville	<i>Treasure Island</i> tour, School Workshops (Wesfarmers Resources Regional Acting Studio)
Trinity Beach	<i>Treasure Island</i> tour
Tully	<i>Treasure Island</i> tour
Woorabinda	<i>Treasure Island</i> tour

Wesfarmers Resources Regional Acting Studio

Regions visited in 2011

Date	Region	No. of Participants	No. of Events	No. of Locations
21-25 February	Mackay	207	14	5
9-13 May	Cairns	263	13	5
16-20 May	Townsville	433	19	6
23-27 May	Toowoomba	220	10	3
30 May–3 June	Mt Isa	267	12	2
25-27 July	Bundaberg	227	10	3
10-11 August	Blackwater/Woorabinda	60	2	2
	TOTAL	1677	80	26

Due to the devastating floods early in the year, we were unable to schedule Wesfarmers Regional Acting Studios in Rockhampton and Gladstone.

Video Space

Video Space provides online learning resources which relate directly to Company productions and activities for students and teachers throughout regional Queensland. Online video content included behind the scenes information about the Education Performance of *Man Equals Man and the Elephant Calf* and *The Removalists*.

Charleville

In February 2011 two workshop facilitators conducted workshops for students from isolated rural properties at the Charleville showgrounds. The program was run for 60 students from the School of Distance Education in Charleville as part of the Kick-Start Conference, and built on QTC’s relationship with communities in the state’s south-west developed in 2009 and 2010.

The Arts Centre, Gold Coast

QTC partnered with The Arts Centre, Gold Coast to deliver two week-long Youth Theatre Residency programs for young people living on the Gold Coast. QTC artists delivered workshops in acting, voice and characterisation, and each week culminated in a performance for family and friends.

QTC also support The Arts Centre to deliver a Youth Theatre Project with director Jennifer Flowers working with young performers aged 16 to 21 to present a production of the short play *The Good Doctor* by Neil Simon.

Also as part of the partnership, Dramaturg David Megarrity worked with five Gold Coast based writers to develop their scripts through The Arts Centre’s Script Development Project.

Murgon State High School/Cherbourg State School Residency

QTC delivered two week-long residencies at Murgon State High School in 2011. In May Tammy Weller, Carol Burns, Paula Nazarski and Lara Croydon worked with 246 students across all grades with senior students guided through an Indigenous adaptation of Brecht’s *Mother Courage*.

In October, Paula Nazarski and Thomas Larkin worked with 197 students from Murgon State High School, and 120 students across all grades at Cherbourg State School where they were joined by QTC’s new Indigenous Program Officer Lara Croydon.

Treasure Island Touring

Treasure Island, a co-production between QTC and Matrix Theatre, spent six weeks touring Far North Queensland schools, following a three week tour into Brisbane schools. The regional tour was supported by The Tim Fairfax Family Foundation. In total, 12,015 students in 58 schools throughout Queensland saw *Treasure Island*.

Youth Program

Youth Partners Residency

The Youth Partners Residency Project, a collaboration with Backbone Youth Arts and Griffith University took place from 23 - 27 May with 21 young artists working with facilitators Lucas Stibbard, Xanthe Beesley and Andrew Cory to create three short contemporary performance works. There was an invited audience for a showing on Friday 27 May.

Young Playwrights’ Program

In 2011, 21 scripts were submitted into the Young Playwrights’ Program. Three playwrights, Kealan Clinton, Bradley McCaw and Casey Woods were selected to further develop their scripts under the guidance of director and dramaturg Sue Rider. A showing of the three plays was held in Studio 2 on Friday 7 October 2011, with the plays read by actors Tim Dashwood, Caroline Dunphy, Amy Ingram and Kevin Spink.

Theatre Residency Week

In 2011, 93 high school students attended QTC’s week long drama camp held at St Margaret’s Anglican Girls School. During the week 45 workshops were offered and students attended *No Man’s Land* at QTC, and *boy girl wall* at La Boite Theatre. An audience of 250 attended the final evening showcase.

Thanks to support from a private donor, the Company was also able to provide subsidised travel and/or fee support for ten young people from rural and regional areas to attend Theatre Residency Week.

Student Advisory Group

In 2011, 14 students from years 11 and 12 were selected to participate in the Student Advisory Group. This group met quarterly to provide feedback and advice on a range of productions and programs presented for young people. The members also attended Company productions and events including previews, play briefings, workshops and other programs identified throughout the year.

Indigenous Program

Indigenous Producer

QTC was successful in applying for a grant from the Australia Council under their Emerging Indigenous Producer Program. QTC appointed Lara Croydon as Indigenous Program Officer on 22 August, and Lara attended the Indigenous Producer's induction and Indigenous Theatre Forum in Cairns in August.

Indigenous Program Strategy Scoping

Queensland Theatre Company received support from the Estate of the late Harold Eward Corbould managed by Perpetual Trustees towards researching and scoping the Company's Indigenous Program. The work to be undertaken will include research into national and international best practice, defining the elements of the Company's Indigenous Program (both artistic and community focus) and consultation around a draft Indigenous Program. Special Projects Manager Fabienne Cooke has commenced work on this research.

QTC has established an Indigenous Reference Group chaired by Nathan Jarro and with members Helena Gulash, Adam James and Nadine McDonald-Dowd. The Indigenous Reference Group will provide guidance and advice regarding the establishment of an Indigenous Program, and in working with Indigenous communities and artists.

Festival of Pacific Arts 2012 (FOPA)

Queensland Theatre Company was appointed to oversee the selection and delivery of a delegation of 40 Indigenous artists to the Festival of Pacific Arts, to be held in the Solomon Islands in July 2012.

The Curatorial Team of Wesley Enoch, Nadine McDonald-Dowd, Marilyn Miller and Vernon Ah Kee working with Mark Stapleton from the Australia Council have received expressions of interest from artists. QTC has appointed Sophia Souris as FOPA Project Coordinator to coordinate the delivery and return of the Australian Delegation to the Solomon Islands.

Community Program

Theatre Access

From time to time QTC makes space, props and costumes available for use to industry professionals. In 2011 support was provided to industry colleagues including Youth Arts Queensland, Playlab Press and Queensland University of Technology.

Partnerships

QTC engages in formal and informal partnerships with a broad range of sector organisations. In 2011 the Company continued or commenced successful relationships with organisations including Playlab, Brisbane Writers' Festival, Griffith University, Queensland University of Technology, University of Southern Queensland, Backbone Youth Arts, University of Queensland, State Library of Queensland, Aboriginal Centre for Performing Arts, A State of Writing, and Play Writing Australia.

New Technology

Virtual Theatre

QTC has been working with Ortelia Interactive Services on the ongoing development and testing of the Virtual Theatre online learning program. University of Queensland Masters Student Aislinn Sharp developed and implemented training and survey structures for in-school testing phases, and feedback from these sessions is informing final development of the program. Testing has taken place in both metropolitan and regional schools. Further testing phases will follow in 2012, and delivery structures into schools are being investigated. QTC received support from the Australia Council to help further develop this project.



L-R: Robert Coleby and Melanie Zanetti in *Pygmalion*. Photo Rob Maccoll.

Goal Five: We will maintain a financially strong, balanced company

- Produce timely and accurate financial reporting, planning and analysis to facilitate financially sound decision making
- Better financial result for mainhouse (cost effective mainhouse productions)
- Increase income through existing revenue streams, both earned and subsidised
- Diversify earning potential through new initiatives
- Ensure strong expenditure controls
- Ensure strong governance

Corporate Development Partnerships

Corporate sponsorship during 2011 was challenging. The year began with Queensland suffering wide-spread flooding and cyclones. While companies were extremely generous with their donations to communities throughout the state it is understandable the corporate dollar was directed more towards assisting those who suffered as a result of these tragedies.

Queensland Theatre Company maintained all sponsors from 2010 with the exception of one regional touring sponsor. We did welcome Campbell Brothers as a new season sponsor in 2011.

There was much sponsor activity during Season 2011 with many sponsors hosting functions, particularly during the run of *Cat on a Hot Tin Roof*.

Bendigo Bank sponsored the production *Water Falling Down* in addition to hosting three hospitality functions for their clients throughout the year.

One of our new Studio Season plays, *I Feel Awful* was sponsored by Philip Bacon Galleries.

Brisbane Airport Corporation (BAC) continued their sponsorship of the Company’s Emerging Artists Program. As part of the sponsorship the performance of *Treasure Island* was staged at the Airport Village during the school holidays to a delighted audience. Due to the strength of our partnership, BAC and QTC entered a submission in the 2011 Australian Business Arts Foundation Awards (AbaF). The submission received a *Good Practice Recognition Award*, a most rewarding result for this valued partnership.

It is four years since Wesfarmers Resources came on board as naming rights sponsor for the Wesfarmers Resources Regional Acting Studio. The attendance was once again very pleasing this year. The Wesfarmers Regional Acting Studio did not tour to Rockhampton or Gladstone due to many families still recovering from the flooding in January. As part of this sponsorship Queensland Theatre Company toured the children’s play *Treasure Island* to Blackwater, the location of Wesfarmers Curragh.

Ricoh continued their second year of sponsorship with the Company as Major Cast Partner. Their sponsorship has assisted with presenting plays with a larger cast such as *Pygmalion*.

In 2011 Queensland Theatre Company presented the winning play of the Queensland Premier’s Drama Award

2010/2011. *Fractions* by Marcel Dorney enjoyed its premiere in November. Griffith University, long term sponsor of the Award invited special guests for the opening night performance. We thank Griffith University for their valued support of this Award since 2002.

Season Sponsor Campbell Brothers attended selected opening nights during the Season and enjoyed a range of ticketing benefits which enabled many of their employees to see a range of our plays.

Ord Minnett, Premium Entertainment Program sponsor supported the play *Cat on a Hot Tin Roof*. Representatives from Ord Minnett were invited to selected plays during the season.

URS continued their valued sponsorship as Season Sponsor. Selecting two plays, URS entertained their guests at the Rooftop Terrace at QPAC prior to the performances.

Season Sponsor Freehills entered their second year of sponsorship with the Company. Two plays were chosen by the firm for corporate entertaining.

Theatre Residency Week was again sponsored by University of Southern Queensland. 2011 represents their seventh year of sponsorship of this Program which continues to attract talented young people to attend each year, some who tell us their experience was ‘the best week of their life’.

Our contra suppliers continue to offer Queensland Theatre Company a range of services and we are most grateful for this support. We wish to thank the following companies: Arkhefield, BCM Partnership, Clovely Estate, Merlo Coffee, The Sebel and Citigate King George Square, Freehills, Lion Nathan, map magazine, Graphic Publishing, Quay West Brisbane, Phoebe Stephens Flowers, Wine & Dine’m, Limelight Digital and Palace Cinemas.

Our promotional partners include Coev Hair Cutters and Gardams.

Special Events
Selected venues within QPAC were not operational in the first half of the year due to the flooding experienced in January 2011. This resulted in moving post-show events off-site. Pre-show functions were not hosted until opening night of *Cat on a Hot Tin Roof* in August.

Prior to the opening of *Water Falling Down* a small group from Queensland Theatre Company hosted representatives from Bendigo Bank and their guests in the foyer bar within QPAC.

In July, we hosted a very special function for sponsors and guests to honour well known playwright David Williamson and his play *The Removalists*. 2011 marked 40 years since the play was first performed in Melbourne and we were thrilled to be able to present *The Removalists* in the Bille Brown Studio during the 2011 Education Season.

Also in July, more than 200 young children attended two special performances of *Treasure Island*, prior to the play touring through regional Queensland. The many antics in this play kept the children most entertained – as did the lolly bags they received!

Our first pre-show event was held for *Cat on a Hot Tin Roof*, a most successful evening with over 140 guests attending. Ord Minnett was our co-host on the night.

Brisbane Airport Corporation Chief Executive, Julieanne Alroe, was guest speaker at the post show function for *No Man’s Land*.

Fractions, the winning play of the QPDA, was performed at QPAC in November. A representative from Griffith University spoke at the post-show function on opening night.

We were most pleased to have representatives from Westpac attend the opening night of *Pygmalion*. Queensland Theatre Company acknowledged the very generous donation received from Westpac to assist with our flood recovery.

The networking evening for the play *Cat on a Hot Tin Roof* was co-hosted by University of Southern Queensland. We were pleased to have their Vice-Chancellor Professor Bill Lovegrove speak at this event.

Corporate Development Partnerships 2011

COMPANY	SPONSOR CATEGORY	PRODUCTION and/or DESCRIPTION
Arkhefield	Season Supporter	Professional services
BCM Partnership	Season Supporter	Advertising services
Bendigo Bank	Production Sponsor	<i>Water Falling Down</i>
Brisbane Airport Corporation	Program Sponsor	2011 Emerging Artists Program
Campbell Brothers	Season Sponsor	
Lion Nathan	Season Supporter	Beer
Clovely Estate	Season Supporter	Wine
Coev Hair Cutters	Promotional Partner	Hair Salon services
Gardams	Promotional Partner	Fabrics
Freehills	Season Sponsor	
Griffith University	Program Sponsor	2010/11 Queensland Premier’s Drama Award
		Digital creative services
Limelight Digital	Season Supporter	Advertising
map magazine	Media Supporter	Coffee
Merlo	Season Supporter	<i>Cat on a Hot Tin Roof</i>
Ord Minnett	Premium Entertainment Program	Screen advertising
Palace Centro Cinema	Season Supporter	<i>I Feel Awful</i>
Philip Bacon Galleries	Production Sponsor	Floral arrangements
Phoebe Stephens Flowers	Season Supporter	Major Cast Partner
Ricoh	Program Sponsor	Accommodation
The Sebel & Citigate King George Square	Season Supporter	Youth and Education –
University of Southern Queensland	Program Sponsor	Theatre Residency Week
URS	Season Sponsor	
Wesfarmers Resources	Program Sponsor	Wesfarmers Resources
		REGIONAL ACTING STUDIO
Wine & Dine’m	Season Supporter	Catering
Graphic Publishing	Media Supporter	Magazine advertising
Quay West Brisbane	Season Supporter	Accommodation

Philanthropy

Flood Relief

This year the Company received extraordinary support from trusts and foundations with much of it directed towards helping the organisation recover from the devastating effects of the January floods. The Commonwealth Bank through its Community Group Flood Assistance Grants, the Westpac Group, through its Queensland Community Flood Relief Fund and the RACQ Foundation all made generous contributions which have been invaluable in allowing QTC to return to “business as usual”. Over and above the financial support, each of these organisations displayed a genuine concern and commitment to the welfare of the Company which was greatly appreciated by everyone involved.

Trusts and Foundations

The Estate of the Late Harold Edward Corbould, managed by Perpetual, contributed towards the in-depth scoping, research and planning for the Company’s new Indigenous Program, to the announced in 2012. The research is being undertaken by Fabienne Cooke and will form part of the research for her Doctorate in Creative Industries from QUT.

The Tim Fairfax Family Foundation provided support for the regional tour of primary school production, *Treasure Island*. This support enabled QTC to offer this production free of charge to primary school age children in far northern and parts of central Queensland. It was a first experience of professional theatre for many students.

Individual donors

QTC again received tremendous support from individual donors, especially season ticket holders. Among other activities donors were given the opportunity to support the regional tour of *Treasure Island*. Donors to this activity (along with their children and grandchildren) were invited to a private performance of this production before it began the regional tour.

Donors to the Company continued to receive the Donor News and were invited to a range of events which included back stage tours of sets in the Playhouse, tours of the QTC wardrobe and workshop, dress rehearsals and events to meet visiting actors, directors and playwrights. A particular highlight of the year was a design presentation and wardrobe visit with Stephen Curtis, designer for *Pygmalion*. Over 478 supporters participated in events in 2011.

Legal Chapter

Members of Brisbane’s legal profession continued to support the Company through the Legal Chapter. Led by board member Barbara Houlihan and Managing Partner of Freehills, Michael Back, members of the Legal Chapter attended three productions during the year and also had the opportunity to meet the playwright of *Water Falling Down*, Mark Swivel (also a lawyer) in a private function hosted by Freehills. Donations from Chapter members support the Company’s artist development programs. The Chapter had 50 members in 2011.

Special Government Support

The Australia Council continues to support the development of theatre professionals. In 2011 the Company received support for the Company’s Technical Coordinator Daniel Maddison to undertake intensive management training at the Melbourne Business School, emerging writer/director Michelle Miall was funded to develop a new script mentored by Wesley Enoch, Paula Nazarski was employed as a school workshop leader under the Australia Council’s Indigenous Mentorship program and Lara Croydon was employed under the Indigenous Producer Mentorship Program. The Australia Council also supported the further development of Virtual Set Designer, an online tool for use in teaching set design and directing to high school students, especially those in regional and remote Queensland.

2011 Donors

Queensland Theatre Company warmly thanks all of its generous donors in 2011, whose contributions play a vital part in enriching Queensland’s artistic and cultural life.

Foundation Support

Tim Fairfax Family Foundation
Estate of the Late Harold Edward Corbould, managed by Perpetual
Commonwealth Bank Community Group Flood Assistance Grant
The Westpac Group – Queensland Community Flood Relief Fund
RACQ Foundation

\$10,000 +
1 Anonymous
Bruce & Sue Shepherd

\$1,000 - \$4,999
1 Anonymous
Anne & Peter Allen
Julieanne Alroe
Roslyn Atkinson & Richard Fotheringham
Susan Learmonth & Bernard Curran
Penny Everingham
Erin Feros
Sharyn Ghidella
Marian Gibney & Ken Macdonald
Merrilyn Goos
Mike & Sue Gowan
Australian Decorative & Fine Arts Society (Brisbane) Inc
Louisa Bewley & Geoff Harris
John & Gay Hull
Andrea & Martin Kriewaldt
NOUS
Dr Graham & Mrs Janet Martin
Pamela Marx
Karl & Louise Morris
Pauline & Terry O’Dwyer
Donal and Una O’Sullivan
Tim & Kim Reid
Geoffrey Rush
Dr Marie Siganto
Wendy Tonkes

\$500 - \$999
8 Anonymous
Anne & Peter Allen
Julie & Harald Berents
Corey Burns & Natasha Dunn
R & L Burns
John Chalk
Patricia Darrouzet

Mrs Win Davson M.B.E
David Hardidge
Nathan Jarro
Ross & Sophia Lamont
Joan MacKinley
David Mason
Robert & Dana McCown
Margaret McMurdo
R & B Murray
Janine Scott & Stephen Panitz
Dr Scott Phipps
Marianna Serghi
Phoebe Stephens
Ann Tonks
Overells Chartered Accountants & Business Advisors

\$100 - \$499
44 Anonymous
PM & MC Ackland
Melissa Agnew
Robert Alexander
Elizabeth Ardill
Bill Athanasellis & Dr Tonia Girdis
Leanne Austin
Greg & Lorna Ayre
William Back
Melissa Bennett
Robin Bennett
Mark & Sue Benson
Glenise Berry
Elizabeth Billington
Robert Bond
Stephen & Jennifer Boyd
Anne Bradley
M & A Brady
Ethna Brown
Trevor & Nan Bryce
Wayne Budgen
Jan Casey
Michael & Margaret Clancy
Bob Cleland
Caryllin Coats
Muriel Collings
Garry Collins
John Colwell
Patti Corin
Anthony Costantini
Laurie Cowled
John Crocker

Debra Cunningham
Prof Mat Darveniza AO & Mrs I Darveniza
Jenny Davidson
Paddington Clinic
Heather Dias-Jayasinha
A J Dinsdale
A. M. Down
Ian Duncan & Lizzie Coulson
Dianne Eden
Paul Evans
Mark & Sue Farrow
Angela Frank
Robert Ginns
Gough Medical Pty Ltd
Ruth Greening
Pamela Greet
Philip Hack
Jacinta Halpin
Ruth Hamlyn-Harris
Susanne & Ian Hammond
Yvonne Hansen
Janice Harley
Bub Herron
Joan Hickey
R & Z Hodge
G Huxham
John & Petra Jones
M & K Keating
Olwyn Kerr
Tempe Keune
Richard Laherty
P & M Larkin
Shirley Larsen
Jennette & Alan Lavis
Dr Joan M. Lawrence AM
George Lech
Douglas & Pamela Lightbody
Brad Mammino
Graham & Gail Maskiell
Geoffrey & Fran Matlock
Sandra McCullagh
Christine McDonald
Geoff & Alison McGlashan
Ian & Rhyl McLeod
Miebusch Family
Barry & Olive Mionnet
Andrea Moor
John & Cynthia Morgan
Philip & Fran Morrison
Daniel Mullholland

Dianne Murphy
Ian O'Connor
Gabrielle O'Shea
Christos & Colleen Papadopoulos
Manuel & Marietta Papas
Diane & Robert Parcell
Warwick & Jennifer Peatey
Dr D A Pfeiffer
Michael Pinnock AM & Terri Pinnock
Catherine Quinn
Bruce Richardson
John Richardson & Kirsty Taylor
Helen & Bruce Robinson
Kate Robinson
Andrew Russell
B & L Sexton
Brian & Brigid Shanley
Jill Simpson
Merrin Smith
Bronwyn Springer
Cecily Stevenson
Nicole Stimson & Glenn Steele
Fiona Surtees
Warren Tapp
Jack Taylor & Liz Thompson
Anthony Thompson
Jeff Thomsett
Brent Thomson
Kathy Uzsoki
Coralie Van Straaten-Peretz
Steve Platt & Sandra Venn-Brown
Rosemary Venton
Mary Ware
Douglas & Annette Wells
Robert & Margaret Williams
Pam Willsher
D & J Woodward
Annelies Zeissink

Legal Chapter
1 Anonymous
Reece Allen
Michael & Anne Back
Sarah Bradley
Leone Costigan & Greg Mann
Ralph Devlin
Kiernan & Bernadette Dorney
Peter & Gwen Eardley
Erin Feros
Richard Fryberg
H G Fryberg
John & Lois Griffin
Kevin & Joanne Holyoak
Barbara Houlihan & Jeff Rolls
Fleur Kingham
Peter Lane
John Logan
Patrick & Debra Mullins
Murray Procter
Bernadette Rogers
Walter Sofronoff
Van de Graaff Lawyers
Greg & Sally Vickery

THANKS TO OUR SPONSORS AND PARTNERS

GOVERNMENT PARTNERS



PROGRAM SPONSORS



PRODUCING PARTNERS



PREMIUM ENTERTAINMENT PROGRAM



SEASON SUPPORTERS



PROMOTIONAL PARTNERS: COEV HAIR CUTTERS, GARDAM FABRICS.



QTC staff wearing the new logo

Goal Six: We will maximise the potential of our people

- **Maintain effective and efficient internal systems for good decision making**
- **Promote a healthy, safety conscious culture**
- **Develop a strong culture that values artists and theatre**
- **Develop positive people management programs**

Maintain effective and efficient internal systems for good decision making

QTC has a wide range of policies and procedures that shapes the decision making for the organisation and ensures that it is compliant with relevant legislation. The Information Technology Plan and Risk Management Plan are reviewed by the board annually as part of the strategic planning process.

Providing a healthy, safety conscious culture

Queensland Theatre Company is committed to complying with, or exceeding, the spirit and intent of the Workplace Health and Safety Act, Regulations, Compliance Standards, Advisory Standards, Codes of Practice and Industry Statutory Requirements to protect the health and safety of all affected by our workplace activities. In so doing this also ensures the safe use of its products and is proactive in its approach to risk management.

As part of its overall commitment the Company has an effective and progressive Workplace Health and Safety Committee whose main purpose is;

- To facilitate co-operation between the staff, management and board of Queensland Theatre Company to institute, develop and carry out measures designed to ensure the health and safety at work of all employees; and
- To recommend and/or implement standards, rules and procedures relating to health and safety which are to be carried out or complied with at the workplace and ensure industry statutory requirements are adhered to.

The Workplace Health and Safety Committee meets monthly to discuss and action specific agenda items and is comprised of eight people across various Company departments at production and administration levels. At these meetings, policies and procedures relating to Workplace Health and Safety are also reviewed as part of a Rolling Audit to ensure compliance and to amend these procedures if improvement or inadequacies are identified.

New material added to Company Workplace Health and Safety policies and procedures in 2011 included –

- Disaster Management Plan
- Business Continuity Plan

Company staff are fully trained to meet WH&S requirements in areas specific to the work environment.

Regular reminders and updates from the Committee to Company staff ensure active participation in creating a safety-conscious culture.

Developing a strong culture that values artists and theatre

QTC aims to develop as a value-based organisation and regularly reviews and discusses organisational values. Regular Company events such as Meet and Greet on the first day of rehearsals for each production, BBQs, monthly staff meetings and opening and closing nights provide opportunity to reflect on the work in progress and celebrate Company successes to ensure the creative and administrative components of the team work effectively together.

Developing positive people management programs

QTC aims to develop its people through training and professional development programs identified through the annual performance review process. Regular debriefs of productions, and a mid-year review of the operational plan assist in ensuring that the management team regularly reviews the Company goals.

Summary of Financial performance for the year ending 31st December 2011

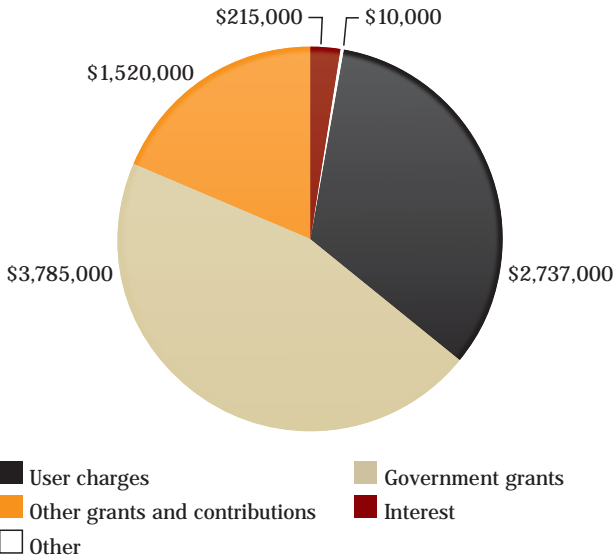
This summary of financial performance provides a snapshot of Queensland Theatre Company’s financial performance and position. A more detailed view is included in the financial statements provided in this report.

The 2011 audited financial statements reveal Queensland Theatre Company to be in a sound financial position

	2011 \$'000	2010 \$'000
STATEMENT OF FINANCIAL PERFORMANCE		
Total Income	8,269	8,817
Total Expenses	9,150	9,186
Suplus/Deficit	(881)	(368)

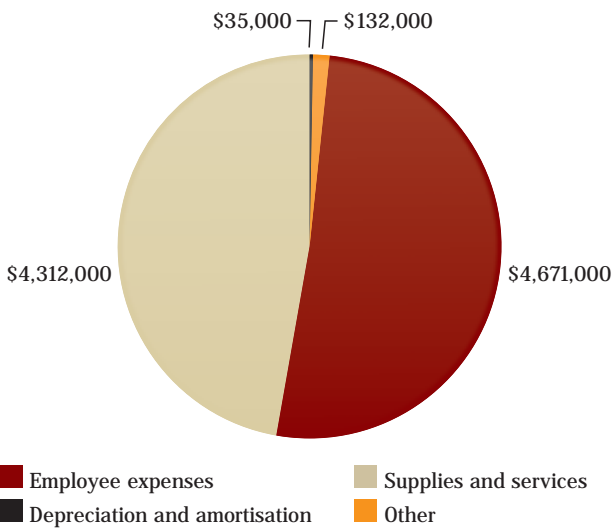
STATEMENT OF FINANCIAL POSITION		
Total Assets	4,704	4,573
Total Liabilities	2,704	1,693
Total Equity	2,000	2,881

Financial Performance
Income



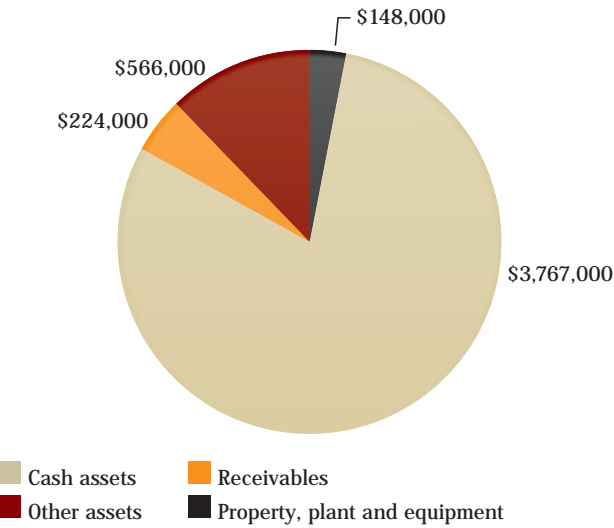
During 2011, Queensland Theatre Company received income of \$8.3 million. This 6% decrease in income from 2010 has mainly been driven by the reduction in government grant income due to the application of AASB 1004 – Contributions. This Accounting Standard requires government grants to be recognised as income in the period received rather than in the period to which the grant relates. Only three quarterly payments were received in 2011. User charges have also reduced as the company did not undertake a national tour in 2011. Other grants and contributions have increased 63% due to funds received to assist with the company’s flood recovery and the increase in co-productions undertaken.

Expenditure



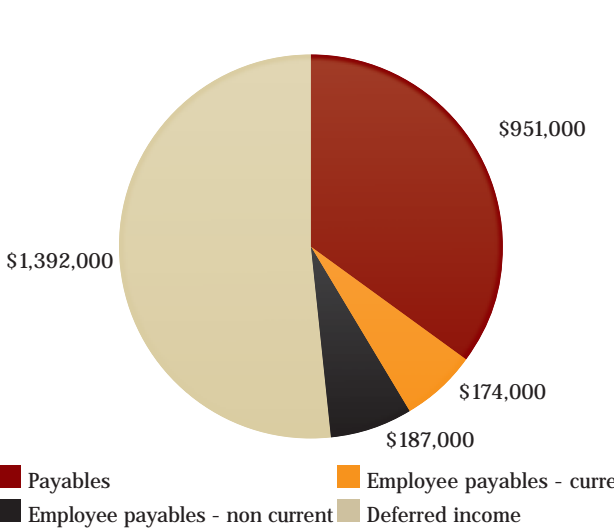
Total expenditure for 2011 was \$9.1 million which is equal to 2010. The reduction in touring related expenditure has been offset by increased production expenditure due to the increased number of co-productions undertaken where QTC was the lead party. This is offset by an increase in co-production income.

Financial Position
Assets



As at 31 December 2011, total assets were valued at \$4.7 million, a increase of \$0.13 million from 2010. Cash assets continue to represent 80% of the Company’s total assets. Cash assets are directly impacted by the operating deficit of \$881,000 for 2011. This is offset by the injection of funds from The Queensland Reconstruction Authority of \$651,000 which the Company is required to repay in 2012.

Liabilities



As at 31 December 2011, total liabilities were valued at \$2.7 million, an increase of \$1 million from 2010. This change is the result of a increase in payables due to the requirement to repay the \$651,000 received from The Queensland Reconstruction Authority and an increase in Deferred income from Season ticket sales for the Company’s 2013 Season.

Queensland Theatre Company

Financial Report

For the year ended 31 December 2011

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General Information

This report covers Queensland Theatre Company.

Queensland Theatre Company is a Queensland Government Statutory Body established under the Queensland Theatre Company Act 1970.

The agency is controlled by the State of Queensland which is the ultimate parent.

The head office and principal place of business of the agency is:
78 Montague Rd
South Brisbane Qld 4101

A description of the nature of the agency’s operations and its principal activities is included in the notes to the financial statements.

For information in relation to the agency’s financial report please contact Nicola Gregory, Finance Manager on (07) 3010-7600, email ngregory@queenslandtheatre.com.au or visit the agency’s internet site www.queenslandtheatre.com.au.

Amounts shown in these financial statements may not add to the correct sub-totals or totals due to rounding.

Statement of Comprehensive Income

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
Income from Continuing Operations			
Revenue			
User charges	2	2,737	3,514
Grants and other contributions	3	5,305	5,089
Other revenues	4	227	207
Gains			
Gain/(Loss) on sale of property, plant and equipment	5	(2)	(1)
Total Income from Continuing Operations		8,267	8,809
Expenses from Continuing Operations			
Employee expenses	6	4,671	4,305
Supplies and services	7	4,312	4,695
Depreciation and amortisation	8	35	31
Other expenses	9	132	155
Total Expenses from Continuing Operations		9,150	9,186
Operating Result from Continuing Operations		(883)	(377)
Other Comprehensive Income			
Increase (decrease) in asset revaluation surplus	18	2	8
Total Other Comprehensive Income		2	8
Total Comprehensive Income		(881)	(368)

The accompanying notes form part of these statements.

Statement of Financial Position

As at 31 December 2011

	Note	2011 \$'000	2010 \$'000
Current Assets			
Cash assets	10	3,767	3,667
Receivables	11	224	110
Inventories	12	6	8
Other assets	13	560	611
Total Current Assets		4,556	4,397
Non - Current Assets			
Property, plant and equipment	14	148	177
Total Non - Current Assets		148	177
Total Assets		4,704	4,573
Current Liabilities			
Payables	15	951	192
Accrued employee benefits	16	174	180
Deferred income	17	1,392	1,182
Total Current Liabilities		2,517	1,553
Non - Current Liabilities			
Accrued employee benefits	16	187	139
Total Non - Current Liabilities		187	139
Total Liabilities		2,704	1,692
Net Assets		2,000	2,881
Equity			
Reserves incentive scheme	18	684	648
Asset revaluation surplus	18	10	8
Accumulated surplus		1,306	2,225
Total Equity		2,000	2,881

The accompanying notes form part of these statements.

Statement of Changes in Equity

For the year ended 31 December 2011

	Note	Accumulated Surplus \$'000	Asset Revaluation Reserve \$'000	Reserves Incentive Scheme \$'000	Total \$'000
Balance 1 January 2010		2,633	-	617	3,250
Operating Result from Continuing Operations		(377)	-	-	(377)
Total Other Comprehensive Income					
- Increase/(Decrease) in Asset Revaluation Surplus		-	8	-	8
Transactions with Owners as Owners:					
- Interest Reserves Incentives Scheme		(31)	-	31	-
Balance 31 December 2010	18	2,225	8	648	2,881
Balance 1 January 2011		2,225	8	648	2,881
Operating Result from Continuing Operations		(883)	-	-	(883)
Total Other Comprehensive Income					
- Increase/(Decrease) in Asset Revaluation Surplus		-	2	-	2
Transactions with Owners as Owners:					
- Interest Reserves Incentives Scheme		(36)	-	36	-
Balance 31 December 2011	18	1,306	10	684	2,000

The accompanying notes form part of these statements.

Statement of Cash Flows

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
Cash flows from operating activities			
<i>Inflows:</i>			
Cash receipts in the course of operating activities		8,784	8,870
Interest received		221	179
GST input tax credits from ATO		428	414
GST collected from customers		378	339
<i>Outflows:</i>			
Cash payments in the course of operating activities		(8,911)	(9,440)
GST paid to suppliers		(416)	(420)
GST remitted to ATO		(378)	(335)
Net cash provided by (used in) operating activities	19(b)	106	(393)
Cash flows from investing activities			
<i>Inflows:</i>			
Sales of property, plant and equipment		-	6
<i>Outflows:</i>			
Payments for property, plant and equipment		(6)	(30)
Net Cash provided by (used in) investing activities		(6)	(24)
Net increase (decrease) in cash held		100	(417)
Cash at the beginning of the reporting period		3,667	4,084
Cash at the end of the reporting period	19(a)	3,767	3,667

The accompanying notes form part of these statements.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

Objectives and principal activities of Queensland Theatre Company

- Note 1: Summary of Significant Accounting Policies
- Note 2: User Charges
- Note 3: Grants and Other Contributions
- Note 4: Other Revenues
- Note 5: Gains
- Note 6: Employee Expenses
- Note 7: Supplies and Services
- Note 8: Depreciation and Amortisation
- Note 9: Other Expenses
- Note 10: Cash Assets
- Note 11: Receivables
- Note 12: Inventories
- Note 13: Other Assets
- Note 14: Property, Plant and Equipment
- Note 15: Payables
- Note 16: Accrued Employee Benefits
- Note 17: Deferred Income
- Note 18: Reserves
- Note 19: Reconciliation of Operating Surplus to Net Cash from Operating Activities
- Note 20: Contingencies
- Note 21: Events Occurring after Balance Date
- Note 22: Financial Instruments
- Note 23: Commitments
- Note 24: Auditor's Remuneration
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OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

The objective of Queensland Theatre Company is to contribute to the cultural, social and intellectual development of all Queenslanders.

The principles intended to guide the achievement of this objective are:

- Leadership and excellence should be provided in the arts of the theatre;
- There should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- Respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- Children and young people should be supported in their appreciation of the involvement in the arts of the theatre;
- Diverse audiences should be developed;
- Capabilities for life-long learning about the arts of the theatre should be developed;

- Opportunities should be supported and enhanced for international collaboration and for cultural exports, especially to the Asia-Pacific region;
- Content relevant to Queensland should be promoted and presented.

Queensland Theatre Company is predominantly funded for the outputs it delivers by government grants. It also provides services on a fee for service basis including:

- Ticket Sales;
- Costume Hire and Set Construction;
- Workshops and Professional Development Programs; and
- National and International Touring.

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Statement of Compliance

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

These financial statements are general purpose financial statements, and have been prepared on a modified accrual basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with the Treasurer's Minimum Reporting Requirements for the year ending 31 December 2011 and other authoritative pronouncements.

The Queensland Theatre Company has prepared these financial statements in compliance with section 42 of the Financial and Performance Management Standard 2009.

(b) User Charges

User charges controlled by Queensland Theatre Company are recognised as revenue when invoices for the related services are issued or when services have been provided. User charges are controlled by Queensland Theatre Company when they can be deployed for the achievement of the Company's objectives.

(c) Grants and Contributions

Grants, contributions, donations and gifts that are non-reciprocal in nature are recognised as revenue in the year in

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

which the Company obtains control over them. Where grants are received that are reciprocal in nature, revenue is recognised over the term of the funding arrangements.

(d) Donations

In 2001, Queensland Theatre Company Donations' Fund was established. The principal purpose of the Fund is to contribute money, property or benefits to Queensland Theatre Company to meet the functions of the Company as determined by section 12 of the *Queensland Theatre Company Act 1970*. Application of monies from this Fund is governed by Queensland Theatre Company Donations' Fund Constitution.

(e) Co-production Contributions

A co-production is a theatre production organised by two or more organisations where each party agrees to contribute a portion of the total pre-production costs. The lead organisation incurs the pre-production expenditure and invoices the co-producing organisation/s for their portion of the expenditure. When Queensland Theatre Company is the lead organisation, this results in co-production contributions income.

(f) Deferred Expenditure

The Company defers the production and marketing costs incurred in respect of the following season's productions. Such costs are deferred only when it is expected that the following season's productions will derive sufficient revenue to absorb the net expenditure carried forward. Deferred expenditure is reported at Other assets in the Statement of Financial Position.

(g) Cash and Cash Equivalents

For the purposes of the Statement of Financial Position and the Cash Flow Statement, cash assets include all cash and cheques receipted but not banked at 31 December as well as deposits at call with financial institutions. It also includes investments with short periods to maturity that are readily convertible to cash on hand at the Company's or issuer's option and that are subject to a low risk of changes in value.

(h) Receivables

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement of these amounts is required within 30 days from invoice date.

The collectability of receivables is assessed periodically with provision being made for impairment. All known bad debts are written off in the period in which they are identified.

(i) Inventories

Inventories are valued at the lower of cost and net realisable value on a weighted average cost basis.

It is the policy of the Company that remnants from productions are not brought to account as stock. However, income is derived from hire of such remnants (eg. costumes) which is brought to account.

(j) Non-current assets classified as held for sale

Non-current assets held for sale consist of those assets which management has determined are available for immediate sale in their present condition, and their sale is highly probable within the next 12 months. Management has determined that no such assets are currently held by Queensland Theatre Company.

(k) Acquisitions of Assets

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use, including architects' fees and engineering design fees. However, any training costs are expensed as incurred.

Assets acquired at no cost or for nominal consideration, other than from an involuntary transfer from another Queensland Government entity, are recognised at their fair value at date of acquisition in accordance with AASB 116. There were no contributed assets in the year to 31 December.

(l) Property, Plant or Equipment

Items of property, plant and equipment with a cost or other value, in excess of \$5,000 are recognised for financial reporting purposes in the year of acquisition.

Items with a lesser value are expensed in the year of acquisition.

(m) Depreciation of Property, Plant and Equipment

Property, plant and equipment, except motor vehicles, are depreciated on a straight-line basis so as to allocate the net

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

cost or revalued amount of each asset, less its estimated residual value, progressively over its estimated useful life to the entity. Motor vehicles are depreciated using the diminishing value method.

Where assets have separately identifiable components that are subject to regular replacement, these components are assigned useful lives distinct from the asset to which they relate and are depreciated accordingly.

Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised and the new depreciable amount is depreciated over the remaining useful life of the asset to the Company.

For each class of depreciable asset the following depreciation rates are used:

Class	Rate
Plant and Equipment	
Motor Vehicles	22.5%
Stage Equipment	6% - 20%
Office Equipment	20% - 33.3%
IT Equipment	20% - 33.3%

(n) Revaluation of Non-Current Physical Assets

Major plant and equipment is measured at fair value in accordance with AASB 116 *Property, Plant and Equipment* and Treasury's *Non-Current Asset Policies for the Queensland Public Sector*.

In respect of other plant and equipment, the cost of items acquired during the financial year has been judged by management of Queensland Theatre Company to materially represent their fair value at the end of the reporting period.

Plant and equipment, other than major plant and equipment, is measured at cost in accordance with Treasury's *Non-Current Asset Policies*

Non-current physical assets measured at fair value are comprehensively revalued at least once every five years with interim valuations, using appropriate indices, being otherwise performed on an annual basis where there has been a material variation in the index.

Any revaluation increment arising on the revaluation of an asset is credited to the asset revaluation surplus of the appropriate class, except to the extent it reverses a revaluation decrement for the class previously recognised as an expense. A decrease in the carrying amount on

revaluation is charged as an expense, to the extent it exceeds the balance, if any, in the revaluation surplus relating to that asset class.

Materiality concepts under AASB 1031 are considered in determining whether the difference between the carrying amount and the fair value of an asset is material. Separately identified components of assets are measured on the same basis as the assets to which they relate.

(o) Impairment of Non-Current Assets

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

The asset's recoverable amount is determined as the higher of the asset's fair value less costs to sell and depreciated replacement cost.

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

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

(p) Investment Property

Queensland Theatre Company did not hold any investment property during the financial year.

(q) Leases

A distinction is made in the financial statements between finance leases that effectively transfer from the lessor to the lessee substantially all risks and benefits incidental to ownership, and operating leases, under which the lessor retains substantially all risks and benefits.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

Where a non-current physical asset is acquired by means of a finance lease, the asset is recognised at the lower of the fair value of the leased property and the present value of the minimum lease payments. The lease liability is recognised at the same amount.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and are expensed in the periods in which they are incurred. Incentives received on entering into operating leases are recognised as liabilities. Lease payments are allocated between rental expense and reduction of the liability.

Queensland Theatre Company has no finance leases in place.

(r) Payables

Trade creditors are recognised upon receipt of the goods or services ordered and are measured at the agreed purchase/contract price, gross of applicable trade and other discounts. Amounts owing are unsecured and are generally settled on 30 day terms.

(s) Financial Instruments

Recognition

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

Classification

Financial instruments are classified and measured as follows:

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

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

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

(t) Employee Benefits

Wages, Salaries, Recreation Leave and Sick Leave

Wages, salaries and recreation leave due but unpaid at reporting date are recognised in the Statement of Financial

Position at the remuneration rates expected to apply at the time of settlement and include related on-costs such as payroll tax, WorkCover premiums and employer superannuation guaranteed contributions.

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

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

As sick leave is non-vesting, an expense is recognised for this leave as it is taken.

Long Service Leave

Long service leave entitlements payable are assessed at balance date having regard to current employee remuneration rates, employment related on-costs and other factors including accumulated years of employment, future remuneration levels, and experience of employee departure per year of service.

Long service leave expected to be paid in the next twelve (12) months is recorded as a current liability in the Statement of Financial Position at its nominal value. Long service leave expected to be paid later than one year has been measured at the present value of the estimated future cash outflows to be made for these entitlements accrued to balance date and recorded as a non-current liability. Relevant Fixed Rate Commonwealth Bond Rates are used for discounting future cash flows.

Superannuation

Contributions are expensed in the period in which they are paid or payable. The entity's obligation is limited to its contributions to the various superannuation funds. Therefore no liability is recognised for accruing superannuation benefits in these financial statements.

Executive Remuneration

The executive remuneration disclosures in Note 6 in the financial statements include:

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

- the aggregate remuneration of all senior executive officers (including the Chief Executive Officer) whose remuneration for the financial year is \$100,000 or more; and
- the number of senior executives whose total remuneration for the financial year falls within each successive \$20,000 band, commencing at \$100,000.

The remuneration disclosed is all remuneration paid or payable, directly or indirectly, by the Company in connection with the management of the affairs of the Company, whether as an executive or otherwise. For this purpose, remuneration includes:

- wages and salaries;
- accrued leave (that is, the increase/decrease in the amount of annual and long service leave owed to an executive, inclusive of any increase in the value of leave balances as a result of salary rate increases or the like);
- performance pay paid or due and payable in relation to the financial year, provided that a liability exists (namely a determination has been made prior to the financial statements being signed), and can be reliably measured even though the payment may not have been made during the financial year;
- accrued superannuation (being the value of all employer superannuation contributions during the financial year, both paid and payable as at 31 December);
- car parking benefits and the cost of motor vehicles, such as lease payments, fuel costs, registration/insurance, repairs/maintenance and fringe benefit tax on motor vehicles incurred by the agency during the financial year, both paid and payable as at 31 December, net of any amounts subsequently reimbursed by the executives;
- housing, being the market value of the rent or rental subsidy, where rent is part-paid by the executive during the financial year, both paid and payable as at 31 December;
- allowances (which are included in remuneration agreements of executives, such as airfares or other travel costs paid to/for executives whose homes are situated in a location other than the location they work in); and
- fringe benefits tax included in remuneration agreements.

The disclosures apply to all senior executives with remuneration above \$100,000 in the financial year. 'Remuneration' means any money, consideration or benefit, but excludes amounts:

- paid to an executive by the Company or any of its subsidiaries where the person worked during the financial year wholly or mainly outside Australia during the time the person was so employed; or

- in payment or reimbursement of out-of-pocket expenses incurred for the benefit of the entity or any of its subsidiaries.

In addition, separate disclosure of separation and redundancy/termination benefit payments is included.

(u) Provisions

Provisions are recorded when the agency has a present obligation, either legal or constructive as a result of a past event. They are recognised at the amount expected at reporting date for which the obligation will be settled in a future period. Where the settlement of the obligation is expected after 12 or more months, the obligation is discounted to the present value using an appropriate discount rate.

(v) Insurance

Queensland Theatre Company's non-current physical assets and other risks are insured through AON Risk Services Australia Limited, premiums being paid on a risk assessment basis. In addition, Queensland Theatre Company pays premiums to WorkCover Queensland in respect of its obligations for employee compensation.

(w) Services received Free of Charge or for Nominal Value

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

(x) Taxation

The Company's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only taxes accounted for by the Company. GST credits receivable from, and GST payable to the ATO, are recognised (refer to Note 11).

(y) Issuance of Financial Statements

The financial statements are authorised for issue by the Chairperson of Queensland Theatre Company and the Director as delegated by the Board of Queensland Theatre Company at the date of signing the Management Certificate.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

(z) Rounding and Comparatives

Amounts included in the financial statements are in Australian dollars and have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero, unless disclosure of the full amount is specifically required.

Comparative information has been restated where necessary to be consistent with disclosures in the current reporting period.

(aa) New and Revised Accounting Standards

The company did not voluntarily change any of its accounting policies during 2011. Only one amendment to an Australian accounting standard applicable for the first time for 2011 was relevant to the company, as explained below.

AASB 2009 – 5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project included certain amendments to AASB 117 Leases that revised the criteria for classifying leases involving land and buildings. Consequently, the company was required to reassess the classification of the land elements of all unexpired leases the department had entered into as at 1 January 2011, on the basis of information existing at the inception of the relevant leases. The outcome of the company's reassessment was that no reclassification from an operating lease to a finance lease was necessary.

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

(ab) Judgements

The preparation of financial statements necessarily requires the determination and use of certain critical accounting estimates, assumptions, and management judgements that have that potential to cause a material adjustment to the carrying amounts of assets and liabilities within the next financial year. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

Estimates and assumptions that have a potential significant effect are outlined in the following financial statement notes:

Note 14 Property, Plant and Equipment

(ac) Impact from Natural Disasters

Queensland Theatre Company was affected by the natural disasters experienced in Queensland during January 2011.

The Company's office and public performance space, the Bille Brown Studio, located at 78 Montague Road, South Brisbane, was flooded and remained under water for several days.

In terms of financial performance, the flood caused damage/loss to props, costumes and stage furniture. Damage to the building was covered by the landlords, the Department of Public Works.

The Brisbane River flood also resulted in the rescheduling of the mainstage seasons second production due to the unavailability of the venue as it was flood damaged.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

Note	2011 \$'000	2010 \$'000
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NOTE 2. USER CHARGES

Ticket sales	2,520	2,657
Workshops and professional development programs	117	156
National and international touring	-	582
Other	101	119
Total	2,737	3,514

NOTE 3. GRANTS AND OTHER CONTRIBUTIONS

Grants from government #	25	3,785	4,159
Grants other		115	6
Co-Production contributions		595	320
Donations and foundations		280	126
Corporate sponsorship - cash		351	308
Corporate sponsorship - in kind		179	171
Total		5,305	5,089

Included in revenue from grants for 2010 is a non-reciprocal grant of \$829,000 from Arts Queensland. The terms of the grant are that it must be used to fund operations in 2011. The grant has been recognised in its entirety upon receipt as the only condition set by the grantor relates to how the grant can be expended.

NOTE 4. OTHER REVENUES

Interest	215	193
Miscellaneous	12	14
Total	227	207

NOTE 5. GAINS

Gain/(Loss) on sale of property, plant and equipment	(2)	(1)
Total	(2)	(1)

NOTE 6. EMPLOYEE EXPENSES

Salaries and wages	4,019	3,652
Superannuation, workers compensation and payroll tax	556	502
Long service leave	23	50
Fringe benefits tax	25	29
Recruitment and training	49	73
Total	4,671	4,305

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	2011	2010
NOTE 6. EMPLOYEE EXPENSES (Cont'd)		
The number of employees including both full-time employees, part-time employees and casual employees measured on a full-time equivalent basis is:		
Number of Employees:	73	73
EXECUTIVE REMUNERATION DISCLOSURES		
The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:		
\$100,000 to \$119,999	1	1
\$120,000 to \$139,999	1	-
\$160,000 to \$179,999	-	2
\$180,000 to \$199,999	1	-
Total fees paid or otherwise made payable to remuneration of executives.	426	361
The aggregate amount of separation and redundancy / termination benefits payments during the year to executives shown above		
	Nil	Nil
REMUNERATION PAID TO BOARD MEMBERS		
The number of Board members who received or were due to receive remuneration:		
\$1 - \$500	3	1
\$501 - \$1,000	8	6
\$1,001 - \$1,500	2	3
Total fees paid or otherwise made payable to all board members of the Company or any related party	9	9
	Note	2011
		\$'000
NOTE 7. SUPPLIES AND SERVICES		
Sales and promotion expenses	1,290	1,165
Theatre and production expenses	1,444	1,975
Travel and touring costs	382	539
Postage, freight and storage	101	70
Occupancy	757	648
Printing and stationary	67	32
IT & telecommunications	230	206
Other	41	60
Total	4,312	4,695

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
NOTE 8. DEPRECIATION AND AMORTISATION			
Depreciation and amortisation were incurred in respect of:			
Furniture and fittings		-	-
Workshop plant and equipment		2	2
Staging plant and equipment		14	14
Motor vehicles		10	7
IT equipment		9	8
Total		35	31
NOTE 9. OTHER EXPENSES			
Insurance		48	46
Auditor's Fees	24	13	13
Bank charges		15	9
Memberships		14	15
Other		41	73
Total		132	155
NOTE 10. CASH ASSETS			
Cash at bank and on hand		169	93
Deposits at call		1,298	1,459
Deposits at call – Reserves Incentive Fund		682	647
Term deposits		1,618	1,467
Total		3,767	3,667
NOTE 11. RECEIVABLES			
Trade debtors		109	-
Less: Impairment		-	-
GST receivable		146	157
GST payable		(66)	(66)
Interest receivable		13	18
Other debtors		23	-
Total		224	110
NOTE 12. INVENTORIES			
Set construction materials		6	8
Total		6	8

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
NOTE 13. OTHER ASSETS			
Prepaid production and subscription season costs		433	453
Prepaid other costs		127	158
Total		560	611
NOTE 14. PROPERTY, PLANT AND EQUIPMENT			
(a) Property, plant and equipment			
Major plant and equipment			
At fair value		149	146
Less: Accumulated depreciation		(62)	(53)
		87	93
Plant and equipment			
At cost		155	158
Less: Accumulated depreciation		(95)	(75)
		61	83
Total		148	177
(b) Property, Plant and Equipment Reconciliation			
	Major Plant & Equipment \$'000	Plant & Equipment \$'000	Total \$'000
Carrying amount at 1 January 2011	93	83	177
Acquisitions	-	6	6
Disposals	-	(2)	(2)
Revaluations	2	-	2
Depreciation	(8)	(27)	(34)
Carrying value at 31 December 2011	87	60	148
Carrying amount at 1 January 2010	93	77	170
Acquisitions	-	36	36
Disposals	-	(6)	(6)
Revaluations	8	-	8
Depreciation	(8)	(23)	(30)
Carrying value at 31 December 2010	93	83	177

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
NOTE 14. PROPERTY, PLANT AND EQUIPMENT (Cont'd)			
(b) Property, Plant and Equipment Reconciliation			
Major Plant and Equipment has not been comprehensively revalued as at 31 December 2011. Management has applied an indexation rate of 12% to the value using the ABS CPI Price Index, Index Number ; 22 Fabricated metal product manufacturing for the period from 1 January 2005. The Company's seating bank which comprises Major Plant and Equipment was uniquely built for the Company's Bille Brown Studio. There is no readily observable market for the seating bank . As a consequence Management do not believe that a reliable independent valuation can be obtained and indexation using the abovementioned index is the most appropriate basis for determining the fair value of the seating bank.			
NOTE 15. PAYABLES			
Trade creditors		170	42
Accrued expenses		130	150
Queensland Reconstruction Authority		651	-
Total		951	192
NOTE 16. ACCRUED EMPLOYEE BENEFITS			
Current			
Recreation leave		113	125
Time in lieu		2	-
Long service leave		60	55
Total current		174	180
Non-current			
Recreation leave		104	74
Long service leave		83	65
Total non-current		187	139
Total accrued employee benefits		361	319
NOTE 17. DEFERRED INCOME			
Season ticket sales in advance		1,331	1,152
Other unearned revenue		61	30
Total		1,392	1,182
NOTE 18. RESERVES			
Reserves incentive scheme			
Balance at 1 January		648	617
Interest		36	31
Balance at 31 December		684	648

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
NOTE 18. RESERVES (Cont'd)			
Asset revaluation surplus			
- Major plant and equipment			
Balance at 1 January		8	-
Revaluation increments		2	8
Transfers to accumulated funds		-	-
Balance at 31 December		10	8

Nature and purpose of the Reserves incentive scheme

The Company is party to a tri-partite agreement with the Queensland Government, through Arts Queensland and the Federal Government, through The Major Performing Arts Board of the Australia Council. The agreement provides for participation in a Reserves Incentives Scheme, requiring each party to contribute a maximum of \$143,000 to a reserves fund subject to the Company meeting set performance criteria of the Scheme. The criteria were met in 2003 and each party contributed \$143,000. These funds are held in escrow in order to comply with Clause 9 of the Reserves Incentives Agreement. Access to these funds is subject to set criteria established within the agreement and cannot be used for general operations.

NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES

(a) Reconciliation of cash

Cash at bank and on hand	169	93
Deposits at call	1,980	2,106
Term deposits	1,618	1,467
Cash assets	3,767	3,667

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

Operating surplus from ordinary activities	(881)	(368)
Depreciation	35	17
Gain on the sale of property, plant and equipment	-	-

Changes in assets and liabilities:

(Increase)/Decrease in receivables	(116)	202
(Increase)/Decrease in inventories	2	(3)
(Increase)/Decrease in other assets	51	(69)
(Decrease)/Increase in payables	109	(192)
(Decrease)/Increase in employee benefits	42	(8)
(Decrease)/Increase in other liabilities	865	29
Net cash from operating activities	106	(393)

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
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NOTE 20. CONTINGENCIES

There are no known contingent assets or liabilities of a significant nature at balance date.

NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE

There were no significant events occurring after balance date.

NOTE 22. FINANCIAL INSTRUMENTS

(a) Categorisation of financial instruments

Queensland Theatre Company has the following categories of financial assets and financial liabilities.

Financial assets

Cash and cash equivalents	10	3,767	3,667
Receivables	11	224	110
Total		3,991	3,777

Financial liabilities

Financial liabilities measured at amortised cost:

Payables	15	951	192
Total		951	192

(b) Financial risk management

Queensland Theatre Company activities expose it to a variety of financial risks - interest rate risk, credit risk, liquidity risk and market risk.

Financial risk management is implemented pursuant to Government and Company policy. These policies focus on the unpredictability of financial markets and seek to minimise potential adverse effects of the financial performance of the Company.

All financial risk is managed by executive management under policies approved by the Queensland Theatre Company Board. The Company provides written principles for overall risk management, as well as policies covering specific areas.

Queensland Theatre Company measures risk exposure using a variety of methods as follows:

Risk exposure	Measurement method
Credit risk	Ageing analysis, earnings at risk
Liquidity risk	Sensitivity analysis
Market risk	Interest rate sensitivity analysis

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

Note	2011 \$'000	2010 \$'000
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NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

(c) Credit risk exposure

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

The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment.

The following table represents the Company's maximum exposure to credit risk based on contractual amounts net of any allowances:

Maximum exposure to credit risk

Cash and cash equivalents	10	3,767	3,667
Receivables	11	224	110
Total		3,991	3,777

No collateral is held as security and no credit enhancements relate to financial assets held by the Company.

The Company manages credit risk through the use of management reports. This strategy aims to reduce the exposure to credit default by ensuring that the Company invests in secure assets and monitors all funds owed on a timely basis. Exposure to credit risk is monitored on an ongoing basis.

No financial assets and financial liabilities have been offset and presented net in the Balance Sheet.

No financial assets have had their terms renegotiated so as to prevent them from being past due or impaired, and are stated at the carrying amounts as indicated.

Aging of past due but not impaired as well as impaired financial assets are disclosed in the following table:

2011 Financial Assets past due but not impaired

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
Financial assets						
Receivables	224	-	-	-	-	224
Total	224	-	-	-	-	224

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

2010 Financial Assets past due but not impaired

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
Financial assets						
Receivables	110	-	-	-	-	110
Total	110	-	-	-	-	110

(d) Liquidity risk exposure

Queensland Theatre Company is only exposed to liquidity risk in respect of its payables.

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

The following table sets out the liquidity risk of financial liabilities held by the Company. It represents the contractual maturity of financial liabilities, calculated based on cash flows relating to the repayment of the principal amount outstanding at balance date.

Note	2011 payables in			Total
	<1 year \$'000	1 - 5 year \$'000	>5 year \$'000	
Financial Liabilities				
Payables	15	951	-	951
Total		951	0	951

Note	2010 payables in			Total
	<1 year \$'000	1 - 5 year \$'000	>5 year \$'000	
Financial Liabilities				
Payables	15	192	-	192
Total		192	0	192

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

(e) Market risk

Queensland Theatre Company does not trade in foreign currency and is not materially exposed to commodity price changes. The Company is only exposed to interest rate risk through cash deposits in interest-bearing accounts.

Interest rate sensitivity analysis

The following interest rate sensitivity analysis depicts the outcome to profit and loss if interest rates would change by +/- 1% from the year-end rates applicable to the Company's financial assets. With all other variables held constant, the Company would have a surplus and equity increase / (decrease) of \$38,000 (2010: \$37,000).

Financial instruments	Carrying Amount	2011 Interest rate risk			
		- 1%		+ 1%	
		Profit	Equity	Profit	Equity
Cash at bank	169	(2)	(2)	2	2
Deposits at Call	1,980	(20)	(20)	20	20
Term Deposits	1,618	(16)	(16)	16	16
	3,767	(38)	(38)	38	38

Financial instruments	Carrying Amount	2010 Interest rate risk			
		- 1%		+ 1%	
		Profit	Equity	Profit	Equity
Cash at bank	93	(1)	(1)	1	1
Deposits at Call	2,106	(21)	(21)	21	21
Term Deposits	1,467	(15)	(15)	15	15
	3,667	(37)	(37)	37	37

Fair value

The fair value of financial assets and liabilities must be estimated for recognition and measurement and for note disclosure purposes.

The fair value of financial assets and liabilities is determine as follows:

- The Company does not hold any available for sale financial assets.
- The Company has not offset any assets and liabilities.
- The fair value of trade receivables and payables is assumed to approximate their nominal value less estimated credit adjustments.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

Note	2011 \$'000	2010 \$'000
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NOTE 23. COMMITMENTS

Operating leases

The minimum lease payments and the lease commitments in respect of the lease of production facilities and administration facilities are disclosed according to the time, which is expected to lapse from the reporting date to the expected date of payment (inclusive of GST):

Not later than one year	493	662
Later than one year and not later than five years	1,219	1,405
Later than five years (Premises only)	3,359	3,675

There are no purchase options in respect of these leases. Operating leases exist over a motor vehicle, office equipment and premises located at 78 Montague Road, South Brisbane.

NOTE 24. AUDITOR'S REMUNERATION

Remuneration of the auditor for audit		
– Queensland Audit Office	13	13
Supplementary costs related to audit	-	-
	13	13

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2011

	Note	2011 \$'000	2010 \$'000
NOTE 25. GRANTS FROM GOVERNMENT			
GRANTS RECEIVED			
Qld Government through Arts Queensland			
Recurrent funding - Annual Grant 2010		-	2,447
Recurrent funding - Annual Grant 2011		2,487	829
Special grants			
Matching Subsidy Scheme		75	75
Public Art - First Stage of <i>Installing an Icon</i>		20	-
Qld Government through Department of Premier and Cabinet			
Queensland Premier's Drama Award - Theatre and Public Life 2012/2013		47	-
Queensland Premier's Drama Award - Theatre and Public Life 2010/2011		110	62
Major Performing Arts Board of the Australia Council			
Recurrent funding - MPAB Annual Grant		739	726
Special grants			
MPAB Indigenous Producers Grant		57	-
MPAB Creative Professionals Grant		40	20
MPAB Digital Research & Development		40	-
MPAB Indigenous Mentorship		10	-
Festival of Pacific Arts Project 2012		160	-
Australian Apprenticeships			
Commencement Incentive		1	-
Total Government Grants Received		3,785	4,159

CERTIFICATE OF QUEENSLAND THEATRE COMPANY

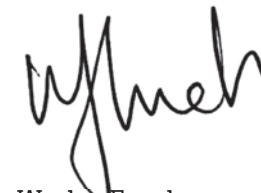
This general purpose financial report has been prepared pursuant to section 62(1) of the *Financial Accountability Act 2009* (the Act) and other prescribed requirements. In accordance with section 62(1)(b) of the Act we certify that in our opinion:

- the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2011 and of the financial position of Queensland Theatre Company at the end of that year.



Prof. Richard Fotheringham
Chair of the Board
Queensland Theatre Company

Dated: 28 February 2012



Mr Wesley Enoch
Director
Queensland Theatre Company

Dated: 28 February 2012

INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

Report on the Financial Report

I have audited the accompanying financial report of *Queensland Theatre Company*, which comprises the statement of financial position as at 31 December 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and certificates given by the *Chair of the Board and the Director as delegated by the Board*.

The Board's Responsibility for the Financial Report

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with prescribed accounting requirements identified in the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2009*, including compliance with Australian Accounting Standards. The Board's responsibility also includes such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

Independence

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

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

Opinion

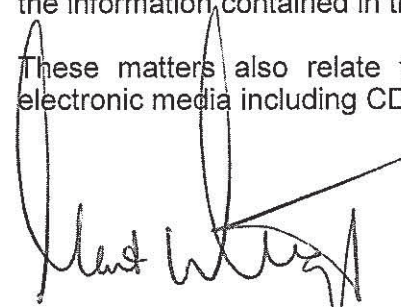
In accordance with s.40 of the *Auditor-General Act 2009* –

- (a) I have received all the information and explanations which I have required; and
- (b) in my opinion –
 - (i) the prescribed requirements in relation to the establishment and keeping of accounts have been complied with in all material respects; and
 - (ii) the financial report presents a true and fair view, in accordance with the prescribed accounting standards, of the transactions of the *Queensland Theatre Company* for the financial year 1 January 2011 to 31 December 2011 and of the financial position as at the end of that year.

Other Matters - Electronic Presentation of the Audited Financial Report

This auditor's report relates to the financial report of *Queensland Theatre Company* for the year ended 31 December 2011. Where the financial report is included on *Queensland Theatre Company's* website the Board is responsible for the integrity of *Queensland Theatre Company's* website and I have not been engaged to report on the integrity of *Queensland Theatre Company's* website. The auditor's report refers only to the subject matter described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these statements or otherwise included with the financial report. If users of the financial report are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial report to confirm the information contained in this website version of the financial report.

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



M W WRIGHT FCPA
Delegate of the Auditor-General of Queensland
29th February, 2012

Queensland Audit Office
Brisbane

Future Outlook

Strategic Plan 2012-2015

Queensland Theatre Company’s Strategic Plan 2012-2015 sets out the following strategic objectives.

Objective	Strategies	Performance Indicators
Create excellent work	Holistic programming of a diverse range of productions/events/works An ongoing commitment to high quality work and the development of an artistic culture Ensure flexible and responsive systems to support the creation of a diversity of work Explore the boundaries of theatre	Strong audience and participant response % of mainhouse audiences who respond positively to productions and their theatre experience, including the impact on them.
Reach a wider audience	Gain a better understanding of the Queensland theatre market Develop a clear brand identity Attract and retain more customers in existing product categories Explore new product categories Increase audience accessibility Offer theatre in more places	Total number of participants/attendees 2012: 134,674 2015: 178,001
Strengthen industry relationships	Support a vibrant local performing arts sector Provide support and development opportunities for local artists Promote equity and diversity Actively participate in national opportunities to promote Queensland theatre Provide pathways for youth and education sector Engage with regional artists and companies	Number of tours/sell offs 2012: 2 2015: 3 Number of co-productions/guest productions 2012:7 2015: 8 Number of women directors 2012:35% 2015: 50% Indigenous artists employed
Add value to the community	Provide active participation opportunities Reach under-served communities Measure and evaluate the ways in which we add value to the community Communicate evidence of our community value to attract new partners Operate sustainably to add to community well being	
Maintain a financially strong, balanced company	Produce timely and accurate financial reporting, planning and analysis to facilitate financially sound decision making Better financial result for mainhouse (cost effective mainhouse productions) Increase income through existing revenue streams, both earned and subsidised Diversify earning potential through new initiatives Ensure strong expenditure controls Ensure strong governance	% change and dollar value of box office sales (self presented productions only) 2012: \$3.1m 2015: \$3.7m
Maximise the potential of our people	Maintain effective and efficient internal systems for good decision making Promote a healthy, safety conscious culture Develop a strong culture that values artists and theatre Develop positive people management programs	Annual performance review of staff and board

Operational Plan 2012

Queensland Theatre Company's Operational Plan 2012 is based on its Strategic Plan 2012 – 2015.

2012 Key Strategies

Democratising the mainhouse
In 2012 the Company begins to implement the strategy established in the Strategic Plan 2011 - 2014, to change the business model to establish a mainhouse program that attracts larger audiences and requires less financial subsidy. The programming choices - more Playhouse shows, popular repertoire and 'big theatre events' is reflective of this strategy.

Expanding the Studio Program
In 2012 the Company will further develop its studio program, renamed The GreenHouse, after the introduction of three studio productions in 2011. The program, which will incorporate productions targeted specifically at the education sector as well as the broader industry sector, will be further enhanced by focused periods of activity that will be supplemented with creative development readings, forums, talks and other industry events.

A focus on diversity
The Company will further focus its energy on diversifying its three key stakeholder groups - artists, community and audiences through investment in diversity. This is reflected in the mainhouse program introducing productions such as *Bloodland* and *Head Full of Love*, providing opportunities for Indigenous artists and building audiences in Brisbane for mainhouse Indigenous works. The diversity of programming will also be seen in a variety of The GreenHouse activities.

The Company will also keep diversity in its consciousness through the choice of regional communities with which to work; the employment of an Indigenous Program Officer - a partnership agreement on Indigenous programs with QPAC; and a mindfulness in addressing some of the gender issues in creative roles such as directors and playwrights.

Governance

Management and Structure

Queensland Theatre Company Board

The *Queensland Theatre Company Act 1970* provides that the Board consists of the number of members appointed by the Governor in Council. In appointing a member, regard must be had to the person’s ability to contribute to the board’s performance and the implementation of its strategic and operational plans. A person is not eligible for appointment as a member if the person is not able to manage a corporation under the *Corporations Act 2001 (Cth)*. Members are appointed for terms of not more than three years and are eligible for reappointment upon expiry of their terms. Members are appointed on the conditions decided by the Governor in Council.

The board met eight times during the year.

Members of the board during the year were:

Board Member	Meetings eligible to attend	Meetings attended
Dr Kate Foy (Chair until March 2011)	2	2
Dr Richard Fotheringham (Chair from May 2011)	8	7
Mr Terry O’Dwyer (Deputy Chair)	8	7
Mr Kent Beasley	8	4
Ms Julianne Alroe (from March 2011)	6	4
Ms Penny Everingham	8	5
Ms Erin Feros (from March 2011)	6	6
Ms Sharyn Ghidella	8	7
Ms Barbara Houlihan (until March 2011)	2	2
Mr Nathan Jarro (from March 2011)	6	4
Mr Yaron Lifschitz (until March 2011)	2	0
Ms Liz Mellish (from March 2011)	6	4
Mr Karl Morris (from March 2011)	6	5
Prof Ian O’Connor (until March 2011)	2	2
Mr Bain Stewart (Until March 2011)	2	0

Finance Committee

QTC has a Finance Committee that met eight times in 2011 to oversee the Company’s financial position. The committee reports on the finance and operations of the

Company through monthly reports provided to board members. Finance reports are provided through the Attache Accounting system and operations reports include key issues and highlights of each department of the Company. In 2011, the Finance Committee also held a special meeting to look at broader strategic and financial matters. The committee changed throughout the year, as in March 2011 a number of new board members were appointed. Committee members throughout 2011 included Terry O’Dwyer (Chair of Finance committee and Deputy Chair of Board), Dr Kate Foy (Chair of Board), Prof Richard Fotheringham (Chair of Board), Kent Beasley (Board member), Karl Morris (Board member) and Julianne Alroe (Board member). Staff attendees included Libby Anstis (General Manager) and Nicola Gregory (Finance Manager).

Audit and Risk Committee

The Audit committee met three times in 2011 and is responsible for the Company’s audit and risk management processes. The committee operates in accordance with its Charter to review the financial administration and reporting of the Company, monitoring compliance with statutory obligations with due regard to Queensland Treasury’s *Audit Committee Guidelines*. The committee oversees the Company’s Risk Management plan, undertakes regular reviews of Company policies and oversees the financial audit. The committee changed throughout the year, as in March 2011 a number of new board members were appointed. Committee members in 2011 included Barbara Houlihan (Chair of the Audit and Risk Committee, Board member), Dr Kate Foy (Chair of the Board), Bain Stewart (Board member), Dr Liz Mellish and Terry O’Dwyer. Staff attendees included Libby Anstis (General Manager) and Nicola Gregory (Finance Manager). Erin Feros took over the role as Chair of the Audit and Risk Committee in March 2011.

Queensland Theatre Company utilises a Risk Management Plan to identify and mitigate major business and operational risks. Compliance with the Risk Management Plan is monitored by the Audit and Risk Committee.

For full details of remuneration for the Finance Committee and Audit and Risk Committee members please see Note 6 of the financial statements.

Board Member Profiles

Richard Fotheringham - Chair

Richard Fotheringham was born in Roma and grew up in Rockhampton. He is Emeritus Professor of Theatre Studies at the University of Queensland where he was Executive Dean of the Arts Faculty 2004-2010. Richard was a professional actor, director and playwright for the QTC and other companies during the 1970s and 80s before starting his academic career teaching drama. He has written about Australian theatre history and the staging of Renaissance plays and was the convenor of the World Shakespeare Congress held in Brisbane in 2006. He has also had a long career in educational administration including a term as Chair of the Board of Queensland Senior Secondary School Studies.

Mr Nathan Jarro

Mr Nathan Jarro (Brisbane - GhanguLu and Bidjara) is an Aboriginal barrister in private practice at the Queensland Bar. He is a member of the Queensland Civil and Administrative Tribunal and the Mental Health Review Tribunal. Prior to admission to the Bar, Nathan was a solicitor and specialised in health law. In addition to Nathan’s legal experience, Nathan is appointed to the Council of the Queensland University of Technology, is a board member of NITV and secretary to the Brisbane Boy’s College Indigenous Scholarship Fund. He is a former President of the Indigenous Lawyers Association of Queensland, a former Director on the Major Brisbane Festivals Pty Ltd and a former Vice Chair of the Kooemba Jdarra Indigenous Performing Arts Inc.

Ms Erin Feros

Erin is a partner of international law firm Allens Arthur Robinson. Resources law, mergers and acquisitions in the resources and energy sector, privatisations and capital markets are Erin’s primary areas of expertise. Erin advises on a wide range of transactions including acquisitions and divestments of interests in resource projects, scoping and conducting due diligence investigations, preparation of data rooms, project management, capital raisings and stock exchange listings.

Erin has acted for most of the major mining houses for many years. She also acts for overseas private equity funds in their acquisition of interests in the Australian resources sector. That work has involved conducting detailed due diligence investigations of the projects, preparation of sale and purchase documentation, various project documents relevant to the development of new projects and restructuring existing asset holdings to facilitate partial divestments of acquired assets.

Erin is a member of the Allens Arthur Robinson board and Chair of its Queensland Charity Committee. She also heads the Queensland practice of Allens Arthur Robinson.

Terry O’Dwyer – Deputy Chairperson

Terry O’Dwyer is a chartered accountant and is the executive chairman of Backwell Lombard Capital. Previously he was managing partner and Chairman of BDO Kendalls. Terry is a graduate of the University of Queensland in commerce and holds a post-graduate diploma in advanced accounting. He is a fellow of the Institute of Chartered Accountants in Australia and of the Australian Institute of Company Directors. He has previously held appointments as a Commissioner of the Legal Aid Commission, a member of the Brisbane North Regional Health Authority and was the Attorney General’s representative on the Law Society’s Grants Committee. He is chairman of listed company Metal Storm Ltd and is a director of Bendigo Bank Limited and Retravision Southern Limited.

Julieanne Alroe

Julieanne was appointed to the position of CEO & Managing Director of Brisbane Airport Corporation in July 2009. In addition to this role Julieanne currently holds board positions with Australia TradeCoast Limited, Schiphol Australia Pty Ltd, the International Grammar School in Sydney, Tourism Queensland and Queensland Theatre Company. Julieanne Alroe has also been appointed Deputy Chairperson of the Tourism Queensland board in October 2011 until 31 October 2012.

Prior to this recent appointment, Julieanne developed extensive experience within the aviation industry after holding a number of roles at Sydney Airport Corporation. These roles included executive management positions in the commercial, operations, corporate affairs, and planning and infrastructure departments.

Previous board appointments include the position of chairman of Airports Coordination Australia Ltd and Airports Council International Safety and Technical Standing Committee.

Julieanne has a Bachelor of Economics from the University of Queensland and is a member of the Australian Institute of Company Directors.

Karl Morris

Karl is Executive Chairman of Ord Minnett Ltd. During his 22 year career at Ord Minnett, Karl has managed all aspects of the business including stockbroking, funds management and corporate finance.

Karl holds a Commerce Degree and Diplomas from the Australian Institute of Company Directors, Financial Services Institute of Australasia and the Stockbrokers Association. Karl is on the board and is a Master Member of the Stockbrokers Association of Australia, Patron of Bravehearts, Director and Governor of Notre Dame University of Australia, Director of the RACQ and a Board Member of the Catholic Archdiocese of Sydney Finance and Development Fund Committees.

Board Member Profiles

Dr Edna Elizabeth Mellish

Dr Liz Mellish founded her national management consulting practice, Mellish & Associates, in 1984. Mellish & Associates consults to government, private, community and higher education organisations in the areas of corporate governance, strategic change, planning and management. Liz provides professional facilitation and developmental services to boards, executive teams and management groups. Her doctoral thesis “Appreciative Inquiry at Work” (QUT 2001) was in the area of strategic change management and organizational performance. Specifically Liz is interested in participatory methods to engage people in planning, implementing and evaluating sustainable organisational change.

Liz’s board experience includes:

Member, University Council, Queensland University of Technology 2001 to 2006
Director Queensland Main Roads Corporate Governance board 1998 to 2002
Councillor Queensland Children’s Council 1998 to 2001
National President of the Institute of Management Consultants 1997
Director Education Leadership board 1996-8
Member Performance Management board Department of Natural Resources 1996-8

Mr Kent Beasley

Kent Beasley is currently the Manager for Corporate Affairs and Sustainability of Wesfarmers Resources, a part of Wesfarmers Limited a major diversified Australian public company. He has 10 years experience in corporate and public affairs, sponsorship management, communication and government relations. Prior to his career in the corporate sector he was an officer with the Australian Army during which time he held a number of regimental, training and staff appointments. Kent saw active service in East Timor in 1999 and 2000 as part of the international force. He has previously worked with Rowland, a leading communication firm in Brisbane and was the Corporate Affairs Manager at Enertrade, a Queensland Government Owned energy corporation. He is a Director of the Australian Coal Association Low Emission Technology Company.

Sharyn Ghidella

Sharyn is a graduate of the Queensland University of Technology, majoring in journalism and public relations. She has 20 years experience in the industry as a reporter and producer. Respected news anchor and journalist Sharyn joined the newsroom at Channel Seven Brisbane in February 2007 as the weekend presenter. She started her career in north Queensland and has worked in Ten’s newsroom in Brisbane and with Nine News in Sydney. She has anchored network coverage of major events such as the Iraq war, Cyclone Larry and Steve Irwin’s memorial and all major network bulletins, including Daybreak, the Early News, Morning News, 4.30 News and Nightline. Throughout her career, Sharyn has performed extensive work for many charities and has hosted numerous events and functions. She is also an avid theatre goer.

Penny Everingham

Penny Everingham is a graduate of the National Institute of Dramatic Art (NIDA) and holds a Bachelor of Dramatic Art in Acting. She has worked as an actor on stage and radio and in television and film as well as being experienced as a Director and Stage Manager. Penny is also a puppeteer and was a founding member of the Marionette Theatre of Australia (The Tintookies) where she was the Assistant Artistic Director for a number of years, touring Asia and Australia extensively. On moving to Brisbane, Penny joined the Queensland Marionette Theatre as Artistic Advisor. She has been a member of the puppetry panel of the Australia Council where she devised and coordinated a puppetry training program for the Australia Council Theatre board.

Penny was an Artistic Associate with Queensland Theatre Company from 2004 – 2005 and currently serves on the board of Metro Arts and is a mentor for that organisation. She is a member of the Actors Benevolent Fund committee and a founding member of the Forgetting of Wisdom collective, a group of passionate senior theatre practitioners. Her most recent stage appearances have been with Queensland Theatre Company, The Bell Shakespeare Company and the Forgetting of Wisdom collective, as well as running workshops for children and adults in various aspects of theatre.

Executive Management

Under the Queensland Theatre Company Act 1970, the Director of the Company is appointed for a term of not more than five years and is eligible for reappointment upon expiry of the term. In the past, the Artistic Director held this position. Following Michael Gow’s resignation effective 2 August 2010 the Director’s position fell vacant. The Board on legal advice determined that, until the appointment of a new Director, the Chair of the Board would serve as Director and that they would by formal written authority delegate the powers of the Director to the General Manager. Subsequently the Chair wrote to the Minister requesting that she recommend to the Governor in Council that the incoming Artistic Director, Wesley Enoch, be appointed Director under the Act. This was agreed to and Mr Enoch will become Director under the Act from 16 January 2012.

Libby Anstis – General Manager

Libby has had more than 20 years experience in the performing arts industry with a variety of key roles at Queensland Symphony Orchestra, the Brisbane Festival and Centenary of Federation Queensland. She holds a Bachelor of Business – Communication from Queensland University of Technology and began her career in marketing and development for Queensland Symphony Orchestra. In her seven years with the Orchestra, Libby spent the last two as General Manager of the organisation, before taking up the position of Producer – Music Program for the Brisbane Festival.

Libby held two roles at Centenary of Federation Queensland, joining as Community Program Manager in 1999 and taking over as Executive Director in 2000. In 2003, she was awarded the Centenary Medal for contribution made to Australian society. Since 2006, Libby has participated as a mentor for Backbone Youth Arts 2high Festival. She is also a member of the Queensland Conservatorium Advisory board and Business South Bank.

Responsibilities:

The General Manager ensures that QTC’s financial, physical and human resources are maintained and, where necessary, enhanced to safeguard the Company’s long-term and short-term future; to effectively realise the Company’s Vision and Mission Statement; and to sustain the Company’s artistic and economic viability and community obligations.

The General Manager has overall responsibility for the leadership and management of the production, marketing, development, management team and administrative staff so that the objectives of the Company are achieved.

In collaboration with the Artistic Director, the General Manager also assumes responsibility for the management of specialist programs in education, writing, professional development and other programs as determined by the Artistic Director.

The General Manager ensures that the Artistic Director, board and managers have access to high level advice with regard to the statutory, corporate and legal obligations of the Company and oversees reporting and effective compliance management.

The General Manager with the Artistic Director assumes an advocacy role for the Company and the artform within the broader community, as well as major stakeholders and within the cultural and performing arts industries.

Wesley Enoch – Artistic Director

Wesley has directed for QTC, Adelaide Festival of the Arts, State Theatre Company South Australia, Company B Belvoir, Sydney Theatre Company, Bell Shakespeare, Malthouse Theatre, Windmill, Melbourne Workers Theatre, Alphaville and the EARTH Festival.

As a playwright he has written *The Story of the Miracles at Cookie’s Table* (awarded the 2005 Patrick White Playwright’s Award), *The Sunshine Club*, *Life of Grace and Piety*, *Black Medea* and he collaborated with Deborah Mailman on *The 7 Stages of Grieving*. Wesley has been Artistic Director of Kooemba Jdarra Indigenous Performing Arts and Ilbjerri Aboriginal and Torres Strait Islander Theatre, Associate Artist with QTC, Resident Director at Sydney Theatre Company, Director of the Indigenous section of the opening ceremony of the 2006 Commonwealth Games, a Sydney Opera House trustee, a NSW Government Arts Advisory Council member and on numerous other committees.

Responsibilities:

The Artistic Director is responsible for conceiving, developing and implementing the artistic vision, focus and direction of the Company. Along with responsibility for the mainhouse season each year, the Artistic Director also oversees the development of specialist programs in education, artform development, artist development and other programs developed to meet the Company’s vision. The Artistic Director plays a key advocacy role for the Company and the artform within the broader community as well as major stakeholders and within the cultural and performing arts industries.

Management Team

Fabienne Cooke – Special Projects Manager (from August 2011)

Fabienne’s early career (1994 - 1998) was spent learning the ropes at Queensland Performing Arts Centre, Queensland Theatre Company and Australian Arts Enterprise (now Creative Economy). After graduating from Queensland University of Technology with a Bachelor of Arts (Drama) majoring in arts administration and a Master of Business (International Management), Fabienne was Artistic Administrator at State Theatre Company of South Australia (1999 - 2003) until taking up the role of Artistic Development Manager at Queensland Theatre Company (2003 - 2006). Fabienne shifted focus to sponsorship and philanthropy in the position of Corporate Development Manager at the Company (2006/7) before a brief hiatus from the performing arts as Philanthropic Program Manager at Brisbane Girls Grammar School (2007/8). Returning to the role of Artistic Development Manager (2009/10), Fabienne currently works part-time as Special Projects Manager and is a candidate in QUT’s Doctor of Creative Industries program.

Katherine Hoepper – Program Manager

Katherine joined the Company in August 2010. Prior to this, Katherine established and managed MAPS for Artists, a management and producing program for independent artists in Queensland. She was General Manager of the 2008 Out of the Box Festival, coming full circle after having undertaken a university secondment on the very first festival in 1992. Katherine was Administrative Coordinator for QTC in 1998 / 1999, then Education Manager at Sydney Theatre Company. Katherine has worked extensively in the Brisbane arts industry, including with KITE Arts Education Program, Ideas Festival and QPAC. Working with Artistic Director Wesley Enoch, Katherine was General Manager of Kooemba Jdarra Indigenous Performing Arts from 1995-1997.

Amanda Jane Dinsdale – Operations Manager

Amanda has worked in various capacities with the Company since 2002. Her skill base is diverse having worked in the arts, legal, music, human resources and health and fitness industries.

Passionate about music and the arts, Amanda enjoyed assisting with delivery of the sell-out Riverstage concert *Cannot Buy My Soul – The Songs of Kev Carmody* and involved working with a range of well known contemporary Australian artists. Delivery of the Loud in the Valley project included bringing together 12 international and national acts and managing and coordinating artists and their managers - ensuring six nights of diversity and music in one of Brisbane’s most loved venues The Tivoli.

As a Project Manager for the Company Amanda has managed a number of significant projects, but probably one of the most memorable was her involvement in the implementation and delivery of a robust Disaster Management and Business Continuity Plan during the 2011 floods when the Company’s premises was inundated with 1.2 metres of water, while maintaining a business as usual approach. Amanda continues to Chair the Company Workplace Health and Safety and Emergency Committees.

Colin Fruk – Marketing Manager (until October 2011)

Over the past 10 years Colin has worked in various roles across the public, not-for-profit and private sectors. Most recently, as Marketing and Communication Manager of the Abused Child Trust, Colin was responsible for running a national fundraising lottery, growing brand awareness and ensuring local support for child protection centres in remote Cape York communities. Colin has also worked as a public relations practitioner, a law clerk and an electoral officer. He holds a Bachelor of Business from Queensland University of Technology, with a double major in Public Relations.

Nicola Gregory – Finance Manager

Nicola joined the Company in January 2008. Prior to this, she worked as the Finance Manager for the National Geographic Channel – Australia and New Zealand.

She has over 14 years of financial management experience across a variety of industries. Starting her career working for a chartered accounting firm, after three years Nicola moved into commerce taking positions in both Australia and the United Kingdom. Nicola completed a Bachelor of Commerce at the University of Queensland in 1994 and was admitted as a member of CPA Australia in 2001.

Amanda Jolly – Philanthropy Manager

Amanda joined the Company in May 2008. Prior to this, she worked in a marketing and development capacity in the cultural sector both in Australia (Praxis, Fremantle Arts Foundation, Ausmusic, Victoria State Opera, State Library of Queensland) and internationally (Jacob’s Pillow Dance Festival, Massachusetts, USA, Centaur Theatre Company, Montreal, Canada and La Dirección de Bibliotecas, Archivos y Museos, Santiago Chile). She holds a Bachelor of Arts majoring in Music and Fine Arts, a Bachelor of Jurisprudence and a Bachelor of Laws from the University of Western Australia. In 1991, Amanda was the recipient of a Mobil Fellowship for the Arts which enabled her to spend two months researching individual giving programs at arts companies in the United States, Canada and the United Kingdom.

Management Team

Michael Kaempff – Production Manager

Michael joined the Company in 1997 as Production Manager. He has worked with companies throughout Australia as a Stage Manager, including Belvoir Street Theatre, Australian Opera, Sydney Theatre Company, State Opera of South Australia and New Moon Theatre Company. Michael also worked as a Stage Manager with the English National Opera and other companies in the United Kingdom. Michael was the Production Manager for the New Zealand tour of *Cats* and the Australian and New Zealand tour of *Jesus Christ Superstar*. He has also worked as a Production Manager with The Bell Shakespeare Company, the Festival of Sydney and for several national touring productions. Before joining the Company, Michael was Production Manager for Ric Birch, whose company Spectak produced the 2000 Sydney Olympic Games ceremonies.

Todd MacDonald – Artistic Associate

Todd is the current Artistic Associate for Queensland Theatre Company. He has worked extensively in film, television and theatre as a professional actor and voiceover artist for fifteen years. Todd is the co-founder and former Artistic Director of The Store Room theatre in Melbourne, an award winning independent theatre hub that presented, developed and produced new and innovative theatre for 11 years. Todd is the recipient of Green Room Awards for Best *Male Performer* (Progress and Melancholy) in 2009 and for *Outstanding Contribution to Fringe* in 2002 as one of the Artistic Directors of The Store Room and was awarded an Asialink grant to complete an Artistic Residency in Seoul, Korea in 2008. Todd has sat on various panels, committees and boards including Theatre Works, Store Room Theatre, Arts Victoria, RE Ross Trust, Auspicious Arts Industry Talks and Darebin City Council. Todd studied at the Queensland University of Technology and completed a Bachelor of Arts from the National Institute of Dramatic Art.

Joseph Mitchell – Youth & Education Manager (until March 2011)

Joseph commenced working with the Company in 2006. After completing degrees in Film and Theatre, he worked in camera departments for television and between 2001 and 2003 was a Creative Director for Loose Eye Media. During this time he produced television commercials, documentaries and music videos. Joseph completed post-graduate study in directing at the Victorian College of the Arts in 2004 and has since produced, directed and tutored for youth theatre companies and worked as an Assistant Director and multi-media artist for Melbourne Theatre Company. In 2006 Joseph was as an editor for the Commonwealth Games and Asian Games. He is a member of the Australian Screen Editors Guild and is Chair of the selection panel for the Youth Arts Mentoring Program at Youth Arts Queensland.

Nikki Porter – Corporate Development Manager

Nikki joined the Company in August 2007. Prior to this, Nikki’s career encompassed more than 15 years with international hotel chains, specialising in senior sales and marketing positions. Nikki commenced her hotel career with the Brisbane Hilton and was promoted to a national position with Hilton based in Melbourne. Nikki continued to work in Melbourne in senior marketing roles with major hotels for more than 10 years. From there, Nikki worked at the Victorian Arts Centre in their Development team, specialising in corporate philanthropy. Following three years of travelling and living in South Africa, Nikki returned to Brisbane in 2007.

Tracey Webster – Acting Marketing Manager (from 28 November 2011)

Tracey has worked extensively in the arts industry in marketing and ticketing capacities including a variety of roles at QPAC and Brisbane Powerhouse. For the past 10 years Tracey worked for Melbourne Theatre Company initially as Marketing Co-ordinator, then as Advertising & Promotions Manager and more recently as Ticketing Manager, a startup position formulated to develop MTC’s in-house ticketing department. She holds a Bachelor of Arts from Griffith University majoring in Literature and Drama and postgraduate qualifications in Creative Writing from QUT.

Company Members

Board Members and Company Members

Patron Her Excellency Ms Penelope Wensley, AC Governor of Queensland	Katie Stewart *On secondment from Education Queensland <i>Youth Projects Officer</i> Rebecca Smith (until 22 April 2011) <i>Youth Programs Officer</i> Julia-Rose Lewis (from 14 June 2011)
Board Of Directors Dr Kate Foy (Chair until March 2011) Professor Richard Fotheringham (Chair from May 2011) Terry O'Dwyer (Deputy Chair) Julieanne Alroe (from March 2011) Kent Beasley (reappointed) Penny Everingham (reappointed) Erin Feros (from March 2011) Sharyn Ghidella (reappointed) Barbara Houlihan (until March 2011) Nathan Jarro (from March 2011) Dr Liz Mellish (from March 2011) Karl Morris (from March 2011) Professor Ian O'Connor (until March 2011)	<i>Corporate Development Manager</i> Nikki Porter <i>Corporate Development Coordinator</i> Helen O'Rourke (until 2 December 2011)
	<i>Finance Manager</i> Nicola Gregory <i>Assistant Accountant</i> Roxane Eden <i>Finance Officer</i> Robin Koski
Jenny Galligan State Government Observer	<i>Marketing Manager</i> Colin Fruk (until 8 October 2011) Tamsin Roseveare (from 12 September until 1 December 2011) Tracey Webster (from 28 November 2011) <i>Marketing Coordinator</i> Simone Taylor <i>Publicity & Communications Coordinator</i> Amanda Doellinger (until 16 September 2011) <i>Publicist</i> Kath Rose and Associates (from 19 September 2011) <i>Receptionist/ Marketing Assistant</i> Elissa Seed (until 6 May 2011) Farley Scott (from 6 May until 3 June 2011) Sara Ledermann (from 2 June until 16 September 2011) Dee Morris (from 3 October 2011) <i>Marketing Assistant</i> Sara Ledermann (from 19 September) <i>Ticketing Systems & Services Coordinator</i> Dimity Vowles (on maternity leave until 9 December 2011) Victoria Manley (until 11 November 2011) <i>Ticketing Officer</i> Maggie Holmes <i>2011 Season Sales Supervisor</i> Alice Muhling (until 1 April 2011) <i>2012 Season Campaign Coordinator</i> Kathryn Fray (from 18 July 2011)
Artistic Director Wesley Enoch	
General Manager Libby Anstis	
Executive Assistant Jenny Usher	
<i>Artistic Associate</i> Todd MacDonald <i>Artistic Development Manager</i> Fabienne Cooke (on maternity leave until 19 August 2011) Katherine Hoepper (until 5 August 2011) <i>Program Manager</i> Katherine Hoepper (from 8 August 2011) <i>Artistic Development Coordinator</i> Erica Fryberg (until 10 November 2011) <i>Artistic Officer</i> Kellie Nicol (on maternity leave from 27 June 2011) Samantha French (from 20 June 2011) <i>Program Officer</i> Roxanne Lorenz (from 11 May until 30 September 2011) <i>Indigenous Program Officer</i> Lara Croydon (from 15 August 2011) <i>Regional Coordinator</i> Damien Cassidy (until 13 May 2011) <i>Special Projects Manager</i> Fabienne Cooke (from 22 August 2011) <i>Youth & Education Manager/Resident Director</i> Joseph Mitchell (until 4 March 2011) <i>Education Liaison Officer</i>	

Company Members

<i>Operations Manager</i> Amanda Jane Dinsdale <i>Operations Coordinator</i> Zoe Du Bois <i>Operations Officer</i> Carlin Beattie (until 1 April 2011) Laura Kwiatkowski (from 4 April 2011)	<i>Emerging and Studio Artists</i> Michelle Miall Paula Nazarski Polytoxic Dance Theatre
<i>Philanthropy Manager</i> Amanda Jolly <i>Philanthropy Assistant</i> Roxanne Lorenz (until 14 December 2011)	<i>Creative Assistants</i> Catarina Hebbard
<i>Production Manager</i> Michael Kaempff <i>Technical Coordinator</i> Daniel Maddison <i>Production Assistant</i> Julian Messer <i>Head of Audio</i> Tony Brumpton	Casuals and Staff <i>Stage Managers</i> Peter Sutherland (Senior Stage Manager) Jennifer Buckland Sophia Dalton Christopher Horne Nicola Keene Kathryn O'Halloran Shaun O'Rourke Jodie Roche Daniel Sinclair
<i>Head of Wardrobe</i> Vicki Martin <i>Wardrobe Coordinator</i> Kirsten Kaukenas (until 11 February 2011) Hilary Brown (from 1 August 2011) <i>Wardrobe Trainee</i> Kate Single	<i>Assistant Stage Managers</i> Jessica Audsley Sophia Dalton Kylie Degen Anna Hawker Ashlee Hints Christopher Horne Nicola Keene Chin Ling (Bec) Li Fiona McKeon Sarah Oates Helen O'Rourke Rebecca O'Rourke Shaun O'Rourke Sonia Riggs Daniel Sinclair
<i>Head of Workshop</i> Peter Sands <i>Company Carpenter/ Head Mechanist</i> John Pierce <i>Apprentice Carpenter</i> Tom Paine	<i>Wardrobe Coordinators</i> Louisa Bannah Kiara Bulley Gayle MacGregor Nathalie Ryner
<i>Affiliate Artists</i> Tony Brumpton Simone Romaniuk Ben Hughes Phil Slade	<i>Cutters</i> Millie Adams Marysia Aves Karen Cochet Catherine Douglas Rebekah Ellis Erin Krosch Gaye Lee Kathryn Lee Mathilde Montredon Emma Shakes Jayne Warrington Michelle Wiki
<i>Associate Artists</i> Bille Brown AM David Burton Matthew Delbridge Jennifer Flowers Jason Klarwein Kathryn Marquet Suellen Maunder Maxine Mellor Andrea Moor Benjamin Schostakowski	

Company Members

Costume Makers

Millie Adams
Marysia Aves
Louisa Bannah
Lindsay Broomfield
Liesel Buckenham
Bianca Bulley
Kiara Bulley
Chandre Clarke
Eliza Clark
Sharon Clarke
Virginia Dasneves
Rebekah Ellis
Anna Illic
Bianca Kasurinen
Ai Kitahara
Elizabeth Usher

Costume Maintenance

Bianca Bulley
Chandre Clark
Ai Kitahara
Erin Krosch

Art Finisher

Nathalie Ryner

Specialty Tailor

Arlie McGill

Wig Maker and Hair Stylist/ Hairdresser

Michael Green

Make Up Artists

Tiffany Beckwith-Skinner

Shoe/Bootmaker

Awl Leather Pty Ltd
Pendragon Boot Company

Workshop Carpenters

Jaydn Bowe
Roderick Mijnares
Justine Nicolson
Gavin Sawford
Aleksis Waaralinna

Prop Makers

Tiffany Beckwith-Skinner
Ian Kath
Joshua McIntosh
Aleksis Waaralinna

Scenic Artists

Brian Bowen
Shaun Caulfield
Melissa Creed
Caroline Walker

Sound Consultant/ Operator

Samuel Maher

Testing & Tagging (Licensed Electrician)

Michael Leggett

Production Electrician

Scott Barton
Scott Klupfel

Technical Crew

Daniel Black
Matthew Byles
Naomi Dalton
Christopher Dickey
Thomas Edmiston
Matthew Erskine
Michael Gill
Guy Gimpel
Christine Hawes
Liesel Koerbin
Chin Ling (Bec) Li
Steven Loxley
Harley Mann
Ryan Marks
Mark Middleton
Sarah Oates
Matthew Strachan
Warren Sutton
Sarah Thomasson
Shannon Yendall

Touring Head Mechanist

Richard Aishford
Touring Mechanist
Thomas Pym

Administration & Marketing (casuals)

Norman Doyle
Laura Kwiatkowski
Belinda Locke
Roxanne Lorenz
Shaun O'Rourke

Company Members

Ticketing (casuals)

Anna Bestevaar
Tony Brockman
Matthew Burton
Zoe Clarke
Norman Doyle
Kathryn Fray
Cienda McNamara
Sarah Parker
Rachael Regan
Rowena Taylor
Kate Usher
Geoffrey Winter

Front of House (Bille Brown Studio)

Jessica Adie
Carlin Beattie
Amanda Boyd
Cameron Clark
Zoe De Plevitz
Leisha Du Bois
Nuala Furtado
Thomas Gordon
Anita Hughes
Laura Kwiatkowski
Belinda Locke
Thomas Noble
Niki-J Price
Thomas Quirk
Catherine Ryan
Ashleigh Wheeler

Sunshine Coast Sales Representative

Pauline Bound

London Representatives

Yolande Bird
Diana Franklin

United States Representative

Stuart Thompson

Founding Director

Alan Edwards, AM, MBE

Compliance

Public sector ethics

The Chair, board members and all staff are bound by an internal Code of Conduct *in* accordance with the *Public Sector Ethics Act 1994*. This act was amended in 2010 and Queensland Theatre Company has reviewed the single *Code of Conduct for the Queensland Public Service* and found there was insufficient provision for freedom of artistic expression within the Code of Conduct. A revised Code of Conduct has been developed and the Company is currently in the process of consulting with employees and organisations relevant to employees. The current Code of Conduct is still operating for all Board members and employees utilising the key principles contained in the *Public Sector Ethics Act 1994*.

The Code of Conduct is included in the induction program for all new employees and board members and all staff and board members continue to abide by the principles contained in that Code.

The Company’s administrative procedures and management practices are developed and conducted having regard to the ethics principles set out in the *Public Sector Ethics Act 1994*, the Code of Conduct and the Standard of Practice.

Recordkeeping

The Company is progressing towards compliance with the provisions of the Public Records Act 2002, Information Standard 40: Recordkeeping and Standard 3: Retention and Disposal of Public Records.

Right to information

The Company is committed to providing the community with greater access to information. It takes a proactive approach to disclosure of information, making documents available via its Publication Scheme which may be accessed at www.queenslandtheatre.com.au. The Company complies with the provisions of the *Right to Information Act 2009*.

Information privacy

The Company complies with the provisions of the *Information Privacy Act 2009*.

Carers recognition

The Company recognises and supports the role of carers as outlined in the *Carers (Recognition) Act 2008* and ensures that flexible work practices, including part-time work arrangements, are available to employees. Awareness of the Act is undertaken through the induction process and through employment policies.

The key strategy to improving carers’ access to services is through participation in the Companion Card program, which provides complimentary tickets to carers attending productions with persons with a disability.

Human Resources

Workforce planning, attraction and retention

As at 31 December 2011, the Company’s workforce was constituted of 73 full-time equivalent staff. Its permanent retention rate for the year was 66%. (For full details see Note 6 of financial statements).

Queensland Theatre Company continues to provide a commitment to employees by offering flexible working arrangements for employees with children and those undertaking study, as well as part-time roles in all areas of the organisation.

The Company is committed to creating a safe workplace for staff and has an active and effective occupational Workplace Health and Safety Committee.

Early retirements, retrenchments and redundancies

There were no packages paid to employees for redundancies, early retirements or retrenchments under Public Service Commission Directive 17/09.

Operations

Internal Audit

The Company does not undertake an internal audit due to the relatively small scale of its operations.

Consultancies

Consultancy costs to the value of \$29,000 were incurred in relation to undertaking the search for a new Executive Director.

International travel

Name:	Todd MacDonald
Destination:	London, UK
Dates:	17 - 19 March
Cost:	\$1256.25
Reason for travel:	To pursue Queensland Theatre Company's key goal of "creating excellent work" and to further develop the Company's international collaboration by meeting with significant industry peers in London.
Contribution from other agencies or sources:	None

External scrutiny

Queensland Theatre Company was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements.)

Related entities

The Company has no related entities.

Shared services

During 2011 the Corporate Administration Agency provided IT Services to the Company.

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South Brisbane BC 4101

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company



Queensland Theatre Company annual report for the year ended 31 December 2011
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This annual report can be accessed at www.queenslandtheatre.com.au/right-to-information

Please contact reception on telephone 07 3010 7600 or email mail@queenslandtheatre.com.au for further information or to obtain a hard copy of the report.



The Queensland Government is committed to providing accessible services to Queenslanders from all culturally and linguistically diverse backgrounds. If you have difficulty in understanding this report, you can contct us on either 07 3010 7600 and we will arrange an interpreter to effectively communicate the report to you.

Queensland Theatre Company welcomes feedback on this annual report. Please complete our online feedback form at www.queenslandtheatre.com.au/right-to-information

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