

QUEENSLAND THEATRE

Company

for the year ended 31 December 2016

ANNUAL REPORT 2016



Image Front Page: Season 2017 Opening Night, Queensland Theatre Photographer Stephen Henry

Letter to Minister

23rd February, 2017

The Honourable Annastacia Palaszczuk MP
Premier and Minister for the Arts
Executive Building
1 William St BRISBANE QLD 4000

Dear Premier

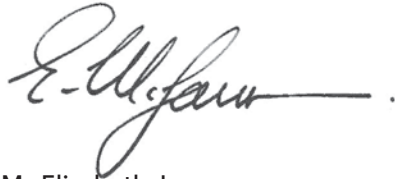
I am pleased to present the Annual Report 2016 and audited financial statements for Queensland Theatre Company.

I certify that this annual report complies with:

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

A checklist outlining the annual reporting requirements can be found on page 88 of this Annual Report.

Yours sincerely

A handwritten signature in black ink, appearing to read 'E. Jameson', followed by a horizontal line.

Ms Elizabeth Jameson
Chair
Queensland Theatre Company

Contents

| | |
|--|-----------|
| Contents | 4 |
| Introduction..... | 6 |
| Mission..... | 6 |
| Purpose..... | 6 |
| Values..... | 6 |
| Goals | 6 |
| Artistic Vision..... | 6 |
| Queensland Theatre Company | 7 |
| Chair's Overview | 9 |
| Executive Director's Overview | 10 |
| Artistic Director's Overview | 11 |
| Highlights and Achievements | 13 |
| Background..... | 14 |
| Government objectives | 14 |
| Object and Guiding Principles | 14 |
| Strategic Plan 2016-2019..... | 14 |
| Operational Plan 2016 | 15 |
| Outcomes - Strategic Objectives | 16 |
| Summary of key outcomes | 16 |
| Key Measures..... | 17 |
| Goal one: Deliver programs of exceptional quality | 19 |
| The Year in Review | 19 |
| Brisbane MainStage Season | 22 |
| Studio Season | 26 |
| Touring Season | 27 |
| Awards | 28 |
| Goal Two: Reach a broader audience | 31 |
| Ongoing research into Queensland theatre market | 32 |
| Strengthen our brand identity..... | 32 |
| Attract and retain more customers..... | 32 |
| Increase Audience Accessibility | 33 |
| Broaden Queensland Theatre's geographic reach..... | 33 |
| Goal Three: Strengthen relationships with industry, community and the corporate sector..... | 34 |
| Support a vibrant and diverse local performing arts sector | 34 |
| Development and New Work | 34 |
| Provide pathways within the youth and education sector | 37 |
| Workshops | 37 |
| Engage with regional artists, companies and under-served communities | 41 |

| | |
|---|-----------|
| Regional and Touring Program..... | 43 |
| 2016 Opportunities for Theatre Practitioners | 43 |
| Highlight the value of our work to existing and potential partners | 44 |
| Goal Four: Maintain a strong and sustainable infrastructure for Queensland Theatre | 46 |
| Strong governance and management capabilities..... | 47 |
| Increasing income through existing revenue streams and new initiatives..... | 47 |
| Corporate Development Partnerships | 47 |
| Philanthropy..... | 50 |
| Improve environmentally sustainable practices within Queensland Theatre | 52 |
| Create a positive work environment..... | 52 |
| Enhance Queensland Theatre's building infrastructure | 52 |
| Financial Statements..... | 54 |
| Summary of Financial Performance | 55 |
| Audited annual financial statements | 56 |
| Certificate of Queensland Theatre Company..... | 73 |
| Independent Auditor's Report | 74 |
| Future Outlook | 76 |
| Operational Plan 2017 | 76 |
| Governance..... | 78 |
| Management and Structure..... | 78 |
| Board Member Profiles..... | 79 |
| Executive Management | 81 |
| Management Team | 82 |
| Company Members and Employees | 84 |
| Compliance..... | 86 |
| Public Sector Ethics..... | 86 |
| Risk Management and Accountability | 86 |
| Human Resources | 86 |
| Glossary | 87 |
| Compliance Checklist | 88 |
| Disclaimers | 89 |
| Online Version | 89 |
| Financial Information..... | 89 |

Introduction

Mission

We excite and inspire audiences through our theatre making.

Purpose

We present, produce, develop and tour classic and contemporary theatrical programs to encourage participation and dialogue and to showcase our stories and creative talent.

Values

We value being:

- Dynamic
- Entrepreneurial
- Collaborative
- Storytellers
- Diverse
- Sustainable

Queensland Theatre's employees are not public servants but have adopted values that reflect and endorse the five Queensland public service values: customers first, ideas into action, unleash potential, be courageous and empower people.

Goals

- Deliver programs of exceptional quality
- Reach a broader audience
- Strengthen relationships with industry, community and the corporate sector
- Maintain a strong and sustainable infrastructure for Queensland Theatre

Artistic Vision

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

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



National Artistic Team: Renée Mulder, Jimi Bani, Margin Ash Brown, Annette Madden, Lucas Stibbard, Marcel Dorney, Kat Henry, Nakkiah Lui, Christie Evangelisto (not pictured: Wayne Blair) with Sam Strong **Photographer** David D'arcy

Queensland Theatre Company

Queensland Theatre Company (Queensland Theatre) is the state's flagship theatre company. Under the Queensland Theatre Company Act 1970 it is a body corporate, has perpetual succession, a common seal and can sue and be sued in its corporate name.

Queensland Theatre is based at 78 Montague Road in South Brisbane.

In 2016, Queensland Theatre presented an annual Mainstage season of eight plays including new Australian work, comedy, Shakespeare, reinterpretation of a classic and international contemporary drama. Queensland Theatre also presented two add-on productions of Australian work, both showing in Queensland Theatre's Bille Brown Studio.

Queensland Theatre 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.

Inspiring young people to participate in theatre activities is a key focus of Queensland Theatre through an extensive education program and a wide range of activities to help develop young people, including the Youth Ensemble and Theatre Residency Week.

In 2016, Queensland Theatre toured *Quartet* to nine regional venues across Queensland.

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

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

Queensland Theatre'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, Queensland Theatre 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.



Image: Ellen Bailey, Patrick Dwyer, Tama Matheson, Bryan Probets. Photographer Rob Maccoll

Chair's Overview



Ms Elizabeth Jameson
Chair, Queensland Theatre

2016 was a year of significant change for Queensland Theatre: the year that Queensland Theatre Company became Queensland Theatre! Sam Strong started 2016 in his still-new role as Artistic Director, but settled quickly into it (and Queensland, having moved here from Melbourne), making the case to the board for a new identity (and name) for the company. By the end of 2016 he had successfully launched his well-received inaugural program for 2017 whilst working closely with Sue Donnelly, our Executive Director, to ensure the highly successful delivery of the 2016 program.

In the midst of all of this change, a new board was also installed in August-October 2016. I pay tribute to outgoing chair Emeritus Professor Fotheringham FAHA and the rest of the outgoing board (Nathan Jarro, Kirsten Ferguson, Erin Feros and Simon Gallaher) who held the ship tight against the headwinds of change and handed to the new board a very strong, stable theatre company. I was particularly delighted to accept appointment as chair and that Professor Fotheringham remains a member of the board, as does Peter Hudson. It is also wonderful to welcome several new and already obviously committed members to the board table - Rachel Crowley, Andrea Moor, David Williamson AO, Susan Learmonth and Wayne Denning.

One of the most exciting initiatives carried over from the previous board was the long-held ambition to upgrade the Bille Brown Studio. The Business Case for the Bille Brown Studio to be converted into a full theatre with comfortable, fixed seating and a corner stage has been progressed by Government and we await a positive response. The time has never been better for the theatre upgrade, as this vision fits perfectly with Sam's artistic vision: *To Lead from Queensland*.

Queensland Theatre is a dynamic company that depends on its many partnerships and supporters. Our valued core funding relationship with Arts Queensland and also with the Australia Council enables us to leverage corporate and philanthropic relationships. This year, we were particularly pleased to secure a new partnership with RACQ to support our new \$20 Tickets program which makes theatre more accessible to a much greater portion of the public through access to the RACQ membership. We were also delighted to welcome back a previously longstanding sponsor, BDO, as well as renewing a number of valuable long-term sponsors Griffith University, Energex, Brisbane Airport Corporation, Sibelco Australia, Philip Bacon Galleries and ALS Limited.

Queensland Theatre is also grateful for the support of the Tim Fairfax Foundation and John T Reid Charitable Trusts for regional programs, the English Family Foundation for artist support, the Copyright Agency Cultural Fund for the development of new Indigenous work and the Australian Department of Social Services for our long running theatre program for young people in Logan.

We are very grateful to all our individual donors in 2016 who assisted us in supporting scholarships to our Youth Ensembles and Theatre Residency Week, the development of new work, education programs and touring. These people are the true believers of Queensland Theatre and we couldn't achieve what we do without their investment.

Queensland Theatre is a wonderful company to be part of, and I look forward to even more success in 2017.

Elizabeth Jameson
Chair

Executive Director's Overview



Sue Donnelly
Executive Director

What an exciting time Queensland Theatre had in 2016. In all, 112,485 people attended a Queensland Theatre production from Melbourne to Cairns, with many cities in between. A further 20,434 participated in our workshops, readings, briefings, masterclasses or other activities.

We started the season in early January with a transfer of our 2015 hit *Ladies in Black* to Melbourne Theatre Company, where more than 26,000 people delighted in this quintessentially Australian show. It's very important that the work we produce is seen in other larger cities. Not only does it make sense financially - amortising the production costs across a longer time and providing longer employment for artists - it also builds upon our reputation as a theatre company making exceptional new work. This was evidenced by the show's win at the Helpmann awards, later in the year, for Best New Australian work.

Queensland Theatre has an outstanding reputation for its regional touring and engagement. In 2016 we won the Australian Performing Arts Centres Association (APACA) Drover Award for Best 2015 Tour for *Head Full of Love*. We also toured our mainstage production *Quartet* to nine Queensland venues, ensuring that regional centres have the opportunity to see first class theatre. Workshops, schools' visits and education resources were provided to accompany the tour. Regrettably we were forced to cancel a projected tour of *Country Song* due to matters beyond our control. The fact that the many affected venues, although disappointed, supported us in our decision is a testament to the strong engagement Queensland Theatre has developed with them since 2012. I want to particularly thank the professionalism of Touring and Regional Coordinator, Christine Johnstone, in building these relationships.

On an international level Queensland Theatre was invited to Montreal to showcase *The 7 Stages of Grieving* at the International Performing Arts for Youth (IPAY) market and we also pitched *The Wider Earth* at prestigious conferences including the International Society for Performing Arts (ISPA) and Association of Asia Pacific Performing Arts Centres (AAPPAC).

Queensland Theatre continued its ongoing support for both the theatre and community sectors with in kind support in the form of free rehearsal and meeting spaces, provision of props, costumes, set building parts, free or discounted tickets, and the Actors' Benevolent Society bucket collection.

Despite a 12 per cent reduction in box office income, due to a smaller program for 2016, Queensland Theatre ended the year positively with a surplus, our fifth in a row. Our reserves are now at a comfortable level whereby a significant proportion can be safely invested in upgrading the Bille Brown Studio in late 2017.

Queensland Theatre is a special place to work. We have many committed and talented staff as well as hundreds more artists and others who work with us throughout the year. In 2016 we provided 843 work opportunities and ensured that our core staff members were upskilled or trained in first aid, responsible service of alcohol, customer service and Tessitura (customer relationship management program), as well as giving them more personalised professional development opportunities. At the end of the year a staff team building day was held, at which many suggestions for further improving the workplace culture were made. These will be implemented in 2017.

I'd like to thank all the staff, retired and new board members, state and Australian governments, donors, corporate partners, artists and audience members for their ongoing support of Queensland Theatre. Without this strong and united commitment, we could not achieve all that we do.

Sue Donnelly
Executive Director

Artistic Director's Overview



Sam Strong
Artistic Director

2016 marked the playing out of the final season programmed by my predecessor, Wesley Enoch. It was a year that consolidated the achievements of the past: Queensland Theatre's commitment to Indigenous storytelling saw us present Sydney Theatre Company's landmark *The Secret River*; and our already nation-leading Education and Youth program grew to even greater heights, engaging with 10,071 young people and expanding to reach more than 1000 young people in regional centres from Rockhampton to Weipa.

Artistic highlights abounded: it was wonderful to see four mature actors at the height of their powers in *Quartet*; *The Secret River* stunned Brisbane audiences into silence with its powerful story of colonial atrocity; Jason Klarwein made a stellar playhouse directorial debut with a rambunctious production of *Much Ado About Nothing*; Dead Puppet Society created an exquisite piece of total theatre with *The Wider Earth*; Paige Rattray directed two virtuosic performances from Andrea Moor and Matthew Backer in the chamber thriller *Switzerland*; we set a record for the most local story ever with David Burton's riveting *St Mary's in Exile*; and we continued the theme of reflecting contemporary society with MTC's provocative production of *Disgraced*, and a Black Swan State Theatre Company co-produced version of *Tartuffe* that situated Moliere's farce very much in the here and now. Added to that were two remounts of deftly era-hopping existing works, Stephen Carleton's *Bastard Territory* and Katherine Lyall-Watson's *Motherland*.

It was heartening to see the rigorous artistic standards of 2016 recognised with awards and nominations. In all, Queensland Theatre received 25 Matilda Award Nominations across 7 shows. Of course, this complemented the Helpmann Award win for Best New Australian Work for *Ladies in Black*.

2016 was also a year when the foundations of Queensland Theatre's future were being laid. In September 2016 we launched a new identity, re-branding as Queensland Theatre to better reflect our commitment and attention to the health of our whole state's creative culture. The 2017 Season launch also saw the premiere of a range of initiatives that will define the next few years – the appointment of Paige Rattray as Associate Artistic Director, our commitment to gender parity of writers and directors and to diverse casting, an increased national footprint, the premiering of work outside Brisbane, and increased support for the independent and small to medium sectors.

Amongst the many thanks, special mention must be made of the National Artistic Team: Jimi Bani, Wayne Blair, Margi Brown Ash, Marcel Dorney, Christie Evangelisto, Kat Henry, Nakkiah Lui, Annette Madden, Renee Mulder, and Lucas Stibbard. This cracking group of practitioners hail from locations as diverse as the Torres Strait and New York City and include writers, directors, designers, producers, actors and dramaturgs. The National Artistic Team made concrete our new vision to lead our industry from Queensland, expanding the artistic leadership of a major performing arts company to a group of 10 artists who were 30 per cent Aboriginal and Torres Strait Islander, 60 per cent female, and 70 per cent Queenslanders. This brains trust was instrumental in planning the 2017 Season and in refining Queensland Theatre's new vision, mission, and values.

Thank you to all the people who made 2016 another landmark year in the history of this proud Company: the Queensland Government, our Board, staff, donors, sponsors and most importantly our audience. We are looking forward to building an even greater future together.

Sam Strong
Artistic Director

806

EMPLOYMENT OPPORTUNITIES

For artists and contract arts workers in 2016
(This makes Queensland Theatre one of the largest employers of artists in the state)

112,485

TOTAL AUDIENCE

Queensland Theatre attendance

22%

ENERGY REDUCTION

Since 2015, as a result of 400 solar panels installed on the roof of our headquarters

293

PERFORMANCES

from Melbourne to Cairns to Perth

3

QPSA PLAYS WRITTEN BY WOMEN

For the first time in the history of the Queensland Premier's Drama Award (QPSA), the three short-listed plays were all written by women

821

NEW SUBSCRIBERS

14% of Season Ticket Holders were first time subscribers

10

MATILDA AWARDS

Queensland Theatre, and artists associated with 2016 productions

2

WORLD PREMIERES

Two world premieres
(*The Wider Earth*,
St Mary's in Exile),

1

HELPMANN AWARD

Helpmann Award win
Best New Australian Work
(*Ladies in Black*)

20,434

PARTICIPATED

Participation in workshops, readings, briefings, masterclasses and other activities

19.1%

DIVERSE ARTISTS

Culturally and linguistically diverse (CALD) people, including Aboriginal and Torres Strait Islander people, representative of Queensland Theatre's workforce

26,398

BILLE BROWN STUDIO AUDIENCE

the Bille Brown Studio attracting an audience of 26,398

\$800,000

NEW PROJECT GRANTS

Queensland Theatre leveraged core Government funding, achieving additional grants for eight new projects

Highlights and Achievements

2016 SEASON

In 2016, Queensland Theatre presented a diverse Mainstage program of eight plays in Brisbane to an audience of 69,168 people. The program included two world premieres (*The Wider Earth*, *St Mary's in Exile*), a remount of an award winning Australian play (*The Secret River*), two international prize-winning dramas (*Switzerland*, *Disgraced*), two updated classics (*Much Ado About Nothing*, *Tartuffe*) and a new interpretation of a comedy (*Quartet*). A further 5,245 people attended our two add-on productions (*Bastard Territory*; *Motherland*).

EDUCATION AND YOUTH

Our Education and Youth Program continues to be the largest and longest-standing of any Australian theatre company. More than 8,500 students engaged with Queensland Theatre through workshop participation and attendance at our Mainstage plays. We delivered 334 workshops to approximately 2,500 young people across the state, many of them in regional areas. In 2016, 7,800 students saw a Queensland Theatre performance.

REGIONAL AND TOURING

Ladies in Black toured to Melbourne, opening Melbourne Theatre Company's (MTC) 2016 season, and achieving an audience of 26,665.

Queensland Theatre toured *Quartet* straight from its Brisbane season to nine NARPACA (Northern Australian Regional Performing Arts Centres Association) venues across Queensland between 23 February and 24 March. In all, 3,310 people attended 12 performances with 253 participating in the community engagement activities and schools' workshops.

Tartuffe, our co-production with Black Swan State Theatre Company, had 5,342 audience members throughout its run in Perth.

AWARDS

Queensland Theatre's production of *Ladies in Black* won the Helpmann Award for Best New Australian Work for Carolyn Burns and Tim Finn, with Simon Phillips.

Queensland Theatre was awarded the Australian Performing Arts Centres Association (APACA) coveted Drover Award for Best Tour of the Year (in 2015) for *Head Full of Love*.

Queensland Theatre, and artists associated with our 2016 productions, won **10 Matilda Awards**: *Switzerland* won **Best Mainstage Production** as well as **Best Male Actor** (Matthew Backer) and **Best Female Actor** (Andrea Moor). Our presentation of *Bastard Territory* by Stephen Carleton won **Best**

New Australian Work. *The Wider Earth* won David Morton **Best Director** as well as being awarded **Best Costume Design** (David Morton and Aaron Barton), **Best Sound Design** (Tony Brumpton) / **Composition** (Lior and Tony Buchen) and **Best Audio Visual Design** (Justin Harrison, Anna Straker (Illustration)). Our co-production of *Tartuffe* won Emily Weir both the **Bille Brown Award for Best Emerging Artist** and **Best Supporting Female Actor**.

DIVERSITY

Queensland Theatre continued its commitment to Aboriginal and Torres Strait Islander works and employment, as outlined in its Stretch Reconciliation Action Plan (RAP), by the engagement of 32 Indigenous artists and arts workers in 2016 representing 6.8 per cent of our workforce.

Culturally and linguistically diverse (CALD) people, including Aboriginal and Torres Strait Islander people, represented 19.1 per cent of Queensland Theatre's workforce.

For the first time Queensland Theatre achieved gender parity among the directors of the Mainstage program.

EMPLOYMENT

Queensland Theatre provided 806 employment opportunities for artists and contract arts workers in 2016. This is in addition to the 37 opportunities provided to administration staff, resulting in 843 total opportunities provided in 2016. This makes Queensland Theatre one of the largest employers of artists in the state.

WRITING AND NEW WORK

For the first time in the history of the Queensland Premier's Drama Award (QPDA), the three short-listed plays were all written by women. On 12 July, the Premier and Minister for the Arts announced *Rice* as the winner of the QPDA. Michele Lee's work will be shown in Queensland Theatre's Bille Brown Studio from 24 June until 16 July 2017.

A total of 13 new works and scripts were developed, involving over 80 artists, some working with Queensland Theatre for the first time.

FINANCIAL

Queensland Theatre leveraged core Government funding, achieving more than \$800,000 in additional grants for eight new projects.

For the fifth year in a row Queensland Theatre once again posted a surplus, which replenished our reserves and will allow Queensland Theatre to undertake the upgrade of the Bille Brown Studio into a fully functioning theatre in 2017/18.

Background



Image: Students Traction Photographer Stephen Henry

Government objectives

Queensland Theatre contributes to the achievement of the Queensland Government's objectives for the community:

CREATING JOBS AND A DIVERSE ECONOMY:

- Leading the nation in career pathways for artists and arts professionals
- Creating pathways for small to medium and independent companies and artists
- Growing cultural tourism through Queensland exclusives, partnerships and initiatives
- Improving physical infrastructure and maximising venue utilisation

DELIVERING QUALITY FRONTLINE SERVICES:

- Delivering the highest quality theatrical experiences to existing and new audiences in Brisbane and regional Queensland
- Engaging young people in Brisbane and regional Queensland through our Education and Youth Programs.

PROTECTING THE ENVIRONMENT:

- Implementing sustainable practices in all aspects of our business
- Generating renewable energy (solar) and recycling materials

BUILDING SAFE, CARING AND CONNECTED COMMUNITIES:

- Growing our successful program in Aboriginal and Torres Strait Islander theatre, regional touring, community engagement and education and youth
- Logan Youth Project

Object and Guiding Principles

In performing its functions, Queensland Theatre 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 lifelong 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 2016-2019

Queensland Theatre's Strategic Plan 2016 – 2019 intersects with the artistic vision in the following goals:

1. **Deliver programs of exceptional quality**
2. **Reach a broad audience**
(through greater capacity and broad audience for Mainstage program)
3. **Strengthen relationships with industry**
(through greater artistic presence in Queensland Theatre- artists, ideas, projects as well as clearly articulated and resourced artistic research and development),
community and the corporate sector
4. **Maintain a strong and sustainable infrastructure for Queensland Theatre**



*Image: David Lynch, Margi Brown Ash, Anthony Standish
The Wider Earth Photographer Dylan Evans*

Operational Plan 2016

Queensland Theatre's Operational Plan 2016 was based on its Strategic Plan 2016-2019.

GOALS/STRATEGIES

Deliver programs of exceptional quality:

- Diverse programming across productions/ events/works
- Development of a vibrant artistic culture within Queensland Theatre
- Ensure flexible and responsive systems to support the creation/commissioning of a diversity of work
- Maintain a strong Indigenous Program

Reach a broader audience:

- Ongoing research into Queensland theatre market
- Strengthen our brand identity
- Attract and retain more customers
- Increase audience accessibility
- Broaden Queensland Theatre's geographic reach

Strengthen relationships with industry, community and the corporate sector:

- Support a vibrant and diverse local performing arts sector
- Provide pathways within the youth and education sector
- Engage with regional artists, companies and under-served communities
- Highlight the value of our work to existing and potential partners

Maintain a strong and sustainable infrastructure for Queensland Theatre:

- Strong governance and management capabilities
- Increasing income through existing revenue streams and new initiatives
- Ensuring strong expenditure controls
- Improve environmentally sustainable practices within Queensland Theatre
- Create a positive work environment
- Enhance Queensland Theatre building infrastructure

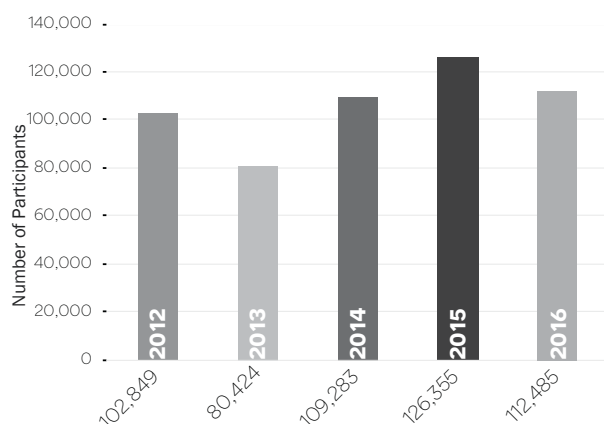
The Premier and Minister for the Arts did not give any directions to Queensland Theatre during or relating to the financial year.

Outcomes - Strategic Objectives

Summary of key outcomes

PERFORMANCE -

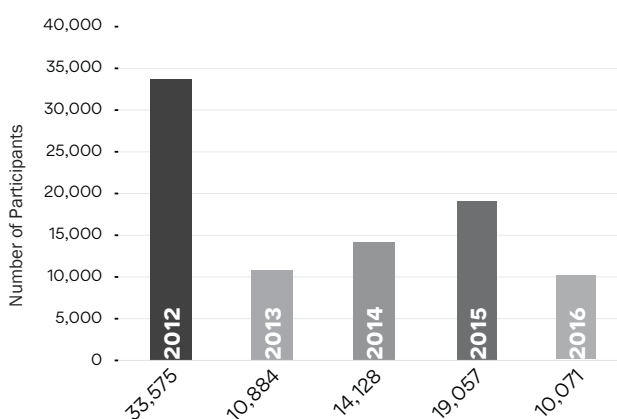
Mainstage, Education Productions, Tours, Co-productions and Affiliate productions



In 2015 Queensland Theatre conducted five tours whereas in 2016 there was one regional tour and a transfer of a show to Melbourne.

PERFORMANCE -

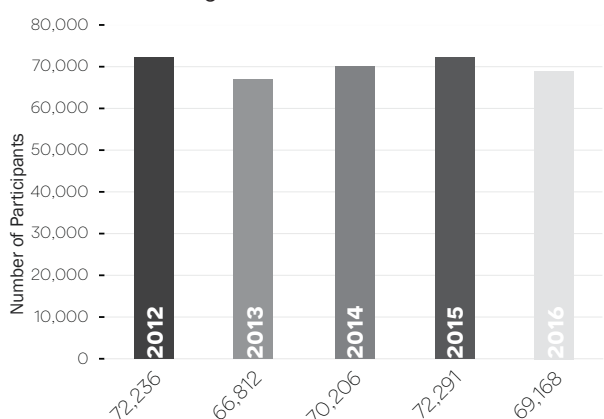
Youth & School Attendance



In 2012, there was a large national and state tour of children's work which affected audience numbers. From 2013 all attendances are based on young people attending mainstage and touring shows.

PERFORMANCE -

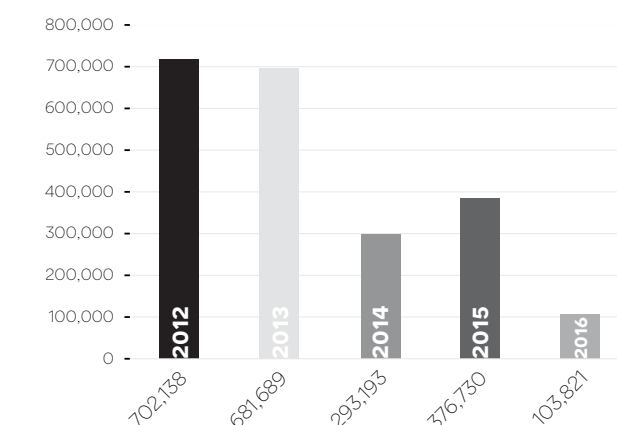
Brisbane Mainstage



From 2011-2014, the number of Mainstage shows was seven. This increased to eight in 2015.

OPERATING SURPLUS

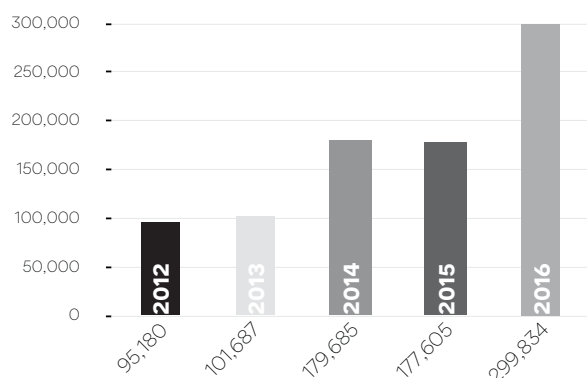
End of Year Result



Higher surpluses in 2012 and 2013 were due to grant payments being made in advance. In 2016 there was only one tour and it was a transitional year for Artistic Directors with increased costs.

PHILANTHROPIC INCOME

Individual Donations



This 68 per cent increase in 2016 was due to stronger donations included with Season Ticket bookings and the Annual Appeal.

Key Measures

| GOALS/Strategies | KPI | 2016 Actual | 2016 Target | 2017 Target |
|--|---|---------------------------|--------------------------|------------------------------|
| DELIVER PROGRAMS OF EXCEPTIONAL QUALITY | | | | |
| Diverse programming across productions/events/works | <i>Number of Main Stage and Studio plays</i> | 8 + 2 | 8 + 2 | 8 + 2 |
| | <i>Number of new worksⁱ</i> | 2 | 3 | 3 |
| Development of a vibrant artistic culture within Queensland Theatre | <i>Number of artistic residenciesⁱⁱ</i> | 9 | 4 | 4 |
| Ensure flexible and responsive systems and programs to support the creation/commissioning of a diversity of work | <i>Number of commissionsⁱⁱⁱ</i> | 4 | 2 | 2 |
| Maintain strong Indigenous Program | <i>Number of Indigenous works^{iv}</i> | 1 | 2 | 2 |
| REACH A BROADER AUDIENCE | | | | |
| Ongoing research into Queensland theatre market | <i>Qualitative and quantitative customer research</i> | 4 surveys | 4 | 4 |
| Strengthen our brand identity | <i>Media presence (all platforms & social) > 70% positive review</i> | > 70% | > 70% | > 70% |
| Attract and retain more customers | <i>Audience numbers - Main Stage and studio^v</i> | 74,413 | 68,000 | 70,000 |
| Increase audience accessibility | <i>Youth and Education tickets provided/sold^{vi}</i> | 10,071 | 9,500 | 9,700 |
| Broaden Queensland Theatre's geographic reach | <i>Number of tours and interstate co-productions^{vii}</i> | 2 | 3 | 3 |
| STRENGTHEN RELATIONSHIPS WITH INDUSTRY, COMMUNITY AND THE CORPORATE SECTOR | | | | |
| Support a vibrant and diverse local performing arts sector | <i>Partnerships with S2M companies/independent artists^{viii}</i> | 3 | 3 | 4 |
| Provide pathways within the youth and education sector | <i>Contact hours in education program^{ix}</i> | 1,210 | 840 | 860 |
| Engage with regional artists, companies and under-served communities | <i>Attendees at regional residencies, tours and workshops^x</i> | 5,054 | 25,000 | 25,000 |
| Highlight the value of our work to existing and potential partners | <i>Additional government & private sector partnerships (> \$5,000)</i> | 6 | 6 | 10 |
| MAINTAIN A STRONG AND SUSTAINABLE INFRASTRUCTURE FOR QUEENSLAND THEATRE | | | | |
| Strong governance and management capabilities | <i>Reserves (20% and above)^{xi}</i> | 37% | 22.50% | 22.50% |
| | <i>Exceed operating margin by 1% each year^{xii}</i> | 1.4% | 1% | 1% |
| Increasing income through existing revenue streams and new initiatives | <i>Venue hire and bar sales^{xiii}</i> | \$406k | \$160k | \$170k |
| Ensuring strong expenditure controls | <i>Maintain positive working capital^{xiv}</i> | 2.2:1 | 1:1 | 1:1 |
| | <i># weeks that can operate if funding lost^{xv}</i> | 15 weeks | 10 weeks | 12 weeks |
| Improve environmentally sustainable practices within Queensland Theatre | <i>Reduction in power costs^{xvi}</i> | \$18,769 | \$18,000 | \$18,000 |
| Create a positive work environment | <i>Staff turnover^{xvii}</i> | 9% | < 10% | < 10% |
| Enhance Queensland Theatre's building infrastructure | <i>Building improvements^{xviii}</i> | Bille Brown Studio design | Bille Brown Studio start | Bille Brown Studio completed |

* Notes on following page.



Image: Tim Finn, Carolyn Burns, Simon Phillips with the Helpmann Award for Best New Australian Work *Ladies in Black*

Notes relating to Key Measures

- i. New works included *The Wider Earth* and *St Mary's in Exile*, all other productions were extant works. The number of new works will vary depending on programming choices. Both *Much Ado About Nothing* and *Tartuffe* were new interpretations of classics.
- ii. Artistic Director Sam Strong has a commitment to providing pathways for artists and as such increased the number of artistic residencies offered from four to nine. Details of the residencies are on page 35.
- iii. Artistic Director Sam Strong's commitment to new work saw an increase in the number of works commissioned. Details on page 35.
- iv. A tour of an Indigenous production *Country Song* had to be cancelled due to circumstances beyond Queensland Theatre's control.
- v. Brisbane only. Seven shows in the year had higher than anticipated attendance.
- vi. Includes Brisbane audiences only. There were a further 1,691 young people/students who attended *Ladies in Black* in the Melbourne season. Regional venues do not report on audience break down, only total audience numbers.
- vii. *Quartet* toured regionally, *Tartuffe* was a coproduction with Perth based Black Swan State Theatre Company, *Disgraced* and *The Secret River* were both buy ins from Melbourne and Sydney respectively. A tour was cancelled (see note 2).
- viii. *The Wider Earth*, *Bastard Territory* and *Motherland*.
- ix. Education and youth programs are counted together. Increased regional activity with *The Scene Project* and artist residencies.
- x. In 2015 we conducted five tours most of which were throughout regional Australia. In 2016 we only had one regional tour. The 2016 figure is based on this tour as well as other Queensland regional activities including the Scene Project, artists in residence, Weipa project and Traction, which do not usually have large audience or attendee numbers.
- xi. Reserves have been built up in preparation for the upgrade of the Bille Brown Studio in late 2017.
- xii. Effective cost control and strong alternative income streams.
- xiii. Extra performances in Bille Brown Studio increasing bar sales and use of newly built rehearsal rooms freeing the Bille Brown Studio for rental, including a regular Sunday rental.
- xiv. Cash reserves are high in preparation for Bille Brown Studio renovation in 2017.
- xv. Cash reserves are high in preparation for Bille Brown Studio renovation in 2017.
- xvi. Despite lower consumption and use of solar panel, power prices increased eroding the effect of these measures.
- xvii. Increased attention to staff well being and an emphasis on creating a positive work environment has reduced staff turnover.
- xviii. The Board determined that the upgrade for the Bille Brown Studio should occur in late 2017 with detailed design work and costing occurring in 2016.

GOAL ONE:

Deliver programs of exceptional quality

Diverse programming across productions/events/works

Development of a vibrant artistic culture within Queensland Theatre

Ensure flexible and responsive systems to support the creation/commissioning of a diversity of work

Maintain a strong Indigenous Program

Summary

During 2016 we presented ten productions in Brisbane, toured one throughout Queensland, another to Melbourne and co-presented a third in Perth. There was an emphasis on Australian work with five productions, including two world premieres, *The Wider Earth* and *St Mary's in Exile*, both of which had been nurtured and developed by Queensland Theatre over some years. The Sydney Theatre Company production of the multi-award-winning *The Secret River* supported our Indigenous program and we presented the best of new international work with the provocative, Pulitzer prize-winning *Disgraced*. The number and range of productions ensured Queensland Theatre headquarters was full of artists and there were many residencies and events organised to promote artistic discourse (see also Goal 3). Critical response to our 2016 program was uniformly strong, evidenced by the large number of Matilda awards won by our artists and company, as well as Green Room nominations, and a Helpmann Award.

QUARTET

“Quartet exudes a quiet charm and is both amusing and comforting.”

— Courier Mail



Kate Wilson, Christine Amor, Andrew McFarlane, Trevor Stuart. Photographer Rob Maccoll

THE SECRET RIVER

“One of the most brilliant and important plays Australia has ever produced.”

★★★★★

— ArtsHub



Shaka Cook, Trevor Jamieson, Nathaniel Dean. Photographer Heidrun Löhr

MUCH ADD ABOUT NOTHING

“This production is a little gem. I might even go and see it again – and that’s a rare thing for a reviewer to say”

★★★★★

— Daily Review



Ellen Bailey, Patrick Dwyer, Tama Matheson, Bryan Proberts. Photographer Rob Maccoll

SWITZERLAND

“Switzerland is a poised and polished productiona fabulous and complex lead female role portrayed with precise artistry by Andrea Moor.”

★★★★

— Scenester



Andrea Moor, Matthew Baker. Photographer Rob Maccoll

THE WIDER EARTH

“No praise could be too high for The Wider Earth, Queensland Theatre’s astonishingly original collaboration with Brisbane’s youthful Dead Puppet Society.”

— The Australian



Tom Conroy, Lauren Jackson, Anna Straker. Photographer Dylan Evans



Peter Marshall, Ben Warren. *Photographer* Stephen Henry

ST MARY'S IN EXILE

"...solid and provocative storytelling and fine acting from a wonderful local cast."

— *Sunday Mail*



Hazem Shammass, Libby Munro, Kane Felsing. *Photographer* Stephen Henry

DISGRACED

*"You can see why **Disgraced** won playwright Ayad Akhtar a Pulitzer Prize. It's riveting theatre – funny, timely and shocking in its way."*

★★★★

— *Daily Telegraph*



Steve Turner, Darren Gilshenan, Alex Williams. *Photographer* Daniel James Grant

TARTUFFE

"The cast has such obvious mastery over the language structure and the comic timing that it is easy to forget the play is over 300-years old."

★★★★

— *Limelight*

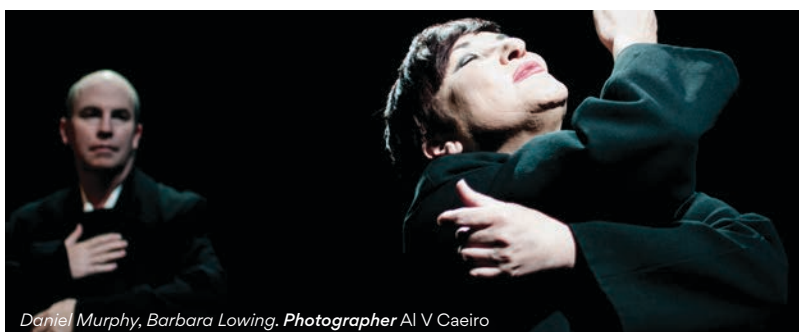


Benhur Helwend. *Photographer* Stephen Henry

BASTARD TERRITORY

"It's an epic story, spanning oceans and decades to remind us just how complicated real life – and the relationships that really matter to us – can be."

— *XS Entertainment*



Daniel Murphy, Barbara Lowing. *Photographer* Al V Caeiro

MOTHERLAND

*"**Motherland** is a sophisticated theatrical work, well-crafted to engage audiences in its intelligent and heartbreaking stories."*

— *Blue Curtains*

Brisbane MainStage Season



Trevor Stuart, Kate Wilson, Andrew McFarlane, Christine Amore
Photographer Rob Maccoll

QUARTET

By Ronald Harwood

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 24 | 8,967 | \$386,021 |

Creatives

| | |
|------------------|--------------------|
| Andrea Moor | Director |
| Catarina Hebbard | Assistant Director |
| Bruce McKinven | Designer |
| David Walters | Lighting Designer |
| Tony Brumpton | Sound Designer |
| Melissa Agnew | Dialect Coach |
| Peter Sutherland | Stage Manager |

Cast

| | |
|------------------|-----------------|
| Christine Amor | Cecily Robinson |
| Andrew McFarlane | Reginald Paget |
| Trevor Stuart | Wilfred Bond |
| Kate Wilson | Jean Horton |

QUARTET IS SUPPORTED BY THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND



Nathaniel Dean, Trevor Jamieson, Ningali Lawford-Wolf and Shaka Cook
Photographer Heidrun Löhr

THE SECRET RIVER

By Kate Grenville | An adaptation for the stage by Andrew Bovell
A co-production with Sydney Theatre Company

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 12 | 9,978 | \$571,368 |

Creatives

| | |
|-------------------|-------------------------|
| Neil Armfield | Director |
| Stephen Page | Artistic Associate |
| Stephen Curtis | Set Designer |
| Tess Schofield | Costume Designer |
| Mark Howett | Lighting Designer |
| Iain Grandage | Composer |
| Isaac Hayward | Musical Director |
| Steve Francis | Sound Designer |
| Kip Williams | Tour Director |
| Richard Green | Language Consultant |
| Matthew Whittet | Dramaturg |
| Charmian Gradwell | Voice & Text Coach |
| Trevor Jamieson | Additional Music |
| Scott Witt | Fight Director |
| Glendra Stubbs | Aunty in Residence |
| Georgia Gilbert | Stage Manager |
| Sarah Smith | Deputy Stage Manager |
| Todd Eichorn | Assistant Stage Manager |
| Jaymii Knierum | Assistant Stage Manager |

Cast

| | |
|----------------------|----------------------------------|
| Georgia Adamson | Sal Thornhill |
| Joshua Brennan | Dan Oldfield |
| Toby Challenor | Dick Thornhill |
| Shaka Cook | Wangarra/Branyimala |
| Nathaniel Dean | William Thornhill |
| Frances Djulibing | Buryia |
| Jennifer Hagan | Mrs Herring |
| Isaac Hayward | Musician |
| Trevor Jamieson | Ngalamalum |
| Heath Jelovic | Dick Thornhill |
| Ningali Lawford-Wolf | Dhirrumbin/Dulla Djin |
| Madeleine Madden | Gilyagan/Muruli |
| Colin Moody | Thomas Blackwood |
| Jeremiah Mundine | Garraway/Dulla Djin's Child |
| Wesley Patten | Garraway/Dulla Djin's Child |
| Kelton Pell | Yalamundi |
| Richard Piper | Smasher Sullivan |
| Rory Potter | Willie Thornhill |
| James Slee | Narabi |
| Bruce Spence | Loveday |
| Matthew Sunderland | Sagitty Birtles/Suckling/Turnkey |





Kathryn McIntyre, Christen O'Leary, Bryan Probets, Ellen Bailey, Liz Buchanan, Patrick Dwyer, Tama Matheson, Hayden Jones, Hugh Parker **Photographer** Rob Maccoll

MUCH ADO ABOUT NOTHING

By William Shakespeare

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 24 | 12,316 | \$471,336 |

Creatives

| | |
|------------------------|-----------------------------------|
| Jason Klarwein..... | Director |
| Richard Roberts..... | Designer |
| Ben Hughes..... | Lighting Designer |
| Gordon Hamilton..... | Composer |
| Justin Harrison..... | Sound Designer |
| Nigel Poulton..... | Fight Director |
| Travis Dowling..... | Assistant Director |
| Anthony Spinaze..... | Assistant Designer |
| Jodie Roche-Jones..... | Stage Manager |
| Nicole Neil..... | Assistant Stage Manager |
| Shane Kumar..... | Stage Management Secondment (QUT) |

Cast

| | |
|-----------------------|-----------|
| Ellen Bailey..... | Hero |
| Liz Buchanan..... | Dogberry |
| Mark Conaghan..... | Borachio |
| Patrick Dwyer..... | Claudio |
| Hayden Jones..... | Don John |
| Kathryn McIntyre..... | Margaret |
| Tama Matheson..... | Don Pedro |
| Christen O'Leary..... | Beatrice |
| Hugh Parker..... | Benedick |
| Bryan Probets..... | Leonato |
| Megan Shorey..... | Verges |



Andrea Moor, Matthew Backer **Photographer** Rob Maccoll

SWITZERLAND

By Joanna Murray-Smith

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 39 | 6,555 | \$275,266 |

Creatives

| | |
|-------------------------|-------------------------|
| Paige Rattray..... | Director |
| Anthony Spinaze..... | Designer |
| Ben Hughes..... | Lighting Designer |
| Steve Toulmin..... | Composer/Sound Designer |
| Melissa Agnew..... | Voice and Dialect Coach |
| Nigel Poulton..... | Fight Director |
| Kathryn O'Halloran..... | Stage Manager |
| Rebecca Minuti..... | Assistant Stage Manager |

Cast

| | |
|---------------------|--------------------|
| Andrea Moor..... | Patricia Highsmith |
| Matthew Backer..... | Edward Ridgeway |

23 APR - 15 MAY
PLAYHOUSE, QPAC

20 MAY - 26 JUN
BILLE BROWN STUDIO



David Lynch, Thomas Larkin, Anthony Standish, Jonty Martin, Tom Conroy, Anna Straker. Photographer Dylan Evans

THE WIDER EARTH

By David Morton
A co-production with Dead Puppet Society

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 32 | 7,439 | \$294,898 |

Creatives

David Morton..... *Writer/Director/Co-Designer/Puppet Designer*
 Nicholas Paine..... *Creative Producer/Puppet Fabricator*
 Aaron Barton..... *Co-Designer*
 David Walters..... *Lighting Designer*
 Lior..... *Co-Composer*
 Tony Buchen..... *Co-Composer*
 Tony Brumpton..... *Sound Designer*
 Justin Harrison..... *AV/Animation Designer*
 Louise Gough..... *Dramaturg*
 Helen Stephens..... *Assistant Puppet Coach*
 Melissa Agnew..... *Voice and Dialect Coach*
 Anna Straker..... *Illustrator (AV) and Puppet Arting*
 Matthew Seery..... *Puppet Fabricator*
 Tia-Hanee Cleary..... *Puppet Fabricator (Secondment)*
 Jodie Roche-Jones..... *Stage Manager*
 Sam Maher..... *Assistant Stage Manager/Sound Operator*

Cast

Margi Brown Ash..... *Reverend John Henslow/John Herschel*
 Tom Conroy..... *Charles Darwin*
 Lauren Jackson..... *Emma Wedgwood*
 Thomas Larkin..... *John Wickham*
 David Lynch..... *Richard Matthews/Robert Darwin*
 Jonty Martin..... *Jemmy Button*
 Anthony Standish..... *Robert Fitzroy*
 Anna Straker..... *Polly/Puppet Captain*
 Robert Coleby..... *Voice of old Darwin*



Bryan Probets, Peter Marshall, Kevin Spink, Luisa Prosser. Photographer Stephen Henry

ST MARY'S IN EXILE

By David Burton
A co-production with Major Brisbane Festivals Pty Ltd

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 32 | 7,159 | \$319,821 |

Creatives

Jason Klarwein..... *Director*
 Anthony Spinaze..... *Designer*
 Daniel Anderson..... *Lighting Designer*
 Justin Harrison..... *Composer/Sound Designer*
 Helen Cassidy..... *Assistant Director*
 Dan Sinclair..... *Stage Manager*
 Yanni Dubler..... *Assistant Stage Manager*

Cast

Chenoa Deemal..... *Beth*
 Joss McWilliam..... *Archbishop John Bathersby/Richard/Grant*
 Peter Marshall..... *Father Peter Kennedy*
 Bryan Probets..... *Joseph*
 Luisa Prosser..... *Ruth/Eloise*
 Kevin Spink..... *Father Terry Fitzpatrick/Tony Jones*
 Ben Warren..... *Man*

PROUDLY SUPPORTED BY THE HAMER FAMILY FUND, A SUB-FUND OF AUSTRALIAN COMMUNITIES FOUNDATION.

DEAD PUPPET SOCIETY ACKNOWLEDGES ST. ANN'S WAREHOUSE AS THE ORIGINAL DEVELOPMENT PARTNER





DISGRACED

By Ayad Akhtar

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 28 | 9,617 | \$414,249 |

Creatives

| | |
|---------------------------------------|------------------------------|
| Nadia Tass..... | Director |
| Shaun Gurton..... | Set Designer |
| Jill Johanson..... | Costume Designer |
| Nigel Levings..... | Lighting Designer |
| Russell Goldsmith & Daniel Nixon..... | Composer and Sound Designers |
| Suzanne Heywood..... | Voice and Dialect Coach |
| Brad Flynn..... | Fight Choreographer |
| Benjamin Schostakowski..... | Assistant Director |
| Julia Smith..... | Stage Manager |
| Jess Maguire..... | Assistant Stage Manager |
| Lillian U..... | Stage Manager Secondment |

Cast

| | |
|---------------------|-------|
| Mitchell Butel..... | Isaac |
| Kane Felsinger..... | Abe |
| Libby Munro..... | Emily |
| Zindzi Okenyo..... | Jory |
| Hazem Shammass..... | Amir |



TARTUFFE

By Molière | A new version by Justin Fleming
A co-production with Black Swan State Theatre Company

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 15 | 8,035 | \$321,870 |

Creatives

| | |
|-------------------------|--------------------------|
| Kate Cherry..... | Director |
| Richard Roberts..... | Set and Costume Designer |
| David Murray..... | Lighting Designer |
| Tony Brumpton..... | Sound Designer/Composer |
| Andy Fraser..... | Fight Director |
| Peter Sutherland..... | Stage Manager |
| Kathryn O'Halloran..... | Assistant Stage Manager |

Cast

| | |
|------------------------|-----------------|
| Jenny Davis..... | Madame Pernelle |
| Darren Gilshenan..... | Tartuffe |
| Tessa Lind..... | Mariane |
| Hugh Parker..... | Cléante |
| James Sweeny..... | Valère |
| Steve Turner..... | Orgon |
| Alison van Reeken..... | Elmire |
| Emily Weir..... | Dorine |
| Alex Williams..... | Damis |



**MELBOURNE
THEATRE
COMPANY**

14 OCT – 6 NOV
PLAYHOUSE, QPAC



black swan

IBDO
BOARD MATTERS
BY THE BEST SUMMERGIGS

12 NOV – 4 DEC
PLAYHOUSE, QPAC

Studio Season



Suellen Maunder, Peter Norton, Lauren Jackson, Ella Watson-Russell, Benhur Helwend *Photographer* Stephen Henry

BASTARD TERRITORY

By Stephen Carleton
A co-production with Jute Theatre Company

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 14 | 2,510 | \$58,809 |

Creatives

Ian Lawson..... *Director/Dramaturg*
Kris Bird..... *Designer*
Sean Pardy..... *Lighting Designer*
Guy Webster..... *Sound Designer*
Peter Matheson..... *Dramaturg*
Angela Burchett..... *Stage Manager*
Carli Griffin..... *Assistant Stage Manager*

Cast

Benhur Helwend..... *Russell/Marius/Pita/Cliff*
Lauren Jackson..... *Lois*
Suellen Maunder..... *Nanette*
Peter Norton..... *Neville (Younger)/Alistair*
Steven Tandy..... *Neville (Senior)*
Ella Watson-Russell..... *Cleo/Tinkeka/Aspasia*



Barbara Lowing, Kerith Atkinson *Photographer* Stephen Henry

MOTHERLAND

By Katherine Lyall-Watson
A co-production with Ellen Belloo and Critical Stages

| Number Of Performances | Total Attendance | Box Office Revenue |
|------------------------|------------------|--------------------|
| 13 | 2,735 | \$63,910 |

Creatives

Caroline Dunphy..... *Director*
Penny Challen..... *Designer*
David Walters..... *Lighting Designer*
Annie Robertson..... *Associate Designer*
Dane Alexander..... *Composer/Sound Designer*
Kathryn Kelly..... *Dramaturg*
Patricia Miller..... *Stage Manager*
Tim Cummings..... *Production Manager*

Cast

Kerith Atkinson..... *Nell Tritton*
Peter Cossar..... *Chris/Alexander Kerensky*
Barbara Lowing..... *Nina Berberova*
Daniel Murphy..... *Vladislav Khodasevich/Sasha*
Rebecca Riggs..... *Alyona*



6 APR – 16 APR
BILLE BROWN STUDIO





27 AUG – 25 SEP
BILLE BROWN STUDIO

Touring Season



Christine Amor, Kate Wilson, Andrew McFarlane, Trevor Stuart
Photographer Rob Maccoll

QUARTET

By Ronald Harwood

| Venues | Number of Performances | Total Attendance |
|----------|------------------------|------------------|
| 9 | 12 | 3,310 |

Creatives

Andrea Moor Director
Catarina Hebbard Assistant Director
Bruce McKinven Designer
David Walters Lighting Designer
Tony Brumpton Sound Designer
Melissa Agnew Dialect Coach
Peter Sutherland Stage Manager

Cast

Christine Amor Cecily Robinson
Andrew McFarlane Reginald Paget
Trevor Stuart Wilfred Bond
Kate Wilson Jean Horton

Toowoomba, Nambour,
Rockhampton, Mackay, Cairns,
Townsville, Gladstone, Ipswich
and Gold Coast.

23 FEB – 24 MAR



Deirdre Rubenstein, Naomi Price, Kathryn McIntyre, Kate Cole,
Sarah Morrison, Christen O'Leary, Lucy Maunder and
Carita Farrer Spencer. Photographer Rob Maccoll

LADIES IN BLACK

Book by Carolyn Burns. Music and Lyrics by Tim Finn.
Based on Madeleine St John's novel, *The Women in Black*.

| Venues | Number of Performances | Total Attendance |
|----------|------------------------|------------------|
| 1 | 48 | 26,665 |

Creatives

Simon Phillips Director
David Young Musical Director
Guy Simpson Orchestrations and Musical Supervisor
Andrew Hallsworth Choreographer
Gabriela Tylesova Designer
David Walters Lighting Designer
Matthew Erskine System Sound Designer
Hanna Sandgren Associate Designer
Melissa Agnew Dialect Coach
Jodie Roche-Jones Stage Manager
Dan Sinclair Deputy Stage Manager
Lisette Drew Assistant Stage Manager
Isaac Hayward Additional Orchestration
Simon Phillips & Carolyn Burns Additional Lyrics

Cast

Andrew Broadbent Frank
Kate Cole Miss Cartwright/Joy
Carita Farrer Spencer Mrs Miles
Bobby Fox Rudi
Kathryn McIntyre Myra/Dawn
Lucy Maunder Patty
Sarah Morrison Lisa
Christen O'Leary Magda
Naomi Price Fay
Deidre Rubenstein Miss Jacobs/Mrs Crown
Greg Stone Mr Miles/Stefan

Musicians

Gerard Assi Guitars
Matt Hassall Violin
David Hatch Drums/Percussion
Jo To Bass
Paul Zabrowarny Cello

MTC MELBOURNE
THEATRE
COMPANY

16 JAN – 27 FEB

**MELBOURNE THEATRE
COMPANY**

Awards and Nominations

2016 HELPMANN AWARDS

Best New Australian Work: Carolyn Burns and Tim Finn, with Simon Phillips: *Ladies in Black*

2016 HELPMANN NOMINATIONS

Best Direction of a Musical: Simon Phillips, *Ladies in Black*

Best Musical: *Ladies in Black*

Best Costume Design: Gabriela Tylesova, *Ladies in Black*

Best Music Direction: Isaac Hayward, *Ladies in Black*

Best Original Score: Tim Finn, *Ladies in Black*

2016 MATILDA AWARDS

Best Mainstage Production: *Switzerland*, Queensland Theatre Company

Best New Australian Work: *Bastard Territory*, Stephen Carleton

Best Director: David Morton, *The Wider Earth*

Best Male Actor: Matthew Backer, *Switzerland*

Bille Brown Award for Best Emerging Artist: Emily Weir, *Tartuffe*

Best Female Actor: Andrea Moor, *Switzerland*

Best Supporting Female Actor: Emily Weir, *Tartuffe*

Best Costume Design: David Morton & Aaron Barton, *The Wider Earth*

Best Sound Design / Composition: Tony Brumpton (Sound Design)/Lior and Tony Buchen (Composition) *The Wider Earth*

Best Audio Visual Design: Justin Harrison (AV Design), Anna Straker (Illustration), *The Wider Earth*

2016 MATILDA NOMINATIONS

Best Mainstage Production: *Bastard Territory*; *Switzerland*; and *The Wider Earth*

Best New Australian Work: *Bastard Territory*; *St Mary's in Exile*; and *The Wider Earth*

Best Director: Caroline Dunphy for *Motherland*; Ian Lawson for *Bastard Territory*; and David Morton for *The Wider Earth*

Best Male Actor: Matthew Backer, *Switzerland*; Benhur Helwend, *Bastard Territory*

Best Supporting Male Actor: Steven Tandy, *Bastard Territory*

Bille Brown Award for Best Emerging Artist: Emily Weir, *Tartuffe*

Best Female Actor: Andrea Moor, *Switzerland*

Best Supporting Female Actor: Emily Weir, *Tartuffe*

Best Set Design: Aaron Barton & David Morton, *The Wider Earth*; Anthony Spinaze, *Switzerland*

Best Costume Design: David Morton & Aaron Barton, *The Wider Earth*; and Kris Bird, *Bastard Territory*

Best Lighting Design: Ben Hughes, *Switzerland*; and David Walters, *The Wider Earth*

Best Sound Design/Composition: Tony Brumpton (Sound), Lior and Tony Buchen (Composition), *The Wider Earth*; Steve Toulmin, *Switzerland*

Best Audio Visual Design: Justin Harrison (AV Design) & Anna Straker (Illustration), *The Wider Earth*

2016 GREENROOM NOMINATIONS

Female Lead: Sarah Morrison, *Ladies in Black*

Female in a Supporting Role: Christen O'Leary, Naomi Price *Ladies in Black*

Male in a Supporting Role: Bobby Fox, *Ladies in Black*

Lighting Design: David Walters, *Ladies in Black*

Set Design: Gabriela Tylesova, *Ladies in Black*

Costume Design: Gabriella Tylesova, *Ladies in Black*

Production: *Ladies in Black*

Image Page Right (L-R): (1) Sarah Morrison, *Ladies in Black* **Photographer** David Kelly; (2) Tom Conroy, *The Wider Earth* **Photographer** Dylan Evans; (3) Christine Amor, Trevor Stuart, *Quartet* **Photographer** Rob Maccoll; (4) Kelton Pell, *The Secret River* **Photographer** Heidrun Löhr; (5) Christen O'Leary, *Ladies in Black* **Photographer** David Kelly; (6) Benhur Helwend, Lauren Jackson, *Bastard Territory* **Photographer** Stephen Henry; (7) Kevin Spink, Luisa Prosser, Peter Marshall, Bryan Proberts, *St Mary's in Exile* **Photographer** Stephen Henry; (8) Anna Straker, *The Wider Earth* **Photographer** Stephen Henry; (9) Barbara Lowing, Kerith Atkinson, *Motherland* **Photographer** Stephen Henry; (10) Matthew Backer, Andrea Moor, *Switzerland* **Photographer** Stephen Henry; (11) Emily Weir, Tessa Lind, *Tartuffe* **Photographer** Stephen Henry; (12) Ellen Bailey, Patrick Dwyer, *Much Ado About Nothing* **Photographer** Stephen Henry.

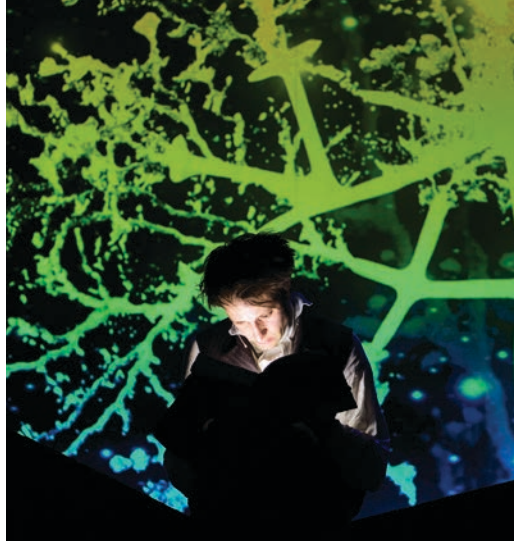




Image: Audience, Traction *Photographer* Stephen Henry

GOAL TWO:

Reach a broader audience

Ongoing research into
Queensland theatre market

Strengthen our brand identity

Attract and retain more customers

Increase audience accessibility

Broaden Queensland Theatre's
geographic reach

Goal Two: Reach a broader audience

Ongoing research into Queensland theatre market

In 2016, Queensland Theatre conducted a range of qualitative and quantitative research into our audiences and the general theatre market to gather valuable insights and inform the growth and direction of Queensland Theatre.

We surveyed patrons who attended *Switzerland* about the recent changes to the Queensland Theatre foyer areas, our new offerings at the bar and café, and the parking options available. We received very high satisfaction ratings and positive comments about these changes. The major recommendation for improvement was better seating in the Bille Brown Studio, which we will upgrade this year.

Telemarketing to 2016 Season Ticket holders assisted us in measuring:

- Overall satisfaction with level of service
- The aspects of productions/ticketing that were enjoyed
- The aspects of productions/ticketing that could be improved
- Perceived value for money of season ticket packages
- Satisfaction with the venues

This research was done using customer relationship management (CRM) functionality to record response against customer accounts for historical comparison and to continue our commitment to maximising the use of our CRM integration with each campaign.

During 2016 Queensland Theatre was in talks with Brisbane City Council about improving public transport in the Kurilpa Precinct. Queensland Theatre commissioned Proof Research to survey the travel behaviours of patrons and assess whether current transport options influence attendance at productions held in the Bille Brown Studio. Eighteen per cent of non-attendees to the Bille Brown Studio stated that lack of public transport and parking is a deterrent, but by far the dominant reason for not attending this venue was the lack of interest in the programmed productions. The survey also found that while there is a preference for driving to venues (70 per cent), particularly among older patrons, 15 per cent prefer public transport. More importantly, almost half (45 per cent) of those surveyed said if a new bus stop was introduced close to the Bille Brown Studio they would use it, increasing the likelihood of attending a Bille Brown Studio production for 25 per cent of theatre attendees.

Strengthen our brand identity

Queensland Theatre is heading towards its first half-century (2020) and needs to position itself for the next half-century. This will involve developing a long-term vision for Queensland Theatre which takes into account competitive positioning at a local, national and international level, infrastructure requirements and financial strength. The vision must also respond to the rapidly evolving environment, the Kurilpa Precinct, which is experiencing a population explosion and a completely new urban profile.

A key element of this plan for the future and to enhance the new Artistic Director's vision was a rebrand project providing Queensland Theatre with its own, ambitious plan to strengthen Queensland Theatre's brand identity.

The rebrand was launched in October 2016 with an emphasis on:

- Leading the nation in the development of new Australian stories
- Increasing Queensland Theatre's level of engagement intrastate and interstate
- Programming venue spaces more fitting to productions
- Creating a clearer brand with no confusion with QPAC and no attempts to link venue spaces to style of work
- Creating a thriving hub for artists and audiences
- Bringing a new energy and ambition to the Queensland Theatre
- Reaching new audiences
- Taking the next step in bringing Aboriginal and Torres Strait Islander work to greater Queensland and Australia
- Generating maximum momentum and sense of change and situating Queensland Theatre as the pre-eminent arts organisation in Queensland

Attract and retain more customers

Queensland Theatre aims to maximise audience attendance particularly during popular productions. In 2016 we introduced various measures for *The Secret River*, *The Wider Earth* and *St Mary's in Exile*, all of which sold out. These included the introduction of 'rush' tickets one hour before the show (in the event that patrons returned tickets or subscribers needed to change dates), reducing the sound desk footprint where possible, and releasing 'house' seats earlier as well as those allocated for technical holds.

In addition to those three productions, *Bastard Territory*, *Motherland* and *Much Ado About Nothing* also exceeded their targets for subscription ticket sales. School student targets were surpassed for *Quartet*, *The Secret River*, *Motherland* and *The Wider Earth*. A two-play package with *Disgraced* and La Boite Theatre Company's *A Streetcar Named Desire* (which was showing at the same time) had successful results as a first-time package collaboration between the two organisations.

In 2016, more than 6,600 people who had not previously purchased tickets to a Queensland Theatre production since 2010 attended one of our productions.

Another focus for 2016 was to enhance our level of sponsorship with media supporters Bauer, GOA, Bmag and Channel 9 and web development partner Icamedia, to gain a larger marketing impression.

In total Queensland Theatre reached 112,485 people in 2016, including 69,168 at our Brisbane performances.

Increase Audience Accessibility

Increases in programmatic marketing and social media presence as part of digital development resulted in an increase of 2,048 Facebook likes and a significantly greater organic post reach, up 48 per cent.

Our website was upgraded with a major focus to address site speed. Previously the average response/page load time was 1.82 seconds; following the upgrade the load time was reduced to an average of 0.16 seconds, greatly enhancing the customer experience.

We consolidated the design of our ticketing website with our main website so the mobile experience was optimised. We are revamping our EDM/e-news template and content model as part of a larger sign-up activation project to increase audience engagement having implemented e-marketing software that integrates with our CRM system.

Page views on our website were up 25 per cent, at 604,018 compared with 482,183 in 2015. New visitors to the site increased by four per cent, with a four per cent growth in the number of visitors aged 25-34.

We found that there was a six per cent increase in views from mobile devices (34.5 per cent up from 28.8 per cent). These all came from desktop visitors with tablet visitors remaining constant at 12.5 per cent.

Queensland Theatre's continued commitment to the Disability Action Plan (DAP) incorporated audio described performances to all QPAC productions and Auslan interpreted performances to *Switzerland* and *St Mary's in Exile*.

Broaden Queensland Theatre's geographic reach

Quartet, our first Mainstage production for 2016, toured regionally throughout Queensland to nine venues from the Gold Coast to Cairns. Queensland Theatre sponsored buses so young people from Yeppoon, Charters Towers, Mossman, Gordonvale, Atherton and Dalby could, for the first time, attend a Queensland Theatre performance at their nearest performing arts centre. (see also Goal 3)

Ladies in Black had a very successful tour to Melbourne in January following on from the Brisbane season in late 2015, with an audience of 26,665 over a six-week season.

Our co-production with Black Swan State Theatre Company, *Tartuffe*, began its season in Perth before coming to Brisbane in November and securing further positive reviews.



*Image: Andrew McFarlane, Christine Amor in Quartet
Photographer David Kelly*

GOAL THREE:

Strengthen relationships with industry, community and the corporate sector

Support a vibrant and diverse
local performing arts sector

Provide pathways within the
youth and education sector

Engage with regional artists, companies
and under-served communities

Highlight the value of our work to
existing and potential partners

Support a vibrant and diverse local performing arts sector

In 2016 Queensland Theatre worked in partnership with three small to medium companies (JUTE, Ellen Belloo, Dead Puppet Society) to present and/or co produce work for Brisbane audiences. There were nine creative residencies varying in length from one day to a number of months and a further four commissions. These all contributed to Queensland Theatre's pipeline of new work for future years. Queensland Theatre's education and youth program continued to grow with the regional Scene Project and Queensland Theatre participated in many markets and won numerous awards which highlight the value of our work to partners.

Development and New Work

A total of 13 new works and scripts were developed (including commissions) involving over 80 artists; some working with Queensland Theatre for the first time, and many coming from diverse backgrounds.

The following creative developments or script readings took place in 2016:

| PROJECT NAME AND DESCRIPTION | ARTISTS | | DATES |
|---|---|---|---|
| <i>Furious Creatures</i> (QPDA Finalist) | Kathryn Marquet (writer) Christie Evangelisto (dramaturg) Daniel Evans (director) | ACTORS: Sophia Emberson-Bain (July) Caroline Kennison (Feb, June, July) Bryan Probets (Feb, June, July) Ildiko Susany (Feb) Veronica Neave (Feb) Anthony Standish (Feb) Amy Ingram (June) Scott Witt (June, July) Rebecca Roberts (June) Ashlee Lollback (July) | 22 & 26 Feb 1 & 3 June 4-8 July – public read |
| <i>Rice</i> (QPDA Finalist) | Michele Lee (writer) Bridget Boyle (director, July) Kat Henry (director, April) Lee Lewis (director, November) Christie Evangelisto (dramaturg) | Kristy Best (actor) Meme Thorne (actor) Hsiao-Ling Tang (actor, November) | 20-22 April 4-8 July – public read 22 & 23 November |
| <i>I Looked Up And There You Were</i> (QPDA Finalist) | Suzie Miller (writer) Christie Evangelisto (dramaturg) Kat Henry (director) July | ACTORS: Caroline Dunphy (May) Alexander Forero (May) Veronica Neave (July) Joss McWilliam (July) | 11-13 May 4-8 July – public read |
| <i>Noises Off</i> | Sam Strong (director) Richard Roberts (designer) | ACTORS: Louise Brehmer Steven Rooke Steven Tandy Colin Smith Kimie Tsukakoshi Leon Cain Barbara Lowing Melanie Zanetti Kevin Spink Eloise Grace (stage manager) | Design development 18 November |
| <i>Mr Pepper’s Ghost</i> | Stephen Carleton (writer) | | Commission |
| <i>Jane Austen Reads Persuasion</i> | Helen Howard (writer/actor) Michael Futcher (director/ dramaturg) | ACTORS: Libby Munro Ash Richardo Lucas Stibbard Robert Coleby Christopher Sommers Luisa Prosser | Commission and script development 14 April |
| <i>An Octoroon</i> | Nakkiah Lui (writer/director) Christie Evangelisto (dramaturg) | ACTORS: Colin Smith Anthony Standish Lara Croydon Jimi Bani Shakira Clanton Shareena Clanton Leonie Whyman Candy Bowers | Script workshop 14 April |
| <i>Hydra</i> | Sue Smith (writer) Sam Strong (director/dramaturg) | ACTORS: Anthony Standish Christopher Sommers Sandro Colarelli Lauren Jackson Helen Cassidy Shaka Cook | 8 & 9 December script workshop Commission |

| PROJECT NAME AND DESCRIPTION | ARTISTS | DATES |
|------------------------------|--|--|
| <i>Nellie Duffy</i> | Stephen Carleton (writer) Nakkiah Lui (writer) Jane Harrison (writer) John Harding (writer) | <i>Call for treatments based on the book by Stephanie Bennett</i> |
| <i>My Name is Jimi</i> | Jimi Bani (writer/performer) Jason Klarwein (director) Justin Harrison (AV designer) Simone Tesorieri (designer) Simona Cosentini (designer) | ACTORS: Dmitri Bani (May & November) Agnes Bani (November) Petharie Bani (November) Conwell Bani (November) Richard Bani (November) <i>Cairns: 30 May-3 June. No public showing.</i> <i>Brisbane: 23 November-2 December</i> <i>Showing 2 December</i> |
| <i>Boy Lost</i> | Katherine Lyall-Watson (writer) | <i>Ongoing 2015 commission</i> |
| <i>How To Be Happy</i> | David Burton (writer) | <i>Commission</i> |



Image: Emeritus Professor Fotheringham FAHA, Chair;
Hon. Annastacia Palaszczuk MP, Premier and Minister for the Arts;
Michele Lee, QPDA 2016-17 winner and Sam Strong, Artistic Director.
Photographer Stephen Henry

QUEENSLAND PREMIER'S DRAMA AWARD AND COMMISSIONS

A total of 51 entries were received in the 2016-17 cycle of the Award, and shortlisting took place in December 2015. Three finalists were selected: Michele Lee for *Rice*, Kathryn Marquet for *Furious Creatures*, and Suzie Miller for *I Looked Up and There You Were*. These projects received further development in 2016 and in July, *Rice* was selected as the winning play to receive its premiere production in 2017.

Seven artists were under commission by Queensland Theatre in 2016: Jimi Bani, Melissa Bubnic, David Burton, Stephen Carleton, Helen Howard, Katherine Lyall-Watson and Sue Smith.

ARTISTIC ENGAGEMENT AND DEVELOPMENT

On 4 April, Queensland Theatre hosted an Independent Theatre Forum, gathering local artists to join Sam Strong in conversation on how Queensland Theatre could best support and engage with the independent theatre sector. Approximately 100 people attended the meeting.

With the support of funding from the Ian Potter Foundation, Queensland Theatre employed Resident Designer, Anthony Spinaze, between February and December in 2016. During this period, Anthony designed two shows in the Mainstage Season, *Switzerland* by Joanna Murray-Smith and *St Mary's in Exile* by David Burton. He also designed several Youth & Education projects, including the Senior Youth Ensemble performance of Caryl Churchill's *Love and Information* and Julia Rose Lewis' *Riley Valentine* and the Occupation of Fort Svalbard for The Scene Project. Anthony was Assistant Designer to Richard Roberts on *Much Ado About Nothing*, participated in many company activities to gain an intimate understanding of the workings of a major theatre company and was provided with design software training. Anthony was nominated for a 2016 Matilda Award for his design work on *Switzerland*.

Queensland Theatre continued to support independent company Dead Puppet Society with Company in Residence status, including the use of an office space and an area in our workshop to construct puppets.

The "Independent Artists @ Queensland Theatre" initiative was launched in September. In December, ten projects were selected from 41 applications for support through this initiative. These will start this year.

General auditions were held jointly with La Boite Theatre in March. Of the 152 auditionees, 85 were women, 67 men, and 56 travelled from interstate. Graduate auditions were held in November with 53 graduates from around the country.

Provide pathways within the youth and education sector

Queensland Theatre's education and youth program is a cornerstone of our work. With two full time employees and numerous casuals Queensland Theatre delivered a total of 1210.5 contact hours throughout the year (430.5 education and 780 youth). The programs we run develop pathways for young people in their future careers, be it in the arts or elsewhere.

Workshops

Pre and post-performance workshops to complement attendance at Queensland Theatre productions were offered for a range of productions in 2016, with one workshop delivered for 30 students from regional Queensland, before attending *Much Ado About Nothing* at QPAC.

Through our Artists in Residence Program, professional theatre artists facilitate practical workshops with students in the classroom. In 2016, 41 workshops were held with 513 students taking part. The workshop areas included physical theatre, Greek theatre, Shakespeare and audition techniques. Queensland Theatre also facilitated longer-term residencies at Centenary State High School (Jindalee), Western Cape College (Weipa) and St Peter's Lutheran College (Springfield). All three schools have been engaging with Queensland Theatre yearly and have already committed to working with us in 2017.

THE SCENE PROJECT

The Scene Project is a participatory project involving schools in the creative process of performance, from rehearsal to production. It acknowledges students and teachers as artists and encourages live performance in a professional space and manner. It promotes collaboration and professional development of teachers and students and aims to enhance existing curriculum in schools. In 2016, The Scene Project had its highest intake yet – 692 students in 39 schools from Brisbane, the Gold and Sunshine Coasts, Toowoomba, Redland Bay, Rockhampton, Gladstone and Bundaberg. In the lead-up to the project, three artists visited all 39 schools, delivering an Artist in Residence session designed to help with polishing and refining final performances. The artists facilitated additional drama workshops in the schools.

In October over two weeks, The Scene Project travelled to four different venues and saw the students' final scenes. Students performed excerpts from specially commissioned script Riley Valentine and The Occupation of Fort Svalbard, written by Julia-Rose Lewis. A cast of professional actors, directed by Travis Dowling, performed their version for students each afternoon. The cast were Louise Brehmer, Emily Burton, Jason Klarwein and Jonty Martin. Students were then engaged in an extended debrief/conversation with each other and the cast/creatives.



Image: Students, The Scene Project *Photographer* Stephen Henry

TEACHER PROFESSIONAL DEVELOPMENT AND RESOURCES

In 2016, our Teacher Professional Development focussed on upskilling the teachers involved in The Scene Project. Heidi Irvine (Producer, Education and Youth Programs), Laurel Collins (Programming Project Officer) and Travis Dowling (Director of The Scene Project) worked with 42 teachers over five workshops, to prepare them for delivering The Scene Project in their schools. Teachers were engaged in activities around script analysis and play building.

We also offered complimentary tickets for teachers to attend the play briefing and first preview of each production to help them prepare suitable learning activities. In 2016, 52 teachers attended preview performances. Comprehensive education resources were also completed for all Queensland Theatre productions in 2016.

The schools/regions and venues that participated were:

BRISBANE (18 – 21 OCTOBER), BILLE BROWN STUDIO.

| | | |
|-------------------------------------|--------------------------------|---------------------|
| Kelvin Grove State College | Palm Beach SHS | Stuartholme School |
| Cannon Hill Anglican College | Fraction | Redcliffe SHS |
| Fairholme College | St Hilda's | Iona College |
| St Columban's College | All Hallow's | Somerville Houe |
| Brisbane SHS | Kooralbyn International School | Calamvale Community |
| St Teresa's Catholic College, Noosa | Woodcrest State College | |

ROCKHAMPTON (10 – 12 OCTOBER), THE PILBEAM THEATRE.

| | | |
|-----------------|---------------------------|----------------------------|
| Rockhampton SHS | Mt Larcom SS | Yeppoon SHS |
| Emmaus College | Chanel College | Toolooa SHS |
| Gladstone SHS | Rockhampton Girls Grammar | St Ursula's / St Brendan's |
| Glenmore SHS | Emmaus College | |

BUNDABERG (13 – 14 OCTOBER), SHALOM COLLEGE PERFORMING ARTS CENTRE

| | | |
|---------------------------|---------------------|---------------|
| Keppnock SHS | Shalom College | Bundaberg SHS |
| St Luke's Anglican School | Bundaberg North SHS | Gin Gin SHS |

REDLAND BAY (24 OCTOBER)

| | | |
|------------------------|------------------------|----------------------|
| Capalaba State College | Faith Lutheran College | Ormiston College |
| Victoria Point SHS | Cleveland District SHS | Wellington Point SHS |

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 12 students completed secondments in 2016 in areas of performance, marketing, publicity, development, production and arts administration.

Nineteen secondary school students completed one week of work experience at Queensland Theatre in 2016. During the week each student observed rehearsals, assisted in arts administration and attended our productions.

In August Queensland Theatre commenced a work experience placement for a young client participating in Centacare's Community Volunteering Program (CVP), which aims to support people with intellectual disability to develop workplace skills, build confidence and enhance their role as valued members of the community. Daniel has a half-day weekly placement with the Programming team. He is accompanied by a support worker and has been doing administration tasks for various Education and Youth projects and has also worked with the café staff. Daniel has a keen interest in theatre and performed in a production of Orpheus and Eurydice at the Judith Wright Centre. He is continuing his placement in 2017.

EDUCATION REFERENCE GROUP

The Education Reference Group is an advocacy and steering committee of school and university teachers, 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 2016 were:

| | |
|----------------------|--|
| Madonna Stinson | <i>Griffith University</i> |
| Debb Wall | <i>Capalaba State College</i> |
| Mitch Holmes | <i>Centenary State High School</i> |
| Joan Cassidy | <i>Brisbane Bayside State College</i> |
| Jocelyn Moore-Carter | <i>Trinity Lutheran College</i> |
| Michael Beh | <i>Gregory Terrace</i> |
| Kelly Redhead-Adelt | <i>Moreton Bay College</i> |
| Sean Lubbers | <i>Victoria Point State High School</i> |
| Kath Kiernan Molloy | <i>St John's College, Nambour</i> |
| Stephen Matthias | <i>Queensland Academy of Creative Industries</i> |
| Tricia Clark-Fookes | <i>Queensland University of Technology</i> |
| Cherice Cleasby | <i>Independent</i> |

YOUTH ENSEMBLE

In 2016, Queensland Theatre ran its fourth year of the Queensland Theatre Youth Ensemble. More than 170 students auditioned for 79 positions, working in three groups over four terms in 2016. Six received scholarships. Tutors in 2016 were Ellen Bailey, Travis Dowling, Anne Pensalfini, Sam Foster, Kellie Lazarus, Jason Klarwein, Lucas Stibbard, Kerith Atkinson, Andrea Moor, Ian Lawson, Ari Palani, David Burton, Emily Burton and Amy Ingram.

The Senior Youth Ensemble presented *Love and Information* by Caryl Churchill, 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 2016 and we continue to receive positive feedback from major audition panels about the quality of our Ensemble members and their skill level.

YOUNG WRITERS PROGRAM

Queensland Theatre's Young Writers' Program has two programs available to high school-aged participants: the Young Writers' Group (YWG) and the Young Playwrights' Award (YPA).

In 2016 four young writers took part in the YWG led by Playlab director/CEO Ian Lawson, including regular workshops and meetings from June to October. Each member worked on writing and developing their own one-act play and the program included a Young Writers' Night (YWN), a public event where excerpts of each writer's work received a rehearsed read by members of the Senior Youth Ensemble. YWN was held in the Bille Brown Studio on 18 October and was attended by 80 people.

The YPA was open for entries from June to September 2016. High school-aged writers were asked to submit an original play, of any genre with a reading time of less than 60 minutes. Eighteen entries were received and assessed by Queensland Theatre programming staff. A shortlist of finalists was reviewed by Artistic Director Sam Strong, resulting in the selection of Samantha Hammond as the winner of the YPA 2016 for her original work *PI IN THE SKY*. Two other students were highly commended for their works. Samantha received dramaturgical sessions with Daniel Evans, a \$100 Queensland Theatre gift voucher and a rehearsed read of her play at YWN directed by Helen Cassidy and featuring Kerith Atkinson, Liz Buchanan, Brie Jurss and Melanie Zanetti.

THEATRE RESIDENCY WEEK

Theatre Residency Week (TRW) was held at Stuartholme School and was attended by 92 students, 25 from towns outside of Brisbane including regional and remote communities. Scholarship recipients included Darcy Maher from Cairns (University of Queensland, Regional and Remote Scholarship), Tarni Thomas from Cunnamulla (Queensland Theatre Indigenous Scholarship) and Aishlynn Parigi from Russell Island (Artistic Director's Excellence Scholarship). An additional five scholarship positions were offered to members of the Logan Youth Ensemble Traction. This year's core groups included Puppetry and Visual Theatre, Physical Theatre, Devised Theatre, Acting Techniques and Classic Theatre/Shakespeare. During the week, participants had the opportunity to see four live theatre performances and attend an Industry event with artists including Sam Strong. An audience of 280 attended the showcase performance by TRW students on 24 September at the Joigny Theatre, Stuartholme School.



Image: Students and parents, Monday Night Masterclass *Photographer* Stephen Henry

MONDAY NIGHT MASTERCLASS

The Monday Night Masterclass is a series of acting workshops offered to interested high school-aged participants (Year 9-12). The workshop program for 2016 included:

- Realism with Ellen Bailey
- Shakespeare with Anne Pensalfini
- Devised Contemporary Theatre with Daniel Evans and Leah Shelton
- Visual Theatre with Dead Puppet Society
- Clowning and Jester with Clint Bolster

In 2016 Monday Night Masterclasses increased to 19 workshops, spread across five distinct programs that intersected directly to the Mainstage season. Ninety-seven participants took part.

Engage with regional artists, companies and under-served communities

INDIGENOUS PROGRAM

The Indigenous Reference Group provides guidance and advice regarding Queensland Theatre's Indigenous Program, and in working with Aboriginal and Torres Strait Islander communities and artists. Members of the Indigenous Reference Group during 2016 were Nathan Jarro (Chair), Adam James, Angela Leitch, Todd Phillips, and Paula Nazarski.

Following on from a successful residency program in 2015 in Weipa, Queensland Theatre arranged for actor and Youth Ensemble tutor Ellen Bailey to run drama and acting workshops for students in years 4-12 at Western Cape College as part of their Arts Immersion Week in the period 22-28 February. At the end of the week there were performances at the College's Arts Festival.

COMMUNITY PROGRAM

THEATRE ACCESS

Queensland Theatre 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 Queensland Theatre. In 2016 the value of in-kind support provided by Queensland Theatre was \$58,000, to the following industry colleagues and individual artists:

| | | |
|--|---------------------------------|-------------------------------------|
| Sally McKenzie | Heidi Manche | Homunculus |
| Catarina Hebbard | Motherboard Productions | Theresa Famularo |
| Linsey Pollack/Lizzie O'Keefe | Playlab | Hugh Parker |
| Marcel Dorney/Dan Evans | Captain Starlight workshop | Dead Puppet Society |
| Helen Cassidy | Amy Ingram | Thomas Larkin |
| Maddie Nixon | Leah Shelton | David Lynch |
| The Motherhood Collection | Dirk Hoult | Lucas Stibbard |
| Kathryn Marquet | Ian Lawson | Candy Bowers |
| Libby Munro | Busty Beatz | Kristen Maloney |
| Cienda McNamara | Pip Boyce/Now Look Here | Jason Klarwein |
| Black Swan State Theatre Company | Kids of Bill | Citipointe Christian College |
| Kate Foy | Tama Mathieson | Gayle MacGregor |
| Josh McIntosh | Karen Cochet | Andrea Moor |
| Georgina Greenhill | Paul Dellit | Bill Haycock/QUT |
| Clair Korobacz | Pip Loth/World Science QPAC | Angela Burchett |
| Chris Philippi/Hillbrook Anglican School | Ben Shaw/QPAC | Opera Queensland |
| Makayla Purdy/QUT | Nathan Sibthorpe | Sarah Winter |
| Adam Gardinir/Brisbane Powerhouse | Kyle Berry/Brisbane Powerhouse | Josh McIntosh |
| Kelly Spice/Brisbane Festival | Brett Heath/Villanova Players | Tanya Malouf |
| Justin Marshman/Brisbane Powerhouse | Indooroopilly State High School | Alice Holland/Circa |
| Bianca Cordes/Griffith University | Nicole Neil/La Boite | Jally Entertainment |
| Ian Johnson/Brisbane Festival | Michelle Preshaw/MTC | Michelle Malawkin/Villanova Players |
| Alison Burnley/Woodford Festival | | |

SUPPORTING THE LOCAL SECTOR

Queensland Theatre assisted the Actors' Benevolent Fund throughout 2016 by holding bucket collections following our productions. The Actors' & Entertainers' Benevolent Fund (Qld) Inc. has been in existence in Queensland for 35 years and has assisted hundreds of performers who have fallen on hard times. The total amount raised for the Actors' Benevolent Fund was \$5,395.75.

PARTNERSHIPS

A new partnership with Auslan Interpretation organisation Creative Access was piloted in 2016 to provide live interpreted performance of *Switzerland* and *St Mary's in Exile* for the deaf and hard of hearing community.

Queensland Theatre continues a partnership with Multicultural Development Association (MDA) through sponsorship of a lantern in the Luminous Lantern Parade: Welcoming New Queenslanders. On 10 June, 15 Queensland Theatre staff, and their families, took part in the parade.

Drama Queensland, the professional network for Queensland Drama Teachers, hosted its State Conference at Queensland Theatre on 11 and 12 March. Heidi Irvine, Sue Donnelly and Sam Strong officially opened the conference on Friday 11 March, with a keynote address from Sam Strong. Approximately 300 delegates attended over the two days of the conference.

CULTURALLY DIVERSE ARTISTS AND AUDIENCES

Queensland Theatre engaged with CALD and ATSI (Aboriginal & Torres Strait Islander) artists in 2016 on the following projects: *Traction*, *My Name Is Jimi*, *An Octoroon*, *Rice*, *I Looked Up and There You Were*, *Furious Creatures*, *Hydra* and *Noises Off*.

INDUSTRY ENGAGEMENT

Queensland Theatre representative Shari Irwin facilitated a discussion panel (Sue Rider, Margi Brown Ash, Caroline Dunphy and Aleethea Beetson) at the inaugural Brisbane Women in Performing Arts gathering on 16 December, held at Backbone Youth Arts.

Education and Youth Producer Heidi Irvine is a member of the Arts Advisory Committee for The Lady Cilento Children's Hospital and Executive Director Sue Donnelly is an observer on the LPA (Live Performance Australia) Executive Council and a board member of APACA.

Queensland Theatre continues its engagement with Playlab, providing venue support for the public outcomes for their LAB RATS new writing series, and Artistic Director Ian Lawson was appointed to the judging panel for the Queensland Premier's Award 2016-17 cycle.

Queensland Theatre continues to provide free rehearsal room access to independent artists (see above).

TRACTION: LOGAN ENGAGEMENT

Queensland Theatre delivered, for a third year, free after-school drama workshops in Logan during school terms in 2016.

Traction participants presented a free public performance of self-devised work titled *I Love You I Love You* at Logan Entertainment Centre on 27 October. Claire Christian returned as key artist on

this program, assisted by other artists including Louise Brehmer, Travis Dowling, Christopher Beckey, Ngoc Phan and Queensland University of Technology secondment Madeleine Boyd. Traction had 55 participants between the ages of 12-20 years, with approximately 50 per cent returning for a third year. They were offered 10 excursions to attend productions or presentations by Queensland Theatre, La Boite Theatre Company, Major Brisbane Festivals Pty Ltd and Brisbane Powerhouse. Eight Traction participants, a 50 per cent increase, were granted scholarships to attend Theatre Residency Week in September. Two Traction participants were granted scholarships to attend a Clown and Slapstick Masterclass hosted by deBase productions in November.

A sub-group has formed for Traction participants eager to accelerate the development of their performance-making skills and who were prepared to commit more time to rehearsals. This group, Fraction, performed in three public outcomes in 2016 – a performance titled *Don't Mind Us* presented in Logan during the Anywhere Festival in May, a work-in-progress showing of *Wait* at the Festival of Australian Student Theatre in September and Riley Valentine and the Occupation of Fort Svalbard as part of Queensland Theatre's Scene Project in October.

Network Ten filmed a segment about Traction for the television program *Totally Wild* which went to air on 23 November.

Griffith University was engaged to conduct research, led by Dr Sarah Woodland, with the Traction participants and teaching artists to gather measures of the program's success in relation to social cohesion, tolerance, participant's self-development and community-building attributes in young people. Traction was invited to make a presentation at the final Logan City of Choice Leadership Team meeting at Logan City Council. Introduced by Executive Director, Sue Donnelly, four participants and Claire Christian outlined to the committee the program's successes and ambitions for Logan's young people. The City of Choice Leadership Team subsequently invited Traction to perform excerpts of their show *I Love You I Love You* at the farewell event for Chair of the Logan City of Choice Leadership Team, Jude Munro.

Queensland Theatre was successful in securing funding from the Australian Government through the Department of Social Services' Strengthening Communities Program to continue the program into 2017.

Regional and Touring Program

Queensland Theatre's regional and touring activities in 2016 took our production of *Quartet* to the following locations:

| TOWN | VENUE | # OF PERFORMANCES | TOTAL ATTENDANCE |
|--------------|---|-------------------|------------------|
| Toowoomba | Empire Theatre | 1 | 522 |
| Nambour | Lake Kawana Community Centre | 1 | 332 |
| Rockhampton | Pilbeam Theatre | 1 | 325 |
| Mackay | Mackay Entertainment & Convention Centre | 1 | 207 |
| Cairns | Centre of Contemporary Arts Cairns | 3 | 371 |
| Townsville | Townsville Civic Theatre | 1 | 288 |
| Gladstone | Gladstone Entertainment Convention Centre | 1 | 162 |
| Ipswich | Ipswich Civic Theatre | 1 | 331 |
| Gold Coast | The Art Theatre | 3 | 772 |
| TOTAL | | | 3310 |

Prior to the tour, the director of *Quartet*, Andrea Moor, travelled to five regional centres near the presenting venues, to deliver school workshops and a day-long young actor's intensive in Cairns. All participants attended the production, including those from six outlying communities who took advantage of buses on offer from Queensland Theatre to transport them to and from the theatre.

CAIRNS ENGAGEMENT

Queensland Theatre invested in a two-week creative development for Jimi Bani's new work *My Name is Jimi* at the Centre of Contemporary Arts (COCA) in Cairns with participation from Cairns-based design team Simone Tesorieri and Simona Cosentini, Jimi Bani and Dimitri Bani, with Brisbane-based artists Jason Klarwein (Director) and Justin Harrison (AV/Sound Design).

2016 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 | 183 | 24,943 | 12.6 | 0 | 0 | 0.0 | 12.6 |
| Administration | 11 | 321 | 0.2 | 1.3 | 25,655 | 13.0 | 13.1 |
| Creative | 98 | 11,711 | 5.9 | 2 | 3,689 | 1.9 | 7.8 |
| Development (Sponsorship & Philanthropy) | 0 | 0 | 0.0 | 4 | 7,326 | 3.7 | 3.7 |
| Marketing & Ticketing | 12 | 2,600 | 1.3 | 9 | 17,189 | 8.7 | 10.0 |
| Production | 316 | 18,908 | 9.6 | 8 | 14,316 | 7.2 | 16.8 |
| Venue | 128 | 3,891 | 2.0 | 1 | 1,695 | 0.9 | 2.8 |
| Workshop Artists | 58 | 4,499 | 2.3 | - | - | - | 2.3 |
| Other | - | - | - | - | - | - | - |
| TOTAL | 806 | 66,873 | 33.8 | 37 | 69,869 | 35.4 | 69.2 |

INDIGENOUS STATISTICS

- 32 Aboriginal and Torres Strait Islander people engaged over 58 opportunities for arts workers.
- 27 ATSI artists engaged over 32 opportunities for theatre practitioners.
- 4,103 hours of employment in total for Indigenous people.
- ATSI people represent 3.0 per cent of Queensland Theatre's workforce based on total hours worked.
- ATSI people represent 6.9 per cent of Queensland Theatre's workforce based on total employment opportunities.

GENDER STATISTICS

- 170 women engaged more than 362 opportunities for arts workers.
- 80 female artists engaged more than 114 opportunities for theatre practitioners.
- 69 female actors out of 147 actors in total.
- 4 female directors out of 14 directors in total (4 out of 8 for Mainstage productions)
- 81,142 hours of employment in total for women.
- Women represent 59.33 per cent of Queensland Theatre's workforce based on total hours worked.
- Women represent 42.94 per cent of Queensland Theatre's workforce based on total employment opportunities.

CULTURALLY AND LINGUISTICALLY DIVERSE (CALD) STATISTICS

- 74 culturally and linguistically diverse people engaged over 146 opportunities for arts workers.
- 42 CALD artists engaged over 56 opportunities for theatre practitioners.
- 26,158 hours of employment in total for CALD people.
- CALD people represent 19.13 per cent of Queensland Theatre's workforce based on total hours worked.
- CALD people represent 17.32 per cent of Queensland Theatre's workforce based on total employment opportunities.

Highlight the value of our work to existing and potential partners

Queensland Theatre operates in a competitive environment when it comes to seeking partners from the philanthropic and corporate sectors, making it vital for Queensland Theatre 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 and through informal online platforms. Griffith University is partnering with us to collect evidence of the impact of the Logan Youth Theatre Ensemble Traction and the ability of theatre to affect positive social change and community cohesion. This information is vital in seeking new partnerships for a range of initiatives and in 2016 we were successful in gaining six new partnerships.

Awards such as the 2016 Helpmann Award for Best New Australian Work for *Ladies in Black* and the Drover's Award for Best Australian Tour for *Head Full of Love* highlight the quality of our work at a national level, while the six Matilda Awards raised our profile at a local level.

Queensland Theatre was also an active participant in the Australian Performing Arts Market (APAM) held in Brisbane in 2016 hosting functions to strengthen partnerships with other arts organisations and artists and to familiarise them with our work. A special breakfast was held in our Workshop to introduce presenters to *The Wider Earth*. Sue Donnelly attended the International Performing Arts for Youth meeting in Montreal promoting Queensland Theatre work available for touring including a showcase of *The 7 Stages of Grieving*. Queensland Theatre was also invited to present pitches on *The Wider Earth* at international conferences including the International Society of Performing Arts (ISPA) held in Melbourne and the Association of Asia Pacific Performing Arts Centres (AAPPAC) in Adelaide. All of these events introduce new partners to Queensland Theatre.



Image: Anthony Standish, Lauren Jackson, *The Wider Earth* Photographer Dylan Evans

GOAL FOUR:

Maintain a strong and sustainable infrastructure for Queensland Theatre

Strong governance and management capabilities

Increasing income through existing revenue streams and new initiatives

Ensuring strong expenditure controls

Improve environmentally sustainable practices within Queensland Theatre

Create a positive work environment

Enhance Queensland Theatre building infrastructure

SUMMARY

Queensland Theatre delivered a surplus of \$103,821 (according to AASB 1004), our fifth in succession. A new Board was appointed in late 2016 which included three previous members, one of whom was appointed the new Chair, and six new members. Corporate partnerships and contributed income from other sources decreased in 2016, compared to 2015, primarily due to significantly reduced touring. Revenue increased in additional government grants, external venue rental and bar sales. Queensland Theatre's sustainability program continued, with our electricity usage down 22 per cent as a result of installation of 400 solar panels on the roof of our headquarters in 2015. A business case was developed for the upgrade of the Bille Brown Studio which the Board submitted to the Queensland Government for endorsement and a funding contribution. Company reserves were allocated to the project.

Strong governance and management capabilities

The Premier and Minister for the Arts appointed a new board to Queensland Theatre in 2016. Three members from the previous board continued on, with Elizabeth Jameson taking on the role of Chair, while Richard Fotheringham became Deputy Chair and Peter Hudson continued in his role as Finance committee chair. Six new members were appointed to the Board – Rachel Crowley, Wayne Denning, Susan Learmonth, Andrea Moor and David Williamson. Sarina Russo was also appointed but resigned after eight weeks. She did not attend any Board meetings during that time.

As 2016 was a year of transition between two artistic directors the programming was suitably cautious, with fewer shows programmed compared to 2015. This led to a decrease in box office of 12 per cent on 2015. The Mainstage season had two buy-in productions, *Disgraced* and *The Secret River*, and two co-productions (*The Wider Earth* and *Tartuffe*), all of which assisted in reducing risk. The other four plays were new productions by Queensland Theatre, with most reaching budget expectations. The two add-on productions were both buy-ins with a fixed fee, and both surpassed budget.

The major challenge of the year was the unforeseen cancellation of the *Country Song* national tour and concern about reputational damage. Strategic risks monitored throughout the year included the attendance levels on shows, particularly *Disgraced* and *Tartuffe*, both performed in the Playhouse at QPAC, with large audience capacity. The reliance on QPAC as the major venue for the Company remained a potential risk in relation to access to the venue, weak negotiating strength on all venue costs including ticketing, and branding confusion. These issues, along with a desire to better match works to venue (especially works that require an intimate space) propelled discussions about renovating the Bille Brown Studio into a more sophisticated performance space.

Control of production costs was strong; Queensland Theatre had no extraordinary budget overruns during the year. Although some productions went over budget in certain areas (e.g. set/costumes), this was at times offset by reductions in other areas (e.g. theatre wages). Over the 10 productions in Brisbane through 2016 the budget was balanced.

The Finance team 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 and 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 the full Board. During 2016, Queensland Theatre commenced advanced feasibility and costing of an expansion to the Bille Brown Studio.

The accounts have been prepared using the Microsoft Dynamics NAV accounting software, which replaced the Attache package on 31 December 2015. The new package has improved financial reporting, data analysis, and process control. Non-financial managers are able to view department financial information in real time improving timelines, visibility and transparency of all transactions.

As part of developing managerial capabilities within Queensland Theatre, Deputy Executive Director Amanda Jolly attended The Strategic Leadership Programme in New Zealand and Production Manager Toni Glynn completed a six-week professional development secondment with Opera Australia.

Increasing income through existing revenue streams and new initiatives

In 2016 Queensland Theatre's diverse revenue streams included box office, philanthropy, corporate partnerships, venue hire, bar sales and for the first time secure parking for Bille Brown Studio performances and operating a morning café. Box office is dealt with in an earlier part of the Report and corporate development and philanthropy (including new grants) are discussed separately below.

Queensland Theatre continued to build on other revenue streams with particular success in external venue hire and bar sales. There were 21 external hires including one regular weekly hire (Creek Road Presbyterian Church) and two substantial month-long hires for commercial musicals. Income from this stream was up 34 per cent in 2016. Bar takings also increased by 42 per cent due primarily to an expanded selection of food items. The food service also encouraged patrons to attend the theatre earlier, engage more with Company employees and enjoy the beautiful surrounds. A successful trial of secure parking and a morning café also resulted in modest income streams of \$12,000 and \$15,000 respectively – amounts that can fund additional actors in a show.

Corporate Development Partnerships

Queensland Theatre is lucky to have many long-term partners and we thank them for their continued support. In 2016, we were thrilled to welcome new partners.

Sibelco Australia supported their second year of The Scene Project, one of our highly successful youth programs. Since inception, this program has enjoyed strong growth with 39 schools across Queensland participating in this program in 2016.

With shared values including a strong focus on diversity in the workplace, Energex Limited entered their fifth year of sponsorship with Queensland Theatre.

The beautiful courtyard space, welcoming our patrons into the foyer of the Bille Brown Studio, provides an intimate area to relax prior to a performance. Through the support of Brisbane Airport, the courtyard flourishes providing a beautiful green space year-round.

We celebrated a 15-year partnership with Griffith University in 2016. Their support was directed towards the extraordinary sold-out production *The Secret River*.

Inspirational drama *St Mary's in Exile* was sponsored by Philip Bacon Galleries. This play is an important story in Brisbane's history and we were delighted to bring this production to the stage with Philip's assistance.

We welcomed BDO and Board Matters as co-sponsors of Moliere's comedy, *Tartuffe*. A client function was hosted during the season of the play for 75 clients and guests.

With the support of RACQ, Queensland Theatre launched a new program to ensure theatre is accessible to more people through the new \$20 tickets. We are most grateful to RACQ as this program would not be possible without their support.

Through our many partnerships Queensland Theatre aims to extend additional offerings to our patrons. For example, sponsor CSR Bradford extended a special offer for the installation of solar panels to donors and subscribers of Queensland Theatre. All subscribers receive a Theatre Save card, giving access to discounts and offers from various businesses.

Our sponsors enjoy unique benefits, and guests of Virgin Australia received exclusive access to a rehearsal of *The Wider Earth* followed by a behind-the-scenes tour of Queensland Theatre.

We welcomed Singapore Airlines as International Airline Partner. Their clients were entertained at the opening night of *Tartuffe*.

Season sponsors of Queensland Theatre enjoyed a range of shows across the year and special corporate events. We thank our Season Sponsors for 2016 including ALS Limited, Allens, Herbert Smith Freehills and Aegeus Executive Search.

Many companies support the various departments of Queensland Theatre with products and services. We thank and acknowledge the following organisations for their assistance across the year:

- Guests and artists attending our opening night events enjoy wines provided by Clovelly Estate and beer from Newstead Brewing Company.
- Brisbane Convention and Exhibition Centre was host venue for five opening night celebrations where Phoebe Stephens Flowers provided stunning floral decorations.
- Datacom ensure smooth operation of our IT requirements.
- Ernst & Young are responsible for the audit process each year.
- Other valued season sponsors include Creative Access, Comtel, Conrad Gargett, Dendy Cinemas, Ice Media, Merlo, Pondera and Avant Card.
- We received media support from Channel Nine, Bauer Media Group, Goa and bmedia.



Image: Sue Donnelly and Prof. Paul Mazerolle - Griffith University
Opening Night *The Secret River* Photographer: Stephen Henry

Corporate Sponsors

Government Partners



Production Sponsors



Major Program Partner



Building Enhancement Partner



Regional Sponsor



International Airline Partner



Official Airline Partner



Season Sponsors



Season Supporters



Media Supporters



Promotional Partners: Coev Haircutters

Philanthropy

Queensland Theatre is proud to report that extraordinary support from committed donors, philanthropic institutions and the general public made 2016 Queensland Theatre's most successful year ever in terms of private financial support. Every donation, large or small, is an investment in the cultural life of our community, improving the quality of all our lives and providing opportunities for artists and audiences.

TRUSTS AND FOUNDATIONS

In 2016 we were again tremendously grateful for the support of the Tim Fairfax Family Foundation for our Regional Program. It has enabled us to employ a Production Coordinator to support our touring program, with a focus on building the skills of staff working in regional venues. We have also been able to extend the reach of our work, bussing in students from outlying regional areas and organizing a range of regional community activities.

The John T Reid Charitable Trusts also supported our Regional Program, offering funding to significantly widen the reach of The Scene Project to schools within a two-hour radius of Gladstone, Rockhampton and Bundaberg. Students from disadvantaged schools in the Redlands area were also supported to participate.

Anthony Spinaze was the Ian Potter Foundation supported Resident Designer at Queensland Theatre in 2016. This is a unique program in Australia, aimed at developing the next generation of theatre designers.

Philanthropic support made a huge difference to the Dead Puppet Society and Queensland Theatre production of *The Wider Earth*, with the English Family Foundation and the Australian Communities Foundation (via the Hamer Family Fund and the Davie Family Fund) supporting the construction of the puppets and the music created by Lior and Tony Buchen. Without this support Dead Puppet Society would not have been able to fulfil their vision for this magical work. The English Family Foundation also supported our Assistant Director's Program which is creating important career pathways for the next generation of arts leaders.

LEGAL CHAPTER

Queensland Theatre's Legal Chapter continues to be a dedicated group of colleagues with a particular interest in supporting the commissioning of new works. In 2015 the Chapter raised funds to commission a play about the unsolved murder of Nellie Duffy on Carpentaria Downs Station in 1908, and in 2016, playwright Jane Harrison was

commissioned to write this play. The Chapter will be closely involved in the development of this work, attending creative developments and readings and lending expert legal advice.

SPECIAL GOVERNMENT SUPPORT

The Logan Youth Theatre Ensemble, Traction, entered its third year with continued support from the Australian Government's Department of Social Services under the Social Cohesion Program.

The Copyright Agency Cultural Fund has made a three-year commitment to the development of new Aboriginal and Torres Strait Island works at Queensland Theatre. In 2016 the support was directed towards the creative development of *My Name is Jimi* by Jimi Bani and Jason Klarwein.

The development of *My Name is Jimi* was supported by a Collaborative Arts Project grant from the Australia Council, aimed at supporting Lone Star and Queensland Theatre to work together develop this new work and present it regionally.

SPECIAL EVENTS

The glamorous sponsor and donor thank you and season preview was hosted by our Patron, His Excellency Paul de Jersey AC, at Government House on 7 September. His Excellency is a long-time subscriber and supporter of Queensland Theatre.

INDIVIDUAL DONORS

We warmly thank all our supporters who donated to the many different programs offered by our Company. Donors were key to the ongoing success of our Education and Youth programs and our ability to reach regional audiences. Support from donors also allowed us to commission several ambitious new works.

In 2016, donors to Queensland Theatre received the Queensland Theatre News and enjoyed a range of exclusive events which included backstage tours of sets in the Playhouse, tours of our wardrobe and workshop, design presentations, dress rehearsals, free movie sessions at Dendy, and events to meet visiting actors, directors and playwrights. The tradition of Artistic Director's lunches continued with Sam Strong at a series of events to talk about the vision for Queensland Theatre and plans for the future.

Donations to Queensland Theatre 2016

We thank all our generous donors for their contribution to our work.

TRUST & FOUNDATIONS

Australian Communities Foundation
Copyright Agency Limited
Creative Partnerships Australia
English Family Foundation

The Ian Potter Foundation
John T Reid Charitable Trusts
Tim Fairfax Family Foundation

\$10,000+

1 Anonymous
Pamela M Marx
Cathryn Mittelheuser AM

Bruce & Sue Shepherd
University of Queensland

\$5,000 - \$9,999

Roslyn Atkinson AO & Emeritus Professor Fotheringham FAHA
John & Lynny Chalk

John & Gay Hull

\$2,000 - \$4,999

Anonymous
Anne & Peter Allen
Dr John Casey
Sue Donnelly
Wesley Enoch

Alan Galwey
Geoffrey Hirst & Sally Wilde
EM Jameson & AL Anderson
Colin & Noela Kratzing
Dr Joan M Lawrence AM

Susan Learmonth & Bernard Curran
Andrew & Kate Lister
Karl & Louise Morris
The Prior Family

Tim & Kym Reid
Marianna Serghi
Cecily Stevenson

\$1,000 - \$1,999

2 Anonymous
J M Alroe
Assoc Prof Damien Thomson & Dr Glenise C Berry
Matheiu & Anastasia Ellerby
Erin Feros
William & Claire Glasson
Ian & Ruth Gough

Michael Gowan
Malcolm & Andrea Hall-Brown
Louisa Bewley & Geoff Harris
Tempe Keune
David & Katrina King
Ross & Sophia Lamont
Fred & Margaret Leditschke

Bruce & Irene Moy
The Nicklin Family
Donal & Una O'Sullivan
Di & Robert Parcell
Blayne & Helen Pitts
Cass George
Catherine Quinn

John Reid AO & Lynn Rainbow-Reid AM
John Richardson & Kirsty Taylor
Sandy Vigar Pearson
Margaret Williams

\$500 - \$999

11 Anonymous
Melissa Agnew
Geoffrey Beames
Robert Bond
Lisa & William Bruce
Bob Cleland
Conrad & Pella Comino
Alan & Annette Davie
Dianne J Dickson

Sharyn Ghidella
Merrilyn & Kevin Goos
Rob & Zelle Hodge
Hudson Family
Heidi Irvine
Amanda Jolly
Michael & Karlie Keating
Barry & Laraine Kelly

Julian Buckley & Bec Langdon
B Lloyd
Susan Mabin
R & B Murray
Denise O'Boyle
Greg & Wendy O'Meara
Angela Ramsay

Dale Ric-Hansen
Gary Sawyer
Wendy Tonkes
Kathy Uzsoki
Lily Vrtik
Margaret & Norman Wicks
Pam Willsher
Ian Yeo & Sylvia Alexander

\$250 - \$499

11 Anonymous
Leanne Austin
Cheryl Beaton
Melissa Bennett
Virginia Bishop
Ethna Brown
Ian Bunzli
Richard Bunzli
Rodd & Wendy Chignell
Margaret & Michael Clancy
Ralph Collins
Tony Costantini

Laurie Margaret Cowled
Cambray Consulting
Kate Foy
Peter & Gay Gibson
Anita Green
Ruth Hamlyn-Harris
Daryl & Trish Hanly
David Hardidge
Fontina Hardy
Stephen & Yvonne Henry
Leo & Juni Irwin
Caroline Kelly

John & Lynn Kelly
Sean Leader
J & V Leech
Brad Mammino
Colleen & Chris Martin
Sandra McCullagh
Geoff & Alison McGlashan
Wendy Tainsh
Kartini Oei
Karen Smith-Pomeroy
Bronwyn Springer
Lyn & Joanne Scott

TAFE Queensland
Gillian Tye
Paul Venus
R & P White
Ian & Hannah Wikey
Vicki Williams
Margaret Wilson
Michael & Colleen Wilson
Frederick N Winter

\$0 - \$249

470 donors under \$250

LEGAL CHAPTER

Anonymous
Michael & Anne Back
Jennifer Batts
Michelle & Victor Borzillo
Sarah Bradley
Peter Bridgman & Susan Booth
Michael & Anne-Maree Byrne

Sheryl Cornack
Leone Costigan
David de Jersey
Ralph & Frances Devlin
Scott & Lee Falvey
H G Fryberg
Richard Fryberg
John & Lois Griffin

K & M Hodge
Kevin & Joanne Holyoak
John & Janice Logan
Stephen & Hana Mackie
Richard & Denise Morton
Debra & Patrick Mullins
Anastasia Nicholas
Leanne O'Shea & Peter Gilroy

Tina Previtera & John Lock
Bernadette Rogers
Barbara Houlihan & Jeff Rolls
Walter Sofronoff QC
Natalie Strijland
Greg & Sally Vickery
Peter G Williams

Improve environmentally sustainable practices within Queensland Theatre

In 2015, Queensland Theatre installed a large 100kW photovoltaic system which has reduced our grid energy consumption by 22.25 per cent (enough to power 21 homes each year). It generated 120 MW of solar electricity, equivalent to a reduction of 123 t of CO2 emissions (enough to take 24 cars off the road for a year).

Further energy reductions were achieved through systems that reduce air-conditioning usage, turn off building lighting after hours and moderate power consumption for small items such as computers.

Queensland Theatre also continues to encourage all staff to recycle hardware, paper products and all production marketing collateral where possible. Sets and costumes are continually kept to be reused or loaned out to smaller companies and we do this through effective onsite storage to ensure waste from productions is minimal.

Create a positive work environment

Queensland Theatre is constantly seeking ways to improve the work environment. Discounted in-house Pilates classes are organized weekly and there is a fortnightly massage service provided by sponsor Pondera. A morning café (7-10:30am) was established for the last quarter of the year, which benefitted staff and visiting artists as well as making a small surplus for Queensland Theatre.

Queensland Theatre's long-standing practice of regular BBQs with artists also continued, coinciding with the eight Mainstage productions. All artists and contracted staff working in the building are invited. Casts regularly report on how welcome Queensland Theatre makes them feel.

All staff undergo an annual performance appraisal at which their training needs and work goals are discussed and modifications are made to the position description as required. A staff team building day was held at the end of the year at an off-site venue with an external facilitator.

Queensland Theatre's program of individual and group training was continued with an emphasis on Tessitura and First Aid as well as Front of House and telemarketing training, Workplace Health and Safety and Fire Warden training. Staff were also supported in attending relevant industry events such as the National Play Festival, Australian Performing Arts Market, ISPA conference in Melbourne and a Copyright Essentials seminar.

Throughout the year 11 people left Queensland Theatre, some because their contracts expired, and others to undertake new career challenges. Being

a small company there is sometimes little scope for people to further develop their career path and inevitably they need to seek other positions. It is evidence of Queensland Theatre's staff development policy that so many have gone onto higher level positions both in Brisbane and interstate. In some instances, when a vacancy becomes available, Queensland Theatre will actively seek to employ internal candidates, as long as they demonstrate that they sufficiently meet the selection criteria.

Queensland Theatre's workforce remains diverse with 19.1 percent of people employed identifying as CALD (including Indigenous) and 59 percent as female. Due to the casual nature of the theatre industry where full time staffing numbers are kept lean, these figures are based on workforce hours, which is a better reflection of employment in the industry.

Enhance Queensland Theatre's building infrastructure

Throughout 2016 we intensified work on our most ambitious building project to date, the renovation of the Bille Brown Studio into a corner stage venue with 130 extra seats, optimised audience comfort and increased technical and safe work capabilities. After receiving preliminary approval from the Board in May 2015, work has continued with Architects Conrad Gargett (and associated consultants) to progress the design to a satisfactory point for complete project sign-off in early 2017. Construction is currently scheduled for the end of 2017 so as to minimize any impact on Bille Brown Studio performances, with an aim for completion by mid-2018.

Working together with our landlord (Department of Housing and Public Works) we have completed a number of smaller projects in 2016 including improved working space within the building through the relocation of company archives to a small unused room on level 3. This job involved the removal of asbestos floor tiles which was done in accordance with Government standards. We also expanded our foyer bar. Another focus has been improving the Workplace Health and Safety (WHS) conditions and general comfort level of working in an aged building. This involved installing large ceiling fans in the workshop to bring temperatures to a safe level and implementing a replacement plan for the Heating, ventilation and air conditioning (HVAC) plant which has reached the end of its life span. The level 2 toilets were also upgraded.



Image: Toby Challenor, Nathaniel Dean, Ningali Lawford-Wolf, Kelton Pell, Shaka Cook *The Secret River* *Photographer* Heidrun Löhner

FINANCIAL STATEMENTS

2016

Summary of Financial Performance

For the Year ended 31 December 2016

This summary provides a snapshot of Queensland Theatre Company's financial performance.

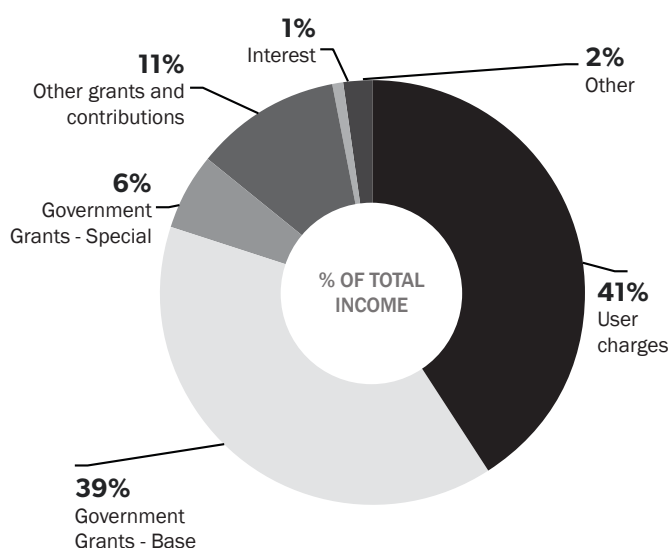
STATEMENT OF FINANCIAL PERFORMANCE

| | 2016 \$'000 | 2015 \$'000 |
|-----------------|----------------|----------------|
| TOTAL INCOME | 11,445 | 13,010 |
| TOTAL EXPENSES | 11,341 | 12,633 |
| SURPLUS/DEFICIT | 104 | 377 |

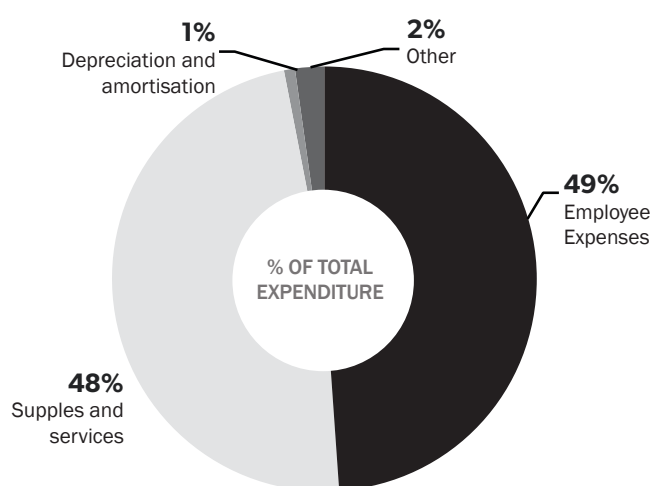
STATEMENT OF FINANCIAL POSITION

| | 2016 \$'000 | 2015 \$'000 |
|-------------------|----------------|----------------|
| TOTAL ASSETS | 6,939 | 6,561 |
| TOTAL LIABILITIES | 2,782 | 2,508 |
| TOTAL EQUITY | 4,157 | 4,053 |

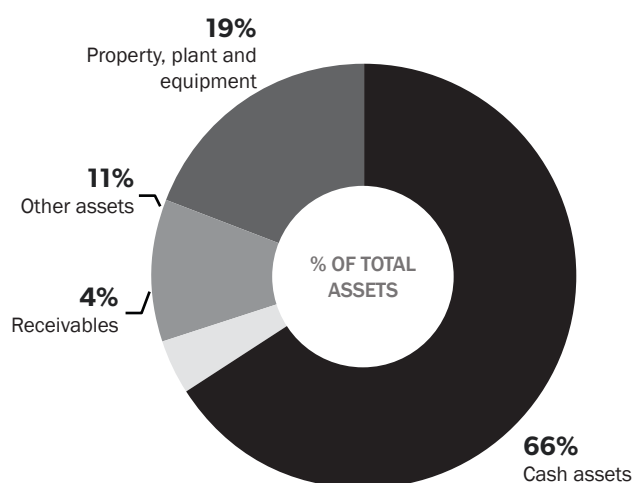
FINANCIAL PERFORMANCE INCOME



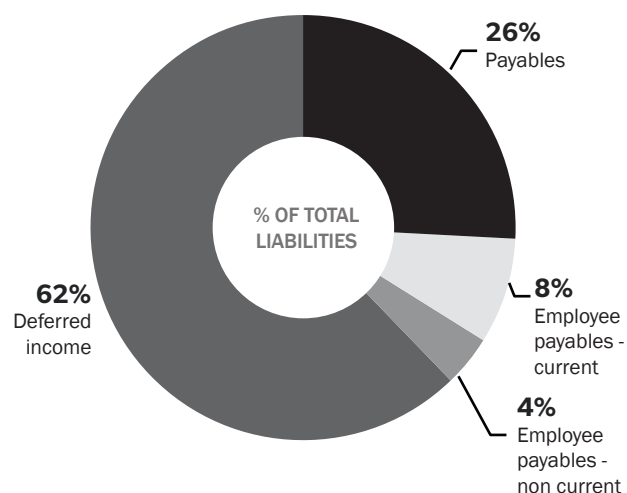
FINANCIAL PERFORMANCE EXPENDITURE



FINANCIAL POSITION ASSETS



FINANCIAL POSITION LIABILITIES



Audited annual financial statements

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.

Queensland Theatre Company

Statement of Comprehensive Income

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| INCOME FROM CONTINUING OPERATIONS | | | |
| REVENUE | | | |
| User charges | 2 | 4,668 | 5,927 |
| Grants and other contributions | 3 | 6,426 | 6,754 |
| Other revenues | 4 | 332 | 306 |
| GAINS | | | |
| Gain/(Loss) on sale of property, plant and equipment | 5 | - | - |
| TOTAL INCOME FROM CONTINUING OPERATIONS | | 11,426 | 12,987 |
| EXPENSES FROM CONTINUING OPERATIONS | | | |
| Employee expenses | 6 | 5,236 | 5,165 |
| Supplies and services | 7 | 5,794 | 7,174 |
| Depreciation and amortisation | 8 | 128 | 88 |
| Other expenses | 9 | 183 | 206 |
| TOTAL EXPENSES FROM CONTINUING OPERATIONS | | 11,341 | 12,633 |
| OPERATING RESULT FROM CONTINUING OPERATIONS | | 85 | 354 |
| Other Comprehensive Income | | | |
| Increase (decrease) in reserves incentive scheme | 18 | 19 | 23 |
| Total Other Comprehensive Income | | 19 | 23 |
| TOTAL COMPREHENSIVE INCOME | | 104 | 377 |

The accompanying notes form part of these statements.

Queensland Theatre Company

Statement of Financial Position

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| CURRENT ASSETS | | | |
| Cash assets | 10 | 4,551 | 4,685 |
| Receivables | 11 | 339 | 318 |
| Inventories | 12 | 13 | 15 |
| Other assets | 13 | 733 | 499 |
| TOTAL CURRENT ASSETS | | 5,636 | 5,517 |
| NON - CURRENT ASSETS | | | |
| Property, plant and equipment | 14 | 1,303 | 1,044 |
| TOTAL NON-CURRENT ASSETS | | 1,303 | 1,044 |
| TOTAL ASSETS | | 6,939 | 6,561 |
| CURRENT LIABILITIES | | | |
| Payables | 15 | 692 | 613 |
| Accrued employee benefits | 16 | 224 | 232 |
| Deferred income | 17 | 1,716 | 1,508 |
| TOTAL CURRENT LIABILITIES | | 2,632 | 2,353 |
| NON - CURRENT LIABILITIES | | | |
| Accrued employee benefits | 16 | 150 | 155 |
| TOTAL NON - CURRENT LIABILITIES | | 150 | 155 |
| TOTAL LIABILITIES | | 2,782 | 2,508 |
| NET ASSETS | | 4,157 | 4,053 |
| EQUITY | | | |
| Reserves incentive scheme | 18 | 806 | 787 |
| Asset revaluation surplus | 18 | - | - |
| Accumulated surplus | | 3,351 | 3,266 |
| TOTAL EQUITY | | 4,157 | 4,053 |

The accompanying notes form part of these statements.

Queensland Theatre Company

Statement of Changes in Equity

For the Year ended 31 December 2016

| | NOTE | ACCUMULATED SURPLUS \$'000 | RESERVES INCENTIVE SCHEME \$'000 | TOTAL \$'000 |
|--|------|----------------------------------|--|-----------------|
| BALANCE 1 JANUARY 2015 | | 2,912 | 764 | 3,676 |
| Operating Result from Continuing Operations | | 377 | - | 377 |
| TOTAL OTHER COMPREHENSIVE INCOME | | | | |
| - Increase/(Decrease) in Asset Revaluation Surplus | | - | - | - |
| TRANSACTIONS WITH OWNERS AS OWNERS: | | | | |
| - Interest Reserves Incentives Scheme | | (23) | 23 | - |
| BALANCE 31 DECEMBER 2015 | 18 | 3,266 | 787 | 4,053 |
| BALANCE 1 JANUARY 2016 | | 3,266 | 787 | 4,053 |
| Operating Result from Continuing Operations | | 104 | - | 104 |
| TOTAL OTHER COMPREHENSIVE INCOME | | | | |
| - Increase/(Decrease) in Asset Revaluation Surplus | | - | - | - |
| TRANSACTIONS WITH OWNERS AS OWNERS: | | | | |
| - Interest Reserves Incentives Scheme | | (19) | 19 | - |
| BALANCE 31 DECEMBER 2016 | 18 | 3,351 | 806 | 4,157 |

Cash Flow Statement

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|---|-------|----------------|----------------|
| CASH FLOWS FROM OPERATING ACTIVITIES | | | |
| Cash receipts in the course of operating activities | | 12,618 | 12,860 |
| Interest received | | 108 | 165 |
| Cash payments in the course of operating activities | | (12,492) | (12,250) |
| NET CASH PROVIDED BY OPERATING ACTIVITIES | 19(b) | 234 | 775 |
| CASH FLOWS FROM INVESTING ACTIVITIES | | | |
| <i>Outflows:</i> | | | |
| Payments for property, plant and equipment | | (387) | (320) |
| NET CASH USED IN INVESTING ACTIVITIES | | (387) | (320) |
| Net increase (decrease) in cash held | | (153) | 455 |
| Cash at the beginning of the reporting period | | 3,898 | 3,443 |
| CASH AT THE END OF THE REPORTING PERIOD | 19(a) | 3,745 | 3,898 |

The accompanying notes form part of these statements.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

Objectives and principal activities of Queensland Theatre Company

| | |
|---|---|
| Note 1: Summary of Significant Accounting Policies | Note 14: Property, Plant and Equipment |
| Note 2: User Charges | Note 15: Payables |
| Note 3: Grants and Other Contributions | Note 16: Accrued Employee Benefits |
| Note 4: Other Revenues | Note 17: Deferred Income |
| Note 5: Gains | Note 18: Reserves |
| Note 6: Employee Expenses | Note 19: Reconciliation of Operating Surplus to Net Cash from Operating Activities |
| Note 7: Supplies and Services | Note 20: Contingencies |
| Note 8: Depreciation and Amortisation | Note 21: Events Occurring after Balance Date |
| Note 9: Other Expenses | Note 22: Financial Instruments |
| Note 10: Cash Assets | Note 23: Commitments |
| Note 11: Receivables | Note 24: Auditor's Remuneration |
| Note 12: Inventories | Note 25: Grants from Government |
| Note 13: Other Assets | |

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.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

NOTE 1.SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a. Statement of Compliance

With respect to compliance with Australian Accounting Standards and Interpretations, Queensland Theatre Company,(Queensland Theatre), has applied those requirements applicable to not-for-profit entities, as Queensland Theatre 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 2016 and other authoritative pronouncements.

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 Queensland Theatre's objectives.

c. Grants and Contributions

Grants, contributions, donations and gifts are recognised as revenue in the year in which Queensland Theatre 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 Queensland Theatre 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

Queensland Theatre 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 Statement of Cash Flows, 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 Queensland Theatre's or issuer's option and that are subject to a low risk of changes in value.

Queensland Theatre 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 Queensland Theatre 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

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

• 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 Queensland Theatre 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.

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 preparing the assets ready for internal use, including architects' fees and engineering design fees.

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 2016.

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 the asset is ready for use.

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 Queensland Theatre. 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 Queensland Theatre.

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.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

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, Queensland Theatre 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 of disposal and depreciated replacement cost.

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

Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised as income, unless the reversal is greater than the accumulated impairment loss associated with the asset, 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 Queensland Theatre 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

Queensland Theatre does not enter transactions for speculative purposes, nor for hedging. Apart from cash and cash equivalents, Queensland Theatre 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 Queensland Theatre 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.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

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. Queensland Theatre'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.

s. Provisions

Provisions are recorded when Queensland Theatre 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

Queensland Theatre'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 Queensland Theatre. 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

Queensland Theatre 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, Queensland Theatre has not applied any Australian accounting standards and interpretations that have been issued but are not yet effective. Queensland Theatre applies standards and interpretations in accordance with their respective commencement dates.

Queensland Theatre is yet to complete its analysis of Australian accounting standards and interpretations with future commencement dates, but at this stage it does not expect a significant impact on its present accounting practices or are not applicable to Queensland Theatre's activities.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| NOTE 2. USER CHARGES | | | |
| Ticket sales | | 3,194 | 3,668 |
| Workshops and professional development programs | | 221 | 179 |
| National and international touring | | 971 | 1,864 |
| Other ticketing income | | 68 | 50 |
| Events income | | 33 | 41 |
| Food & Beverage | | 181 | 125 |
| TOTAL | | 4,668 | 5,927 |
| NOTE 3. GRANTS AND OTHER CONTRIBUTIONS | | | |
| Grants from government | 25 | 5,129 | 5,056 |
| Co-Production contributions | | - | 260 |
| Donations and foundations | | 451 | 462 |
| Corporate sponsorship - cash | | 391 | 584 |
| Corporate sponsorship - in kind | | 455 | 392 |
| TOTAL | | 6,426 | 6,754 |
| 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 Queensland Theatre obtains control over them. Grants and contributions received and recognised as revenue in 2016 that relate to projects expected to be undertaken in future periods totalled \$484,296 (2015: \$437,128). | | | |
| NOTE 4. OTHER REVENUES | | | |
| Interest | | 89 | 123 |
| Venue hire | | 225 | 170 |
| Miscellaneous | | 18 | 13 |
| TOTAL | | 332 | 306 |
| NOTE 5. GAINS | | | |
| Gain/(Loss) on sale of property, plant and equipment | | - | - |
| TOTAL | | - | - |
| NOTE 6. EMPLOYEE EXPENSES | | | |
| Salaries and wages | | 4,444 | 4,445 |
| Superannuation, workers compensation and payroll tax | | 677 | 639 |
| Long service leave | | 6 | 25 |
| Fringe benefits tax | | 41 | 17 |
| Recruitment and training | | 68 | 39 |
| TOTAL | | 5,236 | 5,165 |
| The number of employees during the year including both full-time employees and part-time employees, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHRI)) was: | | 69 | 79 |

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

i. REMUNERATION OF BOARD MEMBERS

Remuneration paid or payable to Board members during the year was as follows:

| BOARD MEMBER | NEW APPOINTMENT DATE | RESIGNATION DATE | 2016 \$'000 | 2015 \$'000 |
|-----------------|----------------------|-----------------------------|----------------|----------------|
| E. Jameson | Chair 20 August 2016 | Deputy Chair 19 August 2016 | 3 | 1 |
| R. Fotheringham | | Chair 19 August 2016 | 2 | 1 |
| P. Hudson | | | 2 | 1 |
| R. Crowley | 20 August 2016 | | 1 | - |
| A. Moor | 20 August 2016 | | 1 | - |
| D. Williamson | 20 August 2016 | | 1 | - |
| S. Russo | 20 October 2016 | 15 December 2016 | 1 | - |
| S. Learmonth | 20 October 2016 | | 1 | - |
| W. Denning | 20 October 2016 | | 1 | - |
| S. Gallaher | | 19 August 2016 | 1 | 1 |
| J. Alroe | | 30 June 2015 | - | 1 |
| K. Ferguson | | 19 May 2016 | - | 1 |
| E. Feros | | 19 May 2016 | - | 1 |
| N. Jarro | | 19 May 2016 | - | 1 |
| TOTALS | | | 14 | 8 |

ii. KEY MANAGEMENT PERSONNEL

| POSITION AND RESPONSIBILITIES | CURRENT INCUMBENTS | |
|--|---|--|
| | CONTRACT CLASSIFICATION AND APPOINTMENT AUTHORITY | DATE INITIALLY APPOINTED TO POSITION (DATE RESIGNED FROM POSITION) |
| Executive Director – responsible for the efficient, effective and economical administration of Queensland Theatre. | Director, Queensland Theatre Company Act 1970 | 20 February 2012 |
| Artistic Director – provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision. | Employment contract with Queensland Theatre | 2 November 2015 |

iii. EXECUTIVE REMUNERATION DISCLOSURES

Remuneration and other terms of employment for Queensland Theatre's key management personnel are specified in employment contracts. The contracts provide for the provision of performance-related cash payments and other benefits including motor vehicles.

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

Remuneration expenses for key management personnel comprises the following components:

* Short term employee expenses which include:

- salaries, allowances and annual leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied the specified position.
- performance payments recognised as an expense during the year
- non-monetary benefits - consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.

* Long term employee expenses - mainly long service leave entitlements earned and expensed;

* Post-employment expenses - mainly superannuation contributions; and

* Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

NOTE 6. EMPLOYEE EXPENSES (CONT.)

EXECUTIVE REMUNERATION DISCLOSURES

1 January 2016 – 31 December 2016

| Position | Short Term Employee Expenses | | Long Term Employee Benefits | Post-Employment Expenses | Termination Benefits | Total Expenses |
|--------------------|------------------------------|---------------------------------|-----------------------------|--------------------------|----------------------|----------------|
| | Monetary Expenses \$'000 | Non-Monetary Benefits \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Executive Director | 172 | 4 | 4 | 16 | 0 | 196 |
| Artistic Director | 124 | 2 | 3 | 12 | 0 | 141 |

Note – In 2015, the Artistic Director resigned and a new appointment was made after an extensive recruitment process. The new Artistic Director commenced in a part time capacity late in 2015.

1 January 2015 – 31 December 2015

| | | | | | | |
|--------------------|-----|---|---|----|---|-----|
| Executive Director | 163 | 4 | 5 | 15 | 0 | 187 |
| Artistic Director | 144 | 0 | 0 | 13 | 0 | 157 |
| Artistic Director | 22 | 0 | 0 | 2 | 0 | 24 |

Note – In 2015, the Artistic Director resigned and a new appointment was made after an extensive recruitment process. The new Artistic Director commenced in a part time capacity late in 2015.

Key management personnel and remuneration disclosures are made in accordance with the Financial Reporting Requirements for Queensland Government Agencies issued by Queensland Treasury.

iv. PERFORMANCE PAYMENTS

During the financial year Queensland Theatre did not have any arrangements with management personnel for additional performance or bonus payments.

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| NOTE 7. SUPPLIES AND SERVICES | | | |
| Sales and promotion expenses | | 1,517 | 1,514 |
| Theatre and production expenses | | 2,292 | 2,475 |
| Travel and touring costs | | 864 | 1,938 |
| Postage, freight and storage | | 35 | 47 |
| Occupancy | | 783 | 728 |
| Printing and stationery | | 21 | 46 |
| IT & telecommunications | | 201 | 292 |
| Other | | 81 | 134 |
| TOTAL | | 5,794 | 7,174 |
| NOTE 8. DEPRECIATION AND AMORTISATION | | | |
| Depreciation and amortisation were incurred in respect of: | | | |
| IT equipment | | 27 | 3 |
| Leasehold improvements | | 33 | 25 |
| Motor vehicles | | 3 | 4 |
| Office furniture | | 3 | 2 |
| Staging plant and equipment | | 57 | 50 |
| Workshop plant and equipment | | 5 | 4 |
| TOTAL | | 128 | 88 |

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|---|------|----------------|----------------|
| NOTE 9. OTHER EXPENSES | | | |
| Insurance | | 66 | 66 |
| Auditor's Fees | 24 | 15 | 15 |
| Bank charges | | 8 | 9 |
| Memberships | | 9 | 15 |
| Other | | 85 | 101 |
| TOTAL | | 183 | 206 |
| NOTE 10. CASH ASSETS | | | |
| Cash at bank and on hand | | 195 | 722 |
| Deposits at call | | 3,550 | 3,176 |
| Total Cash - Unrestricted | | 3,745 | 3,898 |
| Deposits at call – Reserves Incentive Fund | | 806 | 787 |
| TOTAL | | 4,551 | 4,685 |
| NOTE 11. RECEIVABLES | | | |
| Trade debtors | | 150 | 118 |
| GST receivable | | 189 | 200 |
| TOTAL | | 339 | 318 |
| NOTE 12. INVENTORIES | | | |
| Set construction materials | | 8 | 11 |
| Bar stock | | 5 | 4 |
| TOTAL | | 13 | 15 |
| NOTE 13. OTHER ASSETS | | | |
| Prepaid production and subscription season costs | | 702 | 441 |
| Prepaid other costs | | 31 | 58 |
| TOTAL | | 733 | 499 |
| NOTE 14. PROPERTY, PLANT AND EQUIPMENT | | | |
| (a) Property, Plant and Equipment | | | |
| Plant and Equipment | | | |
| At cost | | 1,666 | 1,364 |
| Less: Accumulated depreciation | | (448) | (320) |
| TOTAL | | 1,218 | 1,044 |
| (b) Property, Plant and Equipment Reconciliation | | | |
| Plant and Equipment | | | |
| Carrying amount at 1 January | | 1,044 | 812 |
| Acquisitions | | 302 | 320 |
| Depreciation | | (128) | (88) |
| CARRYING VALUE AT 31 DECEMBER | | 1,218 | 1,044 |
| Work in Progress | | | |
| Opening Balance at 1 January | | - | - |
| Additions | | 85 | - |
| Transfers to Property, Plant & Equipment | | - | - |
| CARRYING VALUE AT 31 DECEMBER | | 85 | - |

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| NOTE 15. PAYABLES | | | |
| Trade creditors | | 437 | 97 |
| Accrued expenses | | 255 | 516 |
| TOTAL | | 692 | 613 |
| NOTE 16. ACCRUED EMPLOYEE BENEFITS | | | |
| CURRENT | | | |
| Recreation leave | | 129 | 124 |
| Time in lieu | | 5 | 4 |
| Long service leave | | 90 | 104 |
| TOTAL CURRENT | | 224 | 232 |
| NON-CURRENT | | | |
| Recreation leave | | 75 | 80 |
| Long service leave | | 75 | 75 |
| TOTAL NON-CURRENT | | 150 | 155 |
| TOTAL ACCRUED EMPLOYEE BENEFITS | | 374 | 387 |
| NOTE 17. DEFERRED INCOME | | | |
| Season ticket sales in advance | | 1,716 | 1,508 |
| TOTAL | | 1,716 | 1,508 |
| NOTE 18. RESERVES | | | |
| Reserves incentive scheme | | | |
| Balance at 1 January | | 787 | 764 |
| Interest | | 19 | 23 |
| BALANCE AT 31 DECEMBER | | 806 | 787 |
| NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES | | | |
| (a) Reconciliation of cash | | | |
| Cash at bank and on hand | | 195 | 722 |
| Deposits at call | | 4,356 | 3,963 |
| Less: Reserves Incentive Fund | | (806) | (787) |
| CASH ASSETS | | 3,745 | 3,898 |
| (b) Reconciliation of net cash from operating activities to net result for the period | | | |
| Operating surplus from ordinary activities | | 104 | 377 |
| Add: Interest from Reserves Incentive Fund | | (19) | (23) |
| Depreciation | | 128 | 88 |
| Gain on the sale of property, plant and equipment | | - | - |
| CHANGES IN ASSETS AND LIABILITIES: | | | |
| (Increase)/Decrease in receivables | | (21) | 182 |
| (Increase)/Decrease in inventories | | 2 | 2 |
| (Increase)/Decrease in other assets | | (234) | 171 |
| (Decrease)/Increase in payables | | 79 | 84 |
| (Decrease)/Increase in employee benefits | | (13) | 27 |
| (Decrease)/Increase in other liabilities | | 208 | (133) |
| NET CASH FROM OPERATING ACTIVITIES | | 234 | 775 |

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| NOTE 20. CONTINGENCIES | | | |
| There are no known contingent assets or liabilities of a significant nature at balance date. | | | |
| NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE | | | |
| There were no significant events occurring after balance date. | | | |
| NOTE 22. FINANCIAL INSTRUMENTS | | | |
| (a) Categorisation of financial instruments | | | |
| Queensland Theatre Company has the following categories of financial assets and financial liabilities. | | | |
| FINANCIAL ASSETS | | | |
| Cash and cash equivalents | 10 | 4,551 | 4,685 |
| Receivables | 11 | 339 | 318 |
| TOTAL | | 4,890 | 5,003 |
| FINANCIAL LIABILITIES | | | |
| Financial liabilities measured at amortised cost: | | | |
| Payables | 15 | 692 | 613 |
| TOTAL | | 692 | 613 |

(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 Queensland Theatre.

All financial risk is managed by executive management under policies approved by the Queensland Theatre Company Board. Queensland Theatre 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 |

(c) Credit risk exposure

Credit risk exposure refers to the situation where Queensland Theatre 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 Queensland Theatre's maximum exposure to credit risk based on contractual amounts net of any allowances:

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|--|------|----------------|----------------|
| MAXIMUM EXPOSURE TO CREDIT RISK | | | |
| Cash and cash equivalents | 10 | 4,551 | 4,685 |
| Receivables | 11 | 339 | 318 |
| TOTAL | | 4,890 | 5,003 |

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

Queensland Theatre manages credit risk through the use of management reports. This strategy aims to reduce the exposure to credit default by ensuring that Queensland Theatre 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:

2016 FINANCIAL ASSETS PAST DUE BUT NOT IMPAIRED

| Financial assets | NOT OVERDUE | LESS THAN 30 DAYS | 30 - 60 DAYS | 61 - 90 DAYS | MORE THAN 90 DAYS | TOTAL |
|------------------|-------------|----------------------|--------------|--------------|----------------------|------------|
| Receivables | 280 | 29 | 16 | 1 | 13 | 339 |
| TOTAL | 280 | 29 | 16 | 1 | 13 | 339 |

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

2016 FINANCIAL ASSETS PAST DUE BUT NOT IMPAIRED

| Financial assets | NOT OVERDUE | LESS THAN 30 DAYS | 30 - 60 DAYS | 61 - 90 DAYS | MORE THAN 90 DAYS | TOTAL |
|------------------|-------------|-------------------|--------------|--------------|-------------------|------------|
| Receivables | 234 | 68 | 5 | 11 | - | 318 |
| TOTAL | 234 | 68 | 5 | 11 | - | 318 |

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 Queensland Theatre 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 Queensland Theatre. 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.

| 2016 PAYABLES IN | | | | | |
|-----------------------|------|----------------|-------------------|----------------|------------|
| Financial Liabilities | NOTE | <1 YEAR \$,000 | 1 - 5 YEAR \$,000 | >5 YEAR \$,000 | TOTAL |
| Payables | 15 | 692 | - | - | 692 |
| TOTAL | | 692 | 0 | 0 | 692 |

| 2015 PAYABLES IN | | | | | |
|-----------------------|------|----------------|-------------------|----------------|------------|
| Financial Liabilities | NOTE | <1 YEAR \$,000 | 1 - 5 YEAR \$,000 | >5 YEAR \$,000 | TOTAL |
| Payables | 15 | 613 | - | - | 613 |
| TOTAL | | 613 | 0 | 0 | 613 |

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 Queensland Theatre's financial assets. With all other variables held constant, Queensland Theatre would have a surplus and equity increase / (decrease) of \$45,000 (2015: \$47,000).

| 2016 INTEREST RATE RISK | | | | | |
|-------------------------|-----------------|-------------|-------------|-----------|-----------|
| Financial instruments | CARRYING AMOUNT | - 1% | | + 1% | |
| | | PROFIT | EQUITY | PROFIT | EQUITY |
| Cash at bank | 195 | (2) | (2) | 2 | 2 |
| Deposits at Call | 4,356 | (43) | (43) | 43 | 43 |
| TOTAL | 4,551 | (45) | (45) | 45 | 45 |

| 2015 INTEREST RATE RISK | | | | | |
|-------------------------|-----------------|-------------|-------------|-----------|-----------|
| Financial instruments | CARRYING AMOUNT | - 1% | | + 1% | |
| | | PROFIT | EQUITY | PROFIT | EQUITY |
| Cash at bank | 722 | (7) | (7) | 7 | 7 |
| Deposits at Call | 3,963 | (40) | (40) | 40 | 40 |
| TOTAL | 4,685 | (47) | (47) | 47 | 47 |

Queensland Theatre's sensitivity to interest has decreased in the current period due to decreased cash financial assets held.

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:

- Queensland Theatre does not hold any available for sale financial assets.
- Queensland Theatre 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.

Queensland Theatre Company

Notes To and Forming Part of the Financial Statements

For the Year ended 31 December 2016

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):

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|---|------|----------------|----------------|
| Not later than one year | | 344 | 334 |
| Later than one year and not later than five years | | 1,422 | 1,372 |
| Later than five years | | 1,656 | 2,013 |

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

Queensland Theatre has no other commitments in 2016. In 2015, Queensland Theatre had signed an agreement with a consultant for the implementation of replacement accounting software.

| | NOTE | 2016 \$'000 | 2015 \$'000 |
|---|------|----------------|----------------|
| Not later than one year | | - | 93 |
| Later than one year and not later than five years | | - | - |
| Later than five years | | - | - |

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 Queensland Theatre with external audit services in return for sponsorship benefits on standard commercial terms exists. Invoices were exchanged and paid by both parties.

NOTE 25. GRANTS FROM GOVERNMENT

GRANTS RECEIVED

QLD GOVERNMENT THROUGH ARTS QUEENSLAND

| | | |
|----------------------------------|-------|-------|
| Recurrent funding - Annual Grant | 3,610 | 3,559 |
| Special grants | | |
| Matching Subsidy Scheme | 100 | 100 |
| Superstar Funding | 21 | 189 |
| Arts leverage Fund | 289 | 229 |

QLD GOVERNMENT THROUGH DEPARTMENT OF PREMIER AND CABINET

| | | |
|----------------------------------|-----|-----|
| Queensland Premier's Drama Award | 125 | 146 |
|----------------------------------|-----|-----|

FEDERAL GOVERNMENT THROUGH THE AUSTRALIA COUNCIL

| | | |
|---------------------------------|------|-------|
| Recurrent funding | 818 | 805 |
| Special grants | | |
| MPAB New York Fundraising Grant | - | 4 |
| Jimi Bani work | 100 | 35 |
| Tour of Kelly | - | (246) |
| Tour planning | - | 9 |
| The Chairman | (52) | - |

OTHER SPECIAL GRANTS

| | | |
|---|----|-----|
| Anzac Centenary Ministry for the Arts | - | 69 |
| Department of Social Services - Diversity & Social Cohesion | 91 | 132 |
| Creative Partnerships Australia - Database Trainer | - | 25 |
| Austrade | 17 | - |
| BEMAC Seeking Protection | 10 | - |

| | | |
|---|--------------|--------------|
| TOTAL GOVERNMENT GRANTS RECEIVED | 5,129 | 5,056 |
|---|--------------|--------------|

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 2016 and of the financial position of Queensland Theatre Company at the end of that year.



Ms Elizabeth Jameson
Chair
Queensland Theatre Company

Dated: 23 February 2017



Ms Sue Donnelly
Executive Director
Queensland Theatre Company

Dated: 23 February 2017

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

Opinion

We have audited the financial report of Queensland Theatre Company (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the Company as at 31 December 2016, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, *Financial Accountability Act 2009*, and the *Financial and Performance Management Standard 2009*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the directors' report accompanying the financial report, but does not include the financial report and our auditor's report thereon.

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

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

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

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

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Ernst & Young



Rebecca Burrows
Engagement Partner
Brisbane
23 February 2017

Future Outlook

Queensland Theatre's Strategic Plan 2017-2020 sets out the following:

Vision

To lead from Queensland

Mission

To create collective experiences that change lives

Values

We love what we do and we excel in it through our:

Ambition, Energy, Generosity, Inclusivity, Integrity and Audacity.

| GOAL | STRATEGIES | PERFORMANCE INDICATORS |
|--|---|--|
| To create theatre of the highest quality | <ul style="list-style-type: none"> Offer diverse programming Develop a vibrant artistic culture Grow Aboriginal and Torres Strait Islander Program Grow international relationships | <ul style="list-style-type: none"> # of new productions # of artistic residencies, commissions & creative developments # of Aboriginal and Torres Strait Islander productions # of international relationships |
| To reach as many people as possible | <ul style="list-style-type: none"> Attract and retain a wider audience Increase audience accessibility Broaden Queensland Theatre's geographic reach Grow Queensland Theatre's digital footprint | <ul style="list-style-type: none"> Audience numbers Accessible tickets sold Tours and interstate co-productions Social media followers |
| To invest in talent and create pathways | <ul style="list-style-type: none"> Support a vibrant and diverse local performing arts sector Provide professional development opportunities for artists and arts workers Provide education and youth programs Engage with regional artists, companies and under-served communities | <ul style="list-style-type: none"> Partnerships with small to medium and Independent companies Number of placements Contact hours in education program Attendees/participants at regional residencies, tours and workshops |
| To manage a sustainable company | <ul style="list-style-type: none"> Highlight the value of our Company to existing and potential partners Strong governance and management capabilities Increasing income through existing revenue streams and new initiatives Ensuring strong expenditure controls Improve environmentally sustainable practices | <ul style="list-style-type: none"> Additional government and private sector partnerships Annual performance review of Board members Venue hire and bar sales Positive working capital Reduction in power costs |
| To be a great place to work | <ul style="list-style-type: none"> Create a positive work environment Enhance Queensland Theatre building infrastructure | <ul style="list-style-type: none"> Annual performance reviews of Board members and staff Building improvements |

Operational Plan 2017

Queensland Theatre's Operational Plan 2017 is based on its updated Strategic Plan 2017-2020, approved by the Premier and Minister for the Arts on 31 October 2016. Some goals have been changed from the previous to reflect the new company vision.

TO CREATE THEATRE OF THE HIGHEST QUALITY

In 2017 all nine productions presented by Queensland Theatre are part of the exciting and diverse Season which engages well-known artists from Brisbane and around the country. The practice of presenting large-scale work in the Playhouse at QPAC continues with four ambitious productions, two of which will be directed by Artistic Director Sam Strong. In addition, a production of a Pulitzer Prize-winning play will be presented in the Cremorne Theatre and three productions of great diversity will be presented in the Bille Brown Studio. New Associate Artistic Director Paige Rattray will start at Queensland Theatre and a new program, Independent Artists @ Queensland Theatre, will support independent artists in a variety of initiatives including an eight-week residency, access to rehearsal spaces, artistic placements and more.

Commissioning of new work will be a central focus of the year, as will the growing of our Aboriginal and Torres Strait Islander program, with two productions - *An Octoroon* and *My Name is Jimi* - included in the Season. International partnerships will also be explored with a 2015 production going to the Origins: Festival of First Nations in the UK.

TO REACH AS MANY PEOPLE AS POSSIBLE

Marquee casting for 2017 includes well-known screen and stage performers from interstate - Marta Dusseldorp, Ben Winspear, Miranda Tapsell, Greg Stone, Jessica Tovey and Trisha Noble. This, combined with a new RACQ \$20 Ticket program, will assist in attracting and retaining a wider audience in Brisbane.

Queensland Theatre's geographic reach will significantly increase in 2017 with a tour of



Constellations, straight from our Brisbane season, to 10 venues in regional Queensland. The production *Ladies in Black* will return to be part of the 2017 Season and also tour to Sydney (as part of its Festival), Melbourne and Canberra. *The 7 Stages of Grieving* will tour to eight interstate venues and then to the UK; *Noises Off* will transfer to Melbourne, *Once in Royal David's City* to Perth and *Rice* to Sydney and Albury-Wodonga. For the first time Queensland Theatre will premiere a production (*My Name is Jimi*) in a regional centre (Cairns). Queensland Theatre is keen to further develop regional engagement through more sustained activities in particular regional centres, with Cairns being a priority.

We are growing our partnership with Creative Access to include four Auslan interpreted performances for patrons who identify as deaf and/or hard of hearing. This complements eight audio-described performances, making our productions more accessible to people with disabilities. Queensland Theatre's digital footprint will also grow with increased emphasis on social media engagement, including the appointment of a marketing position to concentrate on this area.

TO INVEST IN TALENT AND CREATE PATHWAYS

Queensland Theatre will continue to provide opportunities for individual artists and smaller companies, assisting them in their projects and professional development. Subject to funding we will instigate paid assisting roles in directing and design and provide opportunities through secondments, placements, internships and work experience.

Queensland Theatre will continue its very successful Education and Youth program through education workshops for students, artists-in-residence, three Youth Ensembles, TRW and the Logan Youth

program Traction. With financial support from Sibelco and the John T. Reid Charitable Trust Queensland Theatre will deliver a regional model of The Scene Project into Rockhampton, Bundaberg, Gladstone and the Redlands area. An extension to Townsville and Mackay will also be explored. Schools from surrounding remote areas are invited to participate, and will travel into the regional centres for the performance day.

TO MANAGE A SUSTAINABLE COMPANY

Queensland Theatre will embark on a capital campaign to raise funds for the Bille Brown Studio upgrade, enhancing building infrastructure, and other programming in the new theatre. We will upgrade our communications with donors, corporate partners, season ticket holders and social media subscribers. A Board strategic planning day will be held mid-year between the new Board and management to further develop Queensland Theatre's vision for its 50th birthday in 2020. Existing sponsors will be maintained and proposals made for new partnerships. The food and beverages area will be reviewed and a new bar/front of house supervisor engaged. Executive review of budgets will continue, as will strong procurement and authorisation procedures.

TO BE A GREAT PLACE TO WORK

A series of staff engagement initiatives including access to rehearsals, management meetings, staff planning and review days are planned for 2017. Training and professional development opportunities will continue to be explored with individuals. While Queensland Theatre has achieved parity in 2017 for female writers and directors, we will target the employment of female production workers. Queensland Theatre will also continue to promote itself as a workplace of diversity and family-friendly practices.

Governance

Management and Structure

QUEENSLAND THEATRE MEMBERS

The *Queensland Theatre Company Act 1970* provides that Queensland Theatre 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.

Queensland Theatre members met seven times during the year. Members during the year were (as at 31 December 2016):

| COMPANY MEMBER | MEETINGS ELIGIBLE TO ATTEND | MEETINGS ATTENDED |
|---|-----------------------------|-------------------|
| Richard Fotheringham (Chair until 19 August 2016) | 7 | 7 |
| Elizabeth Jameson (Deputy Chair until date 19 August; Chair from 20 August) | 7 | 7 |
| Kirstin Ferguson (until 19 May) | 2 | 1 |
| Erin Feros (until 19 May) | 2 | 1 |
| Simon Gallaher (until 19 August) | 5 | 4 |
| Peter Hudson | 7 | 6 |
| Nathan Jarro (until 19 May) | 2 | 0 |
| Rachel Crowley (from 20 August) | 2 | 2 |
| Wayne Denning (from 20 October) | 2 | 2 |
| Susan Learmonth (from 20 October) | 2 | 2 |
| Andrea Moor (from 20 August) | 2 | 2 |
| Sarina Russo (from 20 October until 15 December 2016) | 2 | 0 |
| David Williamson (from 20 August) | 2 | 1 |

AUDIT AND RISK MANAGEMENT COMMITTEE

The audit and risk management responsibilities at Queensland Theatre are handled by a single committee, the Audit and Risk Management Committee. The Committee operates in accordance with its Charter with due regard to Queensland Treasury's Audit Committee Guidelines. The Committee oversees Queensland Theatre's Risk Management Plan, undertakes regular reviews of Company policies and oversees the financial audit.

There were no medium or high-level audit recommendations during the year. Committee members in 2016 included Erin Feros (Chair of the Audit and Risk Committee) (Member), Prof Richard Fotheringham (Chair of the Board), and Peter

Hudson (Chair of the Finance Committee) (Member). Staff attendees included Susan Donnelly (Executive Director), Michael Cullinan (Finance Manager) and Tammy Sleeth (Executive Assistant). Erin Feros completed her term as a Board member during May 2016 and did not seek re-appointment.

The Committee met in February 2016 to consider the audited financial statements, auditor's report and compliance issues. Further meetings scheduled for July and October to review the Risk Management Plan and monitoring process did not take place due to a change in Board members and a hiatus before new Board members were appointed. During this period issues related to risk management and the audit were reviewed by the Finance Committee.

The Audit and Risk Management Committee considered the need for an internal audit in 2016 at its November 2015 meeting. It was decided that the external audit would be sufficient due to the strong and transparent internal controls in place. Policies and procedures around financial transactions and risk management are reviewed and updated annually and form part of the induction procedure for each new staff member.

Queensland Theatre welcomed new Board members in the latter part of 2016 and it was resolved to form a combined Finance, Audit and Risk Management Committee with Peter Hudson as Chair.

In 2016, Queensland Theatre re-appointed Ernst and Young as its auditors for another three-year term.

FINANCE COMMITTEE

Queensland Theatre has a Finance Committee to oversee Queensland Theatre's financial position. This Committee met three times during the year, separately to the Board meetings. In addition, from July to November, there were four general Board meetings where the Finance papers were discussed in the general Board meeting proceedings.

Queensland Theatre reports on the finance and operations of Queensland Theatre through monthly reports provided to Board members. Finance reports are provided through the finance system and operations reports include key issues and highlights of each department of Queensland Theatre. Committee members throughout 2016 included Peter Hudson (Chair of Finance Committee and Member) and Elizabeth Jameson. Emeritus Professor Fotheringham FAHA (Chair of Board, Audit & Risk Committee Member and Finance Committee Member) was an Observer on this Committee. Staff attendees included Susan Donnelly (Executive Director), Michael Cullinan (Finance Manager) and Tammy Sleeth (Executive Assistant).

Board Member Profiles

EMERITUS PROFESSOR FOTHERINGHAM FAHA (Chair until 19 August 2016)

Richard was born in Roma and grew up in Rockhampton. He is Emeritus Professor of Theatre Studies at the University of Queensland where he was Executive Dean of the Arts Faculty 2004-2010. Richard was a professional actor, director and playwright for 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 ELIZABETH JAMESON (Deputy Chair until 19 August 2016; Chair from 20 August 2016)

Elizabeth is a company director and 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. Elizabeth's portfolio of directorships presently includes RACQ (and RACQ Insurance), Queensland Theatre and Brisbane Girls' Grammar School of which she is also Chair. Her past board roles have included a range of private, public and not-for-profit organisations including many within the arts and education sectors. This included Queensland Music Festival Pty Ltd (Chair 2000-2009), Brisbane Festival Ltd and the Arts Law Centre of Queensland Inc.

DR KIRSTIN FERGUSON (until 19 May 2016)

Kirstin is a non-executive director on the boards of the Australian Broadcasting Corporation, CIMIC Group Ltd, SCA Property Group 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 (until 19 May 2016)

Erin 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 the firm's Sector Leader, Mining and former managing partner of the Brisbane office and Board member of Allens. Erin is also the Queensland Chapter Chair and a director of Chief Executive Women Limited. 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 (until 19 August 2016)

Simon 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, Simon 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 and Sydney Theatre Company. Simon sits on the board of trustees of QPAC.

MR PETER HUDSON

Peter is a co-founder and Director of Stradbroke Capital, a boutique investment firm established to assist small business in Australia access private capital to fund growth aspirations. Prior to Stradbroke Capital, Peter was a partner of KPMG Australia with 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 a 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 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.

MR NATHAN JARRO (until 19 May 2016)

Nathan (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.

MS RACHEL CROWLEY
 (from 20 August 2016)

Prior to joining Brisbane Airport Corporation in late 2011, Rachel held a number of senior executive positions with Tourism Australia, including the global role of General Manager, Corporate Communications based in Sydney and Marketing Communications Manager, The Americas based in Los Angeles. Before joining TA Rachel's career extended from journalism to government and consultancy. In her position as Head of Corporate Communications with Brisbane Airport Corporation, Rachel is responsible for the company's media, community and government relations and has management oversight of its marketing platforms including its web presence and sponsorship and brand strategies. Rachel is the President of the Board of the Institute of Modern Art, and a Board Director of Queensland Theatre.

MR WAYNE DENNING
 (from 20 October 2016)

Wayne is a proud Birri Gubba man and Managing Director of Carbon Media, a full service creative agency. Wayne is determined to give a positive voice to Indigenous Australians, through creating engaging media content and within the corporate arena. Beyond his role as a Board Director of Queensland Theatre, Wayne embraces his role as the Deputy Chair of the National Film and Sound Archive of Australia. Wayne is also a Digital Ambassador for Queensland and a member of the Queensland Government's Aboriginal and Torres Strait Islander Business and Innovation Reference Group.

MS SUSAN LEARMONTH
 (from 20 October 2016)

Susan is a long-standing senior leader at BDO Chartered Accountants in Brisbane, having been with the firm for more than 30 years. As an Associated Director, Susan specialises in providing taxation advice to private and family-owned businesses. Her association with Queensland Theatre extends back more than 25 years as a subscriber. She has assisted with endeavours to drive awareness and engagement by others with Queensland Theatre. This support included helping Queensland Theatre run a fundraising event for Tim Finn's *Ladies in Black*. Susan is a graduate of both the University of Queensland (Bachelor of Commerce) and the Institute of Chartered Accountants in Australia.

MS ANDREA MOOR
 (from 20 August 2016)

With a well-respected career in Sydney spanning theatre, film and television, Andrea moved to Brisbane in 2004 and has had a close relationship with Queensland Theatre from that time. She has performed in numerous productions including *Switzerland*, *Who's Afraid of Virginia Woolf?*, *The Crucible*, *Absurd Person Singular* and *Let the Sunshine In*. In 2010, Andrea was a Queensland Theatre emerging artist (director) and she went on to direct the

successful productions *Water Falling Down*, *Venus in Fur*, *Australia Day*, *Boston Marriage*, *Quartet* and *Grounded*. In 2014, Andrea was resident director and in 2015 she stepped into the full-time position of Artistic Associate. Andrea has worked with almost every theatre company in the country with her vast acting credits including many world premieres with the Sydney Theatre Company, Griffin Theatre Company, La Boite, Queensland Theatre and The Ensemble. Fellowships and awards include a Churchill Fellowship, Marten Bequest Travelling Scholarship, Arts Queensland fellowship, London Monthly Review Best Actress at the 1991 Edinburgh Fringe Festival, Matilda best supporting actress award and a Gold Matilda for direction. Andrea is a graduate of NIDA and holds a Doctorate of Creative Industries. In July 2016, Andrea took up the position of Senior Lecturer in Acting at QUT.

MS SARINA RUSSO
 (from 20 October 2016 to 15 December 2016)

Sarina Russo operates an education, training, recruitment and apprenticeship empire spanning more than 200 global sites throughout Australia, the United Kingdom, India, Vietnam and China. Starting as a small typing school in 1979 with just nine students, the Sarina Russo Group is now Australia's largest provider of employment and apprenticeship services. Over the past 37 years the Group has educated more than 113,000 Students from 88 countries; engaged with more than 230,000 Jobseekers; connected with more than 110,000 Employers and assisted more than 135,000 Apprentices & Trainees. Sarina is a member of the Women's Leadership Board of the John F. Kennedy School of Government (Harvard Business School); the Clinton Global Initiative; the World Presidents' Organisation; the Queensland Premier's Advisory Board and a graduate of Harvard Business School's Owner/President Management Program.

MR DAVID WILLIAMSON AO
 (from 20 August 2016)

David is Australia's most produced playwright. He has published 52 plays including *Don's Party* (1971), *The Removalists* (1971), *Travelling North* (1979) and *Managing Carmen* (2012). He wrote the screenplay of the famed Australian classic *Gallipoli*, and is the five-time recipient of the Australian Film Institute film script award. David was made an Officer of the Order of Australia in 1983 and has been awarded honorary doctorates from the Universities of Sydney, Monash, Swinburne and Queensland. Alongside many other lifetime achievement awards, the National Trust declared him one of our National Living Treasures. David's latest play, *Odd Man Out*, opens at the Ensemble Theatre in January 2017.

Executive Management

MS SUSAN DONNELLY – EXECUTIVE DIRECTOR

Since 2012, Sue has led Queensland Theatre ensuring that it becomes one of the best in the country. Prior to this, Sue was Executive Director of the national lobbying and advocacy organisation Australian Major Performing Arts Group (AMPAG). With 30 years of experience in arts and cultural development, health and social policy, 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 of Arts Development, Arts NSW. She has consulted and lectured in arts business development and management, and 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, as well as an observer on the LPA Executive Council, and sits on the boards of Chunky Move and Australian Performing Arts Centres Association (APACA).

Responsibilities: The Executive Director ensures Queensland Theatre's financial, physical and human resources are maintained and, where possible, enhanced to enable Queensland Theatre to carry out the functions required under the Act; safeguards Queensland Theatre's short-term and long-term future; effectively realises Queensland Theatre's Vision and Mission Statements; and sustains Queensland Theatre'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 Queensland Theatre are achieved.

MR SAM STRONG – ARTISTIC DIRECTOR

Sam is one of Australia's leading theatre directors and arts leaders. Prior to Queensland Theatre, Sam was the Associate Artistic Director of Melbourne Theatre Company, where he directed multiple sold-out productions and the theatrical debuts of visual artist Callum Morton and screen comedy legends Working Dog. Sam's previous roles include: Chair of Circa; Artistic Director of Griffin Theatre Company, where he tripled subscribers and directed the highest selling show in the company's 35-year history; Literary Associate at Belvoir; and Dramaturg in residence at Red Stitch Actors Theatre. Sam won Best Direction of a Mainstage Production for *The Floating World* at the Sydney Theatre Awards, and has received multiple nominations for Best Direction and Best Production at the Sydney Theatre Awards, the Greenroom Awards, and the Helpmann Awards. Sam's directing credits include: *Jasper Jones*, *Double Indemnity*, *The Weir*, *Endgame*, *The Sublime*, *The Speechmaker*, *Private Lives*, *The Crucible*, *Other Desert Cities* and *Madagascar* (Melbourne Theatre Company); *Les Liaisons Dangereuses* (Sydney Theatre Company); *Masquerade* (Sydney Festival/Griffin/STSA/Melbourne Festival); *The Boys* (Sydney Festival/Griffin); *The Floating World*, *Between Two Waves*, *And No More Shall We Part* and *Speaking in Tongues* (Griffin); *The Power of Yes* (Company B Belvoir); and *Red Sky Morning* (Red Stitch).

Responsibilities: The Artistic Director is responsible for conceiving, developing and implementing the artistic vision, focus and direction of Queensland Theatre. Along with responsibility for the Mainstage 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 Queensland Theatre's vision. The Artistic Director plays a key advocacy role for Queensland Theatre and the artform within the broader community as well as major stakeholders, and within the cultural and performing arts industries.

Management Team

AMANDA JOLLY – DEPUTY EXECUTIVE DIRECTOR

Amanda joined Queensland Theatre 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 Dirección de Bibliotecas, Archivos y Museos, Santiago, Chile). She holds a Bachelor of Arts majoring in Music and Fine Arts, a Bachelor of Jurisprudence and a Bachelor of Laws from the University of Western Australia. 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 Deputy Executive Director provides high-level strategic advice and direction to Executive Management and the Board regarding diversified income streams. This position has direct oversight of the Development, Finance and Operations departments, and plays a key role in building philanthropic support for Queensland Theatre. The Deputy Executive Director deputises for the Executive Director when required.

MICHAEL CULLINAN – FINANCE MANAGER

Michael joined Queensland Theatre 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 Pty Ltd, 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 Fellow of the Securities Institute of Australia.

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

TONI GLYNN – PRODUCTION MANAGER

Toni began working with Queensland Theatre 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 Manager the Production Manager is responsible for the development, maintenance, security and safe use of Queensland Theatre's resources and premises.

SOPHIA HALL – PROGRAMMING MANAGER/SENIOR PRODUCER

Sophia joined Queensland Theatre in September 2015. She has held positions at Artsource, ScreenWest, PICA, Performing Lines and Tasdance. A theatre artist and producer for more than 25 years, she was a founding member of award-winning company Last Seen Imagining, with work commissioned for the 2007 Perth International Arts Festival and co-produced with Perth Theatre Company. Committed to the development of new Australian writing, Sophia served as Director of Stages WA from 2002-2007 and has worked as a dramaturg across the country including for the National Playwrights' Conference and Yirra Yaakin Noongar Theatre. Most recently Sophia worked in Programming for the 2013 Tasmanian International Arts Festival (formerly Ten Days on the Island). She completed a Diploma in Performing Arts (Acting) at WAAPA and has served on a range of industry panels including the Arts Development Panel and New Performing Arts Venue Advisory Pool - WA Department of Culture and the Arts (DCA), National Script Development Organisations and Western Australia Theatre Industry Joint Vision Strategy (2006).

Responsibilities: The Programming Manager/Senior Producer devises, develops and manages the program activities of Queensland Theatre 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/Senior Producer liaises with the Artistic Director of Queensland Theatre and production directors in the casting and contracting of all Queensland Theatre productions.

YVONNE HENRY - MARKETING AND AUDIENCE DEVELOPMENT MANAGER (until 28 October 2016)

Yvonne joined Queensland Theatre in 2013. She worked across a number of industries for more than 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 Queensland Theatre, 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).

TRACEY WEBSTER - MARKETING AND AUDIENCE DEVELOPMENT MANAGER (from 12 December 2016)

Tracey re-joined Queensland Theatre late 2016. She has worked extensively in the arts industry in marketing and ticketing capacities for over 20 years, including senior management roles at Melbourne Theatre Company and previously as Marketing Manager for Queensland Theatre (2011-2013). In the capacity of a freelance consultant and as a specialist with the Tessitura Network, Tracey has worked with many arts organisations including Malthouse Theatre, Melbourne Symphony Orchestra, Melbourne Recital Centre, Sydney Theatre Company, Adelaide Symphony Orchestra, Australian National Academy of Music, Queensland Ballet and Perth International Arts Festival.

Responsibilities: The Marketing and Audience Development Manager develops marketing plans and programs which support Company goals, with a particular emphasis on reaching wider audiences. The Marketing and Audience Development Manager is responsible for building and protecting Queensland Theatre's brand and reputation. In addition, the

Marketing and Audience Development Manager informs company decision-making with solid marketing data.

NIKKI PORTER - CORPORATE PARTNERSHIPS MANAGER

Nikki joined Queensland Theatre 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 and has worked at Queensland Theatre since that time.

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

Company Members and Employees

PATRON

His Excellency,
The Hon Mr Paul de Jersey, AC
Governor of Queensland

BOARD OF DIRECTORS

Emeritus Professor Fotheringham

FAHA (Chair until 19 August 2016, member from 20 August 2016)

Elizabeth Jameson (Deputy Chair until 19 August; Chair from 20 August 2016)

Rachel Crowley (from 20 August 2016)

Wayne Denning (from 20 October 2016)

Kirstin Ferguson (until 19 May 2016)

Erin Feros (until 19 May 2016)

Simon Gallaher (until 19 August 2016)

Peter Hudson

Nathan Jarro (until 19 May 2016)

Susan Learmonth (from 20 October 2016)

Andrea Moor (from 20 August 2016)

Sarina Russo (from 20 October 2016 until 15 December 2016)

David Williamson (from 20 October 2016)

EXECUTIVE

EXECUTIVE DIRECTOR

Sue Donnelly

ARTISTIC DIRECTOR

Sam Strong

DEPUTY EXECUTIVE DIRECTOR

Amanda Jolly

EXECUTIVE ASSISTANT

Tammy Sleeth

PROGRAMMING

PROGRAMMING MANAGER AND SENIOR PRODUCER

Sophia Hall

ARTISTIC ASSOCIATE

Andrea Moor (until 25 June 2016)

ARTISTIC COORDINATOR

Samantha French

PRODUCER (NEW WORK AND DEVELOPMENT)

Shari Irwin

PRODUCER (EDUCATION AND YOUTH PROGRAMS)

Heidi Irvine

TOURING AND REGIONAL PROGRAM COORDINATOR

Christine Johnstone (until 23 December 2016)

PROGRAMMING PROJECT OFFICER

Laurel Collins

RESIDENT DESIGNER

Anthony Spinaze

PHILANTHROPY & CORPORATE DEVELOPMENT

CORPORATE PARTNERSHIPS MANAGER

Nikki Porter

PHILANTHROPY MANAGER

Vacant

DEVELOPMENT COORDINATOR

Dee Morris (until 17 August 2016)

Alana Tierney (from 26 September 2016)

DATABASE TRAINER AND SUPERVISOR

Dale Ric-Hansen (until 11 June 2016)

Tracey Webster (from 6 June 2016)

COMMUNICATIONS & GRANT COORDINATOR

Anja Homburg (from 19 January 2016)

FINANCE

FINANCE MANAGER

Michael Cullinan

SYSTEMS ACCOUNTANT

Roxane Eden (until 11 November 2016)

ASSISTANT ACCOUNTANT

Jolene Wright (maternity leave from 26 August 2016)

Georgia Knight (relief maternity leave from 22 August 2016)

VENUE AND OPERATIONS SUPERVISOR

Julian Messer

FINANCE AND OPERATIONS OFFICER

Louisa Sankey (from 1 February 2016 until 27 November 2016)

MARKETING

MARKETING AND AUDIENCE DEVELOPMENT MANAGER

Yvonne Henry (until 28 October 2016)

Tracey Webster (from 12 December 2016)

HEAD OF CAMPAIGNS

Jane Hunterland

MARKETING COORDINATOR

Amanda Solomons (until 24 March 2016)

Liana Cantarutti (from 4 April 2016 until 23 December 2016)

MARKETING ASSISTANT

Yuverina Shewpersad (until 25 November 2016)

Louisa Sankey (from 26 November 2016)

DIGITAL MARKETING OFFICER

David D'Arcy

IN-HOUSE GRAPHIC DESIGNER

Aleesha Cuffe

TICKETING COORDINATOR

Maggie Holmes (until 22 January 2016)

TICKETING SUPERVISOR

Eloise Sowden (from 29 February 2016)

RECEPTIONIST/TICKETING OFFICER

Donna Fields-Brown

TICKETING OFFICER

Madison Bell (from 22 February 2016)

PUBLICIST

Kath Rose and Associates

PRODUCTION

PRODUCTION MANAGER

Toni Glynn

TECHNICAL COORDINATOR

Daniel Maddison

PRODUCTION COORDINATOR

Canada White

TOURING PRODUCTION

COORDINATOR

Michael Rogerson (from 25 January 2016)

HEAD OF WARDROBE

Vicki Martin (until 26 February 2016)

COSTUME SUPERVISOR

Nathalie Ryner (from 14 March 2016)

WARDROBE COORDINATOR

Barbara Kerr (from 26 May 2016)

HEAD OF WORKSHOP

Peter Sands

COMPANY CARPENTER/

HEAD MECHANIST

John Pierce

CARPENTER

Jamie Bowman

Casual Staff

| | | | |
|--|--|--|--|
| Stage/Assistant Stage Managers | Yanni Dubler Pip Loth Rebecca Minuti Heather O'Keefe Peter Sutherland Ashlee Hints | Rebecca Gibbs Samuel Maher Nicole Neil Jodie Roche-Jones Lilith Tremmery | Eloise Grace Marnie McDonald Kathryn O'Halloran Daniel Sinclair |
| Cutters and Costume Makers | Leigh Buchanan | Bianca Bulley | Michelle Wiki |
| Costume Makers | Siobhan Byrne | Angela Gearing | Jane Jericho |
| Costume Maintenance | Gayle MacGregor | Frances Pyper | Shona Webster |
| Dressers/Wig Dresser | Michael Green | Jane Jericho | |
| Make-up Artist | Jeannette Huggett | | |
| Hairdresser | Sandra Monteath | | |
| Workshop Carpenters and Prop Makers | James Bowman | Jennifer Livingstone | Aleksis Waaralinna |
| Scenic Artists | Leo Herreygers | Caroline Walker | |
| Workshop Staff | Thomas Ash Clive Rippon | Benjamin Pierce Gavin Sawford | Peter Rhoades Micheala Sturgess |
| Touring Head Mechanist | Kane Ernst | | |
| National Artistic Team | Jimi Bani Marcel Dorney Nakkiah Lui Lucas Stibbard | Wayne Blair Christie Evangelisto Annette Madden | Margi Brown Ash Kat Henry Renee Mulder |
| Touring Head Electrician | Nicholas Engler | | |
| Production Electricians | Matthew Allan | Nicholas Engler | Matthew Golder |
| Testing and Tagging (Licensed Electrician) | Michael Leggett | | |
| Technical and Theatre Team | Jack Alcock Kyle Berry Jason Boshler Margaret Burrows Scott Chiverton Thomas Edmiston Stephanie Ganfield Liam Gillilan Michael Hedges Joshua Ingram Phillippa Loth William Moore Cameron Rollo Matthew Strachan Jonathan Thomson | Thomas Ash Daniel Black Cameron Brown Linda Campbell Daniel Cook Daniel Endicott Joanne Espey-Laverick Guy Gimpel Christopher Goeldner Scott Klupfel Samuel Maher Timothy Pierce Benjamin Shotton Anna Straker Nicholas Toll | Russell Austen Kevin Bolt Tony Brumpton John Campiao Jake Cook Matthew Erskine Timothy Gawne Erin Handford William Hughes Skye Lilliss Daniel Marshall Clive Rippon Brenton Slattery Micheala Sturgess Lilith Tremmery |
| Administration | Georgia Knight | Renee Dobbyn | Alana Oprea |
| Season Ticketing | Melissa Ball Annabelle Hazell Steve Pirie | Madison Bell Jazmin Ealdon Nathan Hollingworth | Louisa Sankey Jessi Le Brocq Sally Lewis |
| Front of House | Anita Hughes Jermaine Beezley Cillian McDonald Sally Lewis Ellen Tuffley | Leisha Du Bois Nathaniel Hollingworth Georgia Knight Michael Veal | Kate Hardy James Gatling Cinnamon Murphy Madeleine Moore |
| Sunshine Coast Sales Representative | Pauline Bound | | |
| Artists in Residence | Ellen Bailey Lauren Jackson | Chris Beckey Veronica Neave | Louise Brehmer Kevin Spink |
| Teacher Professional Development | Heidi Irvine | Laurel Collins | Travis Dowling |
| Monday Night Masterclasses | Ellen Bailey Anne Pensalfini Leah Shelton | Clint Bolster Helen Stephens | David Morton Daniel Evans |
| Theatre Residency Week | Ellen Bailey Thomas Larkin Veronica Neave David Burton Lauren Jackson | Chris Beckey David Morton Niki J Price Shaka Cook | Anne Pensalfini Cienda McNamara Claire Christian Julia-Rose Lewis |
| Youth Ensemble | Ellen Bailey Sam Foster Marnie McDonald Jason Klarwein Andrea Moor David Burton | Travis Dowling Rebecca Gibbs Daniel Anderson Lucas Stibbard Ian Lawson Emily Burton | Anne Pensalfini Rebecca Minuti Kellie Lazarus Kerith Atkinson Ari Palani Amy Ingram |
| Traction | Chris Beckey Ngoc Phan | Travis Dowling Madeleine Boyd | Claire Christian |
| The Scene Project | Chris Beckey Emily Burton Justin Harrison | Travis Dowling Louise Brehmer Finlay Holmes | Jason Klarwein Jonty Martin Lauren Jackson |
| Young Playwrights Program | Helen Cassidy Brie Jurs Stephen Carleton | Liz Buchanan Melanie Zanetti Kerith Atkinson | Daniel Evans Ian Lawson |
| Regional Artists in Residence | Travis Dowling | Ellen Bailey | |
| 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 Queensland Theatre, in accordance with the Public Sector Ethics Act 1994, binds the Chair and members of Queensland Theatre, 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 Queensland Theatre'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 Queensland Theatre's offices.

Queensland Theatre'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 Queensland Theatre 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 2016.

Risk Management and Accountability

EXTERNAL SCRUTINY

Queensland Theatre 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

Queensland Theatre 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.

RECORD KEEPING AND ARCHIVING

In 2016, Queensland Theatre continued to archive and dispose of information in line with the Queensland State Archives, General Retention and Disposal Schedule for Administrative Records. Queensland Theatre installed a new secure room within the building to keep existing archives.

Human Resources

WORKFORCE PLANNING, ATTRACTION AND RETENTION

As at 31 December 2016, Queensland Theatre's workforce was constituted of 69.2 full-time equivalent staff. Its permanent retention rate for the year was 87 per cent (a decrease of 1 per cent on 2015) and its permanent separation rate was 13 per cent.

In certain circumstances Queensland Theatre 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.

Queensland Theatre 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.

The majority of 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

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

- Consultancies
- Overseas travel

Glossary

| | |
|------------------------|--|
| AMPAG | Australian Major Performing Arts Group |
| APACA | Australian Performing Arts Centres Association |
| APAM | Australian Performing Arts Market |
| ATSI | Aboriginal and Torres Strait Islander |
| CALD | Culturally and Linguistically Diverse |
| COMPANY MEMBERS | Queensland Theatre Board Members |
| CRM | Customer Relationship Management |
| DAP | Disability Action Plan |
| DCA | Department of Culture and the Arts |
| HVAC | Heating, ventilation and air conditioning |
| IPAY | International Performing Arts for Youth |
| ISPA | International Society of Performing Arts |
| LPA | Live Performance Australia |
| MDA | Multicultural Development Association |
| MPA | Major Performing Arts |
| MTC | Melbourne Theatre Company |
| NARPACA | Northern Australian Regional Performing Arts Centres Association |
| NIDA | National Institute of Dramatic Art |
| QPAC | Queensland Performing Arts Centre |
| QPDA | Queensland Premier's Drama Award |
| QUT | Queensland University of Technology |
| RAP | Reconciliation Action Plan |
| SHS | State High School |
| STC | Sydney Theatre Company |
| THE ACT | Queensland Theatre Company Act 1970 |
| TRW | Theatre Residency Week |
| WAAPA | Western Australian Academy of Performing Arts |
| WHS | Workplace Health and Safety |
| YPA | Young Playwrights Award |
| YWG | Young Writers Group |

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 | 3 |
| ACCESSIBILITY | > Table of contents | ARRS – SECTION 10.1 | 4 |
| | > Glossary | | 87 |
| | > Public availability | ARRS – SECTION 10.2 | |
| | > Interpreter service statement | QUEENSLAND GOVERNMENT LANGUAGE SERVICES POLICY ARRS – SECTION 10.3 | 89 |
| | > Copyright notice | COPYRIGHT ACT 1968 ARRS – SECTION 10.4 | 89 |
| | > Information licensing | QUEENSLAND GOVERNMENT ENTERPRISE ARCHITECTURE – INFORMATION LICENSING ARRS – SECTION 10.5 | N/A |
| GENERAL INFORMATION | > Introductory Information | ARRS – SECTION 11.1 | 6 |
| | > Agency role and main functions | ARRS – SECTION 11.2 | 14 |
| | > Operating environment | ARRS – SECTION 11.3 | 9-53 |
| | > Machinery of Government changes | ARRS – SECTION 11.4 | N/A |
| NON-FINANCIAL PERFORMANCE | > Government objectives for the community | ARRS – SECTION 12.1 | 14 |
| | > Other whole-of-Government plans / specific initiatives | ARRS – SECTION 12.2 | 14 |
| | > Agency objectives and performance indicators | ARRS – SECTION 12.3 | 18 |
| | > Agency service areas, service standards and other measures | ARRS – SECTION 12.4 | 9-53 |
| FINANCIAL PERFORMANCE | > Summary of financial performance | ARRS – SECTION 13.1 | 55 |
| | > Chief Finance Officer (CFO) statement | ARRS – SECTION 13.2 | N/A |
| GOVERNANCE – MANAGEMENT AND STRUCTURE | > Organisational structure | ARRS – SECTION 14.1 | 78 |
| | > Executive management | ARRS – SECTION 14.2 | 81 |
| | > Related entities | ARRS – SECTION 14.3 | N/A |
| | > Boards and committees | ARRS – SECTION 14.4 | 79 |
| | > Public Sector Ethics Act 1994 | PUBLIC SECTOR ETHICS ACT 1994 (SECTION 23 AND SCHEDULE) ARRS – SECTION 14.5 | 86 |
| GOVERNANCE – RISK MANAGEMENT AND ACCOUNTABILITY | > Risk management | ARRS – SECTION 15.1 | 86 |
| | > External Scrutiny | ARRS – SECTION 15.2 | 86 |
| | > Audit committee | ARRS – SECTION 15.3 | 78 |
| | > Internal Audit | ARRS – SECTION 15.4 | 78 |
| | > Public Sector Renewal Program | ARRS – SECTION 15.5 | N/A |
| | > Information systems and recordkeeping | ARRS – SECTION 15.7 | 86 |
| GOVERNANCE – HUMAN RESOURCES | > Workforce planning, attraction and retention and performance | ARRS – SECTION 16.1 | 86 |
| | > Early retirement, redundancy and retrenchment | DIRECTIVE NO.11/12 EARLY RETIREMENT, REDUNDANCY AND RETRENCHMENT ARRS – SECTION 16.2 | N/A |
| | > Voluntary Separation Program | ARRS – SECTION 16.3 | N/A |
| OPEN DATA | > Consultancies | ARRS – SECTION 17 ARRS – SECTION 34.1 | 86 |
| | > Overseas travel | ARRS – SECTION 17 ARRS – SECTION 34.2 | 86 |
| | > Queensland Language Services Policy | ARRS – SECTION 17 ARRS – SECTION 34.3 | N/A |
| FINANCIAL STATEMENTS | > Certification of financial statements | FAA – SECTION 62 FPMS – SECTIONS 42, 43 AND 50 ARRS – SECTION 18.1 | 73 |
| | > Independent Auditors Report | FAA – SECTION 62 FPMS – SECTION 50 ARRS – SECTION 18.2 | 74 |
| | > Remuneration disclosures | Financial Reporting Requirements for Queensland Government Agencies ARRS – SECTION 18.3 | 66 |

Disclaimers

QUEENSLAND THEATRE



78 Montague Road,
South Brisbane, Queensland, 4101

Tel: 07 3010 7600

Fax: 07 3010 7699

Ticketing: 1800 355 528

queenslandtheatre.com.au

mail@queenslandtheatre.com.au

**Queensland Theatre Company annual report
for the year ended 31 December 2016**

ISSN: ISSN – 767X

© Queensland Theatre Company 2016



You are free to copy, communicate and adapt this annual report, so long as you attribute the work to the Queensland Theatre Company. To view a copy of this licence, visit <http://creativecommons.org/licenses/by/3.0/au/deed.en>

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

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



The Queensland Government is committed to providing accessible services to Queenslanders from all culturally and linguistically diverse backgrounds. If you have difficulty in understanding this report, please call 07 3010 7600 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 (to be provided by DPC).

Online Version

The materials presented on this site are provided by Queensland Theatre for information purposes only. Users should note that the electronic version of the annual report on this site is not recognised as the official or authorised version. 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>

Financial information

The materials presented on this site/in this pdf are provided by Queensland Theatre for information purposes only. Users should note that the electronic versions of financial on this site/in this pdf are not recognised as the official or authorised version. The electronic versions are provided solely on the basis that users will take responsibility for verifying their accuracy, completeness and currency. Although considerable resources are used to prepare and maintain the electronic versions, Queensland Theatre accepts no liability for any loss or damage that may be incurred by any person acting in reliance on the electronic versions.

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>

QUEENSLAND THEATRE

78 Montague Road,
South Brisbane, Queensland, 4101

Tel: 07 3010 7600

Fax: 07 3010 7699

Ticketing: 1800 355 528

queenslandtheatre.com.au

mail@queenslandtheatre.com.au

Follow us on:



© The State of Queensland (Queensland Theatre Company) 2016

DISCLAIMER: Every endeavour has been made to ensure that the contents of this brochure is correct at the time of printing. However, things can change. Queensland Theatre Company reserves the right to vary advertised programs and to add, withdraw or substitute artists as necessary.