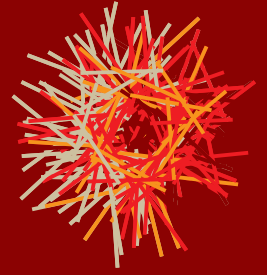
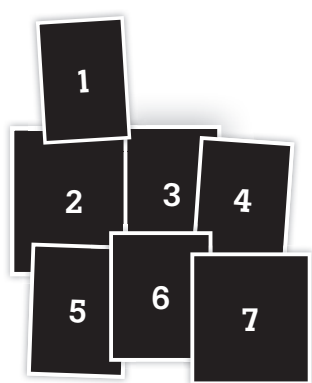


queensland
theatre
company



Annual Report **2014**





Cover photographs

- 1 Paul Bishop in *Australia Day*
- 2 Candy Bowers in *The Mountaintop*
- 3 Jason Klarwein and Veronica Neave in *Macbeth*
- 4 Anna McGahan in *The Effect*
- 5 Christen O'Leary in *Gloria*
- 6 Promotional photograph for *Black Diggers*
- 7 Steven Rooke in *Gasp!*

Photography: Aaron Tait, Branco Gaica (*Black Diggers*)

Illustration: Lauren Marriott (*The Mountaintop*)

Letter to Minister

27 March 2015

The Honourable Annastacia Palaszczuk MP
Premier and Minister for the Arts
Level 15, Executive Building
100 George Street
BRISBANE QLD 4000

Dear Premier

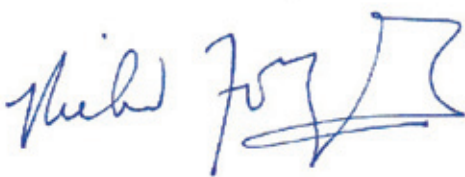
I am pleased to present the Annual Report 2014 and audited financial statements for the Queensland Theatre Company.

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 found on page 90 of this annual report or accessed at <http://www.queenslandtheatre.com.au/About-Us/Publications>

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'Richard Fotheringham', followed by a stylized flourish.

Professor Richard Fotheringham
Chair
Queensland Theatre Company

Contents

Contents	3
Introduction	5
Vision/Mission	5
Purpose	5
Values.....	5
Queensland Theatre Company	5
Chair's Overview	6
Directors' Overview	8
Highlights and Achievements	10
Background	11
Object and Guiding Principles	11
Strategic Plan 2014-2017	11
Operational Plan 2014	11
Outcomes - Strategic Objectives	12
Summary of Key Outcomes	12
Key Measures.....	14
Goal One: Be Recognised for a Consistently High Standard of Work.....	16
Brisbane Main Stage Season	17
Studio Season	24
Touring Season	28
Awards	30
Goal Two: Reach a Wider Audience	31
Gain a Better Understanding of the Queensland Theatre Market	32
Attract and retain more customers in existing product categories	32
Goal Three: Strengthen industry relationships	35
Support a vibrant performing arts sector and providing support and development opportunities for local artists:	36
Education and Youth Programs - providing pathways.....	38
Engaging with regional artists, companies and underserved communities:.....	40
Regional and Touring Program	42
Communicate evidence of our community value to attract new partners.	45
Goal Four: Maintain a Strong and Balanced Infrastructure for the Company	46
Better Financial result for Main Stage productions and strong expenditure controls	47
Increasing income through existing revenue streams and new initiatives	47
Sustainability	52
Financial Statements	53
Summary of Financial Performance.....	53
Audited annual financial statements.....	55
Certification of the Financial Statements.....	75
Independent Auditor's Report	76
Future Outlook	78
Operational Plan 2015	79
Governance	80
Management and Structure	80
Compliance	89
Public Sector Ethics.....	89
Risk Management and Accountability	89
Human Resources	89
Glossary	92
Disclaimers	93
Online Version	93
Financial Information.....	93

Introduction

Vision/Mission

Through our theatre making, we aim to excite and inspire audiences throughout Queensland, Australia and our near neighbours (Asia-Pacific region).

Purpose

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

Values

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

Queensland Theatre Company

Queensland Theatre Company (QTC) 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 2014, the Company presented an annual Main Stage season of seven plays including comedy, reinterpretation of timeless masterpieces, international contemporary drama and new Australian work.

The Company is also dedicated to encouraging artist and artform development across the state through its creative developments and workshops with artists, regional touring 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 an extensive education program and a wide range of activities for young people including the Youth Ensemble and Theatre Residency Week.

In 2014, the Company toured productions regionally and co-produced plays with inter-state and local organisations. In Brisbane, the Company presented five Main Stage productions in the Playhouse and six productions in its Bille Brown Studio. There was also a series of workshops, forums and masterclasses.

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 reaches a significant audience base of participants through its education and regional programs.

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

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



2014 was a year of significant new achievements for the Queensland Theatre Company as well as steady growth in all areas: audiences, youth and education, Indigenous arts, touring, engagement with the community and leadership in sector development. Over 109,000 people saw a QTC production in 2014, with the Company undertaking 336 performances in 36 venues as well as offering its first-ever live simulcast to 2,959 patrons in Ayr, Bundaberg, Cairns, Gladstone, Mackay, Mount Isa, Rockhampton, Toowoomba and Townsville. Research commissioned by QTC for no fewer than five productions covering large-scale, intimate, mainstream and alternative genres and venues revealed high levels of satisfaction for each.

Undoubtedly the highlight in 2014 was *Black Diggers*, directed by QTC's Artistic Director Wesley Enoch. This nationally significant event, produced by QTC jointly with the Sydney Festival and presented in association with the Brisbane Festival, the Queensland Performing Arts Centre and the Balnaves Foundation, was the premiere ANZAC Centenary event commemorating Australia's involvement in the Great War of 1914–18. It also received major corporate support from Thiess, Sibelco Australia and Energex. The state-wide simulcast on 8 October was made possible by support from the Queensland Government as part of the State's ANZAC Centenary commemorations, as well as sponsorship from the Queensland Aboriginal and Islander Health Council (QAIHC) and Sibelco Australia supporting the simulcast in Rockhampton.

Our other outstanding triumph was *Macbeth*, QTC's most successful hit for two decades, directed by the internationally acclaimed Michael Attenborough, whose participation was made possible by the Queensland Government through Arts Queensland and with valued long term sponsor Griffith University supporting this production. Thanks in no small part to its runaway success at the box-office, the company recorded a calendar-year surplus of \$293,193 and continues to maintain healthy reserves as required under the Company's tripartite agreement with the Australia Council and Arts Queensland.

QTC continues to regard education and engagement with particular communities, including those outside Brisbane, as high priorities. *The Lost Property Rules*, supported by the Tim Fairfax Family Foundation, performed 25 shows and played to 1,927 primary school students in 23 venues throughout South-East Queensland. In addition, the Logan Youth Theatre Ensemble (*Traction*), a QTC initiative funded by the Australian Government's Department of Social Services through their Diversity and Social Cohesion program, resulted in 50 high-school-aged performers presenting a show they had also written and developed. QTC artist-teachers conducted regional acting studios thanks to support from Wesfarmers Resources, as well as special statewide schools' workshops as follow-up to the *Black Diggers* simulcast. In addition, QTC hosted the Drama Queensland state conference and the Australian Major Performing Arts Education Network Conference. We continue to offer audio-described performances and this year introduced Auslan-interpreted performances for two of QTC's major productions.

QTC is particularly proud of its ongoing and expanding contribution to Australian Indigenous arts and artists. As well as presenting the *Black Diggers* production and simulcast, the company finalised a Reconciliation Action Plan (RAP), approved by Reconciliation Australia, saw its first Indigenous administrative trainee successfully complete a two-year training course and proceed to university, and formed a new partnership with the Queensland Aboriginal and Islander Health Council.

As these activities demonstrate, major performing arts events require large-scale partnerships between governments, communities, corporate donors and sponsors, philanthropists and leading arts organisations such as QTC. In addition to those mentioned above, Brisbane Airport Corporation, Bendigo Bank, Philip Bacon Galleries, Ord Minnett, Allens and Clovelly Estate continued as major long-term project and production sponsors, and I offer my deepest thanks and congratulations to these and QTC's other major partners and supporters who have contributed so much to our ongoing growth and success.

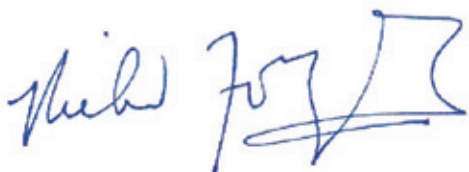
During 2014, the QTC Board undertook a significant revision of our Strategic Plan to enhance the important contribution the company makes to the Queensland community. Significant new priorities include:

- Using reserve funds to invest in commercial productions. In 2014 QTC's first venture of this kind, the international tour of *The Last Confession* starring David Suchet, returned a small surplus. In 2015 QTC will begin to incorporate such ventures into our mainstage program, strengthening our commercial capacity;

-
- Reinvigorating the activities we present at QTC's GreenHouse premises in Montague Road, making it a key arts destination, and expanding this venue's usage by other arts and community groups;
 - Expanding the number and scope of state-wide and national tours of mainstage productions;
 - Building on QTC's existing partnerships with key arts and community organisations, sponsors and international collaborators to increase returns on government investment.

During 2014 two long-serving members of the Board of QTC, Elizabeth (Liz) Mellish and Karl Morris, resigned due to the pressure of other commitments. I thank them for their significant support over many years, as well as my Deputy Chair Julieanne Alroe and our ongoing colleagues Kirstin Ferguson, Erin Feros (Chair, Audit and Risk Management Committee), Peter Hudson (Chair, Finance Committee), Nathan Jarro (Chair, Indigenous Reference Group), Simon Gallaher and Elizabeth Jameson. Major thanks and recognition must of course go to the company's Artistic Director, Wesley Enoch, and Executive Director, Sue Donnelly, who have led the QTC with energy, imagination and foresight, and to the Company's dedicated employees. The company's expanding scale of operations, outstanding artistic success, strong community engagement, positive financial result, strong reserves, excellent safety record, and commitment to environmental sustainability are a result of their commitment and effort.

Finally, may I thank the new Governor of Queensland, the Honourable Paul de Jersey AC QC, for agreeing to continue a long-established tradition by accepting our invitation to serve as Patron. The Queensland Theatre Company appreciates His Excellency's genuine interest in our work and what has already proved to be real and practical support for our efforts.



Emeritus Professor Richard Fotheringham FAHA
Chair, Queensland Theatre Company

Directors' Overview



Since we came to QTC we have focussed on building audiences, employment and quality theatre through development of unique offerings in the Queensland Theatre ecology. We have developed a rhythm of three distinct offerings: a *Summer Season* January – March in the Playhouse (QPAC), an *At Home Season* from April – August/September at the GreenHouse (our home theatres at 78 Montague Road) and then returning to the Playhouse for a *Spring Season* October – December. QTC is the large-scale producer of theatre in Queensland and it has proven to be a rewarding strategy with increased numbers of artists, audiences and range of works on offer.

2014 saw increases in audience attendance and box office revenue with *Macbeth* becoming the highest selling show in 21 years. Through new promotional strategies six out of eleven shows exceeded box office predictions bringing us greater brand recognition and financial returns. *Macbeth* and *Black Diggers* were huge successes both artistically and at the box office. We have been reinvesting some of these funds in our venues with improved office layout and resources, constructing two new rehearsal rooms, improving the audience experience through gardens and foyer improvements, and an improved website, ticketing and customer relationship management system.

In 2014 we saw the return of Main Stage performances to the Bille Brown Theatre at the GreenHouse, increased support for local theatre groups and intrastate co-productions and presentations. The higher ticket sales and our increased exposure has brought new audiences and promoted the work of the artists involved.

Partnerships have brought greater success and exposure to Queensland artists. Work with Sydney Theatre Company, Black Swan State Theatre Company, Sydney Festival and Brisbane Festival have gone hand in hand with local partnerships with Grin and Tonic Theatre Troupe, Monsters Appear, The Good Room and commissions with Imaginary Theatre and Dead Puppets Society. We have a Commissioning and Creative Development Program that saw 21 new works originated at QTC. Our work won nine Matilda Awards and two Helpmann nominations, plus a Sydney Theatre Award and a nomination.

Support for local artists has also manifested through our Theatre Access program, which sees available facilities and resources accessed by the profession. Rehearsal space, costumes, props, set items, advice and office accommodation have been a valuable contribution to the local industry. The dollar value of this support has been calculated at \$126,000. We also hosted the memorial services for two leading figures of local theatre, Don Batchelor and John Watson. This goes hand in hand with the \$5,255 we raised at bucket collections during our shows for the Actors Benevolent Fund. We also introduced a GreenHouse Membership for local artists to access tickets to shows and information about the company.

We engaged 187 artists – 148 local artists, 39 interstate and international artists. QTC maintains a group of ten Associates who review and advise on the quality of work being made and help set agendas for Programming into the future. We introduced two new Resident Director positions and appointed Andrea Moor and Jason Klarwein. In December 2014 we saw the departure of Artistic Associate Todd MacDonald to take up the position of Artistic Director at La Boite. We wish him well and look forward to greater interaction with our sister company in the future.

QTC is a culturally diverse employer with 18 per cent of our workforce identifying as coming from a culturally diverse background. We have been building a relationship with Multicultural Development Association (MDA) over the past two years with a view to developing a show in 2016. Theatre Diversity Associate Chris Kohn was instrumental in developing links with artists and organisations working in this space.

Our Youth and Education Program is the envy of the nation. We have a greater outreach to young people than all the other state theatre companies combined and in recent years have seen our model being adopted or discussed by other companies. The introduction of the Youth Ensemble three years ago has seen our alumni scatter across the country studying theatre at leading training institutions. We introduced a Monday Masterclass for young people which sold out within a week of going on offer. The Young Playwrights Award was supplemented with a Young Writers Group that developed the skills of those who showed promise. We started a process in Logan with 50 young people in a project called *Traction* with amazing outcomes in social cohesion and cultural diversity. We piloted the Scene Project and a partnership with Centenary State High School that continued our theory that young people are makers, not just consumers of theatre. We will be expanding this offering in 2015.

A deeper and more meaningful engagement with young people has seen an increase in the number of hours we dedicate to the engagement of young people. We have seen increased student attendance numbers at our Main Stage shows and we attribute this to a deep and respectful engagement with educators and young people. We are on track to equal, if not exceed, these record-breaking numbers.

We continued our three year partnership with Queensland Performing Arts Centre (QPAC) in producing large scale Indigenous work, provided support for Aboriginal Centre for the Performing Arts (ACPA) through our memorandum of understanding, participated in NAIDOC Week activities and continued a commitment to Indigenous issues through a range of committees in Logan, Queensland University of Technology, Gold Coast and the Recognise Campaign. We continued our Reconciliation Action Plan development and our Indigenous Reference Group meetings. In 2014 Wesley was named the Chair of the new Aboriginal and Torres Strait Islander Strategy panel for the revamped Australia Council. In 2014, we employed 25 Indigenous artists.

Touring is a major strategic goal for QTC and in 2014 we laid the groundwork that has seen five works tour across the country in 2015 ranging from six weeks to 20 weeks, as well as performances at Australian international festivals. This groundwork has seen national and state wide networks expand and the addition of international networks through securing an international agent and attending Performing Arts Markets and meetings in Japan, Hong Kong, Korea, Singapore and the United States of America.

At QTC we believe in being welcoming and valuing debate and discussion. This attitude has seen a number of donor dinners and lunches, which have coincided with the growth of audience attendances, increased donations and an expansion of our supporters.

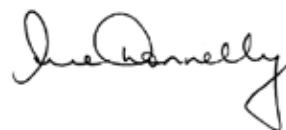
There have been a number of adverse external factors in 2014, including extreme weather and the G20, which affected our operations at the end of the year. Hail and storm damage to the building was quickly remedied thanks to our very good working relationship with the Building and Asset Services branch of the Department of Housing and Public Works. The G20 also had a negative impact on ticket sales with many locals preferring to stay at home or leave Brisbane for the weeks prior and post. With short seasons in the Playhouse such events have a marked effect. The Company is constantly managing increased competition and external factors by staying focussed on delivering our unique offerings and maintaining audience loyalty, however sometimes events occur which are out of our control.

In some ways 2014 was the culmination of much of the groundwork and learnings from 2012 and 2013. The identity and character of QTC is expressed in our core values – Dynamic, Entrepreneurial, Collaborative, Storytelling, Diverse, Sustainable and Welcoming. We strive to encompass these values in all our activities and continue to excite and inspire audiences throughout Queensland, Australia and our near neighbours.

A special thank you to the artists, technicians, makers, supporters, donors, sponsors, young people, educators, funding bodies, board members, audiences and staff who made QTC a huge success in 2014.



Wesley Enoch
Artistic Director



Sue Donnelly
Executive Director

Highlights and Achievements

Brisbane Main Stage Season

In 2014 the Company presented a diverse Main Stage program of seven plays in Brisbane to a total audience of 70,206 people, a five per cent increase on average attendance at 2013 Main Stage productions. The program also included four Australian works (*Australia Day*, *Gloria*, *Black Diggers*, *Gasp!*) with the latter two being premieres. In addition there were two new international contemporary dramas (*The Mountaintop*, *The Effect*).

Education and Youth

School attendances increased by 67 per cent on 2013 figures – with 10,280 students delighting in live theatre. A further 3,936 young people participated in schools workshops and youth programs such as Youth Ensemble and Theatre Residency Week.

Regional and Touring

Nine major regional centres in Queensland received the live screening of *Black Diggers* with an attendance of nearly 3,000 including 780 secondary students. There were follow up schools workshops in 16 regional secondary schools involving 562 students.

The Company toured *The Lost Property Rules* to 21 primary schools in southwestern Queensland performing 23 times to just under 2,000 primary students who have little opportunity to see live theatre. In addition, the Indigenous work *Stradbroke Dreamtime* had seven performances at the Bleach jnr* at Bleach Festival on the Gold Coast.

Awards

The Company, and artists associated with our productions, won six Silver Matilda Awards (Best New Australian Work, Best Male Actor in Leading role, Best Female Actor in Leading role, Best Male Actor in Supporting role, Best Director, Best Technical Design) and three artists won Gold Matilda Awards for work on QTC shows during 2013:

- Barbara Lowing for performances in *The China Incident*, *Tequila Mockingbird*, and *Motherland*
- Andrea Moor for directing *Venus in Fur*
- Christen O'Leary for her performance in *End of the Rainbow*

Hunter Page-Lochard (an ensemble member of *Black Diggers*) received the award for Best Newcomer at the Sydney Theatre Awards and Eugene Gilfedder was nominated for Best Actor in a Support Role in a Mainstream Production for *The Effect*.

Black Diggers was nominated for Best New Australian work at the Helpmann Awards and Ursula Yovich was nominated for Best Female Actor for her performance in *Mother Courage and Her Children*.

QTC's Artistic Director, Wesley Enoch, was named a Queensland Culture Champion.

Indigenous and Cultural Diversity

QTC developed a Stretch Reconciliation Action Plan (RAP), approved by Reconciliation Australia. The Company is the first theatre company in Australia to have achieved this.

The Company's commitment to the promotion of Indigenous work and employment was reflected by the engagement of 31 Indigenous artists and arts workers in 2014 representing 8.5 per cent of our workforce.

Culturally and linguistically diverse (CALD) people, including Indigenous, represented 18 per cent of the Company's workforce.

Employment

The Company provided 905 employment opportunities for artists and contract arts workers in 2014. This is in addition to the 43 opportunities provided to regular staff. This makes QTC one of the larger employers of artists in the state.

Writing and New Work

A record 121 entries were received for the Queensland Premier's Drama Award (QPDA). Three short listed finalists had public play readings with over 550 people attending. The winning play, which will be produced in 2015, is *Oedipus Doesn't Live Here Anymore* by Daniel Evans.

The Company conducted 18 creative developments or script readings throughout 2014 involving 132 artists.

Seven new works were under commission in 2014.

Financial

QTC leveraged core Government funding achieving over a million dollars in additional grants for eight new projects, including the 2015 national tour of *Black Diggers*.

Following on from the achievements of 2013, the Company once again posted a surplus, which replenished the reserves and allowed the Company to upgrade the physical facilities at QTC.

Co-productions

In the Main Stage season, the Company staged a successful co-production with Sydney Theatre Company of UK Critics' Circle Theatre award winner, *The Effect*, and a co-production of Australian premiere, *Gasp!*, with Perth's Black Swan State Theatre Company. The Company also partnered with Sydney Festival to co-produce and present *Black Diggers* at the Sydney Festival and again co-presented it with the Brisbane Festival, in association with QPAC.

Background

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;
- (h) content relevant to Queensland should be promoted and presented.

Strategic Plan 2014-2017

The Company's Strategic Plan 2014-2017 set out the following strategic objectives:

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

Operational Plan 2014

The Company's Operational Plan 2014 was based on its Strategic Plan 2014-2017.

Summary

Be recognised for a consistently high standard of work:

- Holistic programming of a diverse range of productions/events/works
- Development of an artistic culture within QTC
- Ensure flexible and responsive systems to support the creation of a diversity of work

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
- Increase audience accessibility
- Offer theatre in more places

Strengthen industry and community relationships:

- Support a vibrant local performing arts sector
- Provide support and development opportunities for local artists
- Provide pathways for youth and education sector
- Engage with regional artists, companies and under-served communities
- Communicate evidence of our community value to attract new partners

Maintain a strong and balanced infrastructure for the Company:

- Better financial result for Main Stage productions
- Increasing income through existing revenue streams and new initiatives
- Ensuring strong expenditure controls
- Develop an environmentally sustainable Company
- Create a positive work environment

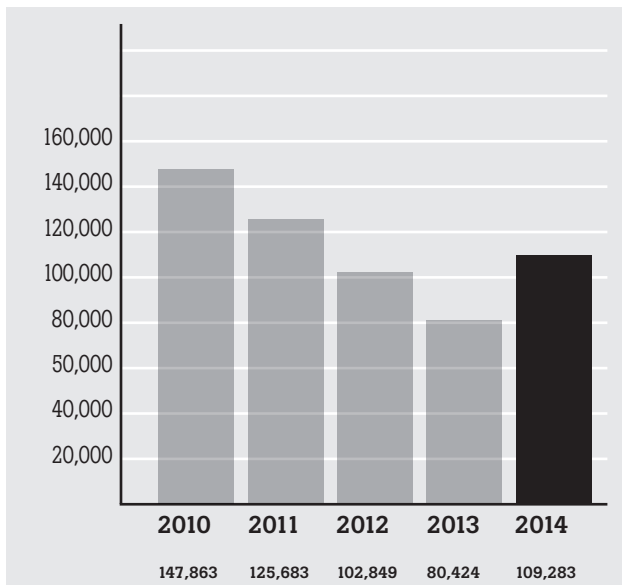
The operational plan was not modified during the year.

The former Minister for Science, Information Technology, Innovation and the Arts did not give any directions to the Company during or relating to the financial year.

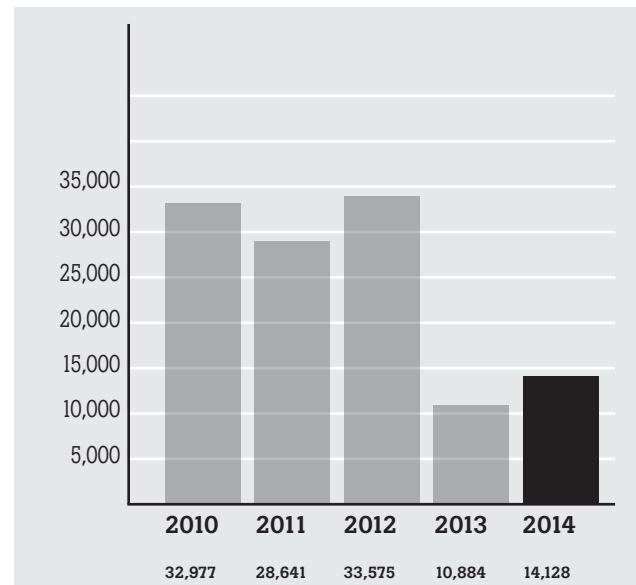
Outcomes - Strategic Objectives

Summary of Key Outcomes

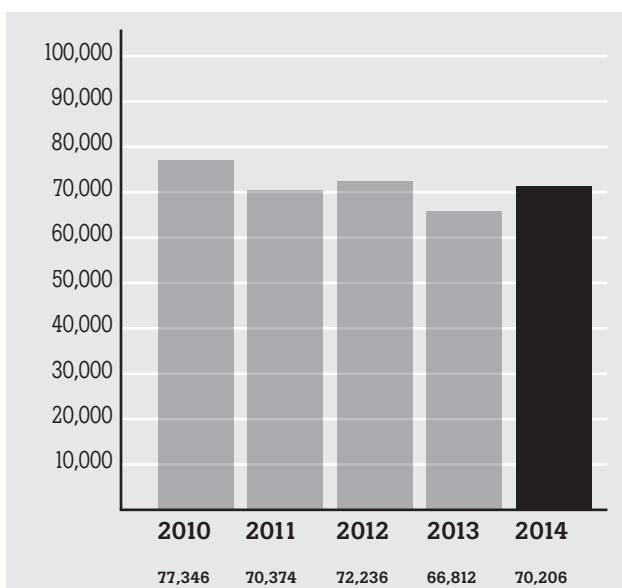
Performance - Mainstage, Education Productions, Tours, Co-productions and Affiliate productions
Number of Participants



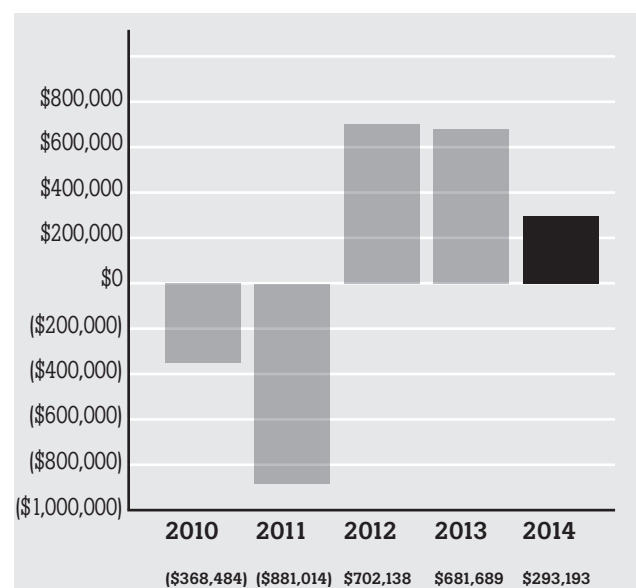
Performance - Youth & School Attendance
Number of Participants



Performance - Brisbane Mainstage
Number of Participants

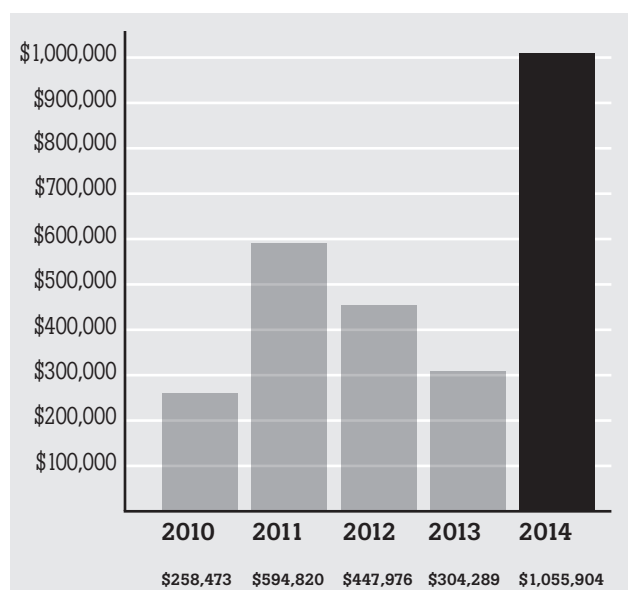


Operating Surplus
End of Year Result



Co-production Income

Performance - Brisbane Mainstage

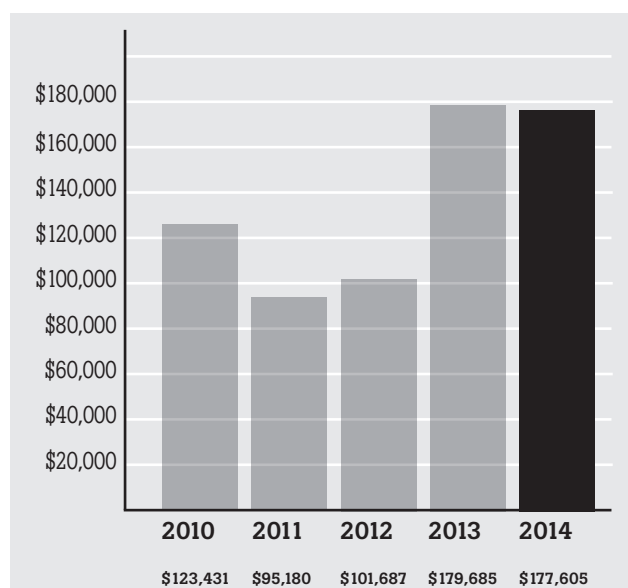


Notes:

- Graph 1 (All Performance participants): In 2012, there were 57,000 participants at an affiliate event overseas - Festival of Pacific Arts (FOPA) in Honiara. This has been excluded to make a valid comparison with other years.
- Graph 2 (Performance Youth & Schools participants): In 2012, there was a large national tour and a three week state tour of children's work in addition to mainstage youth & school attendance. In comparison, tours were limited in 2013 and 2014.
- Graph 3 (Performance - Brisbane Mainstage): In 2010, QTC produced ten mainstage shows. In 2011, the number of mainstage shows was reduced to seven and has remained at that level up to, and including, 2014.

Philanthropic Income

Individual Donations



Outcomes - Strategic Objectives

Key Measures

Objective	Success	Performance Indicator	Notes	2013 Actual
Be recognised for a consistently high standard of work	Positive response from audiences and participants	% of mainstage audiences who respond positively to productions, their theatre experience, including the impact on them.	1	68%-80%
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	2 3 4 5	66,812 5,367 72,179 2,610 5,635 - 8,245 80,424 6,495 1,491 182 6,670 14,838 95,262 45.6%
Strengthen industry and community relationships	Positive industry recognition	Number of tours/sell offs Number of co-productions/guest productions Number of women directors Indigenous artists employed	6 7 8	4 5 33% 18.2%
Maintain a strong and balanced infrastructure for the company	Financially strong company	Ratio of dollar value of reserves to total Gross margin as % of total income Dollar value of box office sales % change in box office sales		31.7% 4.6% \$2,665,029 (3.5%)

2014 Actual	2014 Target	Variance	2015 Target
70%-80%	70%		70%
70,206	56,050	14,156	73,500
8,307	7,000	1,307	11,675
	1,500	(1,500)	
78,513	64,550	13,693	85,175
2,161	12,500	(10,339)	40,000
25,650	15,000	10,650	-
2,959	-	2,959	-
30,770	27,500	3,270	40,000
109,283	92,050	17,238	125,175
2,679	5,887	(3,208)	6,757
2,493	1,910	588	1,551
196	121	75	190
7,711	6,514	1,197	6,939
13,079	14,432	(1,353)	15,437
122,362	106,482	15,880	140,612
28.4%	11.8%	16.6%	14.9%
2	2	-	4
6	7	(1)	8
23.1%	35%	-11.9%	29%
13.4%	6.0%	7.4%	7.0%
30%	24.0%		24%
5.0%	0.3%	4.7%	0.60%
\$2,902,739	\$2,536,455	\$366,284	\$4,183,565
8.9%	(4.8%)		44.1%

Notes

1. The external audience satisfaction survey was re-introduced in 2013. It is a % range over a number of productions.
2. In 2013, all education performance attendances were included under Mainstage & Studio.
3. Includes attendance of QTC productions while on tour. 2013 – There were small tours for *The Lost Property Rules*, *Stradbroke Dreamtime* and *Treasure Island*.
4. Includes attendance at co-producers venue. 2013 – *Other Desert Cities* (Black Swan) in Perth. 2014 – *The Effect* and *Black Diggers* in Sydney; *Gasp!* in Perth.
5. The Affiliate performance in 2014 was the *Black Diggers* simulcast broadcast to nine regional locations.
6. 2014 – There were small tours for *The Lost Property Rules* & *Stradbroke Dreamtime*.
7. Co-productions for 2014: *The Effect* (Sydney Theatre Company), *Black Diggers* (Sydney & Brisbane Festivals), *Gasp!* (Black Swan State Theatre Company), *A Tribute of Sorts* (Metro Arts), *The Magic Hour* (Performing Lines), *I Want to Know What Love Is* (The Good Room).
8. In 2013, this figure was based on actors only; whereas in 2014, the percentage is based on all artists (e.g. includes designers) employed by the Company.

Goal One:

Be Recognised for a Consistently High Standard of Work

- **Holistic programming of a diverse range of productions/events/works**
- **Development of an artistic culture within QTC**
- **Ensure flexible and responsive systems to support the creation of a diversity of work**

Summary

In 2014 we continued our strategy presenting more mainstage shows in the Playhouse Theatre at QPAC but also returned to the Bille Brown Studio at the GreenHouse for two shows. A major achievement of the year was the production of *Macbeth* directed by internationally renowned Michael Attenborough, the highest selling show in 21 years. Apart from classics the Company produced two international contemporary works, one being an Australian premiere and eight Australian works of which two were world premieres. The scale of the works meant that we co-produced with six partners. Four works had extensive creative developments before the rehearsal period commenced and five other creative developments resulted in works programmed for 2015. There was continual discussion and evaluation of our work through Managers' and Associate Artists' meetings and industry forums. The continued development of a strong artistic culture within QTC was actively supported. The renovations in the building made it easier for the Company to provide more opportunities for artists including professional development, mentorships, writing forums and masterclasses (see also Goal 3). Critical response to the mainstage work (measured through published reviews and peer review) was very positive even for the few shows that did not achieve their box office targets.

Brisbane Main Stage Season

Australia Day

By Jonathan Biggins

Playhouse Theatre, QPAC
25 January – 16 February 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
24	10,006	\$389,284



L-R: Louise Brehmer, Bryan Probets, Paul Bishop, Lap Phan, Barbara Lowing and Chris Betts in *Australia Day*. Photographer: Rob Maccoll

CREATIVES

Andrea Moor	Director
Margi Brown Ash	Assistant Director
Simone Romaniuk	Designer
David Walters	Lighting Designer
Tony Brumpton	Sound Designer
Imogen Millhouse	Assistant Sound Designer
Niki-J Price	Fight Consultant
Melissa Agnew	Voice/Accent Consultant
Anthony Deary	Choreography Consultant

Jodie Roche
Amy Burkett

Stage Manager
Assistant Stage Manager

CAST

Chris Betts	Wally
Paul Bishop	Brian
Louise Brehmer	Helen
Barbara Lowing	Marie
Lap Phan	Chester
Bryan Probets	Robert

Praise for Australia Day

"One hopes that a wide audience sees this production – in a way it particularly needs to be seen by those it seeks to recreate onstage. There is always value in holding a mirror up to society, but it's better if people are there to see – and laugh at – their own reflection."

BRISBANE TIMES.

"It's funny as hell with some killer lines, but there is more to it than meets the eye ... and the heart."

COURIER MAIL.

Brisbane Main Stage Season

The Mountaintop

By Katori Hall

Playhouse Theatre, QPAC
22 February – 16 March 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
24	9,067	\$337,622



L-R: Pacharo Mzembe and Candy Bowers in *The Mountaintop*. Photographer: Rob Maccoll

CREATIVES

Todd MacDonald
Kieran Swann
Ben Hughes
Tony Brumpton
optikal bloc

Director
Designer
Lighting Designer
Sound Designer
Media Designers
-Stephen Brodie
-Craig Wilkinson
Composer, Montage Sequence
Voice/Dialect Coach

Busty Beatz
Melissa Agnew

Charlotte Barrett
Emma Wenlock

Stage Manager
Assistant Stage Manager

CAST

Candy Bowers
Pacharo Mzembe

Camae
Dr Martin Luther King Jr

Praise for *The Mountaintop*

"Most impressive was Mzembe's speech as King the preacher towards the end. His sermon was so convincing in thought, action, heart, and vocal quality, it needs commendation for his study of not just character but a portrayal of such a well recognised individual."

AUSSIE THEATRE.

"The Mountaintop is an incredible piece of theatre, both humorous and touching, that looks back at the life on an incredible man and the history of the civil rights movement."

GOLD COAST BULLETIN.

"It's short, sharp, and audience involving. We leave sensing we have just experienced world-class theatre."

STAGE WHISPERS.

Brisbane Main Stage Season

Macbeth

By William Shakespeare

In association with the Grin & Tonic Theatre Troupe

Playhouse Theatre, QPAC
22 March – 13 April 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
23	17,135	\$674,142

CREATIVES

Michael Attenborough	Director
Simone Romaniuk	Designer
David Walters	Lighting Designer
Phil Slade	Composer/Sound Designer
Nerida Matthaie	Choreographer
Nigel Poulton	Fight Director
Travis Dowling	Assistant Director
Michelle Miall	Child Chaperone
Jodie Roche	Stage Manager
Ashleigh Boulden	Assistant Stage Manager (Rehearsals)
Charlotte Barrett	Assistant Stage Manager (Performance)
Mitchell Cooley	Stage Management secondment

CAST

Jason Klarwein	Macbeth
Veronica Neave	Lady Macbeth
Andrew Buchanan	Macduff
Tama Matheson	Banquo/Siward
Thomas Larkin	Malcolm
Steven Rooke	Lennox
Chris Beckey	Ross
Eugene Gilfedder	Duncan/Old Man/Doctor
Tim Dashwood	Angus/Murderer One
Kevin Spink	Donalbain/Attendant
Lucas Stibbard	Porter – Seyton
Ellen Bailey	Witch One
Lauren Jackson	Witch Two/Lady Macduff
Courtney Stewart	Witch Three/ Lady Macbeth's attendant
Jai Bofinger	Fleance/Son of Macduff
Felix Star	Fleance/Son of Macduff



L-R: Jason Klarwein and Veronica Neave in *Macbeth*.
Photographer: Rob Maccoll

Praise for Macbeth

"Attenborough has taken this hometown cast to new heights ... Jason Klarwein as Macbeth was brilliant. His nihilistic rantings are existential angst personified."

COURIER MAIL

"With a cast of 15, an acclaimed international guest-director and magnificent, no-expenses-spared set, QTC's new production of Macbeth must have cost a bomb. But it has been worth every cent."

THE AUSTRALIAN.

"Michael Attenborough inspired many of our finest actors to elicit performances worthy of any world stage."

STAGE WHISPERS.

Brisbane Main Stage Season

The Effect

By Lucy Prebble

A co-production with Sydney Theatre Company

Bille Brown Studio, Queensland Theatre Company

7 June – 5 July 2014

Wharf 1, Sydney Theatre Company

7 July – 16 August 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
Brisbane 28	6,227	\$259,942
Sydney 42	12,507	n/a



L-R: Mark Leonard Winter, Angie Milliken and Anna McGahan in *The Effect*. Photographer: Rob Maccoll

CREATIVES

Sarah Goodes	Director
Renee Mulder	Designer/Video Designer
Ben Hughes	Lighting Designer
Guy Webster	Composer/Sound Designer
David Bergman	Video Designer
Bill Simpson	Choreographer/ Movement Consultant
Niki-J Price	Fight Choreographer

Charlotte Barrett	Stage Manager
Amy Burkett	Assistant Stage Manager

CAST

Eugene Gilfedder	Toby
Anna McGahan	Connie
Angie Milliken	Dr James
Mark Leonard Winter	Tristan

Praise for *The Effect*

"... this quartet plays off each other to create a fascinating and compelling two hours plus of on stage drama. The tension and suspense keeps rising as the secrets are revealed and the play cruises to a completely unexpected climax."

THE BLURB.

"The Effect is a compelling performance with a superb cast that will stay with its audiences long after they have left the theatre."

LIMELIGHT MAGAZINE.

"Much like the human brain, The Effect is both intriguing and difficult to comprehend."

THE AUSTRALIAN.

Brisbane Main Stage Season

Gloria

By Elaine Acworth

Bille Brown Studio, Queensland Theatre Company
19 July – 16 August 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
30	6,251	\$258,508



L-R: Elijah Wellsmore, Naomi Price, Steven Rooke and Christen O'Leary in *Gloria*. Photographer: Rob Maccoll

CREATIVES

David Bell	Director
Bill Haycock	Designer
David Walters	Lighting Designer
Andrew McNaughton	Composer/Sound Designer/ Musician
Louise Gough	Dramaturg

Pip Loth	Stage Manager
Yanni Dubler	Assistant Stage Manager (Rehearsals)
Ariana O'Brien	Assistant Stage Manager (Performance)

CAST

Christen O'Leary	Gloria
Naomi Price	Maggie/Rose
Steven Rooke	Ned
Kevin Spink	John/Walter
Elijah Wellsmore	Justin

Praise for Gloria

"It's a devastating play, and I hope the season can be extended, because it's almost sold out already. One of the best plays and productions of the year."

CRIKEY

"In a short, sharp, and ultimately deeply moving night in the theatre, the benefits of Acworth's multiple script rewrites ... are palpable, and David Bell's virtuosic production of it features several take-your-breath-away moments of cinematic theatre."

THE AUSTRALIAN.

"Director David Bell's QTC production of Elaine Acworth's Gloria is a rare example of a new show that actually lives up to its publicity, one that confronts, intrigues and engages the emotions."

COURIER MAIL.

Brisbane Main Stage Season

Black Diggers

By Tom Wright

Queensland Theatre Company and Brisbane Festival,
in association with QPAC and The Balnaves Foundation.

A Queensland Theatre Company and
Sydney Festival Production.

Drama Theatre, Sydney Opera House
17 – 26 January 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
Sydney 10	5,074	n/a
Brisbane 23	11,028	\$338,592



Cast of *Black Diggers*. Photographer: Jamie Williams

CREATIVES

Wesley Enoch	Director
Tom Wright	Writer
Stephen Curtis	Set Designer
Ruby Langton-Batty	Costume Designer
Ben Hughes	Lighting Designer
Tony Brumpton	Composer/Sound Designer
Louise Gough	Dramaturg
George Bostock	Cultural Consultant
David Williams	Researcher
Jason Klarwein	Acting Coach
Megan Shorey	Singing Coach
Melissa Agnew	Voice and Dialect Coach
Niki-J Price	Fight Director
Nerida Mattheaei	Movement Consultant

Peter Sutherland	Stage Manager
Ashlee Hints	Assistant Stage Manager

CAST

George Bostock	Ensemble
Luke Carroll	Ensemble
David Page	Ensemble
Hunter Page-Lochard	Ensemble
Guy Simon	Ensemble
Colin Smith	Ensemble
Elijah Watego	Ensemble
Tibian Wyles	Ensemble
Sam Lappan	Bugler

Praise for Black Diggers

"Through Black Diggers, Enoch and his creative team do what Australia's best paid minds can't – bring black and white Australia into the one narrative with some plausibility while not resiling from what has been euphemistically called 'blemishes on our history'."
THE CONVERSATION.

"... some of the most powerful and moving live theatre you're likely to see this year."
THE DAILY TELEGRAPH

"The ending is very powerful. As the dead and forgotten are mourned, two worlds have, slightly uneasily, come together."
THE AUSTRALIAN

"Not just one of the highlights of this year's festival, but a new high point in telling a national narrative on the stage."
THE GUARDIAN.

Brisbane Main Stage Season

Gasp!

By Ben Elton

A co-production with Black Swan State Theatre Company

Heath Ledger Theatre, Perth
25 October – 9 November 2014

Playhouse, QPAC
17 November – 7 December 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
Perth 15	8,069	n/a
Brisbane 24	10,492	\$424,994



L-R: Damon Lockwood, Lucy Goleby, Greg McNeill, Caroline Brazier and Steven Rooke in *Gasp!* Photographer: Rob Maccoll

CREATIVES

Wesley Enoch
Christina Smith
Trent Suidgeest
Tony Brumpton
Penelope Challen
Daniel Evans
Niki-J Price

Director
Set and Costume Designer
Lighting Designer
Sound Designer
Design Associate
Directorial Associate
Movement Advisor

Stage Manager
Assistant Stage Manager
Stage Management
secondment (Rehearsals), QUT

Jodie Roche
Charlotte Barrett
Madolyn Peters

CAST

Caroline Brazier
Lucy Goleby
Damon Lockwood
Greg McNeill
Steven Rooke

Kirsten
Peggy
Phillip
Chifley Lockheart
Sandy

Praise for *Gasp!*

"He's [Ben Elton's] artful at rhetoric, and not at all averse to breaking the mores of political correctness. He's quite simply a master satirist."

THE AUSTRALIAN.

"It's not often you get uninterrupted hysteria in a theatre nowadays, unless someone has activated the fire alarm... All in all it was a hoot, a play that deserves a second viewing, possible even a third."

COURIER MAIL.

"It's a fast paced, wise-cracking narrative that takes big swipes at mining, marketing and greed. ... it's well worth seeing for its penetrating exploration of contemporary Australian issues."

THE WEST END MAGAZINE.

Studio Season

A Tribute of Sorts

By Benjamin Schostakowski

Queensland Theatre Company and Metro Arts present

A Monsters Appear Production

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
14	2,815	\$54,665

Bille Brown Studio, Queensland Theatre Company

7 – 17 May 2014



L-R: Emily Burton and Dash Kruck in *A Tribute of Sorts*

CREATIVES

Benjamin Schostakowski	Director/Original Design
Lucas Stibbard	Directorial Associate
Dann Barber	Designer
Jason Glenwright	Lighting Designer
Pete Foley	Animation
Ashleigh Wheeler	Initiating Producer

Freddy Komp	Production/Stage Manager
Aimee Monement	Assistant Stage Manager

CAST

Emily Burton	Juniper Plank
Dash Kruck	Ivan Plank

Praise for *A Tribute of Sorts*

"Unexpectedly endearing, wickedly funny, and pithily punchy in delivery, A Tribute of Sorts is a production that celebrates morbid humour, slick words, foxy timing and the art of theatre itself."

ARTS REVIEW.

"A Tribute of Sorts is a magic box spring-loaded with surprise and awkward humour."

THE AUSTRALIAN.

Studio Season

The Magic Hour

By Vanessa Bates

Bille Brown Studio, QTC
20 – 31 May 2014

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
14	2,491	\$44,383



Ursula Yovich in *The Magic Hour*. Photographer: Jon green

CREATIVES

Vanessa Bates	Playwright
Chris Bendall	Director
Alicia Clements	Set and Costume Designer
Joe Lui	Lighting Designer and Original Music

Samuel Johnson Stage Manager
Produced and Toured by Performing Lines WA

CAST

Ursula Yovich	Performer
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Praise for *The Magic Hour*

"Yovich doesn't disappoint; she mystifies as she weaves in and out of characters, stories and narration and makes us feel young again. Yet she reminds us of the responsibility of being an adult; to become wholly aware of the true plight of others."

AUSSIE THEATRE

*"... Bates, Bendall and Yovich have collaborated to create something wonderfully 'not suitable for children' by thoughtfully excavating our iconic bedtime stories and unearthing the raw, adult drama that was there all along. And while updating Grimm fairytales for a 21st century crowd is far from breaking new ground, rarely has it been done so successfully as in *The Magic Hour*."*

ARTSHUB.

Studio Season

I Want to Know What Love Is

A co-production with The Good Room in association with the Brisbane Festival.

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
11	1,838	\$32,842

Bille Brown Studio, Queensland Theatre Company
4 – 13 September 2014



L-R: Caroline Dunphy and Tom Cossettini in *I Want to Know What Love Is*. Photographer: Stephen Henry

CREATIVES

Daniel Evans	Deviser/Director
Kieran Swann	Deviser/Designer
Lauren Clelland	Deviser
Jason Glenwright	Lighting Designer
Lawrence English	Composer/Sound Designer
Niki-J Price	Fight Consultant

Freddy Komp	Stage Manager
Jeremy Gordon	Stage Management
Secondment	

CAST

Carol Burns	Performer
Tom Cossettini	Performer
Caroline Dunphy	Deviser/Performer
Amy Ingram	Deviser/Performer

Praise for *I Want to Know What Love Is*

"With no scenery or furniture, just several microphones, clever lighting and music, ten plastic rubbish bags filled with rose petals and their own talents and bodies, the performers breathe life into memorable moments from anonymous people's lives. If we in the audience are also seduced momentarily into moments from our own past, that's theatre magic. This company nails it."

STAGE WHISPERS

"At the end, the audience stood and cheered to show our appreciation. While we might not know what love is – we sure know how it feels."

THE WEST END MAGAZINE.

Studio Season

The Button Event

Devised by Todd MacDonald with Bagryana Popov
In association with the Brisbane Festival.

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE	BOX OFFICE REVENUE
10	1,163	\$12,530

Bille Brown Studio, Queensland Theatre Company
18-27 September 2014



Todd MacDonald in *The Button Event*. Photographer: Ian Golding

CREATIVES

Bagryana Popov
Kevin O'Brien
Samantha Paxton
Ben Hughes
Guy Webster

Deviser/Director
Design Consultant
Designer (Initial Concept)
Lighting Designer
Composer/Sound Designer

Yanni Dubler

Stage Manager

CAST

Todd MacDonald

Deviser/Performer

Praise for *The Button Event*

"There is something inherently engaging about watching theatre based on a true story. But when the person it is about also performs that story; it is a truly profound theatrical experience."

AUSSIE THEATRE

"While the pain, fear and hope are still freshly evident in MacDonald's performance, what is so valuable about this show is that by telling his story, MacDonald makes it okay to tell stories like it. The Button Event is a special piece of theatre, both in its artistic creation and in the true story that it tells."

AUSTRALIAN STAGE.

Touring Season

The Lost Property Rules

By Matthew Ryan

Concept Devised by Louise Brehmer and Matthew Ryan

Tour supported by the Fairfax Foundation

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE
23	1,927

Touring South East Queensland Schools
7-28 August



L-R: Louise Brehmer, Kerith Atkinson and Thomas Larkin in *The Lost Property Rules* (The Scots PGC College)

CREATIVES

Lucas Stibbard	Director and Designer
Chris Gillette	Sound Designer
Steve Pirie	Tour Manager

Annette Waldie	Stage Manager (Brisbane season)
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CAST

Kerith Atkinson	Performer
Louise Brehmer	Performer
Thomas Larkin	Performer

Touring Season

Stradbroke Dreamtime

By Oodgeroo of the tribe Noonuccal
Originally produced by QTC and QPAC

NUMBER OF PERFORMANCES	TOTAL ATTENDANCE
7	254

Presented by Bleach Festival, Currumbin Beach, Gold Coast
14-16 March



L-R: Eliah Watego, Alicia Mellor and Kaleenah Edwards in *Stradbroke Dreamtime*

CREATIVES

Sue Rider	Director and Deviser
Wesley Enoch	Remount Director
Bill Haycock	Designer
Paula Nazarski	Cultural Consultant
Kahl Wallace/ Jhindu Lawrie	Composer/Sound Designers
Gail Mabo	Choreographer
Felicity Organ-Moore	Stage Manager

CAST

Kaleenah Edwards	Ensemble
Alicia Mellor	Ensemble
Eliah Watego	Ensemble

Awards

2013 GOLD MATILDA AWARDS

Barbara Lowing for performances in *The China Incident*, *Tequila Mockingbird*, and *Motherland*

Andrea Moor for directing *Venus in Fur*

Christen O'Leary for her performance in *End of the Rainbow*

2013 SILVER MATILDA COMMENDATIONS

Best New Australian Work: *1001 Nights*, Michael Futchner and Helen Howard (adapters)

Best Male Actor in a Leading Role: Dan Crestani *1001 Nights*

Best Female Actor in a Leading Role: Libby Munro *Venus in Fur*

Best Male Actor in a Supporting Role: Hayden Spencer *End of the Rainbow*

Best Director: Michael Futchner *1001 Nights*

Best Technical Design (Lights, Multimedia & Sound): Phil Slade, Musical Direction, *1001 Night*



QTC's Senior Youth Ensemble in *Saison de Lamour*. Photographer: Stephen Henry

Summary

The Company saw a small increase in overall season subscriptions of just over three per cent as well as an increase in total tickets sold. There was a further roll out of our Customer Relationship Management (CRM) program, Tessitura, and increased audience research. New partnerships with key media groups resulted in a significant improvement to our branding and audience accessibility was increased through enhanced digital outputs including a live simulcast. Slightly disappointing was the fact that some planned tours did not occur.

Goal Two:

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**
- **Increase audience accessibility**
- **Offer theatre in more places**

Gain a Better Understanding of the Queensland Theatre Market

In 2014 we took further steps to maximise our investment in the implementation of the CRM program (Tessitura), by approaching a funding partner (Plus1 Program through Creative Partnerships Australia) to help ensure our efforts to keep all staff trained and updated in the use of the program were realised. This process will remain a major focus into 2015.

Once again, the company conducted online audience surveys for specific productions to:

- Determine source of awareness of the production
- Ascertain attendance at the Play Briefing
- Determine the effectiveness of co-producing with partners (where applicable) e.g. the Sydney Theatre Company
- Determine which aspects of the production were enjoyed
- Determine which aspects of the production could be improved
- Determine level of interest in attending other Indigenous productions (where applicable) e.g. *The Magic Hour*, *Black Diggers*
- Measure perceived value for money of the production
- Measure satisfaction with the venue

As in previous years, the methodology adopted and the analysis of the responses produces an audience response index that allows us to compare productions on an equivalent measure. Throughout 2014, responses to productions were very positive with high levels of satisfaction, producing indexes ranging from 72-85 (out of a total of 100).

Evaluation of the *Macbeth* production was also conducted to determine the economic impact or benefit of the event to the Brisbane and Queensland economies. The evaluation was conducted by Arts Queensland on behalf of QTC using the economic assessment models outlined by Tourism and Events Queensland (TEQ). TEQ's approach to the economic impact analysis methodology is designed to estimate the overnight visitor expenditure (OVE) as well as the direct and incremental spending attributable to the event. In addition to this economic methodology, the Company's regular audience response index analysis questions were included in the survey to *Macbeth* patrons to ensure the production could be analysed on a comparative scale to other QTC productions.

Ticketing data indicates that during 2014 there was very little crossover with QTC subscribers and single ticket buyers and other performing arts companies in Queensland (Queensland Ballet, Queensland Symphony Orchestra, Opera Queensland); which would indicate that the company has carved out its own loyal following of

patrons over the years. Ticketing data analysis undertaken by KPMG in 2013 also provided us with some general observations about our sales patterns;

- By understanding the drivers of Season popularity, varying price to suit the characteristics of different Seasons becomes an option
- When comparing the Seasons, our subscriber sales are consistent – so sales variations must come from single tickets
- Similar to many other performing arts companies, early sales are dominated by subscription sales, and early buyers vs late buyers is largely dependent on the 'popularity' (based on descriptive variables such as era/awards/genre/well-known actor) of the production
- Sales timing could also be analysed using five general 'rules of thumb' (Classic Drama, Classic International, Contemporary Musicals, Contemporary Australian, and Contemporary International).

Develop a Clear Brand Identity

Queensland Theatre Company, with the support of strong media and promotional partnerships in 2014 like Nine Network, GOA, Bauer, News Ltd and Dendy has seen strong brand awareness in the South East Queensland marketplace. With the soft refurbishment of the GreenHouse came some branding opportunities in the outdoor spaces of QTC's headquarters. Additionally, we have strengthened our relationship with QPAC to identify other outdoor advertising opportunities around our productions. With increased productions and performance activity comes increased communications. A marked increase in the number of company eDMs, mail outs, social media updates and touch points contributed to a stronger brand in 2014. Again, our focus on 'the whole experience', at the venues in which we perform, (patrons leaving home or the workplace until they exit the theatre) is of the utmost importance. We continue to value-add with innovative ticket packages and various offers to targeted groups. The GreenHouse membership, in conjunction with the soft refurbishment, was launched to industry groups where artists and creatives can access tickets, discount offers and exclusive masterclasses and workshops, for a small fee.

Attract and retain more customers in existing product categories

In 2014, we performed mainstage productions in the Playhouse, QPAC including co-productions with Grin and Tonic Theatre Troupe (*Macbeth*), Black Swan State Theatre Company (*Gasp!*), Sydney Festival, Brisbane Festival, QPAC and The Balnaves Foundation (*Black Diggers*) and we made a welcome return to the Bille Brown Studio with the World Premiere of *Gloria* and a co-production with Sydney Theatre Company, the Australian Premiere of *The Effect*. We performed four 'add-on' productions, also in the

Bille Brown Studio – *A Tribute of Sorts*, *The Magic Hour*, *I Want to Know What Love Is* and *The Button Event*. Our productions featured well-known and much-loved artists including Christen O’Leary, Ursula Yovich, Paul Bishop, Angie Milliken, Anna McGahan, Caroline Brazier, David Page and Luke Carroll.

We experienced an 8.5 per cent and 15.6 per cent increase in the take up of 5 and 3 Play Packages respectively and a 3.6 per cent increase in the total number of tickets purchased through subscriptions. We increased our partnerships with media securing 4BC, GOA billboards, Dendy Cinemas, Bauer Media Group, BMag, and Nine Network. We continued promotional partnerships with 4MBS Classic FM, 96.5FM and Magic 882. Our customer loyalty program continues to be refined with more benefits through new and existing partnerships being offered to our subscribers and supporters through our TheatreSave card.

Increase Audience Accessibility

In line with the National Disability Strategy, the Company continues its commitment to audience accessibility to ensure that all members of the community have the opportunity to experience our performances, services and facilities. The Company’s Disability Action Plan (DAP) has been updated and looks to enhance four areas: increasing staff awareness and engagement; enhancing services for people with a disability; increasing the number of accessible programs, and promoting access for, and to, people with a disability. We continued to offer audio described performances through Vision Australia for all our QPAC productions and trialled Auslan Stage Left for *Black Diggers* and *The Button Event* which enables and provides quality Auslan interpreted theatre, and training to interpreters and deaf consultants in the area of theatre interpreting. We are looking to increase the number of performances offering this service into 2015. We are also looking to include captioned performances for people that are hearing impaired. We continue to seek other distribution and booking channels for our Bille Brown Studio productions with a view to accessing new databases and audiences.

In response to anecdotal feedback and the market research conducted via post-performance surveys, we made minor changes to the pricing structure of subscriptions and single tickets to help ensure accessibility was increased. Our discounts for youth, concession holders and seniors continued for both Season subscriptions and single tickets. With the return of mainstage to the Bille Brown Studio and with two Add-On shows we had more flexibility with our pricing structure and packaging, giving people more choice. We continue to offer special ticket packages to charity and low socio-economic groups with particular focus on promotional partnerships for *I Want to Know What Love Is* and *The Button Event*.

Our social media presence was increased with over 13,000 Facebook likes, the Artist Director’s regular blog, 6,656 Twitter followers, and uploads of regular content to our YouTube channel. We made significant improvements to our website which has integrated Tessitura, making it easier to purchase tickets online, make donations and seek further information on the Company’s mainstage productions and other activities. The creation of a full-time Digital Marketing position has enabled the Company to develop more content in-house and, in turn, improve and extend its digital presence and support across multiple departments.

Offer Theatre in More Places

Black Diggers was our most successful and highly publicised co-production of 2014. Opening at the Sydney Festival to sell-out audiences in the Sydney Opera House the production was then staged as part of the Brisbane Festival in September/October. As part of the Brisbane season the Company produced its first Live Simulcast thanks to funding support from the Queensland Government as part of our Anzac centenary commemorations. The performance, on Wednesday 8 October at 6:30pm, was simulcast to nine regional venues (Ayr, Bundaberg, Cairns, Gladstone, Mackay, Mt Isa, Rockhampton, Toowoomba and Townsville) with an audience of almost 3,000 people. Response to the simulcast was heartfelt “*It was a brilliant simulcast last night. Everybody in Mount Isa left wiping the tears at the end of the performance. I hope that this is able to happen regularly in years to come!*” – Tom Black, Drama Teacher, Spinifex State College, Mt Isa.

Many school students from outlying areas were bussed to the performances and 21 school workshops, exploring the themes of the play, were provided after the performance. Over a two-week period QTC education facilitators travelled to 11 regional towns, visited 16 secondary schools and worked with 562 students. The simulcast was an excellent means of bringing a large-scale production to smaller, regional venues. The costs of touring a production of this size and the technical limitations of many of the venues would make it impossible to perform a show of this scale live. The Company hopes to continue this initiative in the future, as an important component of our commitment to being a theatre company for the whole state, bringing high quality professional theatre productions and related activities to the widest possible audience.

The production will be touring nationally to six locations in 2015. In addition the Company is in discussions with the State Library to have a copy of the live simulcast included in the QANZAC legacy project and able to be streamed online.

The co-production *Gasp!* opened in Brisbane following the Australian premiere season in Perth with Black Swan State Theatre Company staging the production and reaching a further 8,067 patrons. Similarly, *The Effect* opened its Australian premiere season in Brisbane in June and then transferred to Sydney as part of the Sydney Theatre Company 2014 season, where it performed to an audience of 12,507.

The Lost Property Rules toured in August for three weeks to South Western Queensland regional schools. There were also seven performances of *Stradbroke Dreamtime* as part of the Bleach Festival on the Gold Coast in March.

Executive Director Sue Donnelly travelled to Singapore to attend the Association of Asia Pacific Performing Arts Centres (AAPPAC) annual conference to better develop relationships and discuss collaborations and touring and the Artistic Director, Wesley Enoch attended a Directors' Forum in Japan.



The Scene Project, Kelvin Grove State High School

Summary

2014 was an extremely busy year for creative developments, commissions, youth and education programs and regional connections. There were an increased number of partnerships with small to medium companies as well as ongoing relations with QPAC, ACPA and MDA. The freeing up of the Bille Brown Studio from rehearsals meant that we were able to present more work in the GreenHouse as well as host various industry forums and conferences. We also extended our youth work to Logan. The success of numerous grant applications, increased sponsorship and donations enabled us to leverage our core funding and greatly extend the range of work we undertake thus supporting and interacting with more Queenslanders.

Goal Three:

Strengthen Industry and Community Relationships

- **Support a vibrant local performing arts sector**
- **Provide support and development opportunities for local artists**
- **Provide pathways for youth and education sector**
- **Engage with regional artists, companies and under-served communities**
- **Communicate evidence of our community value to attract new partners**

Support a vibrant performing arts sector and provide support and development opportunities for local artists

Development and New Work

In 2014, QTC produced, presented, co-presented and supported the development and production of new work in The GreenHouse. Productions presented in 2014 were:

- *A Tribute of Sorts* – A Monsters Appear Production, co-presented with Metro Arts
- *The Magic Hour* – originally produced by Deckchair Theatre and produced and toured by Performing Lines

- *I Want to Know What Love Is* – A co-production with The Good Room.
- *The Button Event* – Devised by Todd MacDonald with Bagryana Popov

During performance seasons, audiences could attend a Night with the Artists post-show Q&A with the cast and creatives of the production.

Creative Development

The following creative developments or script readings took place in 2014:

Project Name and Description	Artists
<i>My Father Who Slept in a Zoo</i> 24, 25 & 31 July 1 August closed showing.	Ngoc Phan, Matthew Ryan, Kerith Atkinson
<i>I Want to Know What Love Is</i> 24 March – 4 April	The Good Room (Daniel Evans and Amy Ingram) with Lauren Clelland, Kieran Swann, Caroline Dunphy, Lawrence English
<i>The Button Event</i> 28 April – 16 May	Todd MacDonald, Bagryana Popov, Ben Hughes, Kevin O'Brien, Guy Webster
<i>Twelve</i> 17 November – 5 December	Candy Bowers, Busty Beats
<i>Horrendo's Curse</i> With Imaginary Theatre 11 August – 5 September	Mark Radvan, Sean Mee, Thom Browning, Fiona McDonald, Lucas Stibbard, Nerdiah Waters, Pete Foley, Peter Neilson, Stephen Curtis
<i>The Wider Earth</i> With Dead Puppet Society 8 – 11 December	David Morton, Nicholas Paine, Steven Rooke, Hugh Parker, Margi Brown Ash, Tom Conroy, Lauren Jackson
<i>Seeking Projection</i> 15 – 17 December	Daniel Keene, Todd MacDonald, Majid Shokor
<i>Gloria</i> 7 – 9 April 16 April	Elaine Acworth, David Bell, Louise Gough, Bill Haycock, David Walters, Andrew McNaughton, Christen O'Leary, Anthony Standish, Dash Kruck, Kevin Spink, Naomi Price, Louisa Prosser
<i>Rhinoceros</i> (script read) Sydney: Carriageworks 8 April	Wesley Enoch, Scott Wright, Luke Carroll, David Page, Rhimi Johnson Page, Katie Beckett, Ursula Yovich, Guy Simon, Meyne Wyatt, Miranda Tapsill, Russell Smith
<i>Brisbane</i> 10 April	Matthew Ryan, Louise Gough, Hugh Parker, Anthony Standish, Christen O'Leary, Danny Murphy, Dash Kruck, Melanie Zanetti, Tim Dashwood, Thomas Larkin, Emily Burton
<i>Country Song</i> 12 – 18 September	Reg Cribb, Michael Tuahine, Wesley Enoch, Louise Gough, David Page, Colin Smith, Eliah Watego, Paula Nazarski, Janine Matthews
<i>My Name is Jimi</i> Cairns/Thursday Island 2 – 4 May	Jimi Bani, Dimitri Bani, Jason Klarwein, Justin Harrison
<i>Ladies in Black</i> 2-6 December	Tim Finn, Carolyn Burns, Simon Phillips, Guy Simpson, Isaac Hayward, Christen O'Leary, Naomi Price, Kathryn McIntyre, Natasha Veselinovic, Tim Dashwood, Matthew Backer, Matt Johnson, Cienda McNamara, Megan Shorey, Angela Toohey, Esther Hannaford, Karen Crone
<i>The Seagull</i> 11-12 December	Daniel Anderson, Louise Gough
<i>Gasp!</i> (Script read) Perth 24 April	Ben Elton, Wesley Enoch, Caroline Brazier, Greg McNeill, Damon Lockwood, Sam Longley, Adriane Daff

Queensland Premier's Drama Award

A total of 121 entries were received in the 2014-15 cycle of the Award, and shortlisting took place in January. Three finalists were selected: Tim Benzie (*The Overflow*), Daniel Evans (*Oedipus Doesn't Live Here Anymore*) and Megan Shorey (*One in Seven*), and were provided with dramaturgical and script development sessions throughout the first half of the year. This culminated in public play-readings for the judging panel on July 8 and 9, in the Bille Brown Studio, attended by a total of 559 patrons.

On 31 July, the Minister for Science, Innovation, Technology and the Arts, Hon Ian Walker MP, announced Daniel Evans as the winner of the award for his play, *Oedipus Doesn't Live Here Anymore*. The play is under development for presentation in the 2015 season.

Commissions

Artists under commission by QTC in 2014 were: Reg Cribb, Natasha Budd, David Burton, Claire Christian, Matthew Ryan, Dead Puppet Society, Candy Bowers and Busty Beats.

Forums, Talks Workshops and Masterclasses

QTC hosted the annual Major Performing Arts (MPA) Education Network Conference from 30 June to 1 July. This conference was supported by the Australia Council and the Australian Major Performing Arts Group (AMPAG) and was an opportunity for education program staff from major performing arts companies to reflect on best practice and share challenges, successes and ideas. Sue Donnelly, Wesley Enoch, and Heidi Irvine, Producer (Education and Youth Programs) all participated in the formal program of this event.

On 3 October, QTC hosted an informal update, open to members of the theatre industry, in the foyer of the Bille Brown Studio. Wesley Enoch facilitated discussions about the 2015 Season and the Company's ambitions.

As part of his engagement with the Queensland theatre community, Michael Attenborough, CBE participated in a special event "Conversation with Michael Attenborough" on 3 March in Bille Brown Studio. In attendance were 150 students from tertiary institutions including Queensland University of Technology, Aboriginal Centre for the Performing Arts (ACPA) and Griffith University.

Artistic Engagement and Development

QTC continued to employ Resident Dramaturg Louise Gough in 2014, with Louise working on a range of works in development including *Black Diggers*, *Gloria*, *Brisbane* and *Country Song*.

Andrea Moor and Jason Klarwein were engaged as Resident Directors, working on a range of projects from the mainstage to work in development, youth programs and attending Repertoire meetings.

Affiliate Artists in 2014 were David Walters, Ben Hughes and Tony Brumpton and the Associate Artists were David Burton, Kathryn Marquet, Matt Delbridge, Rod Ainsworth, Lucas Stibbard, Gayle Macgregor, Carol Burns and Candy Bowers.

QTC is supporting independent company Dead Puppet Society with Company in Residence status, including the use of an office and rehearsal space.

General Auditions were held in March and November. Production specific auditions were held throughout 2014.

Education and Youth Programs - provide pathways for the youth and education sector

Education Performance Workshops

Pre and post-performance workshops to complement attendance at Main Stage productions were offered for a range of productions in 2014, with seven workshops delivered for 137 students either at QPAC or QTC.

Artists In Residence Workshops

Through QTC's Artists in Residence Program, professional theatre artists facilitate practical workshops with students in the classroom. In 2014, 64 Artists in Residence workshops were held with 1,243 students participating. The workshop areas included physical theatre, Greek theatre, Shakespeare and audition techniques. QTC also facilitated longer-term residencies at Centenary State High School and Loganlea State High School.

Teacher Professional Development and Resources

Three teacher professional development workshops were facilitated in 2014 with 108 teachers participating. These workshops were in *Devising Theatre* as part of the Drama Queensland Conference, *Performance Skills* as part of the *Black Diggers* regional simulcast tour and *Working with Scripted Text* as part of the Scene Project.

In addition 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 2014, 78 teachers attended preview performances. Comprehensive education resources were also completed for all QTC productions in 2014.

The Scene Project

The Scene Project is a participatory style project involving schools in the creative process of performance, from rehearsal through to production. The Scene Project is about acknowledging students and teachers as artists and encouraging live performance in a professional space and manner. The Scene Project is also about collaboration and professional development of teachers and students and aims to enhance existing curriculum in schools. Over two days, Thursday 31 July and Friday 1 August, students from Cannon Hill Anglican College, Capalaba State College, Downlands College, Kelvin Grove State College, Laidley State High School, Loganlea State High School, Somerville House and St Rita's College, brought their performances to QTC's Bille Brown Studio. Students performed excerpts from the script *The Landmine is Me*, written by David Burton and Claire Christian and specifically commissioned for this project. A cast of professional actors, directed by Todd MacDonald, performed their version for students each afternoon. The cast were: Clementine Anderson, Ron

Seeto, Lucas Stibbard, Tibian Wyles and Bianca Zouppas. At the end of each day, students were engaged in an extended debrief/conversation with each other and the cast/creatives from the actors' production.

Secondments and Work Experience

University students taking part in secondment placements this year came from Griffith University, University of Southern Queensland and Queensland University of Technology. A total of ten students completed secondments in 2014 in areas of performance, marketing, publicity, production and arts administration.

Twenty-two senior school students completed one week of work experience at Queensland Theatre Company in 2014. During the week each student observed rehearsals, assisted in arts administration and attended Company productions.

Victorian Certificate of Education (VCE) Playlist 2015

Both *Kelly* and *Black Diggers* were successfully recommended and included on the VCE Playlist for 2015. Consequently, both of these plays (alongside their regional tours) will be recommended reading/viewing for Victorian Drama students.

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 2014 were:

Josephine Wise	Australian Institute for Teaching and School Leadership
Madonna Stinson	Griffith University
Debb Wall	Capalaba State College
Mitch Holmes	Centenary State High School
Joan Cassidy	Brisbane Bayside State College
Jocelyn Moore-Carter	Trinity Lutheran College
Michael Beh	Gregory Terrace
Kelly Redhead-Adelt	Moreton Bay College
Sean Lubbers	Victoria Point State High School
Kath Kiernan Molloy	St John's College, Nambour
Meagan Babore	Balmoral State High School
Stephen Matthias	Queensland Academy of Creative Industries
Tricia Clark – Fookes	Queensland University of Technology
Sarah Peters	University of Southern Queensland

Youth Ensemble

In 2014, Queensland Theatre Company ran its third year of the QTC Youth Ensemble. Over 160 students auditioned for 73 positions, working in three groups over four terms in 2014. Three students received scholarships.

Tutors in 2014 were: Andrea Moor, Kellie Lazarus, Emily Burton, Christopher Beckey, Megan Shorey, Amy Ingram, Ben Schostakowski, Kevin Spink, Cienda McNamara, Jason Klarwein, Melissa Agnew, Veronica Neave and Tama Matheson. The Senior Youth Ensemble presented *Saison de l'Amour* as their core outcome in June–July, and the Junior and Intermediate Youth Ensembles each presented a performance outcome in September. Several Senior Ensemble members have successfully auditioned for tertiary performing arts programs in 2014.

Young Writers Program

QTC's Young Writers Program involves two programs available to high school aged participants; The Young Writers Group (YWG) and the Young Playwrights Award (YPA). In 2014, eight emerging writers were part of the YWG and participated in workshops facilitated by professional playwrights and industry professionals. YWG met once a fortnight for ten weeks and by the end of the process, each writer had completed a range of writing for theatre tasks and original pieces to include in their own portfolio. Two young writers from this group submitted plays in the YPA.

The Young Playwrights Award for 2014 was launched in May. Units of work, education resources and professional development workshops were offered to teachers to support their teaching of playwrighting in the classroom and encourage submission of scripts to the YPA. Twenty-two entries were received, including seven from outside the Brisbane Metropolitan area. Scripts were assessed by Heidi Irvine, Laurel Collins (QTC Programming Project Officer), Samantha French (QTC Artistic Coordinator). Jason Klarwein and Louise Gough judged a final short list of four entries.

The winner of the 2014 Young Playwrights' Award was Christopher Paton for his work *'Happens To Be'*. Christopher received a \$100 QTC gift voucher and three dramaturgical sessions with Louise Gough. His winning play also received a rehearsed professional reading, directed by Jason Klarwein and presented to a large audience at this year's Theatre Residency Week. Zoe Sheppard was awarded Highly Commended for her original work *'To Die For'*. Zoe received a \$50 QTC Gift Voucher.

Theatre Residency Week

Theatre Residency Week (TRW) was held at Stuartholme School in 2014 as part of a new partnership agreement. Ninety-seven students (including four scholarship recipients) attended TRW. Six core groups were offered in: Classical Theatre, Musical Theatre, Theatrical Comedy, Physical Theatre and Contemporary Devising. Students attended *Black Diggers* at QPAC and watched a performance of *The Lost Property Rules*. Family and friends attended a showcase performance by TRW students on the Friday night at the Stuartholme theatre.

Monday Night Drop In

In 2014, QTC conducted a series of masterclasses for young people, called Monday Night Drop In. A series of five masterclasses were held, with 134 participants. Masterclasses were conducted in Improvisation, Acting Skills, Voice, Physical Theatre and Auditions/Monologues. Tutors were: Andrew Buchanan, Kate Foy, Nerida Matthaei, Lauren Jackson, Melissa Agnew and Lucas Stibbard.

Engage with regional artists, companies and underserved communities

Indigenous Program

ABORIGINAL CENTRE FOR THE PERFORMING ARTS (ACPA) PARTNERSHIP

QTC's ongoing Memorandum of Understanding with ACPA continued through 2014. The Company provided the Bille Brown Studio for a presentation of *Cyrano de Bergerac* by performance students over 21-23 August, and provided ongoing production, wardrobe and technical support. Where possible, QTC provides opportunities for ACPA students to attend dress rehearsals of Main Stage and touring productions.

INDIGENOUS REFERENCE GROUP AND RECONCILIATION ACTION PLAN (RAP)

The Indigenous Reference Group provides guidance and advice regarding QTC's Indigenous Program, and in working with Indigenous communities and artists. The members of the Indigenous Reference Group are Nathan Jarro, Adam James, Nadine McDonald-Dowd, Paula Nazarski and Michael Tuahine.

In 2014 the Company developed a Stretch Reconciliation Action Plan (RAP), approved by Reconciliation Australia. QTC is the first theatre company in Australia to introduce a RAP and is testimony to our commitment to Indigenous work, support of Indigenous people and reconciliation.

Community Program

THEATRE ACCESS

QTC is a leader in the arts industry and believes in providing support to colleagues and the industry more broadly. The Theatre Access program provides rehearsal space, props and costumes to industry professionals, when not being used by the Company. In 2014 the value of in kind support provided by the Company to the artistic community was \$126,160. With the increase in available rehearsal space due to renovations in 2014, this program continued to grow in popularity and support was provided to the following industry colleagues and individual artists:

Sally McKenzie	Playlab
Annie Lee	Equity Workshops
Angela Chaplin (<i>Smoke and Mirrors</i>)	Catarina Hebbard (<i>Machinal</i>)
The Escapists	JUTE
Company 27	Thomas Larkin (<i>Sex With Strangers</i>)
Andrea Moor/Deb Sampson (<i>Living in Hope</i>)	Dave Sleswick (<i>Deluge</i>)
Nigel Poulton	Forgetting of Wisdom
Dave Burton (St Mary's research)	Polytoxic (<i>Trade Winds</i>)

Brad McCaw (The Oasis)

Busty Beats & Candy Bowers
(*Hot Brown Honey Burlesque*)

Major Performing Arts
education network

Alan Lawrence
(*Katrin's Drum*)

ACPA (*Cyrano de Bergerac*)

La Boite

Lucas Stibbard

(*Awkward Conversation*)

Drama Queensland

Tony Brumpton

Access Arts

Metro Arts

The Grin and Tonic
Theatre Troupe

PARTNERSHIPS

QTC engages in formal and informal partnerships with a broad range of sector organisations. In 2014 the Company continued or commenced successful relationships with organisations including Playlab, Griffith University, Queensland University of Technology, Centenary State High School, Stuartholme School, The Good Room, QPAC, Brisbane Festival, Sydney Festival, Drama Queensland, ACPA and Multicultural Development Association (MDA).

Drama Queensland, the professional network for Queensland Drama Teachers, hosted its State Conference at Queensland Theatre Company on 21 and 22 March. Heidi Irvine, along with Daniel Evans and Amy Ingram from The Good Room (*I Want to Know What Love Is*), facilitated a session for teachers in Devising Theatre. Approximately 280 delegates attended over the two days of the conference.

CULTURALLY DIVERSE ARTISTS AND AUDIENCES

Theatre Diversity Associate, Chris Kohn, has been connecting the Company with culturally diverse artists and audiences since his position was first funded by the Australia Council in 2012. Through his role, the Company became better acquainted with actor Pachero Mzembe who performed as Martin Luther King in *The Mountaintop*, and became one of the workshop artists for *Traction* in Logan. In addition, a major partnership has been developed with MDA which participated in a creative development in December 2014 for *Seeking Protection*, a play based on stories from Middle Eastern asylum seekers. This project will continue development in 2015 with plans to stage it in 2016. A further partner, AMES – a Melbourne based organisation which assists new and recently arrived refugees and migrants – has joined the partnership.

Chris resigned in May to take up the position of La Boite Artistic Director. In November, Joon Yee Kwok was appointed as the new Theatre Diversity Associate and will continue in this role until 30 June 2015.

INDUSTRY ENGAGEMENT

The Company was privileged to host the wakes of both John Watson and Donald Batchelor, two theatre workers who had each spent time working at QTC and across the industry.

QTC supported Brisbane composer Alan Lawrence by presenting the world premiere performance of *Katrin's Drum: Music for Percussion and Quadraphonics* in the Bille Brown Studio on 24 November. Composed in response to QTC's 2013 production of *Mother Courage and Her Children* by Bertold Brecht (and translated by Wesley Enoch and Paula Nazarski), this one night only performance featured Queensland Symphony Orchestra's principal percussionist David Montgomery and was attended by 123 patrons.

The Company also assisted many artists with submission writing for grants and auspiced an Arts Queensland grant received by Deb Sampson and Andrea Moor to develop a new work, *Living in Hope*, during 2015. In addition, the Company provided Equity Foundation with venues for professional development workshops held throughout 2014.

There were numerous industry conferences and forums at which the Company was represented throughout the year. Those at which Company members either presented work or conducted workshops include the Australian Major Performing Arts Market (APAM) held at the Brisbane Powerhouse in February 2014, the Long Paddock National touring Forum in Adelaide in March; the Queensland Touring Showcase in Brisbane in May; the NARPACA conference and the Australian Performing Arts Centres Association (APACA) conference and showcase in Hobart in July.

TRACTION: LOGAN ENGAGEMENT

QTC commenced the delivery of free after-school drama workshops across four locations in Logan (Woodridge State High School, Kingston State College, Logan Central Library and The Gould Adams Community Centre) in March. In April, these four groups of participants combined to form one group that met weekly in school term at the Logan Art Gallery. Classes culminated in a free public performance of self-devised work by the *Traction* participants at the Logan Entertainment Centre on 13 November. Claire Christian was key artist on this program and was assisted throughout by various artists including Pacharo Mzembe, Cienda McNamara, Samantha Williams, Niki-J Price, Laurel Collins, Tony Brumpton, Will Moore, Hope Haami, Markwell Presents and Angela Willock. *Traction* was comprised of 50 participants between the ages of 13–19 years. The participants were taken on one excursion to Brisbane to tour QTC headquarters, QPAC backstage tour, rehearse their performance, and attend a performance of *Black Diggers* after meeting the cast and crew.

The *Traction* program has been supported by a steering committee: Glenda Stanley (Cultural Diversity Queensland), Rebecca Evans (Enable), Michael Balfour (Griffith University), Cara Powdrell (Logan City Council), Shari Irwin (QTC) and Claire Christian (QTC).

QTC has been successful in receiving funding from the Australian Government through the Department of Social Services' Strengthening Communities Program to continue the program into 2015.



Traction Youth Ensemble at the Logan Entertainment Centre. Photographer: Stephen Henry

Regional and Touring Program

QTC'S REGIONAL AND TOURING ACTIVITIES IN 2014 TOOK THE COMPANY TO THE FOLLOWING QUEENSLAND LOCATIONS.

Town	Touring show/Regional Program
Ayr	<i>Black Diggers</i> Live Simulcast: Burdekin Theatre. Pre-event visit by Artistic Director and Touring & Regional Program Coordinator. Simulcast attended by Philanthropy Manager
Begonia	<i>The Lost Property Rules</i> Tour
Bollon	<i>The Lost Property Rules</i> Tour
Bundaberg	<i>Black Diggers</i> Live Simulcast: Moncrieff Entertainment Centre. Pre-event visit by Artistic Director and Touring & Regional Program Coordinator. Simulcast attended by Producer (Education & Youth Programs). <i>Black Diggers</i> Workshop Tour.
Biddeston	<i>The Lost Property Rules</i> Tour
Brookstead	<i>The Lost Property Rules</i> Tour
Cairns	<i>Black Diggers</i> Live Simulcast: Cairns Civic Theatre. Pre-event visit by Artistic Director and Touring & Regional Program Coordinator. Simulcast attended by Programming Manager/Senior Producer. Regional Partnership Program. <i>Black Diggers</i> Workshop Tour. Wesfarmers Resources Regional Acting Studio.
Charleville	<i>The Lost Property Rules</i> Tour
Charters Towers	<i>Black Diggers</i> Workshop Tour.
Chinchilla	<i>The Lost Property Rules</i> Tour
Dirranbandi	<i>The Lost Property Rules</i> Tour
Emerald	<i>Black Diggers</i> Workshop Tour.
Hebel	<i>The Lost Property Rules</i> Tour
Gladstone	<i>Black Diggers</i> Live Broadcast: Gladstone Entertainment & Convention Centre, Simulcast attended by Programming Project Officer. <i>Black Diggers</i> Workshop Tour.
Goondiwindi	<i>The Lost Property Rules</i> Tour
Gold Coast	<i>Stradbroke Dreamtime</i> Tour. Regional Partnership Program
Highfields	<i>The Lost Property Rules</i> Tour
Mackay	<i>Black Diggers</i> Live Broadcast: Mackay Entertainment & Convention Centre. Simulcast attended by Executive Director. <i>Black Diggers</i> Workshop Tour.
Milmeran	<i>The Lost Property Rules</i> Tour
Mitchell	<i>The Lost Property Rules</i> Tour
Mount Isa	Mount Isa Civic Theatre, attended by Touring and Regional Program Coordinator. <i>Black Diggers</i> Workshop Tour.
Rockhampton	<i>Black Diggers</i> Live Broadcast: Pilbeam Theatre. Pre-event visit by Artistic Director and Touring & Regional Program Coordinator. Simulcast attended by Corporate Partnership Manager and Chair QTC Board. <i>Black Diggers</i> Workshop Tour.
St. George	<i>The Lost Property Rules</i> Tour
Surat	<i>The Lost Property Rules</i> Tour
Thallon	<i>The Lost Property Rules</i> Tour
The Summit	<i>The Lost Property Rules</i> Tour
Toowoomba	<i>Black Diggers</i> Live Simulcast: Armitage Centre, Empire Theatre. Pre-event visit by Artistic Director and Touring & Regional Program Coordinator. Simulcast attended by Production Manager.
	<i>The Lost Property Rules</i> Tour
Townsville	<i>Black Diggers</i> Live Simulcast: Jezzine Barracks outdoor amphitheatre. Pre-event visit by Artistic Director and Touring & Regional Program Coordinator. Simulcast attended by Artistic Coordinator. <i>Black Diggers</i> Workshop Tour.
Warwick	<i>The Lost Property Rules</i> Tour

BLACK DIGGERS' SIMULCAST AND WORKSHOP TOUR

Nine major regional centres (see above table) in Queensland were delighted to receive the live broadcast of *Black Diggers* direct from QPAC Playhouse Stage on Wednesday 8 October.

Wesley Enoch and Christine Johnstone (Touring and Regional Program Coordinator) visited six of the locations in August and September to build interest within regional communities, to involve the local indigenous communities and support the presenters in understanding the production, engaging local media and inspiring community leaders to discuss the event further. These well-attended informal gatherings restated QTC's commitment to regional Queensland.

An audience of nearly 3,000 people across regional Queensland attended the simulcast. A member of QTC staff attended each location, and Professor Richard Fotheringham (Chair of the QTC Board) attended the Rockhampton event, to meet the attending community, the venue team and their major stakeholders, supporters, media, partners and sponsors at functions held in conjunction with the simulcast event.

Over 780 students from 22 secondary schools attended the simulcast of *Black Diggers*. Each school group that attended the simulcast was offered free follow up workshops. Heidi Irvine and Laurel Collins along with Jason Klarwein and Colin Smith (*Black Diggers* ensemble) facilitated these post-show theatre workshops, which focussed on exploring the themes of the play. Over two weeks the team, working in pairs, travelled to 11 regional towns, visiting 16 secondary schools and working with 562 students. This regional workshop tour was an outstanding success, not only allowing for further student engagement with *Black Diggers*, but also as an 'introduction' to the regions for our touring program in 2015 and a demonstration of QTC's commitment to regional audiences and young people.

Area	School	No. Students
Cairns	St Augustine's College	15
Rockhampton	North Rockhampton SHS	60
	Rockhampton SHS	45
Emerald	Marist College	120
Bundaberg	Bundaberg North SHS	50
	Bundaberg SHS	60
	Gin Gin SHS	25
Gladstone	Chanel College	25
	Mt Larcom SS	20
	Gladstone SHS	32
Mackay	Proserpine SHS	25
	Holy Spirit College	20
Townsville	Townsville SHS	10
Charters Towers	Blackheath and Thorburn College	20
	Columba Catholic College	15
Mount Isa	Good Shepherd Catholic College	20

THE ARTS CENTRE, GOLD COAST RESIDENCIES

QTC again partnered with The Arts Centre, Gold Coast to deliver a Youth Theatre Project with director Catarina Hebbard working with young performers aged 16-21 to present a production of the play *DNA* by Dennis Kelly in October. As part of this partnership masterclasses were also held by Andrea Moor and Steven Rooke.

CAIRNS ENGAGEMENT

QTC continued to develop a relationship with Cairns artists, in particular through JUTE Theatre. Sponsor Datacom provided funding to support the development of regional artists in Cairns. Support for Cairns artists has included visits to JUTE by Wesley Enoch and Todd MacDonald, dramaturgical support for Cairns based playwright Kathryn Ash, attendance at a Brisbane Playlab masterclass for Kathryn Ash, and the provision of rehearsal space in Brisbane to JUTE theatre for the rehearsals of *Bastard Territory*.

Heidi Irvine and artist Lucas Stibbard also ran workshops in Cairns as part of the Wesfarmers Resources Regional Acting Studio (WRRAS) in May.

TOURING PRODUCTIONS FOR CHILDREN

With assistance from the Tim Fairfax Family Foundation, *The Lost Property Rules* toured to 21 primary schools across South Western Queensland. For three weeks from 6–28 August 2014, 1,927 students attended the 23 performances. Actors Thomas Larkin, Louise Bremher and Kerith Atkinson delivered the theatrical performance, while Tour Manager, Steve Pirie delivered immersive activities geared towards sustainability.

Stradbroke Dreamtime was remounted, and redirected by Wesley Enoch, to perform a short season as part of Bleach jnr* at Bleach Festival on the Gold Coast. A tent pitched on the shore of Currumbin Beach housed seven performances from 14–16 March 2014 to an audience of excited children and their parents.

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2013 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	166	21,369	10.8	0	0	0.0	10.8
Administration	13.5	228	0.1	18	24,040	12.2	12.3
Creative	147	12,456	6.3	2	3,975	2.0	8.3
Development (Sponsorship & Philanthropy)	6.5	158	0.1	3.5	5,864	3.0	3.0
Marketing & Ticketing	20	2,772	1.4	8	13,767	7.0	8.4
Production	385	23,400	11.8	11	15,440	7.8	19.7
Venue	103	2,060	1.0	1	1,564	0.8	1.8
Workshop Artists	65	3,403	1.7	-	-	-	1.7
Other	-	-	-	-	-	-	-
TOTAL	905.5	65,847	33.3	43	64,649	32.7	66.0
Total Opportunities	949						

INDIGENOUS STATISTICS

- 30 Indigenous arts workers (including artists) were engaged for 59 opportunities
- 25 Indigenous artists were engaged for 40 opportunities
- 6,427 hours of employment in total for Indigenous people
- Indigenous people represent 4.9 per cent of Queensland Theatre Company's workforce based on total hours worked
- Indigenous people represent 6.2 per cent of Queensland Theatre Company's workforce based on total employment opportunities

GENDER STATISTICS

- 176 women (including artists) were engaged for 400 opportunities
- 80 female artists engaged over 171 opportunities
- 41 female actors out of 108 actors in total
- 3 female directors out of 13 directors in total
- 73,096 hours of employment in total for women
- Women represent 56 per cent of Queensland Theatre Company's workforce based on total hours worked
- Women represent 42 per cent of Queensland Theatre Company's workforce based on total employment opportunities

CULTURALLY AND LINGUISTICALLY DIVERSE (CALD) STATISTICS

- 34 culturally and linguistically diverse people (including Indigenous) engaged for 94 opportunities
- 13 culturally and linguistically diverse artists (including Indigenous) engaged for 24 opportunities
- 16,184 hours of employment in total for culturally and linguistic diverse people
- CALD people represent 12.4 per cent of Queensland Theatre Company's workforce based on total hours worked
- CALD people represent 9.9 per cent of Queensland Theatre Company's workforce based on total employment opportunities

Communicate evidence of our community value to attract new partners.

Philanthropic and corporate support for the arts in Queensland is in its infancy when compared to states like New South Wales and Victoria, making it important for QTC to collect data and testimonials about the impact of our work in the community. Audience satisfaction and reaction is regularly collected from our Brisbane mainstage audiences through audience surveys carried out by Proof Research. Information from these surveys has been persuasive in attracting new corporate partners. Awards such as the 2013 Queensland Reconciliation Award for our Indigenous Program have also been influential in 2014, attracting corporate sponsors such as Sibelco Australia, Theiss and the Queensland Aboriginal and Islander Health Council for our production *Black Diggers*. We are also actively collecting evidence of the impact of our non-mainstage activities such as the Logan Youth Theatre Ensemble, *Traction*. Researchers from the

Australian National University, examining the ability of theatre to affect positive social change and community cohesion, are externally evaluating this project. Participants in *Traction* have also been active on social media, enthusiastically communicating the value of the project and its importance in their lives.

The Company's research and improved communications have assisted us in securing additional grants from other Queensland and Australian Government departments as well as trusts and foundations. Over one million dollars was secured in 2014 through these sources for eight new projects.



Black Diggers live simulcast, Townsville. Photographer: Sandra Heier Evensen

Goal Four:

Maintain a Strong and Balanced Infrastructure for the Company

- **Better financial result for Main Stage productions**
- **Increasing income through existing revenue streams and new initiatives**
- **Create a positive work environment**
- **Ensuring strong expenditure controls**
- **Develop an environmentally sustainable Company**

Summary

The Company delivered a \$292,000 surplus, our third in a row. The success is a combination of factors but a major turning point in 2014 was that box office delivered higher than anticipated results. In previous years box office was less reliable and surpluses resulted partly from reducing production costs. 2014 also saw our three-year plan deliver significant improvements in income from corporate partnerships and donations as well as from commercial activities. The Company's sustainability program continued with numerous improvements to the building and solar panels planned for 2015. There was a very positive work environment thanks in part to the new office arrangements and less staff movement.

Better Financial result for Main Stage productions and strong expenditure controls

The Company increased its mainstage box office by eight percent on the previous year. The Season contained a mix of four co-productions and three QTC productions and as in the previous year continued greater utilisation of the larger Playhouse at QPAC. Although this means QTC has seasons of only three weeks, it does usually deliver larger audiences than the smaller Cremorne Theatre with a show running for five weeks. The major highlights in 2014 were undoubtedly the productions of *Macbeth* and *Black Diggers*.

Macbeth attendance exceeded 17,000 and was the highest attendance since 1993. The income budget on this show was exceeded by 54 per cent, which offset some of the losses sustained from the prior production *The Mountaintop*.

Black Diggers played at the Sydney Festival in January and as part of the Brisbane Festival in September. The Brisbane season exceeded budgeted paid attendance by 43 per cent and recorded a small surplus, as costs associated with the creation of the production increased.

Other mainstage shows including *The Effect* and *Gloria*, both in the Bille Brown Studio, exceeded financial and attendance budgets.

Australia Day, *The Mountaintop* and *Gasp!* were below budgeted attendance but reported a reduced deficit due to cost savings. In the case of *Gasp!*, which sold out in Perth and received very positive publicity and reviews, there was no doubt that the G20 adversely affected ticket sales, similar to the downturn in the retail and hospitality sectors during this period.

Continued refinement of the Company pricing strategy occurred with a planned logic to all discounts (e.g. concessions, youth, season packages).

Being a theatre company with many purchases required in wide ranging areas it is important that the Company has strong procurement and authorisation procedures. The Chief Financial Officer, in conjunction with the Venue and Operations Supervisor, regularly reviews procurement of our venue supplies including pricing, service and product range. Company policy determines a hierarchy of authorisation required before final finance approval. Procurement of non-standard supplies is worked through with the Venue and Operations Supervisor and Production Manager/Technical Coordinator according to current finance procedures and maximising business benefits. Large capital items are prioritised and listed for Finance Committee approval after sourcing quotes from suppliers. All new major projects e.g. renovations, are approved first by the Finance Committee and then by the full Board.

Increasing income through existing revenue streams and new initiatives

The Company's revenue streams consist of box office, philanthropy, corporate partnerships and venue hire and associated activities. Corporate development and philanthropy (including new grants) are discussed separately below. In 2014 the Company did not create any new revenue initiatives but rather built on those initiated in 2013. Of these the main income streams were from venue hire and bar sales. Due to constant demands on the Company's Workshop there was not sufficient time to do any external set builds. The provision of two new rehearsal rooms built at the beginning of the year meant that the Bille Brown Studio was freed up for external hire when performances are not programmed. Over the year, apart from the free Theatre Access, there were 10 external hires including one regular weekly hire. Income from this stream increased by over 500 percent since 2013. The Company has also started to make a small profit from the running of the bar with a 177 percent increase in bar takings over the year – attributed to both the external hire policy and the return of mainstage shows to the BBS.

Corporate Development Partnerships

2014 was an extremely robust year for QTC in terms of sponsorship investment. Many new partners were welcomed to our season of programming, a reflection of the number of high quality productions being presented by the Company. It was also very pleasing to maintain most of our existing corporate partners from previous years.

Some of the key achievements during the year include:

- Sponsorship of *Macbeth* by Griffith University. We also appreciated having the Jani Haenke String Quartet, arranged through the Conservatorium of Music, entertain the opening night audience at the post event celebration at the Brisbane Convention and Exhibition Centre. Griffith University and QTC have enjoyed a solid partnership for the past 13 years and we greatly value their continuing support.
- Multi-sponsorship of *Black Diggers*. This large-scale production resonated strongly with companies interested in supporting the untold stories of WWI Indigenous soldiers. Energex entered their third year of support for QTC through their Associate Production Sponsorship. We were also pleased to welcome new sponsors Thiess and Sibelco as Associate Production Sponsors. In addition, Sibelco hosted a private community performance of *Black Diggers*, transporting their employees from Stradbroke Island and surrounds to an exclusive performance at QPAC.

-
- The live regional simulcast of *Black Diggers* was supported by Queensland Aboriginal and Islander Health Council (QAIHC) and Sibelco Australia who further supported the simulcast in Rockhampton allowing their clients and employees from their Parkhurst plant the opportunity to attend the simulcast.
 - The exclusive naming rights to the GreenHouse's newly refreshed courtyard were negotiated with long-standing sponsor Brisbane Airport Corporation. It is now named the Brisbane Airport Courtyard at the GreenHouse.
 - The Wesfarmers Resources Regional Acting Studio entered its seventh year, attracting young people living in regional towns in Queensland to attend acting workshops facilitated by QTC artists.
 - Ord Minnett supported two of the Company's productions in 2015. These plays include the Olivier Award winning play *The Mountaintop* written by Katori Hall and Ben Elton's hilarious satire, *Gasp!*. Ord Minnett hosted a client event, entertaining up to 120 guests, during the season of *Gasp!*.
 - *Australia Day*, the first production in 2014, was sponsored by long-term partner of QTC, Philip Bacon Galleries. Philip Bacon was invited to meet with the playwright, Jonathan Biggins and the cast and crew at an informal event hosted at QTC.
 - The Company negotiated with Aurecon to bring their clients to excerpts of a performance of the play, *I Want to Know What Love Is*. In addition to hosting this exclusive performance and event, QTC was proud to offer tours of our workshop, wardrobe and new rehearsal spaces within the building.

In addition to the above the Company was appreciative of the financial support from:

- Season Sponsors, Allens, who entered their third year of sponsorship in 2014. Their clients and staff were hosted at selected plays during the year. An artist from QTC was happy to speak at their client events hosted prior to the performances.
- Season Sponsors, Bendigo Bank, who have supported QTC since 2005. During the year, Bendigo Bank hosted three events at plays of their choice for their clients from their respective branches.
- ALS Limited, whose clients and employees attended many of our productions and met with industry and artists on selected opening nights.
- Herbert Smith Freehills enjoyed entertaining their guests at an evening performance of *Gasp!*, which formed part of their Season Sponsorship with QTC in 2014. Thank you to Herbert Smith Freehills for continuing their sponsorship with QTC.
- New Season Sponsor in 2014, Board Matters, which hosted client events at selected productions throughout the Season and attended some opening nights of their choice, mingling with business associates and artists.

There are many companies who provide in-kind products and services to QTC through a Season Supporter sponsorship. Without this support the Company's costs would be considerably increased. Key partnerships include:

- IT Provider Datacom who assist the Company with all IT requirements.
- Quay West Brisbane, our preferred accommodation provider hosting many Company visitors and artists during their visits to Brisbane.
- Ernst and Young who provide auditing assistance to QTC during the year.
- Clovelly Estate Winery, a long-standing supporter, who supply the wide range of wines that QTC serves at all Company events. For the first time in 2014, a different wine was matched to each production and it was a wonderful opportunity to sample such a lovely selection of wines from this Queensland based winery.
- Little Creatures beer, a very popular choice of beverage by QTC patrons, was provided to our guests through support from Lion.
- Catering firm Wine & Dine'm provided catering at selected QTC events hosted at the GreenHouse.

Other successful in-kind partnerships include with Phoebe Stephens Flowers for the provision of beautiful flowers in our reception area; Merlo, who provide excellent coffee for the Company; PlantUp who have been responsible for the attractive vertical gardens in the Brisbane Airport Courtyard and Pondera which assists Company staff and artists with their physiotherapy services and fitness requirements.

In 2014 the Company initiated a number of other in kind media sponsorships that have been critical to the promotion of shows. An interesting one is the Australian Financial Review's new Beyond program, a loyalty program for their readers. This has provided QTC with the opportunity to advertise in the Financial Review newspaper and promote selected productions through competitions and incentives to their readers

In addition arrangements with media suppliers including Channel 9, Bauer Media Group, BMag, GOA and 4BC offered new advertising mediums for QTC productions.

Thanks To Our Sponsors

Government Partners



Production Sponsors



Program Sponsors



Season Sponsors



Season Supporters



Media Supporters



Promotional Partner: Coev Haircutters

Philanthropy

TRUSTS AND FOUNDATIONS

Queensland Theatre Company received funding from the Tim Fairfax Family Foundation to support a regional primary school tour of *The Lost Property Rules*, which provided opportunities for young people in regional Queensland to learn about and participate in theatre. We were also delighted to receive Creative Partnerships Australia *Plus One* matched funding which allowed us to employ a database trainer and analyst to assist with the implementation of Tessitura.

INDIVIDUAL DONORS

QTC received the highest ever level of support from the individual donors (listed below). These contributions directly support our work, allowing us to deliver better and more diverse programs and high-quality performances.

QTC was most appreciative of those individuals who donated to our *10,000 Teenagers* fundraising appeal. The appeal exceeded expectations with donations assisting over 13,500 young people to be involved either as audience members or as participants in programs like our artists-in-schools residencies, Monday Night Masterclasses, Youth Ensembles and Theatre Residency Week.

2014 also saw a significant increase in workplace giving to QTC. Donors include QTC staff, Board members and subscribers. In 2015, more efforts will be made to bring workplace giving options to the attention of QTC audience members. Many large companies match their employees' donations to their chosen non-profit organisations.

Donors continued to receive *QTC News* throughout the year and enjoyed a range of exclusive events which included backstage tours of sets in the Playhouse, tours of the QTC wardrobe and workshop, design presentations, dress rehearsals, free movie sessions at the Dendy and events to meet visiting actors, directors and playwrights. Long term and highly supportive donors were invited to hosted lunches with Wesley Enoch and invited artists in his office at QTC.

There were 391 donors who attended events in 2014, an increase of over 250 per cent from 2013.

LEGAL CHAPTER

Forty-five members of Brisbane's legal profession continued to support the Company through the Legal Chapter. The Chapter is led by Michael Back, Managing Partner of Herbert Smith Freehills, and supports artist development programs at Queensland Theatre Company. In addition, 2014 saw the development of an exciting new project: commissioning a new play based on the true story of a famous unsolved crime at Carpentaria Downs Station in 1908. The case galvanised community opinion at the time, not least because the jury refused to convict Billy, the Aboriginal stockman, despite his "confession". Members of the Legal Chapter will be actively involved in making this piece of theatre come to life over the coming years.

SPECIAL GOVERNMENT SUPPORT

QTC received additional support from the Australia Council for the Arts for a range of projects in 2014. This included funding for our Production Manager, Toni Glynn, to undertake professional development; an Aboriginal and Torres Strait Islander Arts Board grant to create *My Name is Jimi* – an interactive multimedia show which tells the story of Mabuiag Island; an Early Career Artist Commission which enabled the Dead Puppet Society to undertake creative development on a new show, *The Wider Earth*; and an Interconnections grant allowing Imaginary Theatre to spend six weeks at QTC developing the children's show *Horrendo's Curse*.

One of the biggest events of the year – the *Black Diggers* live simulcast – was made possible with \$298,750 from the Queensland Government as part of the Queensland Anzac Centenary.

2014 also saw the successful completion of the Logan Youth Theatre Ensemble (*Traction*) program thanks to support from the Australian Government's Department of Social Services under the Social Cohesion Program.

QTC is also proud to announce that we were successful in securing \$210,000 through an initiative supported by the Queensland Government through Arts Queensland, to develop and stage a new musical *Ladies in Black*, featuring music by Tim Finn and direction by Simon Phillips. *Ladies in Black* is based on the well-known novel *The Women in Black*, by Australian author Madeleine St John.

2014 Donors

QTC warmly thanks all of its generous donors in 2014. Your contributions play a vital part in enriching our artistic and cultural life.

Foundation Support – Trusts and Foundations

The English Family Foundation
The Siganto Foundation
Tim Fairfax Family Foundation

\$10,000+

1 Anonymous
Patricia Byrne
Pamela M Marx
Cathryn Mittelheuser AM
Bruce and Sue Shepherd

\$5,000 - \$9,999

John & Gabrielle Hull
Karl & Louise Morris
Tim & Kym Reid

\$2,000 - \$4,999

John H Casey
John & Lynnlly Chalk
Sue Donnelly
Wesley Enoch
Richard Fotheringham & Roslyn Atkinson
Alan Galwey
Bruce & Alexandra Grove
E Jameson & A Anderson
Trevor Love & Vivienne Johnson
Kirstin & Glen Ferguson

\$1,000 - \$1,999

3 Anonymous
Anne and Peter Allen
Julieanne Alroe
William Ash & Margi Brown Ash
Lisa & William Bruce
Erin Feros
Mike & Sue Gowan
Hudson Family
David & Katrina King
Noela & Colin Kratzing
Joan M Lawrence AM
Directors Australia
Jim & Jill Nicklin
Donal & Una O'Sullivan
Prior Family
Marianna Serghi
Cecily Stevenson
Liz & Anthony Thompson
R & M Williams

\$500 - \$999

7 Anonymous
Elizabeth Ardill
Glenise Berry & Damien Thomson
Dianne Eden
Mathieu & Anastasia Ellerby
Marian Gibney & Ken MacDonald
Merrilyn Goos
P Greet & N Beaton

Gough Medical
David Hardidge
Marc James
Amanda Jolly
Tempe Keune
Susan Learmonth & Bernard Curran
Andrew & Kate Lister
B Lloyd
Brad Mammino
Ian & Rhyl McLeod
Rob & Barbara Murray
Greg & Wendy O'Meara
Diane & Robert Parcell
Blayne & Helen Pitts
Geoffrey Rush
Gary Sawyer
Phoebe Stephens Flowers
Sandy Vigar
Margaret & Norman Wicks
Gillian Wilton

\$200 - \$499

15 Anonymous
Melissa Agnew
Leanne Austin
Melissa Bennett
Emma Benson
Elizabeth Billington
Stephen & Jennifer Boyd
Ethna Brown
Betty Byrne Henderson AM
Margaret Byrne
Michael & Margaret Clancy
Bob Cleland
John Colwell
Christine Comans
Anthony Costantini
Michael Cullinan
Eve Dyer
Angus Edwards & Trudie Murrell
Judi Ewings
William & Lenore Ferguson
Kate Foy
Ruth Hamlyn-Harris
Albert & Carmen Hili
Katherine Hoepper
Patricia Jackson
Olwyn M Kerr
J & S T King
Ross & Sophia Lamont
Shirley Larson
Susan Mabin
Dagnija McAuliffe
Sandra McCullagh
Geoff & Allison McGlashon
Peter & Gay Gibson
Carolyn McIlvenny

Angie McPhee
Hon Tom McVeigh
Sandra McVeigh
Dee Morris
Philip & Fran Morrison
Darryl Nisbet
Kartini Oei
Pacstars
Christos & Colleen Papadopoulos
Allan Pidgeon
People Resourcing
Andrew & Susan Prince
Bruce Richardson
John Richardson & Kirsty Taylor
Donald Robertson
Rosie Russell
Lyn & Joanne Scott
VERTEC RAIL
Sally Wilde & Geoffrey Hirst
DJ Woodward
Ian Yeo & Sylvia Alexander

\$50 - \$199

365 donors under \$200, but more than \$50

Legal Chapter

Michael and Anne Back
Sarah Bradley
Jennifer Batts
Sarah Bradley
Peter Bridgman
Sheryl Cornack
Leone Costigan & Greg Mann
Peter & Gwen Eardley
Ralph & Frances Devlin
Tom Fotheringham & Emmy Kubainski
H G Fryberg
Elizabeth Gaffney
John & Lois Griffin
Kevin & Joanne Holyoak
Asif Khan
Fleur Kingham
John & Janice Logan
Sarah Ludwig
Stephen & Hana Mackie
Debra & Patrick Mullins
Brian Noble
James & Anne Noble
Tina Previtera
Murray & Laura Procter
Jeff Rolls & Barbara Houlihan
Peter & Nerida van de Graaff
Greg & Sally Vickery
Keith Wilson

Positive Work Environment

The Company is constantly seeking ways to improve the work environment. In 2014 the creation of a new work environment was critical in improving office communication as well as introducing more natural lighting. This latter point, combined with replacing overhead lighting with new LEDs, has resulted in decreased headaches and migraines amongst staff. The Company also has a contract with Pondera, which provides discounted Pilates classes and weekly in-house massage (six 10 minute slots). The renovations in the GreenHouse have created a more pleasant place for artists and staff to congregate and have meals. The Company also continues its long-standing practice of regular BBQs with artists when we have productions playing and/or in rehearsal.

A program of individual and group training was also established last year. Group training was conducted in First Aid, Work Place Health and Safety, Responsible Service of Alcohol and Tessitura.

The Company's workforce is diverse with 18 percent of people employed identifying as CALD (including Indigenous) and 48 percent being female.

Sustainability

Queensland Theatre Company seeks to be at the forefront of a worldwide green theatre movement, committed to incorporating environmental concerns in its planning and operations. Representatives from each department make up the Sustainability Committee, which meets quarterly to report achievements and suggest improvements to the Company's sustainable practices.

ENVIRONMENTAL FOOTPRINT

Energy Conservation & Management

1. A major Energy Efficiency Lighting upgrade of the administration level of the building was completed this year. Working with CSR Bradford, over 260 lights have been replaced with a more efficient product. This is expected to reduce annual energy consumption by 34,660 kWh, a 72 per cent reduction that is equivalent to 33 tonnes of carbon emissions.
2. QTC has signed an agreement with Bradford Energy Solutions to supply and install a 100kW Solar Photovoltaic System. This system is expected to reduce the annual energy consumption by 155,000 kWh (an offset by 29 per cent), which will be a reduction in carbon emissions of 147 tonnes. We are confident that the project will be completed, and the system on the grid, by May 2015.
3. Through an IEM Power Management Module, all computers are powered off on a weekly cycle to conserve power. This includes hibernation after periods on inactivity throughout the day.

Resource Use and Recovery

1. Old IT hardware is returned to the provider for recycling and any new hardware purchased has to have a high-energy efficiency rating.
2. Sets are recycled either by QTC or re-used by local independent theatre companies. In 2014, QTC built over 165sqm of additional shelving in the workshop so that sets for both touring and recycling, can be stored.
3. All marketing materials, including programs, are printed on accredited recycled stocks that meet current industry standards. Many materials also feature the accreditation logos (Chlorine free, IISO 14001 EMS, Recycled and Responsible Forestry Practices) to raise awareness about the use of recycled paper.
4. In 2014 QTC introduced free programs for our theatre patrons who are encouraged to recycle them post-show. Recycled programs are then used for the next show, reducing printing and paper usage. The programs are also available online in electronic copies. The production, *Gloria*, had a 43 per cent recycling rate. Over the year QTC has been able to reduce program quantities by up to 2,000 copies per production.

COMMUNITY & SOCIAL IMPACTS

1. QTC repurposes old advertising billboard banners into recycled tote bags. These are then used as corporate gifts to promote the Company and its commitment to sustainability.
2. Part of QTC's commitment to sustainability is a visible commitment. As part of the recent refurbishments, QTC installed two green walls and plants throughout the Foyer and Courtyard, creating a natural haven for theatre patrons called the GreenHouse. The addition of plants also assists in cleaning the air and reduces sound pollution caused by the busy surrounding roads.

INDUSTRY ASSOCIATION, CONFERENCES AND AWARD

1. QTC entered the Business SouthBank Sustainability Awards 2014 and although the Company did not win, our efforts in sustainability were positively endorsed.
2. Participation in the Greener Live Performance's Energy Efficient Production Lighting webinar.

Financial Statements

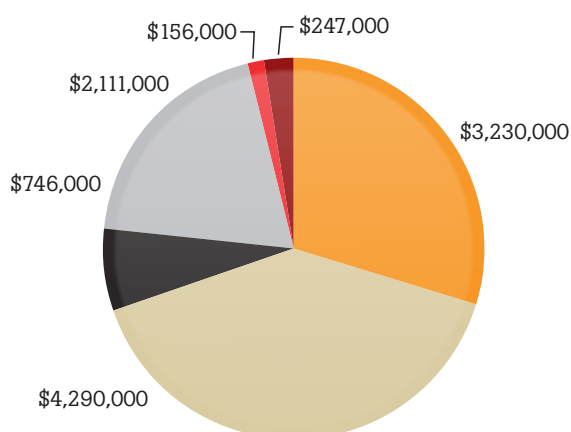
This summary provides a snapshot of Queensland Theatre Company's financial performance. Queensland Theatre Company is in a sound financial position

	2014 \$'000	2013 \$'000	Variance %
STATEMENT OF FINANCIAL PERFORMANCE			
Total Income	10,780	9,438	14.2%
Total Expenses	10,488	8,756	19.8%
Suplus/Deficit	292	682	

STATEMENT OF FINANCIAL POSITION

Total Assets	6,119	5,528	10.7%
Total Liabilities	2,443	2,144	13.9%
Total Equity	3,676	3,384	

Financial Performance Income

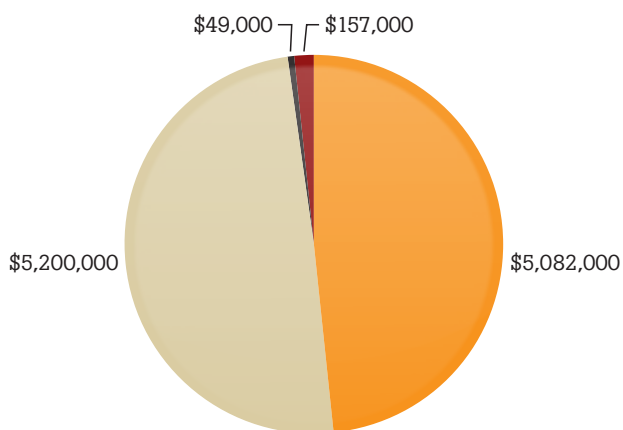


- User charges
- Government grants - special
- Interest
- Government grants - base
- Other grants and contributions
- Other

FINANCIAL PERFORMANCE INCOME	2014	2013	Variance
User Charges	3,230,000	2,980,000	8.4%
Government Charges - Base	4,290,000	4,220,000	1.7%
Government Grants - Special	746,000	756,000	-1.3%
Other grants and contributions	2,111,000	1,273,000	65.8%
Interest	156,000	173,000	-9.8%
Other	247,000	36,000	
	10,780,000	9,438,000	14.2%

The large increase in other grants and contributions is due to an increase in Co-production income & Sponsorship from Black Diggers. Other income includes increased venue hire revenue in 2014.

Financial Performance Expenditure

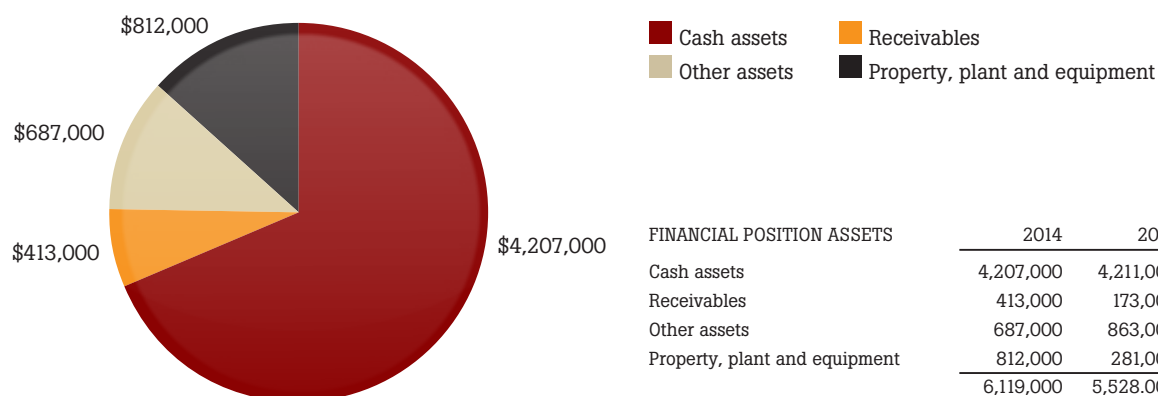


- Employee expenses
- Depreciation and amortisation
- Supplies and services
- Other

FINANCIAL PERFORMANCE EXPENDITURE	2014	2013	Variance
Employee Expenses	5,082,000	4,098,000	24.0%
Supplies and services	5,200,000	4,496,000	15.7%
Depreciation and amortisation	49,000	29,000	69.0%
Other	157,000	133,000	18.0%
	10,488,000	8,756,000	19.8%

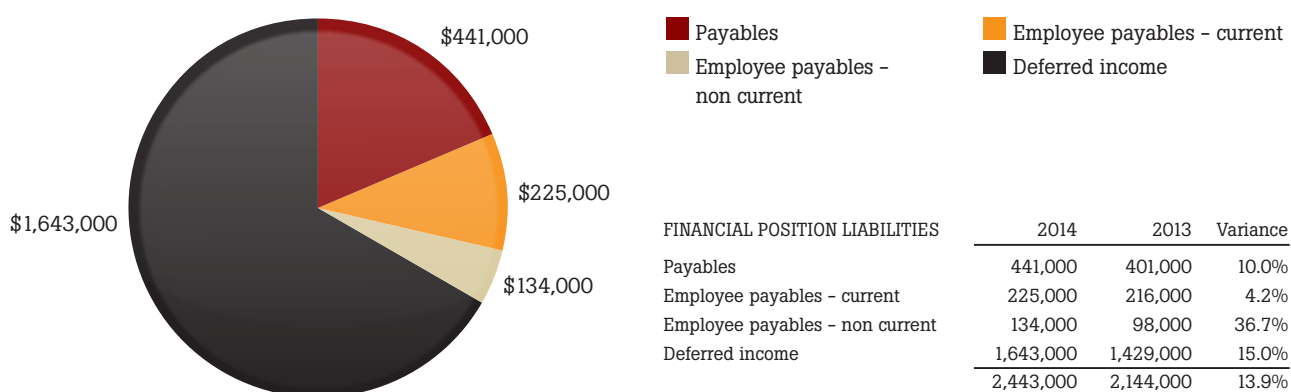
Reflects higher levels of programming activity in 2014. Higher depreciation expense due to significant CAPEX spend.

Financial Position Assets



Higher Corporate function and sponsorship debtors at year end.
Reduction in other assets reflects timing of repayments for 2015 shows.
The increase in PP&E is approved CAPEX spend in 2014 on leasehold improvements.

Financial Position Liabilities



The increase in Non-current employee payables is LSL liability for employees between 7 to 10 years.
The increase in Deferred Income is Subscription packages in advance asat year end.

Financial Statements

Queensland Theatre Company

Financial Report

For the year ended 31 December 2014

Contents

Statement of Comprehensive Income

Statement of Financial Position

Statement of Changes in Equity

Statement of Cash Flows

Notes To and Forming Part of the Financial Statements

Certificate of Queensland Theatre Company

Independent Auditor's Report

General Information

This financial report covers Queensland Theatre Company.

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

Queensland Theatre Company is controlled by the State of Queensland which is the ultimate parent.

The head office and principal place of business is:

78 Montague Rd
South Brisbane Qld 4101

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

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 2014

	Note	2014 \$' 000	2013 \$' 000
Income from Continuing Operations			
Revenue			
User charges	2	3,230	2,980
Grants and other contributions	3	7,161	6,249
Other revenues	4	403	209
Gains			
Gain/(Loss) on sale of property, plant and equipment	5	(14)	–
Total Income from Continuing Operations		10,780	9,438
Expenses from Continuing Operations			
Employee expenses	6	5,082	4,098
Supplies and services	7	5,200	4,496
Depreciation and amortisation	8	49	29
Other expenses	9	157	133
Total Expenses from Continuing Operations		10,488	8,756
Operating Result from Continuing Operations		292	682
Total Comprehensive Income		292	682

The accompanying notes form part of these statements.

Statement of Changes in Equity

For the year ended 31 December 2014

	Note	Accumulated Surplus \$'000	Reserves Incentive Scheme \$'000	Total \$'000
Balance 1 January 2013		1,986	716	2,702
Operating Result from Continuing Operations		682	-	682
Total Other Comprehensive Income - Increase/(Decrease) in Asset Revaluation Surplus		-	-	-
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme		(25)	25	-
Balance 31 December 2013		2,643	741	3,384
Balance 1 January 2014		2,643	741	3,384
Operating Result from Continuing Operations		292	-	292
Total Other Comprehensive Income - Increase/(Decrease) in Asset Revaluation Surplus		-	-	-
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme		(23)	23	-
Balance 31 December 2014		2,912	764	3,676

The accompanying notes form part of these statements.

Statement of Cash Flows

For the year ended 31 December 2014

	Note	2014 \$' 000	2013 \$' 000
Cash flows from operating activities			
Cash receipts in the course of operating activities		11,098	9,274
Interest received		132	144
Cash payments in the course of operating activities		(10,698)	(9,499)
GST remitted to ATO		35	206
Net cash provided by (used in) operating activities	19 (b)	567	125
Cash flows from investing activities			
Payments for property, plant and equipment		(594)	(148)
Net Cash provided by (used in) investing activities		(594)	(148)
Net increase (decrease) in cash held		(27)	(23)
Cash at the beginning of the reporting period		3,470	3,493
Cash at the end of the reporting period	19 (a)	3,443	3,470

The accompanying notes form part of these statements.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

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
Note 25:	Grants from Government

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;
- Facility 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, ('the 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 2014 and other authoritative pronouncements.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

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 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. Income is recognised when cash is received.

(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. This income is recognised on an accruals basis when an invoice is raised.

(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. Otherwise, these costs would be expensed as incurred. 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.

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. These set criteria are a net profit from ordinary activities and in relation to the previous year the following:

- An increase in earned income
- An increase in private sector income
- Cost reductions linked to efficiency gains in agreed areas
- An increase in net assets

(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 as a result of the inability to collect all contributions. 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 recognised in the period in which it is received.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

(j) 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.

(k) 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 also expensed in the year of acquisition.

(l) 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 cost or revalued amount of each asset, less its estimated residual value, progressively over its estimated useful life to the company. 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%

(m) Revaluation of Non-Current Physical Assets

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*

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.

(n) 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

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

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.

(o) 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.

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. Queensland Theatre Company has no finance leases in place.

(p) 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.

(q) 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.

(r) 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 twelve (12) months, the liabilities are recognised at their undiscounted values. Entitlements not expected to be paid within twelve (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.

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 company'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:

- the aggregate remuneration of all senior executive officers (including the Chief Executive Officer) whose remuneration for the financial year is \$100,000 or more

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

- 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 leave owed and long service leave accrued for 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 company during the financial year, both paid and payable as at 31 December, net of any amounts subsequently reimbursed by the executives;
- 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 company or any of its subsidiaries.

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

(s) Provisions

Provisions are recorded when the company 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 twelve (12) or more months, the obligation is discounted to the present value using an appropriate discount rate.

(t) 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.

(u) 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 Australian Taxation Office, are recognised (refer to Note 11). Cash flows are included in the statement of cash flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

(v) 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.

(w) New and Revised Accounting Standards

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

All 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.

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

	Note	2014 \$' 000	2013 \$' 000
NOTE 2. USER CHARGES			
Ticket sales		2,876	2,630
Workshops and professional development programs		178	220
National and international touring		10	17
Other		166	113
Total		3,230	2,980

NOTE 3. GRANTS AND OTHER CONTRIBUTIONS			
Grants from government	25	4,986	4,976
Co-Production contributions		1,056	304
Donations, Foundations & Other Grants		275	240
Corporate sponsorship - cash		458	479
Corporate sponsorship - in kind		386	250
Total		7,161	6,249

Queensland Theatre Company is a not-for-profit entity and applies AASB 1004 Contributions when accounting for grants and contributions, that is, they are recognised as revenue in the period in which the Company obtains control over them. Grants and contributions received and recognised as revenue in 2014 that relate to projects expected to be undertaken in future periods totalled \$444,000 (2013: \$641,000).

NOTE 4. OTHER REVENUES			
Interest		156	173
Miscellaneous		247	36
Total		403	209

NOTE 5. GAINS			
Gain/(Loss) on sale of property, plant and equipment		(14)	-
Total		(14)	-

NOTE 6. EMPLOYEE EXPENSES			
Salaries and wages		4,342	3,526
Superannuation, workers compensation and payroll tax		641	491
Long service leave		42	35
Fringe benefits tax		35	25
Recruitment and training		22	21
Total		5,082	4,098

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

	Note	2014 \$'000	2013 \$'000
NOTE 6. EMPLOYEE EXPENSES (Cont'd)			
EXECUTIVE REMUNERATION DISCLOSURES			
The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:			
\$120,000 to \$139,999		-	-
\$140,000 to \$159,999		-	2
\$160,000 to \$179,999		2	-
Total fees paid or otherwise made payable to remuneration of executives.		338	320
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		-	4
\$501 - \$1,000		5	7
\$1,001 - \$1,500		5	2
Total fees paid or otherwise made payable to all board members of the Company or any related party		10	10
NOTE 7. SUPPLIES AND SERVICES			
Sales and promotion expenses		1,335	1,224
Theatre and production expenses		1,831	1,947
Travel and touring costs		580	245
Postage, freight and storage		85	51
Occupancy		765	694
Printing and stationary		29	27
IT & telecommunications		300	205
Other		275	103
Total		5,200	4,496

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

	Note	2014 \$' 000	2013 \$' 000
NOTE 8. DEPRECIATION AND AMORTISATION			
Depreciation and amortisation were incurred in respect of:			
IT equipment		-	1
Leasehold improvements		17	-
Motor vehicles		5	6
Office furniture		2	-
Staging plant and equipment		22	19
Workshop plant and equipment		3	3
Total		49	29
NOTE 9. OTHER EXPENSES			
Insurance		66	58
Auditor's Fees	24	15	15
Bank charges		7	8
Memberships		25	14
Other		44	38
Total		157	133
NOTE 10. CASH ASSETS			
Cash at bank and on hand		344	375
Deposits at call		1,099	1,245
Term deposits		2,000	1,850
Total Cash - Unrestricted		3,443	3,470
Reserves Incentive Fund - Restricted		764	741
Total		4,207	4,211
NOTE 11. RECEIVABLES			
Trade debtors		243	128
Less: Impairment		-	-
GST receivable		143	26
Interest receivable		19	18
Other debtors		8	1
Total		413	173
NOTE 12. INVENTORIES			
Set construction materials at cost		17	13
Total		17	13

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

	Note	2014 \$' 000	2013 \$' 000
NOTE 13. OTHER ASSETS			
Prepaid production and subscription season costs		602	749
Prepaid other costs		68	101
Total		670	850
NOTE 14. PROPERTY, PLANT AND EQUIPMENT			
(a) Property, Plant and Equipment			
Plant and Equipment			
At cost		1,044	323
Less: Accumulated depreciation		(232)	(187)
Total		812	136
Work in Progress			
Leasehold Improvements at cost		-	145
Total		-	145
Total Property, Plant and Equipment		812	281
(b) Property, Plant and Equipment Reconciliation			
Plant and Equipment			
Carrying amount at 1 January		136	161
Acquisitions		594	4
Transfer from Work in Progress		145	-
Disposals		(14)	-
Revaluations		-	-
Depreciation		(49)	(29)
Carrying value at 31 December		812	136
Work in Progress			
Opening Balance at 1 January		145	-
Additions		-	145
Transfers to Property, Plant & Equipment		(145)	-
Carrying value at 31 December		-	145

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

	Note	2014 \$' 000	2013 \$' 000
NOTE 15. PAYABLES			
Trade creditors		235	138
Accrued expenses		206	263
Total		441	401
NOTE 16. ACCRUED EMPLOYEE BENEFITS			
Current			
Recreation leave		130	132
Time in lieu		3	-
Long service leave		92	84
Total current		225	216
Non-current			
Recreation leave		59	51
Long service leave		75	47
Total non-current		134	98
Total accrued employee benefits		359	314
NOTE 17. DEFERRED INCOME			
Season ticket sales in advance		1,619	1,396
Reciprocal subsidy and grants received in advance		-	30
Other unearned revenue		24	3
Total		1,643	1,429
NOTE 18. RESERVES			
Reserves incentive scheme			
Balance at 1 January		741	716
Interest		23	25
Balance at 31 December		764	741

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

NOTE 18. RESERVES (Cont'd)

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	2014	2013
		\$'000	\$'000

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

(a) Reconciliation of cash

Cash at bank and on hand	344	375
Deposits at call	1,863	1,986
Term deposits	2,000	1,850
Less: Reserves Incentive Fund	(764)	(741)
Cash assets	<u>3,443</u>	<u>3,470</u>

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

Operating surplus from ordinary activities	292	682
Add: Interest from Reserves Incentive Fund	(23)	(25)
Depreciation	49	29
Loss / (Gain) on the sale of property, plant and equipment	14	-
Changes in assets and liabilities:		
(Increase)/Decrease in receivables	(240)	(8)
(Increase)/Decrease in inventories	(4)	(3)
(Increase)/Decrease in other assets	180	(397)
(Decrease)/Increase in payables	40	(327)
(Decrease)/Increase in employee benefits	45	4
(Decrease)/Increase in other liabilities	214	170
Net cash from operating activities	<u>567</u>	<u>125</u>

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

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.

	Note	2014 \$'000	2013 \$'000
Financial assets			
Cash and cash equivalents	10	4,207	4,211
Receivables	11	413	173
Total		4,620	4,384
Financial liabilities			
Financial liabilities measured at amortised cost:			
Payables	15	441	401
Total		441	401

(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 2014

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:

		2014 \$'000	2013 \$'000
Maximum exposure to credit risk			
Cash and cash equivalents	10	4,207	4,211
Receivables	11	413	173
Total		4,620	4,384

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:

2014 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	182	13	58	56	104	413
Total	182	13	58	56	104	413

2013 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	173	--	--	--	--	173
Total	173	--	--	--	--	173

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

(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	2014 payables in			Total
		<1 year	1 - 5 year \$,000	>5 year	
Financial Liabilities					
Payables	15	441	-	-	441
Total		441	0	0	441

	Note	2013 payables in			Total
		<1 year	1 - 5 year \$,000	>5 year	
Financial Liabilities					
Payables	15	401	-	-	401
Total		401	0	0	401

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 \$43,000 (2013: \$43,000).

Financial instruments	Carrying Amount	2014 Interest rate risk			
		- 1%		+ 1%	
		Profit	Equity	Profit	Equity
Cash at bank	344	(4)	(4)	4	4
Deposits at Call	1,863	(19)	(19)	19	19
Term Deposits	2,000	(20)	(20)	20	20
	4,207	(43)	(43)	43	43

Financial instruments	Carrying Amount	2013 Interest rate risk			
		- 1%		+ 1%	
		Profit	Equity	Profit	Equity
Cash at bank	375	(4)	(4)	4	4
Deposits at Call	1,986	(20)	(20)	20	20
Term Deposits	1,850	(19)	(19)	19	19
	4,211	(43)	(43)	43	43

Notes To and Forming Part of the Financial Statements

For the year ended 31 December 2014

NOTE 22. FINANCIAL INSTRUMENTS (Cont'd)

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 determined 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.

	Note	2014 \$'000	2013 \$'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	321	307
Later than one year and not later than five years	1,331	1,292
Later than five years (Premises only)	2,362	2,702

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

Other Commitments

In 2013, Queensland Theatre Company had signed two agreements at balance date. In 2014, there are no signed agreements at year end.

Not later than one year	-	157
Later than one year and not later than five years	-	-
Later than five years (Premises only)	-	-

NOTE 24. AUDITOR'S REMUNERATION

Remuneration of the auditor for audit

- Ernst & Young	15	15
	15	15

An in-kind agreement with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms exists. Invoices were exchanged and paid by both parties.

Notes To and Forming Part of the Financial Statements

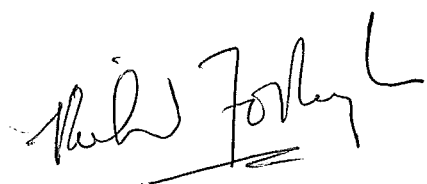
For the year ended 31 December 2014

	Note	2014 \$'000	2013 \$'000
NOTE 25. GRANTS FROM GOVERNMENT			
GRANTS RECEIVED			
Qld Government through Arts Queensland			
Recurrent funding - Annual Grant		3,503	3,447
Special grants			
Matching Subsidy Scheme		100	100
Regional Infrastructure		-	150
Queensland Reconciliation Awards		-	6
Superstar Funding		139	-
Qld Government through Department of Premier and Cabinet			
The Anzac Centenary Coordination Unit - Live Broadcast		224	-
Queensland Premier's Drama Award - Theatre and Public Life 2013/2014		107	-
Queensland Premier's Drama Award - Theatre and Public Life 2012/2013		-	141
The Australia Council			
Recurrent funding - Annual Grant		787	773
Special grants			
MPAB Creative Professionals Grant		20	30
Interconnections		40	-
Early Career Commission		30	-
ATSIAB New Work		-	35
Apprentice funding		3	-
Tour of Kelly		-	247
The Chairman		13	47
Other			
Department of Social Services - Diversity & Social Cohesion		20	-
Total Government Grants Received		4,986	4,976

CERTIFICATE OF QUEENSLAND THEATRE COMPANY

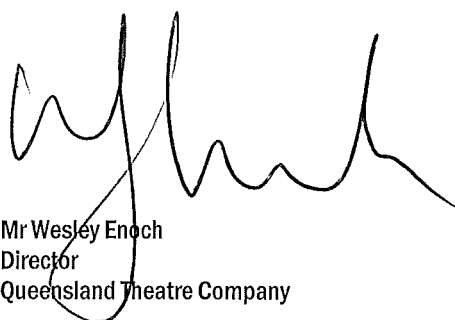
This general purpose financial report has been prepared pursuant to section 62(1) of the *Financial Accountability Act 2009* (the Act) and other prescribed requirements. In accordance with section 62(1)(b) of the Act we certify that in our opinion:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2014 and of the financial position of Queensland Theatre Company at the end of that year.



Prof. Richard Fotheringham
Chair
Queensland Theatre Company

Dated: 27 February 2015



Mr Wesley Enoch
Director
Queensland Theatre Company

Dated: 27 February 2015

Independent auditor's report to the members of Queensland Theatre Company

We have audited the accompanying financial report of Queensland Theatre Company ("the Entity"), which comprises the statement of financial position as at 31 December 2014, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the Entity are responsible for the preparation and fair presentation of the financial report in accordance with the prescribed accounting requirements identified in the *Financial Accountability Act 2009*, and the *Financial and Performance Management Standard 2009* including Australian Accounting Standards, and for such internal controls as the directors determine are necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit 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 our 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, we consider internal controls relevant to the Entity's preparation and fair presentation of the financial report 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 controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit we have complied with the independence requirements of the Australian professional accounting bodies.



Building a better
working world

Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Queensland Theatre Company as of 31 December 2014, and its financial performance and cash flows for the year then ended in accordance with the prescribed accounting requirements identified in the Financial Accountability Act 2009, Financial and Performance Management Standard 2009 and Australian Accounting Standards.

Ernst & Young

Mark Hayward
Brisbane
27 February 2015

A member firm of Ernst & Young Global Limited
Liability limited by a scheme approved under Professional Standards Legislation

Future Outlook

Queensland Theatre Company's Strategic Plan 2015-2018 sets out the following strategic objectives. Quality, Reach, Impact and Viability are part of Arts Queensland's assessment framework:

Goal	Strategies	Performance indicators
Be recognised for a consistently high standard of work (Quality)	<ul style="list-style-type: none"> ➤ Holistic programming of a diverse range of productions/events/works ➤ Development of an artistic culture within QTC ➤ Ensure flexible and responsive systems to support the creation of a diversity of work 	<ul style="list-style-type: none"> ➤ Self & external evaluation through Executive & Management team appraisal, Artistic associates, Positive Media Reviews, Audience Surveys ➤ # new works
Reach a wider audience (Reach)	<ul style="list-style-type: none"> ➤ Gain a better understanding of the Queensland theatre market ➤ Develop a clear brand identity ➤ Attract and retain more customers in existing product categories ➤ Increase audience accessibility ➤ Offer theatre in more places 	<ul style="list-style-type: none"> ➤ Total number of audience/ participants: 2015 – 140,000 2016 – 150,000 ➤ # regional, national & international tours
Strengthen industry and community relationships (Impact)	<ul style="list-style-type: none"> ➤ Support a vibrant local performing arts sector ➤ Provide support and development opportunities for local artists ➤ Provide pathways for youth and education sector ➤ Engage with regional artists, companies and under-served communities ➤ Communicate evidence of our community value to attract new partners 	<ul style="list-style-type: none"> ➤ # co-productions/guest productions ➤ # tours/sell offs of QTC work ➤ # of women directors employed ➤ # of indigenous artists employed ➤ # young people engaged ➤ # regional attendees/ participants ➤ Qualitative analysis of communities served
Maintain a strong and balanced infrastructure for the Company (Viability)	<ul style="list-style-type: none"> ➤ Better financial result for Main Stage productions ➤ Increasing income through existing revenue streams and new initiatives ➤ Ensuring strong expenditure controls ➤ Develop an environmentally sustainable Company ➤ Create a positive work environment 	<ul style="list-style-type: none"> ➤ % change & dollar value of box office sales ➤ Achieving balanced financial position at year end ➤ Annual performance review of Board members and of QTC staff

Operational Plan 2015

Queensland Theatre Company's Operational Plan 2015 is based on its Strategic Plan 2015-2018. The business practice of Queensland Theatre Company during this time is encapsulated in four key areas:

1. Queensland Theatre Company Presents
2. Queensland Theatre Company Produces
3. Queensland Theatre Company Develops
4. Queensland Theatre Company Tours

BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK

Queensland Theatre Company will continue the policy implemented in 2012 of producing larger scale mainstage shows in the Playhouse at QPAC and will also extend the number of mainstage works – slowly reverting to what was consistently on offer pre-floods of 2011. In 2015, we will produce five mainstage plays in the Playhouse, one in the Cremorne and two in the Bille Brown Studio thus offering audiences a matching of venues to the extremely varied productions in our Season 2015. The Company will also engage well-known artists from around Australia and further develop the profile of our local artists to produce stimulating and exciting theatre. In 2015 we are showcasing the very best work from local small to medium companies (Dead Puppet Society, Grin and Tonic Theatre Troupe, the little room) for our audiences. We are also embarking on a ambitious new Australian musical, which is the first musical produced by QTC since 1999. An active program of commissioning of new work is also part of the 2015 program.

REACH A WIDER AUDIENCE

In 2015 Queensland Theatre Company will mount five tours – one specifically to regional Queensland and the other four being national. We will be performing in around 100 venues over the year. The Company will also continue to build on its very successful Youth and Education program offering the three Youth Ensembles, TRW and extending the Logan Youth program *Traction*. The Company also plans to introduce a regional TRW pending successful sponsorship and a primary schools regional education pilot. There is a renewed focus on schools in 2014 and also on families with work tailored to these groups. We will continue our two regional partnerships (Gold Coast and Cairns) and one outer metropolitan area (Logan). Special audio described performances will be held for each mainstage production and certain productions will also have Auslan interpreted performances.

STRENGTHEN INDUSTRY AND COMMUNITY RELATIONSHIPS

Queensland Theatre Company will continue to apply for opportunities for individual artists to assist them in their projects. We will also provide stronger pathways for young people through secondments and work experience. The Company's program of creative developments, artist residencies and workshops in both Brisbane and regional

areas will continue. We will continue the very successful Theatre Access program that offers independent artists and companies free rehearsal and office space, when not in use by the Company. The Company's relationship with Multicultural Development Alliance (MDA) will be further solidified through the production of *Seeking Protection* based on stories from Middle Eastern asylum seekers. In addition QTC is supporting Access Arts through provision of a regular rehearsal space for them to develop a Disability Theatre Group.

MAINTAIN A STRONG AND BALANCED INFRASTRUCTURE FOR THE COMPANY

After three years of healthy surpluses, the Company has solid reserves, which will underwrite, if necessary, the ambitious 2015 Season. Following the major refurbishment of QTC headquarters in 2014, the Company will now upgrade Studio 2 to be used as another performance venue. We will also install solar panels to make the Company more economically and environmentally sustainable. The upgrading of existing sponsors for 2015 has been successful and our search for a principal sponsor will continue. Philanthropy is budgeted to increase in 2015 and it is expected that venue hire will remain constant.

CHALLENGES

The Company has created its most ambitious program for a number of years with eight mainstage productions, six Studio shows and five productions touring throughout the country. With this increased activity staff will be stretched and although additional contract staff will be brought in it is difficult to estimate how long their contracts will be required as demands from touring can vary significantly depending on the presenter. In addition we have projected a significant increase in subscriptions for 2015 as well as increased ticket sales based on the commercialisation of the program. The projections are similar to numbers QTC achieved pre-2011 and the Board agreed it was appropriate for QTC, given the strong position built over the previous three years, to push the boundaries in 2015. There is however strong competition not only from other performing arts companies and commercial tours but also from home entertainment options and a multiplicity of sports and music events. Another challenge is our commercialisation strategy, especially in regard to the hiring out of our venues, which will be tested in 2015. Although we developed many new occasional hirers in 2014, one major regular hirer has only signed a six-month contract with an option to renew. Should they not continue, this will affect QTC's financial projections to some extent.

Governance

Management and Structure

QTC MEMBERS

The *Queensland Theatre Company Act 1970* provides that the Company 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 Company members met eight times during the year. Members during the year were (as at 31 December 2014):

Company Member	Meetings eligible to attend	Meetings attended
Richard Fotheringham (Chair)	8	7
Julieanne Alroe (Deputy Chair)	8	6
Erin Feros	8	8
Peter Hudson	8	6
Nathan Jarro	8	5
Elizabeth Jameson	8	7
Kirstin Ferguson	8	5
Simon Gallaher	8	6
Liz Mellish (until 22 September 2014)	6	4
Karl Morris (until 30 November 2014)	8	5

AUDIT AND RISK MANAGEMENT COMMITTEE

The Audit and Risk Management Committee meets three times a year 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 targets achieved by the Committee in 2014 were in line with its Charter. There were no medium or high-level audit recommendations during the year. Committee members in 2014 included Erin Feros (Chair of the Audit and Risk Committee) (Member), Prof Richard Fotheringham (Chair of the Board), Dr Liz Mellish (Member until 22 September) and Peter Hudson (Chair of the Finance Committee) (Member).

Staff attendees included Susan Donnelly (Executive Director) and Michael Cullinan (Chief Financial Officer). No additional remuneration apart from Board fees, as set out in the Financial Statements, was paid to the Committee.

QTC utilises a Risk Management Plan to identify and mitigate major business and operational risks. The Audit and Risk Management Committee monitor compliance with the Risk Management Plan.

At its November meeting, the Audit and Risk Management Committee re-determined that no internal audit function was required. The Committee was of the opinion that QTC was able to establish and maintain appropriate systems of internal control and risk management without a formally appointed internal auditor. The Chief Financial Officer and the Executive Director provide assessment and evaluation of the effectiveness and efficiency of departmental financial and operation systems, reporting processes and activities. The Audit and Risk Management Committee has an annual work plan.

In 2014 the Company appointed Ernst and Young as its auditors. The Company was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

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

In performing its functions, the Audit and Risk Management Committee observed the terms of its charter and had due regard to Queensland Treasury's Audit Committee Guidelines.

FINANCE COMMITTEE

The Company has a Finance Committee that met eight times in 2014 to oversee the Company's financial position. The Company reports on the finance and operations of the Company through monthly reports provided to Board members. Finance reports are provided through the Attaché Accounting system and operations reports include key issues and highlights of each department of the Company. Committee members throughout 2014 included Peter Hudson (Chair of Finance Committee and Member), Prof Richard Fotheringham (Chair of Board, Audit & Risk Committee Member and Finance Committee Member), Julieanne Alroe (Member), Karl Morris (Member until 25 August 2014) and Elizabeth Jameson (member, from 28 October 2014). Staff attendees included Susan Donnelly (Executive Director) and Michael Cullinan (Chief Financial Officer).

Board Member Profiles

PROFESSOR RICHARD FOTHERINGHAM (Chair)

Richard Fotheringham was born at 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 Queensland Theatre Company 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.

MS JULIEANNE ALROE (Deputy Chair)

Julieanne Alroe is CEO and Managing Director at Brisbane Airport Corporation. In addition to this role, Julieanne currently holds board positions with Tourism and Events Queensland and Queensland Theatre Company. Previously Julieanne worked at Sydney (Kingsford Smith) Airport for over 25 years in various senior management and operational roles and subsequently held the position of General Manager Infrastructure and Planning for the Sydney Airports Corporation Ltd. Julieanne has an extensive knowledge of and experience in commercial airport management and operations, infrastructure management, business and airport planning, corporate affairs, airport scheduling and slot management, security, passenger facilitation, terminal management and airport IT systems. Previous board appointments include the position of chairman of Airports Coordination Australia Ltd and the Airports Council International Safety and Technical Standing Committee; as well as board member of International Grammar School in Sydney and Australia Trade Coast. Julieanne has a Bachelor of Economics from the University of Queensland and is a member of the Australian Institute of Company Directors.

DR KIRSTIN FERGUSON

Kirstin Ferguson is a non-executive director on the boards of Leighton Holdings Ltd, SCA Property Group Ltd, SunWater Ltd and Hyne Pty Ltd. Kirstin has a PhD, Bachelor of Laws (Honours) and a Bachelor of Arts (Honours). Kirstin is a graduate of both the AICD Company Directors Course and AICD International Company Directors Course.

MS ERIN FEROS

Erin Feros is a lawyer and holds a Bachelor of Arts and Bachelor of Laws (Hons) from the University of Queensland. She was admitted as a solicitor in 1983 and became a partner of law firm Allens in 1988. She is a member of the Allens Board, is the firm's Sector Leader, Mining and the managing partner of the Brisbane office. Erin is also the Queensland Chapter Chair and National Council Member of Chief Executive Women. Mergers and acquisitions in the resources sector and privatisations are Erin's primary areas of practice. 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.

MR SIMON GALLAHER

Simon Gallaher has developed a highly successful private performing arts company based in Queensland for the past 30 years (Essgee Entertainment). Best known to Australian audiences as a musical theatre star and performer, Simon has also become one of Australia's foremost theatrical producers. He studied at the Queensland Conservatorium of Music before appearing regularly on The Mike Walsh Show and hosting his own night time television variety show on ABC-TV. He has been awarded three Mo-Variety Awards, a Logie and ARIA Award, Queenslander of the Year Commendation, and an Advance Australia Award for his contributions to the arts. In 1994, Mr Gallaher created the highly acclaimed stage production of *The Pirates of Penzance*. His company has also produced many other musicals as well as an acclaimed Melbourne season of Terrence McNally's play *Master Class* in conjunction with Queensland Theatre Company and Sydney Theatre Company. Simon sits on the board of trustees of QPAC and is Chair of The Harvest Rain Theatre Company.

MR PETER HUDSON

Peter Hudson is a partner of KPMG Australia – a leading provider of audit, tax and advisory services. He has had over 20 years' experience in Australia and overseas providing due diligence assistance and advice to a wide range of corporate and government clients undertaking complex acquisitions, disposals and capital raisings. Peter holds Bachelor of Arts (Accounting) from the University of South Australia and with his extensive background in finance, will assist the Board in its oversight of the financial aspects of Queensland Theatre Company as it continues to meet its stated objectives. Peter is a member of the Australian Institute of Company Directors, the Australian Institute of Chartered Accountants and is also a Director of Youngcare Limited.

Board Member Profiles

MS ELIZABETH JAMESON

Elizabeth is the Principal and founder of Board Matters Pty Ltd and Board Matters Legal, which she established in 2002 after 15 years as a corporate/ commercial lawyer and ten years as a practising director. Elizabeth maintains an active portfolio of directorships, presently with RACQ, Queensland Theatre Company and the Board of Taxation, and Chairs the Board of Brisbane Girls' Grammar School. Her past directorships have also included roles with the boards of over 20 organisations, for-profit and not-for-profit, including as Chair of a private company board in the UK and chair of a leading Australian professional services firm.

MR NATHAN JARRO

Nathan Jarro (Brisbane - Ghangulu with connections to 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 has held directorships on a number of boards including: NITV Ltd, Major Brisbane Festivals Pty Ltd and Kooemba Jdarra Indigenous Performing Arts Inc. Nathan is a former member of the Council of the Queensland University of Technology, secretary to the Brisbane Boy's College Indigenous Scholarship Fund and former President of the Indigenous Lawyers Association of Queensland.

DR EDNA ELIZABETH MELLISH

Liz Mellish founded her national management consulting practice, Mellish and Associates, in 1984. Mellish and 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 organisational performance. Liz resigned from the Board in September 2014.

MR KARL MORRIS

Karl Morris is Executive Chairman of Ord Minnett Ltd. During his 23-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 Patron of Bravehearts, Director and Governor of Notre Dame University of Australia, Director of the RACQ a Board Member of the Catholic Archdiocese of Sydney Finance Committee and Chair of QSuper and the Stockbrokers Association of Australia. Karl resigned from the Board in late November 2014.

Executive Management

MR WESLEY ENOCH – Artistic Director

Wesley was appointed Artistic Director in 2011. He has directed for the Company, 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 the Company, 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. He is a member of the QUT Council, the Logan City of Choice Leadership Team and Chair of the Australia Council's Aboriginal and Torres Strait Islander Board.

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 Main Stage 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.

MS SUSAN DONNELLY – Executive Director

Sue commenced as Executive Director in 2012. She has extensive experience in arts and cultural development, health and social policy. Prior to Queensland Theatre Company she was Executive Director of the national lobbying and advocacy organisation Australian Major Performing Arts Group (AMPAG). Sue has held a diverse range of senior executive positions including Director, UNSW Foundation; General Manager, Company B Belvoir; Director South East Arts (UK); Public Affairs Manager, Sydney Symphony and Director, Arts Development, Arts NSW. She has consulted and lectured in arts business development and management, served on wide-ranging Government advisory boards, funding committees and tribunals, as well as the boards of numerous arts and not-for profit companies. Sue holds a Master of Social Work with Merit and a Bachelor of Social Studies from the University of Sydney and is an alumnus of the Asialink Leaders' program. She is a peer assessor for both the Australia Council and Arts Queensland and sits on the boards of Chunky Move and Australian Performing Arts Centres Association (APACA).

Responsibilities: The Executive Director ensures that the Company's financial, physical and human resources are maintained and, where possible, enhanced to enable the Company to carry out the functions required under the Act; safeguard the Company's short-term and long-term future; effectively realise the Company's Vision and Mission Statements; and sustain the Company's artistic and economic viability and community obligations. The Executive Director has overall responsibility for the leadership and management of the production, marketing, development, management and administrative staff so that the vision of the Artistic Director and the objectives of the Company are achieved.

Management Team

MICHAEL CULLINAN – Chief Financial Officer

Michael joined the Company in 2013. Prior to this, Michael worked as the Financial Controller for Fairfax Radio Brisbane. Michael has strong commercial experience in financial services, media and Government. Previous senior financial management roles were at Screen Queensland, Southern Cross Media and ABN Amro Morgans. Michael also worked in public practice after graduating from the University of Queensland with degrees in Commerce and Law. He qualified as a Chartered Accountant in 1993 and is a Member of the Securities Institute of Australia.

Responsibilities: The Chief Financial Officer oversees the financial and budgetary control systems of the Company, develops best practice reporting framework, and provides appropriate risk management and statutory compliance. The CFO is also responsible for the efficient operation of properties under the control of the Company including the Bille Brown Theatre and bar.

TONI GLYNN – Production Manager

Toni began working with Queensland Theatre Company in June 2013. Toni has extensive experience in all aspects of live theatre production and event management and has been involved in the presentation of a diverse range and scale of live performance styles including drama, dance, circus, festivals and parades, concerts and corporate events, nationally and internationally. Toni began her career as a volunteer at La Boite Theatre Company, working in varied roles including props, costume making and stage management. She has a Bachelor of Dramatic Art (Technical) from the National Institute of Dramatic Art (NIDA), a Diploma of Business (Frontline Management), and a Diploma in Technical Theatre. Her professional experience includes Technical Manager roles with Company B Belvoir and Sydney Theatre Company and, more recently, Production Manager roles with Conrad Jupiter's and Expressions Dance Company.

Responsibilities: The Production Manager is responsible for the planning and supervision of all Company productions and technical activities while overseeing the staff in the Workshop, Wardrobe, Stage Management departments and the staff of performance venues. Alongside the Finance and Operations Manager the Production Manager is responsible for the development, maintenance, security and safe use of the Company's resources and premises.

KATHERINE HOEPPER – Programming Manager and Senior Producer

Katherine joined the Company in 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 first Out of the Box Festival in 1992. Katherine was Administrative Coordinator for Queensland Theatre Company 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. Katherine completed the Australia Council Emerging Leaders Development Program in 2013, and was a peer assessor for the Australia Council Theatre Board in 2012.

Responsibilities: The Programming Manager and Senior Producer devises, develops and manages the program activities of the Company and provides a central communication point for all matters related to artist liaison and Company programs while ensuring reporting requirements are met. The Programming Manager and Senior Producer liaises with the Artistic Director of the Company and production directors in the casting and contracting of all Queensland Theatre Company productions.

AMANDA JOLLY – Philanthropy Manager

Amanda joined the Company in 2008. She has extensive experience working in marketing and development 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 Direccion 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 enabling her to spend two months researching individual giving programs at arts companies in the United States, Canada and the United Kingdom.

Responsibilities: The Philanthropy Manager is responsible for securing government and philanthropic support for the Company through individual giving programs, special government grants and foundations. The Philanthropy Manager provides the highest quality service to donors and ensures smooth administration of the philanthropic program.

Management Team

TODD MACDONALD – Artistic Associate

Todd joined the Company in 2011. He has worked extensively in film, television and theatre as a professional actor and voiceover artist for fifteen years. He 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 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 the recipient of an Asialink Artistic Residency in Seoul, South 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 QUT and completed a Bachelor of Arts from National Institute of Dramatic Art (NIDA). He resigned at the end of 2014 to take up the position of Artistic Director, La Boite Theatre Company.

Responsibilities: The Artistic Associate plays a vital role in the Company by establishing and maintaining industry networks both nationally and internationally. The role reports to the Artistic Director and is responsible for assisting in artistic research and program development, liaising with the artistic community of Queensland and script assessment and development. The Artistic Associate also directs and performs in productions and supports the Artistic Director in the planning, development and monitoring of the creative work of the Company.

NIKKI PORTER – Corporate Development Manager

Nikki joined the Company in 2007. Nikki's career has 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 ten years. From there, Nikki worked at the Victorian Arts Centre in their Development team, specialising in corporate philanthropy. After three years of travelling and living in South Africa, Nikki returned to Brisbane in 2007.

Responsibilities: The Development Manager is responsible for securing corporate support for the Company through sponsorship and corporate entertainment programs. The Development Manager provides the highest quality service to existing sponsors and ensures smooth administration of the sponsorship program.

YVONNE WHITTINGTON – Marketing Manager

Yvonne joined the Company in 2013. She worked across a number of industries for over 20 years in the fields of marketing and communications, sponsorship, events and philanthropy. With a particular emphasis on branding and campaigns, her previous positions include Marketing Manager at MetroLink Queensland (now Transdev Brisbane Ferries), Director of Communications for the Carlton Group of Hotels Australia and NZ, Corporate Communications for Queensland Government's Department of Emergency Services and Powerlink Queensland, Cerebral Palsy League (Qld) and Department of Veterans' Affairs. Before joining the Company, she held the role of Marketing Manager for Opera Queensland for seven and a half years. She holds a Bachelor of Business degree (majoring in Public Administration).

Responsibilities: The Marketing Manager is responsible for the development and provision of high quality marketing and ticketing support for all productions and other activities of QTC. She is responsible for all marketing, campaigns, communications, publicity and promotional strategies and activities, building the Company's audience base, increasing ticket sales and developing membership programs.

Company Members and Employees

Patron

Her Excellency
The Hon Penelope Wensley, AC
Governor of Queensland
(until 29 July 2014)

His Excellency
The Hon Mr Paul de Jersey, AC
Governor of Queensland
(from 29 July 2014)

Board of Directors

Professor Richard Fotheringham
(Chair)

Julieanne Alroe (Deputy Chair)

Kirstin Ferguson

Erin Feros

Simon Gallaher

Peter Hudson

Elizabeth Jameson

Nathan Jarro

Liz Mellish (until 22 September 2014)

Karl Morris (until 30 November 2014)

EXECUTIVE

Artistic Director
Wesley Enoch

Executive Director
Sue Donnelly

Executive Assistant
Tammy Sleeth (from 10 March 2014)

Administration Trainee
Kalisha Soe (until 10 October 2014)

PROGRAMMING

*Programming Manager and
Senior Producer*

Katherine Hoepper

Artistic Associate

Todd MacDonald

*Producer (New Work and
Development)*

Shari Irwin

Artistic Coordinator

Samantha French

*Producer (Education and Youth
Programs)*

Heidi Irvine

Youth Program Coordinator

Claire Christian (until 11 July 2014)

*Touring and Regional Program
Coordinator*

Christine Johnstone

Programming Project Officer

Laurel Collins (from 14 July 2014)

Theatre Diversity Associate

Chris Kohn (on Secondment from
BEMAC until 1 June 2014)

Resident Dramaturg

Louise Gough

CORPORATE DEVELOPMENT

Corporate Development Manager
Nikki Porter

Philanthropy Manager
Amanda Jolly

Development Coordinator
Dee Morris

Researcher and Grants Writer

Liz Bissell (until 24 January 2014)

Danielle Bentley (from 15 July 2014)

FINANCE

Chief Financial Officer
Michael Cullinan

Assistant Accountant
Roxane Eden

Finance Officer
Robin Koski

*Front of House and Events
Supervisor*
Deirdree Wallace

MARKETING

Marketing Manager

Yvonne Whittington

Marketing Coordinator

Amanda Solomons

Marketing Assistant

Yuverina Shewpersad

Marketing Officer

Phoebe Owen (from 23 October 2014)

Digital Projects Officer

Nathan Sibthorpe (until 27 February
2014)

David D'Arcy (from 13 March 2014)

Database Trainer and Supervisor

Dale Ric-Hansen (from 18 June 2014)

Ticketing Coordinators

Maggie Holmes

Rory Killen (until 27 June 2014)

Brad Routledge (14 July to 24
December 2014)

Receptionist/Ticketing Officer

Donna Fields-Brown

Publicist

Kath Rose and Associates

PRODUCTION

Production Manager

Toni Glynn

Technical Coordinator

Daniel Maddison

Production Coordinator

Scott Klupfel (from 21 July 2014)

Venue and Operations Supervisor

Julian Messer

Head of Wardrobe

Vicki Martin

Apprentice Costume Maker

Savannah Mojidi

(until 25 October 2014)

Head of Workshop

Peter Sands

Company Carpenter/Head

Machinist

John Pierce

Carpenter

Jamie Bowman

Company Members and Employees

CASUAL STAFF

Senior Stage Managers

Jodie Roche
Peter Sutherland
Stage Managers
Charlotte Barrett
Kiralee Brill

Freddy Komp
Philippa Loth
Alex Miles
Felicity Organ-Moore
Maddie Nixon
Daniel Sinclair
Lilith Tremmery

Assistant Stage Managers

Charlotte Barrett
Amy Burkett
Emma Wenlock
Ariana O'Brien
Ellen Sorrenson

Wardrobe Coordinators

Gayle MacGregor
Nathalie Ryner

Cutters and Costume Makers

Millie Adams
Marysia Aves
Leigh Buchanan
Katrine Christensen
Rebekah Ellis
Gaye Lee
Jayne Warrington
Michelle Wiki

Costume Makers

Selina Bedville
Liesel Buckenham
Bianca Bulley
Sharon Clarke
Tovah Cottle
Barb Kerr

Virginia Das Neves
Hannah Gartside

Costume Maintenance

Liesel Buckenham

Wig Makers and Hair Stylist/

Hairdressers

Michael Green
Lynne Swain

Make Up Artists

Tiffany Beckwith-Skinner
Jan Huggett

Workshop Carpenters

Jaydn Bowe
Philippa Loth
Tom Paine
Benjamin Pierce
Tom Pym
Gavin Sawford

Prop Makers

Ashlee Kennedy
Aleksis Waaralinna

Affiliate Artists

Ben Hughes
David Walters
Tony Brumpton

Associate Artists

Candy Bowers
David Morton
Gayle MacGregor
Lucas Stibbard
Ngoc Phan
Paula Nazarski
Rod Ainsworth
Katherine Lyall-Watson

Resident Directors

Jason Klarwein
Andrea Moor

Scenic Artists

Shaun Caulfield
Leo Herreygers
Caroline Walker

Head Electricians

Matt Allan
Matt Golder

Sound Consultant/Operator

Tony Brumpton
Matt Erskine
Samuel Maher
Will Moore

Testing and Tagging (Licensed Electrician)

Michael Leggett

Show Mechanist

Tom Paine
Samuel Maher

Technical Crew

Callum Adams
Kevin Bolt
Kiralee Brill
Matthew Byles
Scott Chiverton
Jake Cook
Clark Corby
Caleb Donovan
Yanni Dubler
Kane Earnst
Thomas Edmiston
Whitney Eglington
Daniel Endicott
Robert Fraser

Tim Gawne
Michael Gill
Guy Gimpel
Christine Hawes
Ben Hunt

Jack Johnson
Danielle Kinn

Liesel Koerbin
Samuel Maher

Neil McLean

Mark Middleton
Imogen Millhouse

Matt Milne

Will Moore

Julia Morwood

Clive Rippon

Brenton Slattery

Matthew Strachan

Warren Sutton

Nick Toll

Lilith Tremmery

Administration and Marketing

Jenny Usher

Sena DuBois

Fabienne Cooke

Ticketing

Brandon LeGallez

Maneka Singh

Tanya Leadbetter

Sarah Maunsell

Marilyn Green-Hansen

Company Members and Employees

Front of House (Bille Brown Studio)

Jermaine Beezley
Leisha DuBois
Prue Green-Hansen
Anita Hughes
Belinda Locke
Ash Morris
Kathleen O'Sullivan
Jake Shavikin

Sunshine Coast Sales Representative

Pauline Bound

Artists in Residence

Melissa Agnew
Kerith Atkinson
Chris Beckey
Louise Brehmer
Amy Ingram
Lauren Jackson
Jason Klarwein
Thom Larkin
Steven Rooke
Kevin Spink
Courtney Stewart
Lucas Stibbard

Teacher Professional Development

Daniel Evans
Amy Ingram
Heidi Irvine

Theatre Residency Week

Kerith Atkinson
Chris Beckey
Louise Brehmer
Andrew Buchanan
Claire Christian
Amy Ingram
Jason Klarwein
Heidi Loveland
Tama Matheson
Cienda McNamara
Paula Nazarski
Veronica Neave
Tom Oliver
Naomi Price
Benjamin Schostakowski
Kevin Spink

Youth Ensemble

Melissa Agnew
Christopher Beckey
Emily Burton
John Clarke
Amy Ingram
Jason Klarwein
Kellie Lazarus
Tama Matheson
Cienda McNamara
Andrea Moor
Veronica Neave
Benjamin Schostakowski
Megan Shorey
Kevin Spink

The Scene Project

Kerith Atkinson
Louise Brehmer
David Burton
Claire Christian
Daniel Evans
Heidi Irvine
Jason Klarwein

Young Playwrights Program

Elaine Acworth
David Burton
Daniel Evans
Maxine Mellor

Regional Artists in Residence

Laurel Collins
Catarina Hebbard
Heidi Irvine
Jason Klarwein
Colin Smith

Wesfarmers Resources Regional

Acting Studio

Heidi Irvine
Lucas Stibbard

London Representatives

Diana Franklin

United States Representative

Stuart Thompson

Founding Director

Alan Edwards, AM, MBE

Compliance

Public Sector Ethics

An internal Code of Conduct approved by the Company, in accordance with the Public Sector Ethics Act 1994, binds the Chair and members of QTC, the Artistic and Executive Directors and all staff. The ethics, principles and values and the standards of conduct stated in the Code of Conduct are provided to all staff upon induction and available on the Company's internal network. Access to training about Public Sector Ethics is available and considered annually in the context of a person's performance review or, in certain cases, at the recommendation of the Executive Director. The Code of Conduct is available for inspection by any person at the Company's offices.

The Company's administrative procedures and management practices – including position descriptions, community engagement strategies, service delivery, annual performance appraisals and review of the Strategic Plan – are developed and conducted having regard to the ethics principles set out in the *Public Sector Ethics Act 1994* and the Code of Conduct. In particular the Company stresses integrity and impartiality, promotion of the public good, accountability and transparency and commitment to government principles. No disciplinary action was required for any staff member in 2014.

Risk Management and Accountability

EXTERNAL SCRUTINY

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

INFORMATION SYSTEMS AND RECORDKEEPING

The Company complies with the provisions of the *Public Records Act 2002*, Information Standard 40: Recordkeeping and Information Standard 31: Retention and Disposal of Public Records. Records are maintained in accordance with a schedule while responsibilities for record keeping lie with Managers of each department and ultimately the Executive Director. There were no breaches of information security in 2014.

RECORD KEEPING AND ARCHIVING

In 2013, the Company undertook a major archiving project and transferred all non-confidential records to the Performing Arts Museum at QPAC.

In 2014, the Company continued to archive and dispose of information in line with the Queensland State Archives, *General Retention and Disposal Schedule for Administrative Records*.

Human Resources

WORKFORCE PLANNING, ATTRACTION AND RETENTION

As at 31 December 2014, the Company's workforce was constituted of 66 full-time equivalent staff. Its permanent retention rate for the year was 89 per cent (an increase of 2 per cent on 2013) and its permanent separation rate was 11 per cent.

In certain circumstances QTC offers flexible working arrangements, for example, employees with children, aged parents and those undertaking study, as well as part-time roles in most 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, chaired by the Production Manager.

All positions are advertised externally and new appointees undergo formal inductions and are put on a probationary period. Performance appraisals are conducted annually and professional and career development opportunities are considered in this context.

DISCLOSURE OF ADDITIONAL INFORMATION

QTC publishes the following information reporting requirements on our website (www.queenslandtheatre.com.au) in lieu of inclusion in the annual report:

- Consultancies
- Overseas travel

Compliance Checklist

Summary of requirement		Basis for requirement	Annual report reference
Letter of compliance	A letter of compliance from the accountable officer or statutory body to the relevant Minister	ARRs – section 8	1
Accessibility	Table of contents	ARRs – section 10.1	3
	Glossary		92
	Public availability	ARRs – section 10.2	Back Cover
	Interpreter service statement	<i>Queensland Government Language Services Policy</i> ARRs – section 10.3	Back Cover
	Copyright notice	<i>Copyright Act 1968</i> ARRs – section 10.4	Back Cover
	Information licensing	<i>QGEA – Information licensing</i> ARRs – section 10.5	n/a
General information	Introductory Information	ARRs – section 11.1	5
	Agency role and main functions	ARRs – section 11.2	5
	Operating environment	ARRs – section 11.3	6–10
	Machinery of Government changes	ARRs – section 11.4	n/a
Non-financial performance	Government's objectives for the community	ARRs – section 12.1	n/a
	Other whole-of-Government plans/specific initiatives	ARRs – section 12.2	n/a
	Agency objectives and performance indicators	ARRs – section 12.3	15
	Agency service areas and service standards	ARRs – section 12.4	16–52
Financial performance	Summary of financial performance	ARRs – section 13.1	53–74
Governance – management and structure	Organisational structure	ARRs – section 14.1	86–88
	Executive management	ARRs – section 14.2	83
	Related entities	ARRs – section 14.3	n/a
	Government bodies	ARRs – section 14.4	80–82
	Public Sector Ethics Act 1994	<i>Public Sector Ethics Act 1994</i> (section 23 and Schedule) ARRs – section 14.5	89
Governance – risk management and accountability	Risk management	ARRs – section 15.1	89
	External Scrutiny	ARRs – section 15.2	89
	Audit committee	ARRs – section 15.3	80
	Internal Audit	ARRs – section 15.4	n/a
	Public Sector Renewal	ARRs – section 15.5	n/a
	Information systems and recordkeeping	ARRs – section 15.6	89

Compliance Checklist

Summary of requirement		Basis for requirement	Annual report reference
Governance – human resources	Workforce planning, attraction and retention, and performance	ARRs – section 16.1	89
	Early retirement, redundancy and retrenchment	Directive No.11/12 <i>Early Retirement Redundancy and Retrenchment</i> ARRs – section 16.2	n/a
Open Data	Open Data	ARRs – section 17	
Financial statements	Certification of financial statements	FAA – section 62 FPMS – sections 42, 43 and 50 ARRs – section 18.1	75
	Independent Auditors Report	FAA – section 62 FPMS – section 50 ARRs – section 18.2	76-77
	Remuneration disclosures	<i>Financial Reporting Requirements for Queensland Government Agencies</i> ARRs – section 18.3	62-63

FAA Financial Accountability Act 2009
 FPMS Financial and Performance Management Standard 2009
 ARRs Annual report requirements for Queensland Government agencies

Glossary

ACPA	Aboriginal Centre for the Performing Arts
AMPAG	Australian Major Performing Arts Group
APACA	Australian Performing Arts Centres Association
APAM	Australian Performing Arts Market
ATP	Average Ticket Price
BBS	Bille Brown Studio
BEMAC	Brisbane Ethnic and Multicultural Arts Council
CALD	Culturally and Linguistically Diverse
Company Members	Queensland Theatre Company Board Members
CRM	Customer Relationship Management
DAP	Disability Action Plan
MDA	Multicultural Development Association
MPA	Major Performing Arts
MTC	Melbourne Theatre Company
NAIDOC	National Aboriginal and Islander Day Observance Committee)
NARPACA	Northern Australian Regional Performing Arts Centres Association
NIDA	National Institute of Dramatic Art
OVE	Overnight Visitor Expenditure
QAIHC	Queensland Aboriginal & Islander Health Council
QPAC	Queensland Performing Arts Centre
QPDA	Queensland Premier's Drama Award
QTC	Queensland Theatre Company
QUT	Queensland University of Technology
RAP	Reconciliation Action Plan
SHS	State High School
STC	Sydney Theatre Company
TEQ	Tourism and Events Queensland
The Act	Queensland Theatre Company Act 1970
The Company	Queensland Theatre Company
TRW	Theatre Residency Week
VCE	Victorian Certificate of Education
YPA	Young Playwrights Award
YWG	Young Writers Group

Disclaimers

Online Version

DISCLAIMER

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[http://www.parliament.qld.gov.au/work-of-assembly/
tabled-papers](http://www.parliament.qld.gov.au/work-of-assembly/tabled-papers)

Financial information

DISCLAIMER

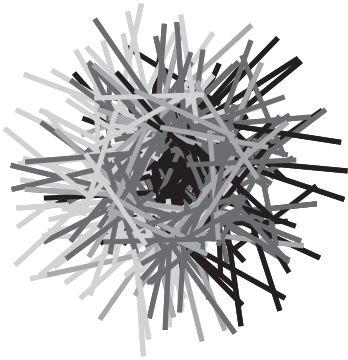
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The official copy of the annual report, as tabled in the Legislative Assembly of Queensland can be accessed from the Queensland Parliament's tabled papers website database:

[http://www.parliament.qld.gov.au/work-of-assembly/
tabled-papers](http://www.parliament.qld.gov.au/work-of-assembly/tabled-papers)

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Queensland Government

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This annual report can be accessed at <http://www.queenslandtheatre.com.au/About-Us/Publications>

Please contact reception on 07 3010 7603 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, please call 07 3010 7603 and we will arrange an interpreter to effectively communicate the report to you.

The Queensland Theatre Company welcomes feedback on this annual report. Please complete our online feedback form at www.qld.gov.au/annualreportfeedback or Get Involved website.

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