

QUEENSLAND THEATRE

Company

BIGGEST AUDIENCE EVER - 188,450

20 YEAR SUBSCRIBER HIGH

HIGHEST SELLING SHOW EVER

55 THEATRES AROUND WORLD

12 REGIONAL QLD VENUES

FIRST TORRES STRAIT ISLAND SHOW

GENDER PARITY WRITERS DIRECTORS

9631 YOUNG PEOPLE

50 YOUNG ACTORS IN LOGAN

53% INCREASE IN DONATIONS

24,268 PAID HOURS FOR ACTORS

for the year ended 31 December 2017

ANNUAL REPORT 2017



Image Ben Winspear and Marta Dusseldorp in Scenes from a Marriage Photographer Rob Maccoll

Letter to Minister

23rd February, 2018

The Honourable Leeanne Enoch MP
Minister for Environment and the Great Barrier Reef
Minister for Science
Minister for the Arts
1 William Street
BRISBANE QLD 4000

Dear Minister

I am pleased to present the Annual Report 2017 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 96 of this Annual Report.

Yours sincerely



Ms Elizabeth Jameson
Chair
Queensland Theatre Company

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Introduction

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
- Audacity

Goals:

- To CREATE theatre of the highest quality
- To REACH as many people as possible
- To INVEST in talent and create pathways
- To MANAGE a sustainable company
- To BE a great place to work

Artistic Vision:

Leading the country

in nurturing new stories and new talent

Combining the best

of Queensland with the best of the rest of Australia

Growing

the company's commitment to Aboriginal and Torres Strait Islander work, education and youth, and touring throughout Queensland

A new identity

with Queensland Theatre Company becoming Queensland Theatre and all productions coming under the one banner

Optimally matching

shows to venues

Queensland Theatre Company

Queensland Theatre Company (Queensland Theatre) is the state's flagship theatre company, established in 1970. It is the third largest theatre company in Australia and a member of the group of 28 major Australian performing arts companies. For nearly 50 years, Queensland Theatre has been enriching the national, cultural landscape by creating exceptional theatre experiences, on and off the stage. Each year the company presents eight to ten mainstage productions in Brisbane as well as touring shows around Australia and the world.

Queensland Theatre is committed to providing services to all Queenslanders and has an extensive regional footprint, touring productions, working with schools to improve drama education and opportunities, and developing stories and works that reflect all of the state's diverse communities.

Inspiring young people to participate in theatre activities is a key focus of Queensland Theatre. The company offers a comprehensive education program and a wide range of activities to help develop young people, including the Youth Ensembles (in Brisbane and Logan) and Theatre Residency Week.

Queensland Theatre invests in the theatre industry as a whole in Queensland, supporting artform development through commissions, creative developments, the Queensland Premier's Drama Award and professional development workshops. The company also supports the small to medium sector and independent artists through the provision of mentoring, rehearsal and performance spaces and access to resources.

Queensland Theatre is a statutory body. Its existence, functions and powers are set out in the Queensland Theatre Company Act 1970 (the Act). It is a body corporate that has perpetual succession, a common seal and can sue and be sued in its corporate name.

The Company's functions include:

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

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

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



Image Pethari Bani, Jimi Bani, Agnes Bani in *My Name is Jimi* Photographer Veronica Sagredo

Chair's Overview



Ms Elizabeth Jameson
Chair, Queensland Theatre

It gives me great pleasure to report on another strong year for Queensland Theatre in which we have proudly provided our community with outstanding theatre experiences. As noted elsewhere, 2017 was Sam Strong's first full season as Artistic Director and the company achieved a great many highs but also at year's end we farewelled our Executive Director of five years, Sue Donnelly, and celebrated her legacy.

Sam's first season for Queensland Theatre met with an enthusiastic response from our audiences. Our season ticket holders increased 12 percent over 2016 levels and the trend for the 2018 season is even stronger. It was a year in which our work received more national critical review than ever before, cementing our place as Australia's third largest theatre company and living up to our vision of 'leading from Queensland'. We attracted national co-producing partners including Melbourne Theatre Company, Griffin Theatre Company and Black Swan State Theatre Company. The highly successful national tour of *Ladies in Black* reached 55,000 new audiences members for our work. And in a first for Queensland Theatre, we toured internationally, taking our production of *The Seven Stages of Grieving* to London for the Origins Festival.

The board is pleased to report correspondingly strong financial results for 2017. This positions us well for our exciting capital works program, the creation after almost 50 years of our own true 'home' theatre. Using the existing footprint of the Bille Brown Studio and supported by, amongst others, Queensland Government we are transforming this space to make a sophisticated, corner stage theatre, seating 350 audience members. It is the first theatre of its kind for Brisbane and an important addition to the arts infrastructure of our city. With an estimated completion date of August 2018, the theatre will bring many benefits to our company – more comfort and accessibility for our audiences, a safer working environment for our staff and considerable cost savings.

The project is made possible with support from various stakeholders, including the Queensland Government through both Arts Queensland and our landlord, the Department of Housing and Public Works. Funded by a combination of government support, our own reserves (specifically accumulated for this purpose) and contributions from our generous private donors, the response to our building plan has been extremely positive and our fundraising campaign will continue throughout 2018.

I also take this opportunity to acknowledge our many other partners and supporters. Our valued core funding relationship with Arts Queensland and with the Australia Council enables us to leverage corporate and philanthropic relationships. This year, we continued the RACQ supported \$20 Ticket Program aimed at introducing new people to the theatre and were again able to provide regional education programs thanks to support from Sibelco Australia. We were delighted to welcome new sponsors Singapore Airlines and Media Super, as well as renewing a number of valuable long-term sponsors (including Griffith University, Energex/Ergon Energy as part of the Energy Queensland Group, Brisbane Airport Corporation, Ord Minnett, Philip Bacon Galleries and ALS Limited and foundations (including the Tim Fairfax Foundation, the John T Reid Charitable Trust, the Copyright Agency Cultural Fund and the Doug Hall Foundation). Our individual donors in 2017 assisted us in supporting scholarships to our Youth Ensembles and Theatre Residency Week, the development of new work, education programs and touring amongst other things.

Finally, the board acknowledges the extraordinary efforts in 2017 of our leadership team of Sam Strong as Artistic Director and Sue Donnelly as Executive Director, supported by Deputy Executive Director Amanda Jolly and all of the capable Queensland Theatre team. Sue and Sam's vision and professionalism made these great results possible. It was therefore with some sadness that we farewelled Sue at the end of 2017 but the Board is confident that the foundations are strong and another exciting year is ahead in 2018.

Elizabeth Jameson
Chair

Directors' Overview



Sam Strong
Artistic Director



Amanda Jolly
Acting Executive Director

It's customary for these sorts of reports to refer to landmark years. Fortunately, 2017 was indeed a landmark year in the already proud history of Queensland Theatre.

2017 marked the first full year of the company's new identity as Queensland Theatre, the first season programmed by Sam Strong, and the first year of the company's re-imagined strategic plan. We are pleased to report that the company has made good on its ambitious vision to lead from Queensland.

2017 saw us break a range of records, including the largest total audience in the history of the company (188,450 people in 2017 - a 68 percent growth over the 2016 total), and a twenty year high of season ticket holders (the highest percentage growth of any major theatre company in Australia in 2017).

In pursuit of our goal to reach as many people as possible, Queensland Theatre traversed the country like never before. As well as nine shows in Brisbane, we had two shows in Sydney, two in Melbourne, one in Perth, and one in Canberra. In Sydney alone, you could see the work of Queensland artists in the 2,000 seat Lyric Theatre, or in the 100 seat Griffin Theatre. On its nation-conquering tour, *Ladies in Black* played to 55,000 people outside Brisbane and *Noises Off* to more than 28,000 people in Melbourne.

This reach extended well beyond capital cities. Our production of the UK hit, *Constellations*, delighted audiences in ten venues around Queensland. As part of our increased commitment to North Queensland, we took two productions to Cairns, including one that was developed and premiered there.

Nor was our box office and geographic reach the only thing to grow at Queensland Theatre in 2017. Our award-winning commitment to Aboriginal and Torres Strait Islander theatre expanded to include the next generation of artists and stories. We staged our first Torres Strait Island story, *My Name is Jimi*, in Cairns, Brisbane and, most memorably, Thursday Island. Together with Brisbane Festival, we presented the directorial debut of one of the country's highest profile Aboriginal voices, playwright Nakkiah Lui, with her production of *An Octoroon*. Our investment in new Australian stories reached its zenith with the Queensland Premier's Drama Award growing into a national award with multi-state outcomes. Asian-Australian playwright Michele Lee's *Rice* took an urgent

story of the personal side of globalization to audiences in Brisbane, Sydney and Albury Wodonga.

This growth and reach was combined with industry leadership and exacting artistic standards. The 2017 season inaugurated a commitment to achieve gender parity in writers and directors (a commitment we have also honoured in the 2018 Season). The quality of the work on stage was reflected, not just in the box office records, but also in the company's first nomination for the Helpmann Award for Best Play (for *Once in Royal David's City*) in 10 years.

Of course, the work that audiences see on stage is the tip of a much larger iceberg of activities. Other highlights of 2017 included: a 58 percent growth in donations (in the quiet phase of the capital campaign to transform the Bille Brown Studio); our Education and Youth programs changing the lives of nearly 10,000 young people (including the fourth year of our Youth Ensemble in Logan); and the appointment of leading Indigenous artist, Isaac Drandic, as Resident Dramaturg based in Cairns.

Thank you to everyone who made this success possible: from Elizabeth and the tirelessly passionate Queensland Theatre Board to our generous and invested Government, private and corporate supporters, and to all of the wonderful artists who graced the company with their talents in 2017. A special thank you also must go to all Queensland Theatre staff, who contributed, not just to the externally visible achievement of the company, but to our internal goal - to be a great place to work. Long may this be the case.

Sam Strong
Artistic Director

Amanda Jolly
Acting Executive Director

Highlights and Achievements

REACHING OUR LARGEST AUDIENCE EVER

In 2017, over 188,450 saw a Queensland Theatre show in 55 theatres around the world. This included our highest grossing show ever in Queensland (the return season of the Helpmann Award-winning *Ladies in Black*) and a 20 year high for season ticket holders (the highest percentage growth in subscribers of any state theatre company in Australia in 2017).

PROVIDING LIFE-CHANGING EXPERIENCES TO YOUNG PEOPLE

In 2017, we engaged with 9,631 young people throughout Queensland (including 50 young actors in Logan) via the largest and longest established youth and education program of any Australian theatre company. A further 4,738 audience members (under 30 years) attended our productions on our accessibly priced youth tickets.

CREATING OUTSTANDING ABORIGINAL AND TORRES STRAIT ISLANDER THEATRE

In 2017, we staged our inaugural Torres Strait Island story *My Name is Jimi* in Cairns, Brisbane and Thursday Island (before it was restaged for Sydney Festival in 2018). We also produced the directorial debut of leading Aboriginal commentator Nakkiah Lui and employed Aboriginal artist Isaac Drandic as Resident Dramaturg based in Cairns.

LEADING THE COUNTRY IN PLAYWRITING

The Queensland Premier's Drama Award (QPDA) winner *Rice* (by Asian-Australian Playwright Michele Lee) was co-produced with Sydney's Griffin Theatre and played in three states (the largest audience for a QPDA winner in the history of the award).

SHARING THEATRE WITH THE WHOLE OF QUEENSLAND

In 2017, we toured to 11 Queensland centres including Gold Coast, Townsville, Bundaberg, Rockhampton, Mackay, Cairns, Ipswich, Toowoomba, Caloundra, Thursday Island, and Redland Bay. This included an increased investment in North Queensland and its stories – two shows in Cairns including a world premiere developed and opened there, and a permanent staff position of resident dramaturg based in Cairns (Indigenous Artist Isaac Drandic).

CREATING QUEENSLAND EXCLUSIVES

Queensland Theatre hosted Marta Dusseldorp's only stage appearance in Australia in 2017 in *Scenes from a Marriage* and Nakkiah Lui's directorial debut with *An Octoroon* (described by the Daily Review as "*likely the most original and uncompromising piece of theatre presented at any Australian theatre company this year*").

NATIONAL INDUSTRY LEADERSHIP

2017 marked the commencement of Queensland Theatre's commitment to gender parity of writers and directors. In addition, 50 percent of the writers we commissioned and 35 percent of the artists were from diverse backgrounds.

SUPPORTING THE QUEENSLAND INDUSTRY

Our commitment to the state's theatrical ecology as a whole included: 24,268 paid hours for actors; our partnership with Brisbane small to medium company Dead Puppet Society saw their work *The Wider Earth* travel to Sydney Festival and Sydney Opera House; and 500 independent artists from over 30 companies developed their work at Queensland Theatre, leading to 35 productions or presentation outcomes around Queensland and interstate.

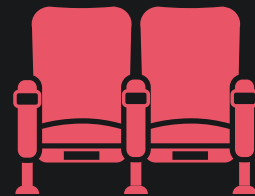
190K



BIGGEST
YEAR
EVER

20

YEAR SUBSCRIBER
HIGH



HIGHEST
SELLING
SHOW
EVER



12

REGIONAL
QUEENSLAND
VENUES

55



THEATRES
AROUND
THE WORLD

FIRST
TORRES
STRAIT
ISLAND



24,268
PAID HOURS
FOR ACTORS

50
YOUNG
ACTORS IN
LOGAN



53%
INCREASE IN
DONATIONS



9631
YOUNG
PEOPLE



GENDER
PARITY



WRITERS/
DIRECTORS

Background



Image Youth Ensemble *Constellations* *Photographer* Stephen Henry

Government objectives

The company contributes to achieving the Queensland Government's objectives for the community by:

CREATING JOBS AND A DIVERSE ECONOMY:

- Increasing workforce participation
- Ensuring safe, productive and fair workplaces
- Stimulating economic growth and innovation
- Delivering new infrastructure and investment

DELIVERING QUALITY FRONTLINE SERVICES:

- Achieving better education and training outcomes
- Supporting disadvantaged Queenslanders

BUILDING SAFE, CARING AND CONNECTED COMMUNITIES:

- Encouraging safer and inclusive communities
- Building regions

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 the 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 2017-2020

Queensland Theatre's Strategic Plan 2017-2020 set out the following strategic goals:

1. To CREATE theatre of the highest quality
2. To REACH as many people as possible
3. To INVEST in talent and create pathways
4. To MANAGE a sustainable company
5. To BE a great place to work



Image Simon Burke and Libby Munro in *Noises Off*
Photographer Rob Maccoll

Operational Plan 2017

Queensland Theatre's Operational Plan 2017 was based on its Strategic Plan 2017-2020.

GOALS/STRATEGIES

To create theatre of the highest quality:

- Offer diverse programming
- Develop a vibrant artistic culture
- Grow Aboriginal and Torres Strait Islander Programs
- Grow international relationships

To reach as many people as possible:

- Attract and retain a wider audience
- Increase audience accessibility
- Broaden the company's geographic reach
- Grow the company's digital footprint

To invest in talent and create pathways:

- 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

To manage a sustainable company:

- 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

To be a great place to work:

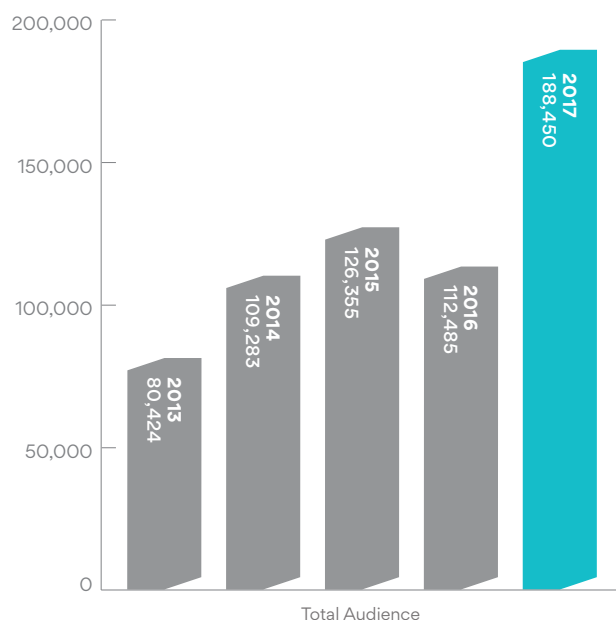
- Create a positive work environment
- Enhance Queensland Theatre building infrastructure

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

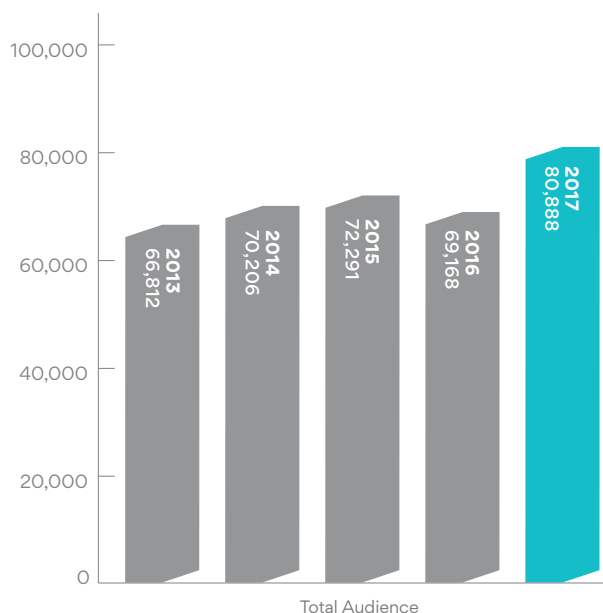
Outcomes - Strategic Objectives

Summary of Key Outcomes

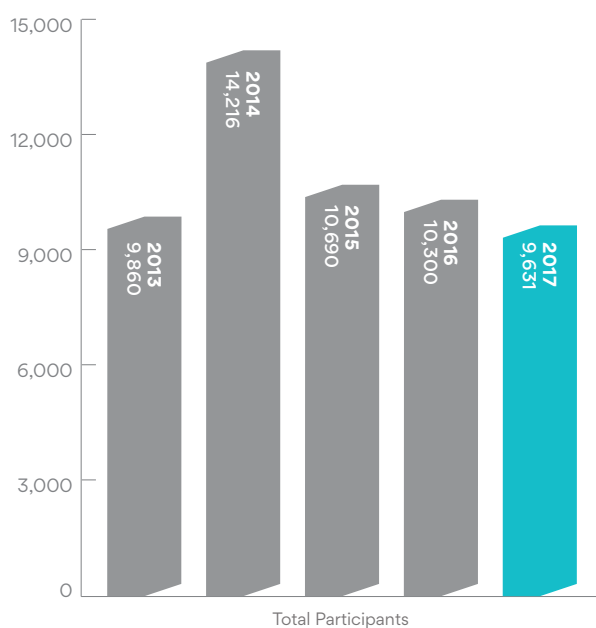
Queensland Theatre — Annual Report 2017



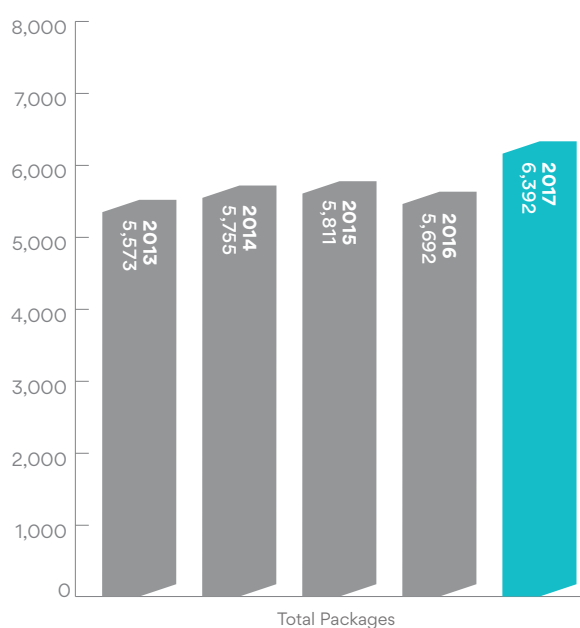
PERFORMANCE - MAINSTAGE, TOURING, CO-PRODUCTION, AND EDUCATION PRODUCTIONS



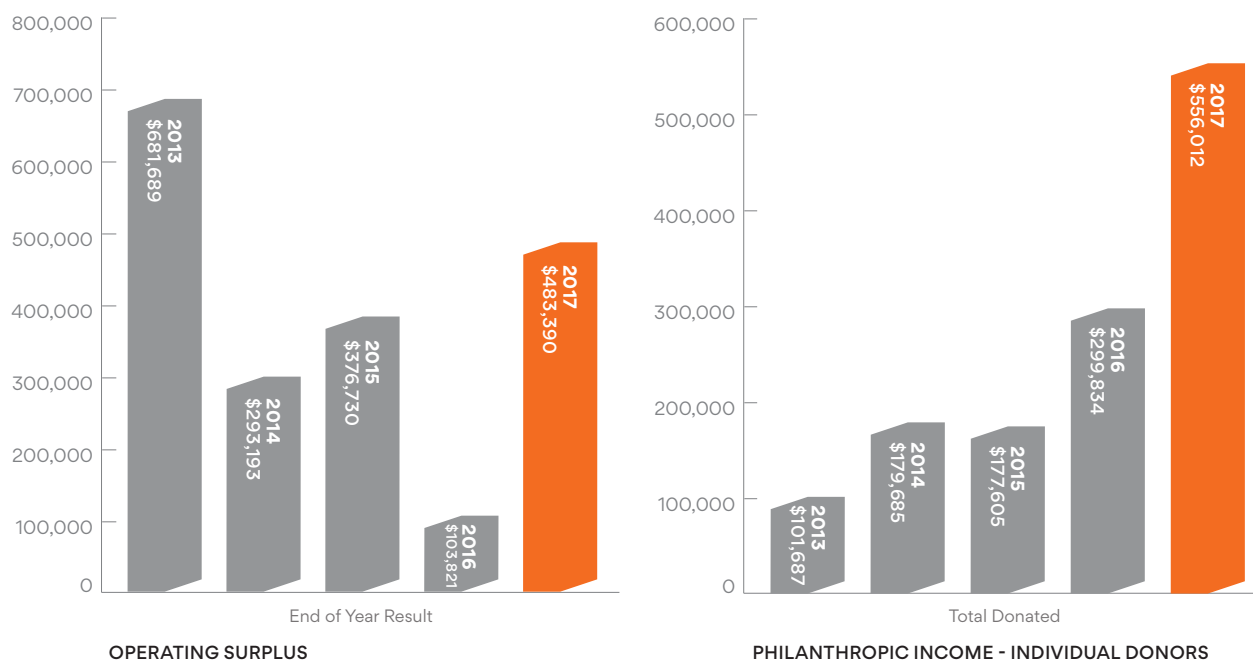
PERFORMANCE - BRISBANE MAINSTAGE



UNDER 30s, YOUTH & SCHOOL PARTICIPATION



SEASON TICKET HOLDERS



Notes relating to Key Outcomes

- > **GRAPH 1** (This figure includes all performances by Queensland Theatre in 2017: mainstage, touring, co-productions and education productions): Growth in attendance is attributable to the national tour of *Ladies in Black*, the co-productions with Melbourne Theatre Company and Black Swan State Theatre Company and the 17 percent increase in Brisbane mainstage audiences.
- > **GRAPH 2** Brisbane Mainstage audiences increased by 17 percent.
- > **GRAPH 3** (Under 30s, Youth & School Participation): From 2015 the company has not programmed specific youth and education performances. The attendance figure recorded is based on young people attending mainstage productions and participating in specialised programs.
- > **GRAPH 4** (Season Ticket Holders): There was a 12 percent increase in season ticket holders in 2017.
- > **GRAPH 5** (Operating Surplus): The higher surplus in 2017 was primarily due to the national tour of *Ladies in Black* and the high number of co-productions.
- > **GRAPH 6** (Philanthropic Income): The 58 percent increase in 2017 is attributable to the start of the capital campaign for the Bille Brown Theatre.

Outcomes - Strategic Objectives

Key Measures

GOALS/Strategies	KPI	2017 Actual	2017 Target	2018 Target
To CREATE experiences of the highest quality				
Offer diverse programming	<i>Number of new productions</i>	8 ¹	9	8
Develop a vibrant artistic culture	<i>Number of Artistic residencies, commissions and creative developments</i>	12	5	3
Grow Aboriginal and Torres Strait Islander Programs	<i>Number of Aboriginal and Torres Strait Islander productions</i>	9	3	3
Grow international relationships	<i>Number of international relationships</i>	3	5	2
To REACH as many people as possible				
Attract and retain a wider audience	<i>Audience numbers</i>	80,888 ²	70,000	72,000
Increase audience accessibility	<i>Accessible tickets sold (youth, \$20 tickets, industry season tickets)</i>	10,037 ³	9,500	9,500
Broaden the company's geographic reach	<i>Tours and interstate co-productions</i>	7 ⁴	3	3
Grow the company's digital footprint	<i>Social media followers</i>	19% growth	15% growth	10% growth
To INVEST in talent and create pathways				
Support a vibrant and diverse local performing arts sector	<i>Partnerships with S2M and independent companies</i>	5 ⁵	3	3
Provide professional development opportunities for artists and arts workers	<i>Number of placements</i>	12	12	12
Provide education and youth programs	<i>Contact hours in education program</i>	2,658 ⁶	800	800
Engage with regional artists, companies and under-served communities	<i>Attendees/participants at regional residences, tours and workshops</i>	14,472 ⁷	25,000	10,000
To MANAGE a sustainable company				
Highlight the value of our company to existing and potential partners	<i>Additional government and private sector partnerships (>\$5k)</i>	60 ⁸	10	10
Strong governance and management capabilities	<i>Maintain minimum reserves of 20% as required under the Tripartite funding agreement</i>	33.3% ⁹	22.50%	20%
Increasing income through existing revenue streams and new initiatives	<i>Venue hire and bar sales</i>	\$244k ¹⁰	\$170k	\$80k
Ensuring strong expenditure controls	<i>Positive working capital</i>	1.9:1 ¹¹	1:1	1:1
Improve environmentally sustainable practices	<i>Reduction in power costs</i>	-\$1,000 ¹²	\$18,000	\$18,000
To BE a great place to work				
Create a positive work environment	<i>Annual performance reviews of Board members and staff</i>	95%	90%	90%
Enhance Queensland Theatre building infrastructure	<i>Building improvements</i>	BBS upgrade commenced	BBS start	BBT opens



Image Ellen Simpson, Trisha Noble, Kate Cole, Madeleine Jones, Kathryn McIntyre, Natalie Gamsu in *Ladies in Black* Photographer Rob Maccoll

Notes relating to Key Measures

1. While 2017 had one less new production than targeted, *The Flick* (the ninth production) was a new work by a small independent company, Red Stitch, which was brought to Queensland after its inaugural season in Melbourne.
2. Queensland Theatre experienced a 17 percent growth in Brisbane mainstage audiences. This is attributable to the attractiveness and quality of the season on offer. Total audience of 188,450 is made up of Brisbane mainstage (80,888), touring (regional, interstate and international – 104,017) and education and youth performance (3,545).
3. The increase in 2017 is largely attributable to the RACQ \$20 ticket offer and the new Artists Season Ticket (nine shows for \$99). Accessible tickets include special process for youth, student, group, charity organisation and offers for new attendees.
4. 2017 was an exceptional year for co-productions and tours for Queensland Theatre. Four shows toured extensively (*Ladies in Black*, *Constellations*, *My Name is Jimi* and *The 7 Stages of Grieving*) and three other productions had interstate transfers (*Once in Royal David's City*, *Noises Off*, *Rice*). This level of touring will return to targeted levels in 2018.
5. The new Independents @ Queensland Theatre meant a higher than targeted level of partnerships with S2M and independent companies.
6. The Scene Project has increased in participation from 39 schools in 2016 to 53 in 2017 (1201 students in 2017 as compared to 692 in 2016) greatly increasing the contact hours in the education program.
7. The target of 25,000 for 2017 was based on a plan to tour extensively through regional Australia. This did not happen due to a refocussing of the touring program to concentrate on regional Queensland. The 2018 target is a more accurate estimate of the level of engagement Queensland Theatre will have with regional artists and companies.
8. Additional government and private sector partnerships: Significant increases in partnerships have been experienced due to the start of the capital campaign.
9. Reserves higher than the 20 percent required under the Tripartite Funding Agreement with Arts Queensland and the Australia Council due to preparation for the renovation of the Bille Brown Studio in which Queensland Theatre will invest \$2 million from reserves
10. Venue hire was steady in 2017 due to a regular Sunday booking of the Bille Brown Studio by a church group. This revenue stream will decrease in 2018 due to the closure of the Bille Brown Studio for bookings and the loss of regular bookings.
11. This ratio has been increased in preparation for the expenditure on the Bille Brown Studio renovation.
12. Power usage reduced; however, costs have increased due to electricity pricing.

REPORTS OF THE
GE ANTHROPOLOGICAL EX
to
TORRES STRAIT
ALFRED CORT HADDON

Queensland Theatre — Annual Report 2017



YOUNG
MABUIAG

GOAL ONE:

**To create theatre of
the highest quality**

Offer diverse programming

Develop a vibrant artistic culture

Grow Aboriginal and Torres Strait Islander Programs

Grow international relationships

The Year in Review

In 2017, Queensland Theatre presented a diverse mainstage program of nine plays in Brisbane to an audience of 80,088, an increase of nearly 12,000 people from our 2016 audiences. The program included two world premieres, the first Torres Strait Islander work, *My Name is Jimi*, the Queensland Premier's Drama Award-winning work *Rice* and three Australian premieres (an Indigenous re-contextualisation of *An Octoroon*, *Scenes from a Marriage* and *Constellations*).

The Year in Review

**“... THE CAST
HAS CHARM
TO SPARE”
— THE
GUARDIAN**

**★★★★★
“... DELICATE,
LUMINOUS
PRODUCTION...”
— THE AGE**

**“...EVERYTHING
YOU WANT IN
A PRODUCTION
OF A MODERN
MASTERPIECE...”
— THE
AUSTRALIAN**

**★★★★½
“...EMOTIONALLY
CHARGED YET
MARVELLOUSLY
POIGNANT...”
— LIMELIGHT
MAGAZINE**

**★★★★★
— DAILY
REVIEW**

**“SUPERBLY
ACTED BY
BEST AND
TANG WITH
JOY, RELISH
AND STAGE
CHEMISTRY...”
— THE
AUSTRALIAN**

**“STORY-
TELLING
AT ITS
FINEST”
—
SCENESTR**

**★★★★★
“THE MOST
ORIGINAL AND
UNCOMPROMISING
PIECE OF THEATRE
PRESENTED AT
ANY AUSTRALIAN
THEATRE COMPANY
THIS YEAR”
— DAILY REVIEW**

**★★★★½
“COMPULSIVELY
WATCHABLE
... A SUPERB
PERFORMANCE..”
— SCENESTR**

L-R: *Ladies in Black* Book by Carolyn Burns. Music and lyrics by Tim Finn. Based on Madeleine St John's novel, *The Women in Black*; *The Flick* By Annie Baker; *Constellations* By Nick Payne; *Once in Royal David's City* By Michael Gow; *Noises Off* By Michael Frayn; *Rice* By Michele Lee; *My Name is Jimi* Based on a story by Dimple Bani and Jimi Bani; co-created with Jason Klarwein; *An Octoroon* By Branden Jacobs-Jenkins | Re-contextualised and directed by Nakkiah Lui; *Scenes from a Marriage* By Ingmar Bergman | Adapted for the stage by Joanna Murray-Smith.



L-R: Madeleine Jones, Ellen Simpson, Natalie Gamsu **Photographer** Rob Maccoll; Kevin Hofbauer, Ngaire Dawn Fair **Photographer** Jodie Hutchinson; Jessica Tovey **Photographer** Rob Maccoll; Jason Klarwein **Photographer** Philip Gostelow; Louise Silversen **Photographer** Rob Maccoll; Kristy Best, Hsiao-Ling Tang **Photographer** Stephen Henry; Agnes Bani, Jimi Bani, Petharie Bani **Photographer** Blueclick Photography; Colin Smith **Photographer** Rob Maccoll; Ben Winspear, Marta Dusseldorp **Photographer** Rob Maccoll.

Brisbane MainStage Season



Natalie Gamsu, Trisha Noble, Madeleine Jones, Kate Cole, Carita Farrer Spencer, Ellen Simpson and Katherine McIntyre **Photographer** Lisa Tomasetti

LADIES IN BLACK

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

Number Of Performances	Total Attendance	Box Office Revenue
24	16,828	\$981,023

Creatives

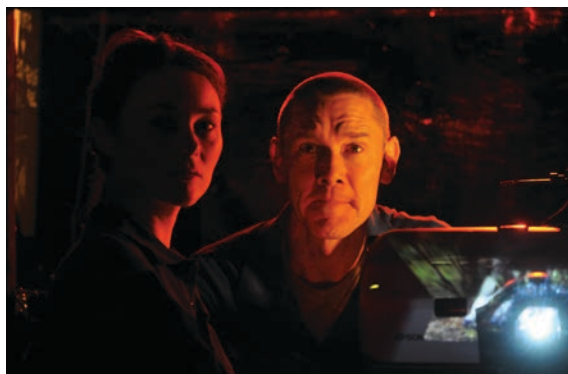
Carolyn Burns	Playwright
Tim Finn	Composer
Simon Phillips	Director
Guy Simpson	Orchestrator/Musical Supervisor
David Young	Musical Director
Gabriela Tylesova	Designer
David Walters	Lighting Designer
Andrew Hallsworth	Choreographer
Michael Waters	Sound Designer
Jessica Burns	Assistant Director
Bobby Fox	Dance Captain
Eloise Grace	Company Manager
Will Lewis	Stage Manager
Dan Sinclair	Deputy Stage Manager
Margaret Burrows	Assistant Stage Manager

Cast

Kate Cole	Miss Cartwright/Joy
Carita Farrer Spencer	Mrs Miles
Bobby Fox	Rudi
Natalie Gamsu	Magda
Tamlyn Henderson	Frank
Madeleine Jones	Patty
Kathryn McIntyre	Myra/Dawn
Sarah Morrison	Lisa
Trisha Noble	Miss Jacobs/Mrs Crown
Ellen Simpson	Fay
Greg Stone	Mr Miles/Stefan
Daniel Maher	Guitar
Marian Heckenberg	Bass
Andrew Maddick	Violin
Nathan Smith	Cello
Dave George	Drums/Percussion

A QUEENSLAND THEATRE, IN ASSOCIATION WITH QUEENSLAND PERFORMING ARTS CENTRE, PRESENTATION.

Production Sponsor Griffith UNIVERSITY	Qpac QUEENSLAND PERFORMING ARTS CENTRE	28 JAN - 19 FEB
		PLAYHOUSE, QPAC



Ngaire Dawn Fair and Ben Prendergast **Photographer** Jodie Hutchinson

THE FLICK

By Annie Baker
In association with Queensland Performing Arts Centre, presents a Red Stitch Actors' Theatre production

Number Of Performances	Total Attendance	Box Office Revenue
25	6,897	\$304,744

Creatives

Nadia Tass	Director
Shaun Gurton	Set Designer
David Parker	Lighting Designer
Clare Springett	Assistant Lighting Designer
Russell Goldsmith	Sound Designer
Daniel Nixon	Sound & AV Designer
Rebecca Dunn	Costume Designer
Hannah Bullen	Stage Manager
Candice Schmidt	Assistant Stage Manager

Cast

Ngaire Dawn Fair	Rose
Kevin Hofbauer	Avery
Dion Mills	Skylar/Dreaming Man
Ben Prendergast	Sam

RED STITCH	THE ACTORS' THEATRE	Qpac QUEENSLAND PERFORMING ARTS CENTRE	10 FEB - 5 MAR
			THE CREMORNE THEATRE, QPAC



Jessica Tovey and Lucas Stibbard *Photographer* Rob Maccoll

CONSTELLATIONS

By Nick Payne

Number Of Performances	Total Attendance	Box Office Revenue
34	7,293	\$298,870

Creatives

Kat Henry.....	Director
Anthony Spinaze	Set & Costume Designer
Ben Hughes.....	Lighting Designer
Guy Webster.....	Composer/Sound Designer
Kerith Atkinson.....	Assistant Director
Helen Howard	Accent Coach
Niki-J Price.....	Fight Director
Pip Loth.....	Stage Manager
Rebecca Minuti	Assistant Stage Manager
Emma Skelton	Director Observation

Cast

Lucas Stibbard	Roland
Jessica Tovey.....	Marianne



Emma Jackson, Jason Klarwein, Adam Solis *Photographer* Philip Gostelow

ONCE IN ROYAL DAVID'S CITY

By Michael Gow

A co-production with Black Swan State Theatre Company

Number Of Performances	Total Attendance	Box Office Revenue
16	4,854	

Venue: HEATH LEDGER THEATRE, PERTH | 25 MAR – 9 APR

24	8,927	\$297,109
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Venue: PLAYHOUSE THEATRE, QPAC | 22 APR – 14 MAY

Creatives

Sam Strong.....	Director
Stephen Curtis.....	Designer
Matt Scott.....	Lighting Designer
Ash Gibson Greig.....	Composer/Sound Designer
Nerida Matthaei.....	Choreographer & Movement Director
Jason Barry-Smith.....	Singing Coach
Melissa Agnew.....	Dialect Consultant
Kathryn O'Halloran.....	Stage Manager
Heather O'Keefe.....	Assistant Stage Manager
Katrina Irawati Graham	Director Observation
Matthew Seery.....	Director Observation

Cast

Adam Booth.....	Andrei/Doctor
Penny Everingham	Jeannie Drummond
Emma Jackson.....	Jess/Ensemble
Jason Klarwein.....	Will Drummond
Toni Scanlan.....	Gail/Ensemble
Adam Solis.....	Boy/Ensemble
Kaye Stevenson	Molly/Ensemble
Steve Turner.....	Bill/Wally/Ensemble

9 MAR – 9 APR

BILLE BROWN STUDIO

22 APR – 14 MAY

PLAYHOUSE, QPAC

Brisbane MainStage Season



Nicki Wendt, Louise Siversen, Ray Chong Nee, Libby Munro and Simon Burke
Photographer Rob Maccoll

NOISES OFF

By Michael Frayn
A co-production with Melbourne Theatre Company

Number Of Performances	Total Attendance	Box Office Revenue
Venue: PLAYHOUSE THEATRE, QPAC		
24	11,160	\$504,657
Venue: MELBOURNE THEATRE COMPANY PLAYHOUSE, ARTS CENTRE MELBOURNE		
40	27,883	

Creatives

Sam Strong..... Director
Richard Roberts..... Designer
Ben Hughes..... Lighting Designer
Russell Goldsmith..... Composer/Sound Designer
Nigel Poulton..... Movement Director
Leith McPherson..... Associate Director/Dialect Coach
Caroline Dunphy..... Assistant Director
Eloise Grace..... Stage Manager
Dan Sinclair..... Assistant Stage Manager
Margaret Burrows..... Assistant Stage Manager
Emily Miller..... Director Observation

Cast

Sam Strong..... Lloyd Dallas/Director
Ray Chong Nee..... Garry Lejeune/Roger Tramplemain
Emily Goddard..... Poppy Norton-Taylor/ASM
Libby Munro..... Brooke Ashton/Vicki
Hugh Parker..... Freddie Fellowes/Philip Brent
James Saunders..... Tim Allgood/SM
Louise Siversen..... Dotty Otley/Mrs Clackett
Steven Tandy..... Selsdon Mowbray/Burglar
Nicki Wendt..... Belinda Blair/Flavia Brent

PRODUCTION SPONSOR ORD MINNETT

MTC MELBOURNE THEATRE COMPANY	3-25 JUNE
ORD MINNETT	PLAYHOUSE, QPAC



Hsiao-Ling Tang and Kristy Best Photographer Stephen Henry

RICE

By Michele Lee
A Queensland Theatre, Queensland Government and Griffin Theatre Company presentation

Number Of Performances	Total Attendance	Box Office Revenue
Venue: BILLE BROWN STUDIO, QUEENSLAND THEATRE		
24	5,002	\$222,269
Venue: GRIFFIN THEATRE COMPANY SBW STABLES THEATRE, SYDNEY		
39	3,537	
Venue: HOTHOUSE THEATRE ALBURY WODONGA		
7	954	

Creatives

Lee Lewis..... Director
Renée Mulder..... Designer
Jason Glenwright..... Lighting Designer
Wil Hughes..... Composer/AV Designer
Tony Brumpton..... Associate Sound Designer
Kathryn O'Halloran..... Stage Manager
Rebecca Minuti..... Assistant Stage Manager
Jennifer White..... Dialect Coach
Gabrielle Rogers..... Dialect Coach
Sally Lattin..... Director Observation

Cast

Kristy Best..... Nisha
Hsiao-Ling Tang..... Yvette

GTC GRIFIN THEATRE COMPANY	24 JUN – 16 JUL
Queensland Government	BILLE BROWN STUDIO



Petharie Bani, Conwell Bani, Richard Bani *Photographer* Blueclick Photography

MY NAME IS JIMI

Based on a story by Dimple Bani and Jimi Bani;
co-created with Jason Klarwein

Number Of Performances	Total Attendance	Box Office Revenue
Venue: CENTRE OF CONTEMPORARY ARTS, CAIRNS 10-15 JUL		
8	1,061	\$22,241
Venue: BILLE BROWN STUDIO, QUEENSLAND THEATRE 22 JUL - 13 AUG		
24	4,870	\$198,541
Venue: GAB TITUI CULTURAL CENTRE, THURSDAY ISLAND 14-16 SEP		
3	700	\$0

Creatives

Jason Klarwein..... Director
Simona Cosentini..... Designer
Simone Tesorieri..... Designer
Daniel Anderson..... Lighting Designer
Justin Harrison..... Sound and Projection Designer
Nerida Matthaie..... Choreographer
Pip Loth..... Stage Manager
Candice Schmidt..... Assistant Stage Manager (Rehearsals)
Rebecca Minuti..... Assistant Stage Manager (Brisbane Season)

Cast

Agnes Bani
Conwell Bani
Dmitri Ahwang-Bani
Jimi Bani
Petharie Bani
Richard Bani



Sarah Ogden *Photographer* Rob Maccoll

AN OCTOROON

By Branden Jacobs-Jenkins
Re-contextualised by Nakkiah Lui

Number Of Performances	Total Attendance	Box Office Revenue
24	5,802	\$237,367

Creatives

Nakkiah Lui..... Director
Renee Mulder..... Designer
Vilma Mattila..... Design Assistant
Ben Hughes..... Lighting Designer
James Henry..... Sound Designer/Composer/Musical Director
Melissa Agnew..... Dialect Coach
Michelle Law..... Responding Artist
Mefi Palamo..... Choreography
NJ Price..... Fight Choreography
Pete Sutherland..... Stage Manager
Kathryn O'Halloran..... Assistant Stage Manager

Cast

Elaine Crombie..... Minnie
Chenoa Deemal..... Grace
Sarah Ogden..... Dora
Melodie Reynolds-Diarra..... Dido
Shari Sebbens..... Zoe
Colin Smith..... BJJ/George/M'Closky
Anthony Standish..... Playwright/Jonah/Lafouche
Anthony Taufa..... Assistant/Pete/Paul

THIS PROJECT HAS BEEN ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL FOR THE ARTS, ITS ARTS FUNDING AND ADVISORY BODY.

MY NAME IS JIMI HAS RECEIVED ASSISTANCE FROM THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND'S BACKING INDIGENOUS ARTS PROGRAM.

22 JUL - 16 AUG

BILLE BROWN STUDIO

16 SEP - 8 OCT

BILLE BROWN STUDIO

Brisbane MainStage Season



Ben Winspear and Marta Dusseldorp *Photographer* Rob Maccoll

SCENES FROM A MARRIAGE

By Ingmar Bergman
Adapted for the stage by Joanna Murray-Smith

Number Of Performances	Total Attendance	Box Office Revenue
24	14,109	\$719,757

Creatives

Paige Rattray	Director
David Fleischer	Designer
Ben Hughes	Lighting Designer
Kelly Ryall	Composer/Sound Designer
Tony Brumpton	Associate Sound Designer
Julia Patey	Assistant Director
Eloise Grace	Stage Manager
Kathryn O'Halloran	Assistant Stage Manager
Vilma Mattila	Assistant Designer
Ashley Hay	Responding Artist
Nigel Poulton	Fight Director

Cast

Marta Dusseldorp	Marianne
Ben Winspear	Johan
Loani Arman	Mrs Palm/Eva
Christen O'Leary	Katerina/Mrs Jacobi
Hugh Parker	Peter/Arne

PRESENTED BY ARRANGEMENT WITH THE INGMAR BERGMAN FOUNDATION,
JOSEF WEINBERGER LTD AND HAL LEONARD AUSTRALIA PTY LTD




11 NOV – 3 DEC
PLAYHOUSE, QPAC

Touring Season



Greg Stone, Natalie Gamsu and Bobby Fox *Photographer* Lisa Tomasetti

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: SYDNEY LYRIC, PRINCESS THEATRE (MELBOURNE), CANBERRA THEATRE CENTRE	
Number Of Performances	Total Attendance
57	55,802

Creatives

Carolyn Burns	Playwright
Tim Finn	Composer
Simon Phillips	Director
Guy Simpson	Orchestrator/Musical Supervisor
David Young	Musical Director
Gabriela Tylesova	Designer
David Walters	Lighting Designer
Andrew Hallsworth	Choreographer
Michael Waters	Sound Designer
Jessica Burns	Assistant Director
Bobby Fox	Dance Captain
Eloise Grace	Company Manager
Will Lewis	Stage Manager
Dan Sinclair	Deputy Stage Manager
Margaret Burrows	Assistant Stage Manager

Cast

Kate Cole	Miss Cartwright/Joy
Carita Farrer Spencer	Mrs Miles
Bobby Fox	Rudi
Natalie Gamsu	Magda
Tamlyn Henderson	Frank
Madeleine Jones	Patty
Kathryn McIntyre	Myra/Dawn
Sarah Morrison	Lisa
Trisha Noble	Miss Jacobs/Mrs Crown
Ellen Simpson	Fay
Greg Stone	Mr Miles/Stefan

Daniel Maher	Guitar
Marian Heckenberg	Bass
Andrew Maddick	Violin
Nathan Smith	Cello
Dave George	Drums/Percussion

3 JAN – 2 APR
TOURING



Jessica Tovey and Lucas Stibbard *Photographer* Rob Maccoll

CONSTELLATIONS

By Nick Payne

Venues:	
ARTS CENTRE GOLD COAST, RIVERWAY ARTS CENTRE (TOWNSVILLE), PILBEAM THEATRE (ROCKHAMPTON), MACKAY ENTERTAINMENT & CONVENTION CENTRE, TANKS ARTS CENTRE (CAIRNS), MONCRIEFF ENTERTAINMENT CENTRE (BUNDABERG), IPSWICH CIVIC THEATRE, EMPIRE THEATRE (TOOWOOMBA), EVENTS CENTRE (CALOUNDRA)	
Number Of Performances	Total Attendance
14	2,531

Creatives

Kat Henry..... Director
 Anthony Spinaze..... Set & Costume Designer
 Ben Hughes..... Lighting Designer
 Guy Webster..... Composer/Sound Designer
 Kerith Atkinson..... Assistant Director
 Helen Howard..... Accent Coach
 Niki-J Price..... Fight Director
 Pip Loth..... Stage Manager
 Rebecca Minuti..... Assistant Stage Manager
 Emma Skelton..... Director Observation

Cast

Lucas Stibbard..... Roland
 Jessica Tovey..... Marianne

18 APR - 23 MAY
TOURING



Chenoa Deemal *Photographer* Justin Harrison

THE 7 STAGES OF GRIEVING

By Wesley Enoch and Deborah Mailman

Venues:	
GARDENS THEATRE (QUT BRISBANE), THE MEMO (HEALESVILLE), GEELONG PERFORMING ARTS CENTRE, SYDNEY OPERA HOUSE, MERRIGONG THEATRE COMPANY (WOLLONGONG), THE PLAYHOUSE (NEWCASTLE), RIVERSIDE THEATRES (PARRAMATTA), THE ART HOUSE (WYONG), JOAN SUTHERLAND PERFORMING ARTS CENTRE (PENRITH), LOGAN ENTERTAINMENT CENTRE, REDLANDS PERFORMING ARTS CENTRE, RICH MIX VENUE (LONDON, UK)	
Number Of Performances	Total Attendance
46	6,695

Creatives

Jason Klarwein..... Director
 Jessica Ross..... Designer
 Daniel Anderson..... Lighting Designer
 Justin Harrison..... Sound and Projection Designer
 Chris Goeldner..... Technical Stage Manager

Cast

Chenoa Deemal

2 MAY - 4 AUG
TOURING

Awards and Nominations

2016 MATILDA AWARDS (AWARDED IN 2017)

SILVER MATILDA AWARDS

Best Mainstage Production: *Switzerland*

Best Director: **David Morton**, *The Wider Earth*

Best Male Actor in a Play: **Matthew Backer**, *Switzerland*

Best Female Actor in a Play: **Andrea Moor**, *Switzerland*

Best Supporting Female Actor in Play: **Emily Weir**, *Tartuffe*

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

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

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

Best New Australian Play: *Bastard Territory* by Stephen Carlton

2017 MATILDA NOMINATIONS (ANNOUNCED IN FEBRUARY 2018)

Best Mainstage Production: *An Octoroon*

Best Director: **Paige Rattray**, *Scenes from a Marriage*

Best Male Actor in a Leading Role: **Colin Smith**, *An Octoroon*

Best Male Actor in a Supporting Role: **Anthony Standish**, *An Octoroon*

Best Set Design: **Simona Cosentini and Simone Tesorieri**, *My Name is Jimi*

Best Audio Visual Design: **Justin Harrison**, *My Name is Jimi*

The Lord Mayor's Award for Best New Australian Work: *My Name is Jimi*

2017 HELPMANN NOMINATIONS

Best Male Actor in a Play: **Jason Klarwein**, *Once in Royal David's City*

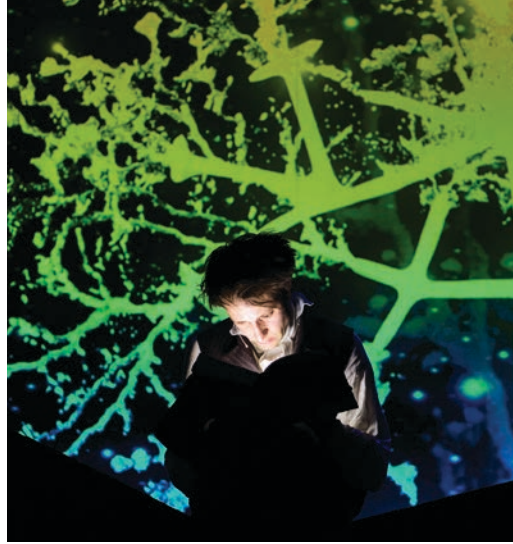
Best Play: *Once in Royal David's City* by Michael Gow

Best New Australian Work: *The Wider Earth* by David Morton

Best Scenic Design: *The Wider Earth*, David Morton and Aaron Barton

Image Page Right (L-R):

- (1) Matthew Backer, *Switzerland* **Photographer** Rob Maccoll;
- (2) Tom Conroy, *The Wider Earth* **Photographer** Dylan Evans;
- (3) Colin Smith, *An Octoroon* **Photographer** Rob Maccoll;
- (4) Benhur Helwend, Lauren Jackson, *Bastard Territory* **Photographer** Heidrun Löhr;
- (5) Emily Weir, Tessa Lind, *Tartuffe* **Photographer** David Kelly;
- (6) Andrea Moor, *Switzerland* **Photographer** Rob Maccoll;
- (7) Ben Winspear, Marta Dusseldorp, *Scenes from a Marriage* **Photographer** Rob Maccoll;
- (8) Anna Straker, *The Wider Earth* **Photographer** Dylan Evans;
- (9) Jimi Bani, Conwell Bani, *My Name is Jimi* **Photographer** Blueclick Photography;
- (10) Jason Klarwein, Adam Sollis, *Once in Royal David's City* **Photographer** Philip Gostelow;
- (11) Christen O'Leary, *Scenes from a Marriage* **Photographer** Rob Maccoll;
- (12) Anthony Standish, *An Octoroon* **Photographer** Rob Maccoll.





GOAL TWO:

**To reach as many
people as possible**

Attract and retain a wider audience

Increase audience accessibility

Broaden the company's geographic reach

Grow the company's digital footprint

In 2017, Queensland Theatre built on the strength of the company's new identity as Queensland Theatre, growing audiences, increasing our digital footprint and providing additional services to make the theatre accessible to more people. We again toured our work widely to regional Queensland and elsewhere, including presenting *The 7 Stages of Grieving* in London, UK.

Goal Two: Reach a broader audience

Attract and retain a wider audience

Queensland Theatre experienced the highest selling subscription season in 20 years, and the highest growth over the prior year of any of the Australian state theatre companies. The 12 percent increase in season ticket holders over 2016 resulted in almost 30,000 more season tickets sold.

20 percent of season ticket holders were new to the company in 2017 (14 percent of season ticket holders were new in 2016), with 80 percent of season ticket holders renewing or returning from a lapsed status.

Six out of nine mainstage productions surpassed individual show budgets correlating directly to the increase in the number of Season Ticket Holders. All of these six productions were at 87 percent or more of venue capacity.

The return season of *Ladies in Black*, despite lower sales to Season Ticket Holders, became the company's highest selling production ever, and the highest attended production in 24 years. *Scenes from a Marriage* was the third highest attended production in the company's history.

Our top geographic areas for audience remained largely the same as previous years with good percentage growth across the board, with the exception of the area of Carindale, Camp Hill and Carina, which has jumped 246 percent in attendance since 2012. And, although the vast majority of our attendees hail from Brisbane, it is interesting to note that we generate as much revenue from Melbourne visitors as we do from our Sunshine Coast and Toowoomba audiences, and even more from Sydney visitors.

Increase audience accessibility

Furthering our commitment to our Disability Action Plan (DAP) we increased the number of Auslan interpreted performances from two performances in 2016 to four in 2017, with a view to further increase the number of signed performances in 2018.

At the end of 2016, we commenced an access project for first-time theatregoers by offering heavily reduced tickets, subsidised by RACQ. We continued this strategy in 2017, giving access to 1,954 new audience members who have not been exposed to live theatre on a regular basis.

We held a charity performance of *Once in Royal David's City* with contributions going to Queensland Palliative Care. It was a 'pay what you can' night so while we were raising funds for a good cause (related to the themes of the production), it also had the added benefit of allowing those for whom economic issues may be a barrier to attend this production.

Artists often do not have regular work, and therefore the resources to see the work that is produced by the industry and their peers. As such, we introduced a heavily reduced Artist Season Ticket, enabling industry members to attend the theatre (9 plays for \$90). This package was provided to 108 artists.

Subscribers to Season 2017 were offered a complimentary Youth ticket to encourage bringing younger audiences to *Once in Royal David's City*, and special priced tickets were offered to Aboriginal and Torres Strait Islander communities for *An Octoroon* and *My Name is Jimi*.

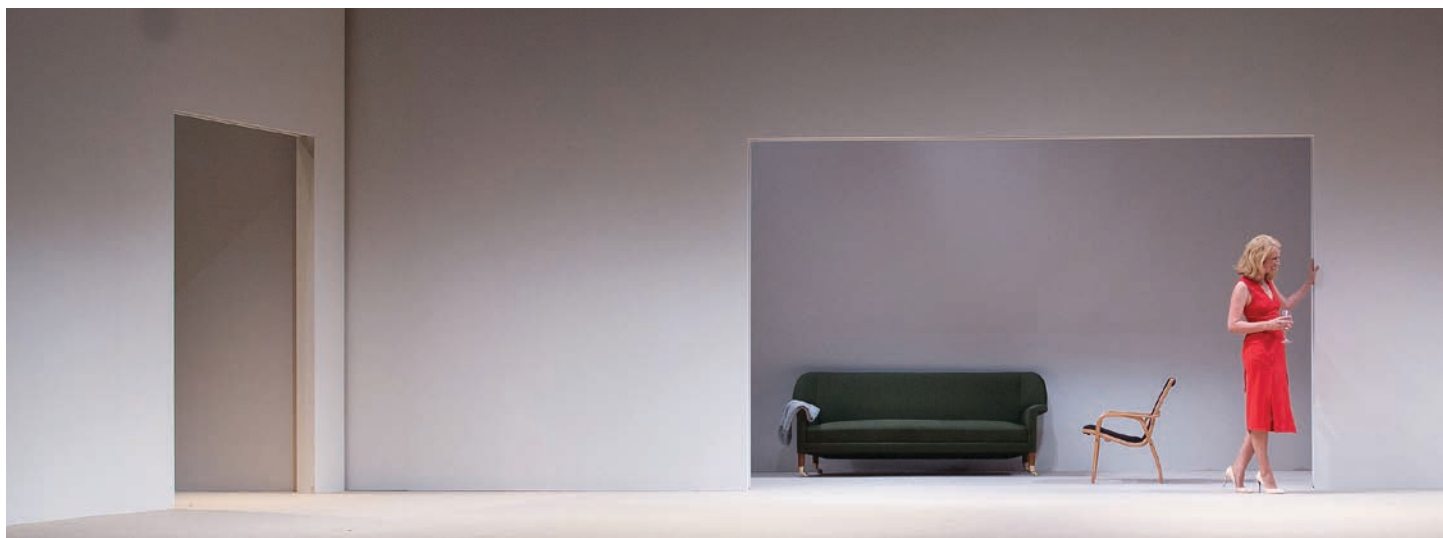


Image Marta Dusseldorp and Ben Winspear in *Scenes from a Marriage* **Photographer** Rob Maccoll

Broaden the company's geographic reach

Over 100,000 people saw Queensland Theatre productions across the country in 2017, with *The 7 Stages of Grieving* also travelling to London. Of our nine mainstage productions in 2017, five productions travelled to audiences located outside Brisbane and across Australia. Cities included Sydney, Canberra, Melbourne and Perth as well as 21 other locations across regional Queensland, regional NSW and regional Victoria.

Queensland Theatre toured *Constellations* straight from its Brisbane season to ten Stage Queensland (formerly NARPACA) venues across regional Queensland between 18 April and 24 May. *My Name is Jimi*, opened in Cairns before coming to Brisbane, and then toured to Thursday Island for three performances at the Gab Titui Cultural Centre.

Ladies in Black, our first mainstage production for 2017, toured Sydney, Canberra and for a second time to Melbourne. Our co-production with Black Swan State Theatre Company, *Once in Royal David's City*, began its season in Perth before coming to Brisbane. Our co-production with Melbourne Theatre Company, *Noises Off*, travelled to Melbourne following a successful Brisbane season. *The 7 Stages of Grieving* toured Queensland, NSW and Victoria.

The 7 Stages of Grieving was also presented at the Origins Festival (Festival of First Nations) in London. The Origins Festival is a biennial festival highlighting Indigenous perspectives on the environment, globalisation, truth, reconciliation and healing.

Grow the company's digital footprint

We started tracking social referrals to our Facebook webpage and have been able to better target our advertisements to certain times of day and demographic ranges. Currently, 5 percent of online sales conversions come from Facebook. 71,900 minutes of video was viewed on our page; seven times longer than the average for 2016, with 120,000 individual video views recorded.

In 2017, we increased our profile on Twitter from an average of 12 tweets per month to more than 30 per month. Over the year, we gained an extra 1,200 followers and our average likes per tweet rose from one to five.

YouTube had 66,093 views in 2017, compared with 39,000 in 2016, accounting for a total of 77,261 minutes of watch time. The highest watched video was a *Scenes from a Marriage* promotional video attracting 3,676 organic views and a high average view duration of 54 seconds.

Following deployment of a new eDM format, engagement levels increased with email referrals to the website improving 37 percent. Further refinements were made to optimise our website with mobile users up 18 percent. The number of Season Ticket Packages purchased online continues to grow with 28 percent website bookings in 2017, compared with 15 percent in 2016. Analytics show large increases across demographic categories:

- Media & Entertainment/Book Lovers - demographic category (up 585 percent to 53,000)
- Green Living, Lifestyle enthusiasts (up 151 percent to 45,000)
- Sports & Fitness/Health & Fitness Buffs (up 40 percent to 41,000)
- Food & Dining/Foodies (up 91 percent to 39,000)





GOAL THREE:

To invest in talent and create pathways

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

As the state's most resourced theatre company, we are proud of the role we play supporting our industry as a whole, providing opportunities for artists, educating young people and encouraging their participation and making sure theatre opportunities are available in regional Queensland. In 2017, we again facilitated the Queensland Premier's Drama Award, reached 9,631 young people with our Education and Youth Programs and offered 813 employment opportunities to artists.

Support a vibrant and diverse local performing arts sector

QUEENSLAND PREMIER'S DRAMA AWARD

Queensland Theatre has been presenting the Queensland Premier's Drama Award since 2001. It is one of the most sought-after Awards in Australia and the only one that guarantees the finalist a professional production of their work. A total of 92 entries were received in the 2018-19 cycle of the Award, with entries closing in October 2017. The eleven longlisted artists were Elise Greig, Maddie Nixon, Alexander Bayliss, Eleni Conomos, David Megarrity, Anna Yen, Hannah Belansky, Suzie Miller, Christopher Bryant, Emma Workman and Diane Stubbings.

Three finalists, David Megarrity, Anna Yen and Hannah Belansky were selected in January 2018. Each playwright will work with a Queensland Theatre dramaturg over the course of the year to develop their work ready for a public reading at which the finalist will be chosen. The winning play will receive its premiere production in 2019.

PLAYWRIGHTS 18 – 26

The inaugural *Playwrights 18-26* program took six playwrights, aged 18-26, through an intensive year-long process. Across the year participants Alexander Bayliss, Bryce Bofinger, Keavong Men, Maddie Nixon, Honor Webster-Mannison and Sarah Wilson received general skills development as well as bespoke mentoring with Maxine Mellor. They had the opportunity for dramaturgical feedback from key members of the Queensland Theatre artistic team and the year ended with a final creative development and reading for each script to which key industry guests were invited. It was notable that two of these participants were successful in being longlisted for the Queensland Premier's Drama Award and Maddie Nixon's play *Cooladdi* will receive a public reading in the La Boite HWY program in 2018. The *Playwrights 18 – 26* program was supported by the University of Queensland.

COMMISSIONS

Eleven artists were under commission by Queensland Theatre in 2017: Stephen Carleton, Glace Chase, Melissa Bubnic, David Burton, Jane Harrison, Robert Kronk and Nadine McDonald-Dowd, Van Badham, Helen Howard, Duncan Graham and Daniel Evans.



Image Kristy Best, Sam Strong, Annastacia Palaszczuk Premier of Queensland, Hsiao-Ling Tang, Lee Lewis at Opening Night of Queensland Premier's Drama Award-winner - *Rice* by Michele Lee **Photographer** Peter Wallis

DEVELOPMENT AND NEW WORK

In 2017, a total of 18 new works and scripts were developed (including commissions) involving over 160 artists, some, working with Queensland Theatre for the first time. Creative developments were held for a number of plays in the 2017 season or in contemplation for future seasons, including the commissioning of a new work supported by our Legal Chapter.

The following creative developments or script readings took place in 2017:

PROJECT NAME AND DESCRIPTION	ACTIVITY	#S ARTISTS/ ARTSWORKERS EMPLOYMENT OPPORTUNITIES
<i>He Died With a Felafel in his Hand</i> (adapted from novel by John Birmingham) by Van Badham	Commission and creative development	2
<i>Hedda</i> by Melissa Bubnic	Commission and creative development	9
<i>I Don't Know Yet</i> by Meyne Wyatt	Commission and creative development	1
<i>Karamazovs</i> by Duncan Graham	Commission	1
<i>Polychrome</i> by Merlynn Tong	Commission	1
<i>Six Hundred Ways to Filter A Sunset</i> by Daniel Evans	Commission and creative development (Education & Youth)	12
<i>The Longest Minute</i> by Robert Kronk and Nadine McDonald-Dowd	Commission and creative development	12
<i>The Murder of Nellie Duffy</i> by Jane Harrison	Commission and creative development	13
<i>Triple X</i> by Glace Chase	Commission	1
<i>A Friend in High Places</i> by Elliot Perlmann	Play reading	9
<i>ALBA</i> by Patricia Cornelius	Play reading	8
<i>How To Be Happy</i> by David Burton	Creative development	11
<i>Mr Pepper's Ghost</i> by Stephen Carleton	Creative development	13
<i>My Name is Jimi</i> based on a story by Dimple Bani, Jimi Bani and co-created by Jason Klarwein	Creative development	7
<i>Nearer The Gods</i> by David Williamson	Creative development & reading	22
<i>Oil</i> by Ella Hickson	Play reading	10
<i>Scenes From A Marriage</i> by Joanna Murray-Smith	Creative development	2
<i>The Cherry Orchard</i> version by Simon Stephens	Play reading	1
<i>The Persuasion of Jane Austen</i> by Helen Howard	Creative development	13
<i>The Power of Bones</i> w Deborah Mailman, Keelen Mailman, Paige Rattray, Shari Sebbens	Creative development & Research trip	6
<i>Twelfth Night</i>	Creative development	14

Artists employed for the development of new work:

Jeremy Ambrum	Christine Amor	Daniel Anderson	Kathryn Ash
Matthew Backer	Van Badham	Janis Balodis	Kamara Bell-Wykes
Jai Bofinger	Humphrey Bower	Bridget Boyle	Louise Brehmer
Tony Brockman	Melissa Bubnic	Andrew Buchanan	Liz Buchanan
David Burton	Emily Burton	Leon Cain	Stephen Carleton
Bridie Carter	Helen Cassidy	Rowan Chapman	Lafe Charlton
Sandro Colarelli	Robert Coleby	Tahli Corin	Danielle Cormack
Patricia Cornelius	Simona Cosentini	Chenoa Deemal	James Dobinson
Marcel Dorney	Isaac Drandic	Marta Dusseldorp	Ethan Enoch-Barlow
Christie Evangelisto	Daniel Evans	Penny Everingham	Tim Finn
Sam Foster	Gabriella Flowers	Michael Forde	Michael Fletcher
Steven Grives	Judy Hainsworth	Jane Harrison	Justin Harrison
Helen Howard	Lauren Jackson	Lisa Kay	Caroline Kennison
Jason Klarwein	Robert Kronk	Thomas Larkin	Kellie Lazarus
Ashlee Lollback	Barbara Lowing	David Lynch	Deborah Mailman
Keelen Mailman	Paul Malgapo	Kathryn Marquet	Peter Matheson
Bella McDiarmid	Nadine McDonald-Dowd	Jackson McGovern	Sally McKenzie
Sarah McLeod	Joss McWilliam	Jenni Medway	Julian Meyrick
Andrea Moor	Rhys Muldoon	Daniel Murphy	Maggie Naouri
Veronica Neave	Sarah Ogden	Christen O'Leary	Hugh Parker
Ngoc Phan	Kurt Phelan	Bryan Proberts	Luisa Prosser
Silvan Rus	Shari Sebbens	Mark Sheppard	Colin Smith
Christopher Sommers	Benjamin Southwell	Kevin Spink	Anthony Standish
Kaye Stevenson	Lucas Stibbard	Steven Tandy	Hsiao-Ling Tan
Simone Tesorieri	Angelina Thomson	Emily Vascotto	Luke Volker
Ben Warren	Ben Winspear	Meyne Wyatt	Tibian Wyles
Tom Yaxley	Melanie Zanetti		

Provide professional development opportunities for artists and arts workers

For the second year running, a Resident Designer role was offered with the company. Funded by the Ian Potter Foundation, this role offers an emerging designer the opportunity to gain firsthand experience designing for a mainstage theatre company. Twenty applications from across Australia were received for this position with the role offered to Vilma Mattila, who will be Resident Designer through until March 2018. As well as assisting on various productions across our season, Vilma has received intensive CAD software training and designed two productions for our Education and Youth program.



Image Vilma Mattila and Sam Strong *Photographer* Tim Jones

‘Working with industry leaders, inside a professional theatre company, has been a turning point in my career. It’s the kind of opportunity all artists need but so few are given.’

Vilma Mattila
Resident Designer

The company’s commitment to career pathways for directors and designers was demonstrated through the Assistant Director and Assistant Designer roles. Directorial Observations offered a further opportunity for an emerging director to observe the rehearsal and bump-in process and the work of established directors. Meaningful, facilitated access to industry professionals is a key factor in establishing a career and building a network in the industry.

The following artists were given professional development opportunities:

- *Constellations*: Kerith Atkinson (Assistant Director), Emma Skelton (Directorial Observation)
- *Once in Royal David’s City*: Katrina Iriwati Graham (Directorial Observation), Matt Seery (Directorial Observation)
- *Noises Off*: Caroline Dunphy (Assistant Director), Emily Miller (Directorial Observation), Vilma Mattila (Assistant Designer)
- *Rice*: Sally Latin (Directorial Observation)
- *An Octoroon*: Vilma Mattila (Assistant Designer)
- *Scenes from a Marriage*: Julia Patey (Assistant Director), Vilma Mattila (Assistant Designer)

INDEPENDENT ARTISTS

Queensland Theatre believes in supporting the theatre industry as a whole, from independent artists and small to medium companies through to established professionals. The “Independent Artists @ Queensland Theatre” initiative commenced in 2017 with the goal of providing bespoke support to a range of artists, in the manner and form they felt would best support their artistic work. The following artists and collectives received support:

- Niz Jabour – Ommi Theatre’s *The Rain Project: Low Clouds*
- Andrew Cory – Dogspoon’s *Two Guys in a Box*
- Ellen Bailey and Emily Burton
- Phoebe Sullivan, Madeleine Lewis, Lukas Radovich – Your Mouth Collective’s *Alice is Drowning*
- Alexander Forero and Heidi Manche
- Steve Pirie
- Sally McKenzie
- Nathan Sibthorpe – Counterpilot’s *Spectate*
- Alicia Cush – Little Black Dress Creatives’ *The Owl and the Pussy Cat*

In addition, rehearsal space, props and costumes were offered to individual artists and companies, when not being used by the company. In 2017, the value of in-kind support provided by Queensland Theatre was \$62,937. The following artists received this support:

Therese Collie	Helen Cassidy	Pip Boyce/Now Look Here
Kerith Atkinson	Kristen Maloney	Leah Shelton
Jo Loth	Josh Lyons	Felicia Lannan
Andrew Cory	Nathan Booth	Judy Hainsworth
Margi Brown Ash & Ben	The Stan Dup Ensemble	Kevin Spink
Knapton	Bradley McCaw	Joseph Simons
Kristian Santic	Ian Lawson	Elise Greig
Emily Burton & Ellen Bailey	Sally Witherspoon	Alexander Forero
Katherine Lyall Watson	Denise Comba	Emma Black
Bec Roberts	Stephanie Pokoj	Marissa Ker
Michelle Miall	Little Black Dress Creatives	Kate Wild
Caitlin Strongarm	Elena Kirschbaum	Sharehouse
Paul Malgapo	Yvette Walker	Alice Crocket Cousin
Alicia Cush	Clint Bolster	Steve Pirie
Declan Quinn	Amy Ingram	Catarina Hebbard
Zoe Tuffin	Paula Nazarski	
Tom Yaxley		

General auditions were once again held jointly with La Boite Theatre in February. Of the 112 auditionees, 76 were women, 36 men, and 19 travelled from interstate. One of the auditionees we saw was cast in *Scenes from a Marriage*, with a number of others involved in creative developments or play readings.

Graduate auditions were not held this year, due to a change in university scheduling. They will now be held early in 2018.

PROVIDE EDUCATION AND YOUTH PROGRAMS

Our Education and Youth Program continues to be the largest and longest-standing of any Australian theatre company. A total of 9,631 students engaged with Queensland Theatre through workshop participation and attendance at our mainstage plays. We delivered 385 workshops to approximately 5,549 young people across the state, with 2,389 of those students living in regional areas. In 2017, 4,082 students saw a mainstage Queensland Theatre performance in Brisbane. A total audience of 3,545 attended a performance by participants in our Education and Youth Programs.

EDUCATION PERFORMANCE WORKSHOPS

Pre and post-performance workshops to complement attendance at Queensland Theatre productions were offered for a range of productions in 2017, including an extensive residency at Centenary State High School focussing on *Once in Royal David’s City*.



Image Niz Jabour in *The Rain Project: Low Clouds*
Photographer Stephen Henry

ARTISTS IN RESIDENCE WORKSHOPS

Through our Artists in Residence (AIR) Program, professional theatre artists deliver practical drama skills workshops to students in their classroom. AIR is a tailored program that matches the most suitable artist to each school's needs, ensuring a high quality and curriculum-relevant experience. In 2017, 48 workshops were held with 1,245 students taking part. The workshop areas included: Realism, Physical Theatre, Absurd Theatre, Scriptwriting, Shakespeare and Audition Preparation. The flexible nature of the AIR program allows course lengths to vary from a few hours to multiple sessions over several weeks, to sustained multi-year engagement. Queensland Theatre is proudly approaching our fourth year of continued residency at Centenary State High School, Jindalee, and St Peter's Lutheran College, Springfield.

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 2017, Daniel Evans (*Oedipus Doesn't Live Here Anymore*) was commissioned to write *Six Hundred Ways To Filter A Sunset*. The text is an episodic exploration of a disconnected and dystopian future driven by scientific advancements in genetic modification and cloning. The script was delivered to the participating schools in June, with each of the school groups creating their own 15-minute interpretation of the script during Term 3.

The Scene Project continues to grow and expand, reaching 1,201 students in 53 schools from Brisbane, Gold Coast, Sunshine Coast, Toowoomba, Ipswich, Redland Bay, Yeppoon, Rockhampton, Mt Larcom, Gladstone, Gin Gin, Childers, Rosedale, Bundaberg, Charters Towers, Ingham and Townsville. In the lead-up to the project, a team of teaching artists visited all 53 schools, delivering Artist in Residence workshops, totalling 180 contact hours, and focussing on creative development and performance skills. Whilst visiting the regional schools, the artists also facilitated additional free drama workshops in the schools.

During Term 4, performance outcome days for The Scene Project took place in Brisbane, Townsville, Rockhampton, Gladstone, Bundaberg and Redland Bay. Each day, the participating school groups presented their unique, 15-minute performance. Queensland Theatre also presented a 60-minute version of *Six Hundred Ways To Filter A Sunset*,

directed by Travis Dowling (Associate Artist Education and Youth), designed by Vilma Mattila (Resident Designer) and featuring professional actors Bryan Probets, Kaye Stevenson, Nikhil Singh and Kat Macintyre. After watching all of the performances, the cast and creatives engaged the students in an extended debrief and conversation about each other's creative process and interpretation.

TEACHER PROFESSIONAL DEVELOPMENT AND RESOURCES

Heidi Irvine (Producer, Education and Youth Programs), Laurel Collins (Programming Coordinator) and Travis Dowling (Associate Artist Education and Youth) facilitated a directing and performance building workshop at the 2017 Drama Queensland State Conference. This professional development opportunity was attended by 22 drama teachers.

In preparation for The Scene Project, workshops focussing on script analysis, unit planning and play building were delivered to teachers in Brisbane, Gladstone, Rockhampton, Bundaberg and Townsville. A total of 68 teachers attended these sessions.

Complimentary tickets were offered to 27 teachers to attend the first previews in our mainstage season to familiarise them with the productions and prepare suitable learning activities for their students. Comprehensive education resources were also produced and distributed for all Queensland Theatre productions.

SECONDMENTS AND WORK EXPERIENCE

University students taking part in secondment placements this year came from Griffith University, University of Queensland and Queensland University of Technology. A total of ten students completed secondments in 2017. Upon completion of her secondment, graduate Georgia Lynas, from the University of Queensland, was offered a role with the Development, Finance & Operations team as Campaign Coordinator.

Thirteen secondary school students completed one week of work experience at Queensland Theatre in 2017. During the week, each student observed rehearsals, assisted in arts administration and attended mainstage productions. Daniel Tomlinson, a young person participating in Centacare's Community Volunteering Program, continued to do a morning placement, one day a week, at Queensland Theatre.



Image Senior Youth Ensemble *Constellations* *Photographer* Stephen Henry

YOUTH ENSEMBLES

Queensland Theatre Youth Ensembles continue to be the largest yearlong young actors' training program run by a state theatre company. Since 2012, Queensland Theatre has been committed to the ongoing training and development of the next generation of theatre-makers. In 2017, 122 students auditioned for the 75 positions offered in the three ensembles: Junior, Intermediate and Senior. A total of \$12,000 in scholarship funding was offered to assist the placement of nine students from financially disadvantaged backgrounds.

The Senior Youth Ensemble presented *Constellations* by Nick Payne, as part of their production intensive held in the June/July school holidays. The production, directed by Travis Dowling (Associate Artist Education and Youth) and designed by Vilma Mattila (Resident Designer), had a season of five performances to a total audience of 822 people.

The Junior and Intermediate Youth Ensemble productions of *Fight With Your Might For The Zombies Of Tonight* by Matthew Whittet and *Past/Present/Future/Tense* (devised) were presented in the September/October school holidays. The Junior Ensemble had three scheduled performances with a total audience of 167. The Intermediate Ensemble had four scheduled performances with a total audience of 232.

At the end of 2017, five Senior Youth Ensemble members successfully gained entry into the nation's top tertiary performing arts courses at the National Institute of Dramatic Art (NIDA), Victorian College of the Arts (VCA) and Queensland University of Technology (QUT).



Image Zoe Tuffin, Clementine Anderson, Blake Hohenhaus, Zoë Hulme-Peake and Abdul Salman at Young Writers' Night, Bille Brown Studio
Photographer Laurel Collins

YOUNG WRITERS PROGRAM

Queensland Theatre's Young Writers' Group is for writers aged between 15-18 years. The group provides an opportunity for emerging writers to develop their craft by participating in a series of 14 workshops, facilitated by Playlab director/CEO Ian Lawson. In 2017, the group included Bella Abraham, Aniella Baquiran, Indiah Morris and Ryan Mullins. Each member worked on writing and developing their own original one-act play and the program included 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 12 October and was attended by 80 people.

Queensland Theatre's Young Playwrights' Award is one of Australia's longest-running annual playwriting competitions for young writers. Each year, high school aged writers (Year 9-12) are encouraged to submit an original play, which is read by a panel of industry professionals. In 2017, 18 entries were submitted from around Queensland. A shortlist of finalists was reviewed by Artistic Director Sam Strong, resulting in Blake Hohenhaus and Zoë Hulme-Peake being awarded Queensland Theatre's Young Playwrights' Award for their original work *Ash & Andie (Or a Kaleidoscope of Chance Meetings and Stolen Conversations)*. A rehearsed reading of the winning draft was presented at YWN, directed by Zoe Tuffin and featuring Abdul Salman and Clementine Anderson.

THEATRE RESIDENCY WEEK

Theatre Residency Week (TRW) was held at Stuartholme School and was attended by 100 students, with 38 students coming from towns located outside Brisbane including regional and remote north Queensland. The Tim Fairfax Family Foundation generously donated five full scholarships for regional students to attend. A further three full scholarships and two part scholarships were provided by other philanthropic donations. The scholarship recipients came from Mt Isa, Poruma in the Torres Strait, Cairns, Calliope, Mackay, Miles, Innisfail and Brisbane.

In the daily workshop program, students chose core group activities covering Visual Theatre, Directing Theatre, Acting 101 Contemporary Theatre, Acting 101 Classic Theatre and Devised Theatre. During the week, participants had the opportunity to see three live theatre performances and attend an Industry forum with artists including Sam Strong. An audience of 270 attended the showcase performance by TRW students on 25 September at the Joigny Theatre, Stuartholme School.

MONDAY NIGHT MASTERCLASSES

Monday Night Masterclasses are a series of acting workshops offered to interested high school aged participants (Year 9-12). Each Monday Night Masterclass focuses on a particular actor training style, themed around Queensland Theatre's Mainstage productions.

- Term 1 - Musical Theatre, *Ladies in Black*, facilitated by Cienda McNamara and Kat McIntyre
- Term 2 - Contemporary Comedy, *Noises Off*, facilitated by Andrew Cory
- Term 3 - Devising Theatre and Story Telling, *My Name is Jimi*, facilitated by Veronica Neave

In 2017, 51 young people participated across the three programs, with a total of 27 contact hours.

Engage with regional artists, companies and under-served communities

INDIGENOUS PROGRAM

A key focus of Queensland Theatre continues to be the creation of outstanding Aboriginal and Torres Strait Island theatre. In 2017, we developed and presented our inaugural Torres Strait Island story *My Name is Jimi* in Cairns, Brisbane and Thursday Island (before it was restaged for Sydney Festival in 2018). We also produced the directorial debut of leading Aboriginal commentator Nakkiah Lui on *An Octoroon* and employed Aboriginal artist Isaac Drandic as Resident Dramaturg based in Cairns.

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 2017 were Wayne Denning (Chair until 26 September), Nathan Jarro, Jimi Bani and Dr Valerie Cooms.



Image Shan Jacobs in *The Penultimate*
Photo Stephen Henry

COMMUNITY PROGRAM

TRACTION: LOGAN ENGAGEMENT

Traction is Queensland Theatre's Youth Ensemble based in Logan, now in its fourth year. The program provides free weekly drama workshops for young people in high school up to the age of 21. Facilitated by lead teaching artist Claire Christian, participants work with industry leaders across areas of acting, movement and dance, singing, writing, directing and devising, technical production and stage management.

In 2017 Traction had 40 participants (from ages 12 – 21 years) from 13 different cultures, something they celebrate through their shared passion for performance. Approximately 40 percent of 2016 participants returned for the fourth year. Traction participants presented a free public performance of self-devised work titled *The Penultimate* at Logan Entertainment Centre on 2 November. Claire Christian was assisted by artists including Christopher Beckey, Ngoc Phan, Anja Homburg and guest artists Anna Yen, Candy Bowers and Yanni Dubler. Traction participants were offered seven excursions to attend productions or presentations by Queensland Theatre and La Boite Theatre Company and Brisbane Festival.

At the end of 2016, Queensland Theatre approached Dr Sarah Woodland, a researcher of Applied Theatre and Participatory Arts at Griffith University to evaluate the program. After engaging with the ensemble across two months in December 2016 and January 2017 she reflected,

"Having been in dozens of different drama and youth theatre spaces over the past twenty years, for me Traction felt like a singularly hopeful space, where anything was possible... I came away feeling optimistic about these vibrant young people and the part that they might play in transforming our increasingly fractured society."

Dr Sarah Woodland, Griffith University, 2017

The program was supported by the Federal Government's Department of Social Services. Further funding has been sought from the Department to continue this initiative for another three years. The result of this application is pending.

The Traction sub-group, Fraction, had 16 members in 2017 and performed a self-devised piece *Get Brecht* during the Festival of Australian Student Theatre in October at QUT. Fraction members also performed a revised extract from their devised piece *Don't Mind Us* at the Positive Mindset Festival at the Logan Entertainment Centre on 11 October.

SUPPORTING THE LOCAL SECTOR

Queensland Theatre assisted the Actors' Benevolent Fund throughout 2017 by holding several bucket collections during our productions. The Actors' & Entertainers' Benevolent Fund (Qld) Inc. has been in existence in Queensland for 36 years and has assisted hundreds of performers who have fallen on hard times. The total amount raised for the Actors' Benevolent Fund was \$6,885.

PARTNERSHIPS

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

CULTURALLY DIVERSE ARTISTS AND AUDIENCES

Culturally and linguistically diverse (CALD) people and Aboriginal and Torres Strait Islander (ATSI) people represented 35 percent of the casting for Queensland Theatre productions in 2017. Queensland Theatre engaged with CALD and ATSI artists on the following projects: *Traction*, *How To Be Happy*, *Oil*, *Nearer the Gods*, *Alba*, *My Names is Jimi*, *An Octoroon*, *Twelfth Night*, *The Power of Bones*, *Scenes from a Marriage*, *The Longest Minute* and *Six Hundred Ways to Filter a Sunset*.



Image: TRACTION Ensemble Photographer David D'arcy



Image Top: Lucas Stibbard and Jessica Tovey in *Constellations*
Photographer Rob Mccoll

Image Bottom: Student from Toolooa SHS with Lucas Stibbard at Young
 Actors Masterclass *Photographer* Heidi Irvine

Regional and Touring Program

Queensland Theatre took advantage of the tour of *Constellations* to ten regional Queensland venues to provided 20 community and school based workshops to enhance the overall theatre experience, reaching 322 participants. Alongside 11 school workshops, we also facilitated a Young Actors' Masterclass series in Mackay and Townsville. These workshops focussed on characterisation and were open to young people aged 16-24. In total, five Young Actors' Masterclasses were taught by Travis Dowling (Associate Artist, Education and Youth) and Lucas Stibbard (*Constellations* cast). Funded by the Tim Fairfax Family Foundation, this was a free workshop program attended by 20 regional participants.

In Cairns, we leveraged relationships with Regional Excellence in the Arts Community Hub (REACH) and the Young Company to offer a tailored Young Actors' Masterclass series, facilitated by Travis Dowling and *Constellations* director Kat Henry, connecting with 35 young theatre enthusiasts from both organisations.

During the tour, severe tropical cyclone Debbie badly affected a number communities in North Queensland, but in particular the Mackay region. In response to this, Queensland Theatre paid for the cost of bus hire for two regional schools (Moranbah State High School and Proserpine State High School) to attend the production of *Constellations* at the Mackay Entertainment & Convention Centre. The schools were also offered complimentary pre-show workshops. Queensland Theatre also paid the Mackay Entertainment & Convention Centre for 20 tickets to be provided as 'giveaways' to the local Mackay community. These tickets were provided to a local radio station and were distributed to people from cyclone-affected areas.

GOAL FOUR:

To manage a sustainable company

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

Summary

Queensland Theatre delivered a surplus of \$482k, our sixth in succession. Income generation through box-office and fundraising was strong while overall costs were controlled and reduced through co-production agreements. We launched our first ever capital campaign and started building work on the Bille Brown Theatre. Venue rental income decreased as a result of the decommissioning of the Bille Brown Studio.

Highlight the value of our company 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 the company 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.

Helpmann Award nominations for Best Play for *Once in Royal David's City* and Best New Australian Work for *The Wider Earth* continued our recognition at a national level. Seven Queensland Matilda Award nominations have been received for *An Octoroon*, *Scenes from a Marriage* and *My Name is Jimi* with the outcomes to be announced in February 2018.

A new bi-annual magazine, *Insider*, was developed for donors and other company supporters, containing in-depth articles about how their support has made a difference to the company and providing a platform for outlining future plans.

Strong governance and management capabilities

The Board of Queensland Theatre met five times in 2017. Elizabeth Jameson continued as Chair of the Board, supported by Rachel Crowley as Deputy Chair, taking over this role from Richard Fotheringham in July. Richard remains a member of the Board along with Peter Hudson, Susan Learmonth, Andrea Moor and David Williamson. One Board member, Wayne Denning, resigned and the Governor in Council made two new appointments, Nathan Jarro and Simon Gallaher, both of whom have served on the Board previously. At the last Board meeting in 2016, a decision was taken to dispense with a separate Board Finance Committee. These functions were assumed by the full Board in 2017. A separate Audit and Risk Management Committee was created and met three times in 2017.

Sam Strong's first year programmed as Artistic Director met with an enthusiastic response from our audiences resulting in a 12 percent increase in Season Ticket Holders. Box-office for the Brisbane mainstage season increased 17 percent over 2016 levels and overall box-office, including the highly successful national tour of *Ladies in Black*, is the highest level in

the company's history. The mainstage season had one buy-in production, *The Flick*, and five co-productions (*Ladies in Black*, *Once in Royal David's City*, *Noises Off*, *Rice* and *An Octoroon*), all of which assisted in reducing risk and expenses. The other three plays were new productions by Queensland Theatre. The year ended on a high with strong box-office for *Scenes from a Marriage*, supported by Arts Queensland Illuminate funding which facilitated the star casting of Marta Dusseldorp in her only stage appearance in Australia in 2017.

In July 2017, Queensland Theatre signed a 15-year lease with our landlord Department of Housing and Public Works (DHPW), with options to renew amounting to a 50-year total period. As part of the lease negotiations, the Department moved Queensland Theatre to a cost recovery basis rental, reducing our annual rent by 45 percent.

The \$5.5 million Bille Brown Theatre project commenced in 2017. This project will transform the existing Bille Brown Studio seating 228 patrons into a state-of-the-art, intimate corner stage theatre for 350 patrons. Final designs for the project were completed by architects Conrad Gargett in July 2017 and approved by our landlord, DHPW. A closed tender for construction work was offered, resulting in the appointment of Hutchinson Builders, with Queensland Theatre retaining responsibility for specialised technical fit-out. Conrad Gargett is managing the building process. A volunteer Project Advisory Committee was formed to assist Management in project oversight.

Control of production costs was strong; Queensland Theatre had no extraordinary budget overruns during the year. Although some productions went over budgets in certain areas (e.g. set/costumes), this was offset by reductions in other areas (e.g. theatre wages). Over the nine productions in Brisbane through 2017, 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, Production Manager and Technical Coordinator, according to current finance procedures and maximising business benefits.

A new Finance Manager was appointed in 2017 with Valerie Cole taking over from Michael Cullinan in May. Valerie continues efforts to implement the Microsoft Dynamics NAV accounting software, which assisted managers to view department financial information in real time improving timelines, visibility and transparency of all transactions.

Increasing income through existing revenue streams and new initiatives

In 2017, Queensland Theatre's diverse revenue streams included box office, philanthropy, corporate partnerships, venue hire, bar sales and secure parking for Bille Brown Studio performances. Box office is dealt with in an earlier part of the Report and corporate development and philanthropy (including new grants) are discussed separately below.

The company had continued success in external venue hire and bar sales in the 2017 season with 16 external hires including one regular weekly hire (Creek Road Presbyterian Church) over the year. There were fewer performances in the Bille Brown Studio in 2017 compared to 2016 which resulted in bar takings reducing by 21 percent compared to the previous year. After the successful trial in 2016, valet car parking income rose by 26 percent in 2017. However, overall the income from bar and venue hire is less than in previous years due to the reasons mentioned above and the decommissioning of the Bille Brown Studio (in preparation for the renovation) in October.

CORPORATE DEVELOPMENT PARTNERSHIPS

Queensland Theatre sincerely thanks all sponsors for their continued support, as without such support, much of our work would not be possible. Many of our sponsors have been a part of the Queensland Theatre family for five years or more and we thank them for helping us bring the best theatrical experiences to the stage.

RACQ supported Queensland Theatre's \$20 Ticket Program, a new initiative that has allowed more people to experience the joy of theatre. Through this program, a specific number of tickets are sold to new audiences at the reduced ticket price. This support reaches across Queensland with \$20 tickets available at regional venues for the tour of *Constellations*.

The third year of support from Sibelco Australia for the Regional Scene Project has seen this education program engage with more than 1,200 students across the state. Sibelco has supported this program from inception and we thank Sibelco for their incredible support and involvement with Queensland Theatre over the past four years.

Brisbane Airport Corporation supports our vibrant courtyard, being the entrance to the Bille Brown Studio. It provides a warm, welcoming space for theatre patrons and other guests attending an event at Queensland Theatre.

Production sponsor and long-term partner, Griffith University, supported the sparkling *Ladies in Black*, which this year toured to Sydney, Melbourne and Canberra in addition to the return Brisbane season.

Energex/Ergon Energy as part of the Energy Queensland group, sponsored the heart-warming production, *My Name is Jimi*, a play comprising music, dance, stand-up and storytelling.

Michael Gow's extraordinary play, *Once in Royal David's City*, enjoyed generous support from long-term and much-valued partner, Philip Bacon Galleries.

Season Sponsor Board Matters entertained clients at selected productions across the year. We were pleased to celebrate Board Matters fifteenth 'birthday' at the opening night of *Scenes from a Marriage*.

ALS Limited entered their sixth year of sponsorship and again hosted their clients and employees across a range of shows during the Season.

International Airline Partner Singapore Airlines invited guests to selected plays in 2017, including the opening night of *Ladies in Black*.

The support from Media Super helps build career pathways for developing artists through the Assistant Director's program.

Queensland Theatre is fortunate to have many companies that support us each year through the provision of services and products. We would like to warmly acknowledge these companies.

- Clovelly Estate provides a variety of wine to guests and artists at opening nights and other company events. Newstead Brewing Company provided their range of beer.
- Brisbane Convention and Exhibition Centre played host venue for three of our opening night events.
- Datacom assists with all aspects of our IT requirements.
- Ernst & Young provide audit services each year.
- Comtel, Conrad Gargett, Dendy Cinemas, Ice Media, Merlo, Pondera, Phoebe Stephens Flowers, Richmond Associates and Quill Group have all played a valued part in the 2017 Season.
- Advertising support is received from media partners Channel 9, JCDecaux and Goa.

Corporate Sponsors

Government Partners



Major Program Partner



Building Enhancement Partner



Foundation Partners



Production Sponsors



Part of the Energy Queensland Group



Season Sponsors



Season Supporters



finely crafted wine



Philanthropy

Queensland Theatre is proud to report that extraordinary support from committed donors, philanthropic institutions and the general public made 2017 Queensland Theatre's most successful year ever in terms of private financial support with a 58 percent increase over 2016 levels. 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.

CAPITAL CAMPAIGN

Queensland Theatre launched its first ever capital campaign in 2017, under the expert guidance of Clare Pullar of Marts and Lundy. This is a comprehensive campaign which invited donors to partner with us across the full range of our activities including our Education and Youth Program, artist training initiatives and the creation of the Bille Brown Theatre. Response to the campaign has been very positive with over \$600,000 raised in 2017 during the 'quiet' phase directed towards major donors. The public phase of this campaign will take place in 2018.

TRUSTS AND FOUNDATIONS

In 2017, we were again tremendously grateful for the Tim Fairfax Family Foundation's support of 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 organising 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, Townsville and Bundaberg. Students from disadvantaged schools in the Redlands area were also supported to participate.

Vilma Mattila was the Ian Potter Foundation-supported Resident Designer at Queensland Theatre in 2017. This is a unique program in Australia, aimed at developing the next generation of theatre designers.

The Copyright Cultural Fund entered into its second year of partnership with Queensland Theatre, supporting the development of new Aboriginal and Torres Strait Islander works. This year's funds went towards the creative development of a new Aboriginal story, *The Power of Bones*.

LEGAL CHAPTER

Queensland Theatre's Legal Chapter continues to be a dedicated group of legal professionals with a particular interest in supporting the commissioning of new works. In 2015, the Legal Chapter raised funds to commission a play about the unsolved murder of Nellie Duffy on Carpentaria Downs Station in 1908, and in 2017, playwright Jane Harrison was commissioned to write this play. Members of the Legal Chapter had the opportunity in November 2017 to hear the first read of Harrison's *The Murder of Nellie Duffy* text after its two-week creative development within Queensland Theatre's facilities. This exclusive insight into the work was welcomed by the members.

SPECIAL GOVERNMENT SUPPORT

Our Logan Youth Ensemble, Traction, enjoyed its fourth year with continued support from the Australian Government's Department of Social Services under the Social Cohesion Program. The company is waiting on the outcome of the second request for multi-year funding to continue the program in 2018 and beyond.

The development and production of *My Name is Jimi* was supported by the Australia Council for the Arts through their Collaborative Arts Project grant, designed to support Queensland Theatre and Lone Star Productions to work together to achieve the work's ambitious goals.

Arts Queensland supported the Cairns and Thursday Island legs of the play's Queensland tour through Playing Queensland. This support was particularly instrumental in allowing the show to reach remote Thursday Island and fulfil Jimi's dream of sharing the work with the Torres Strait Island community. Jimi's company Lone Star Productions also secured support for the work from the federal government's Department of Communications and the Arts (Indigenous Languages and Arts) program.

Arts Queensland also supported Marta Dusseldorp's exclusive appearance in *Scenes from a Marriage* through Arts Illuminate, the fund devoted to helping arts companies secure high-profile artists in Queensland.



Image Creative Development of Script with Intermediate Youth Ensemble *Photographer* Heidi Irvine

SPECIAL EVENTS

In August, the sponsor and donor thank you this year included an exclusive private rehearsal of *Noises Off* followed by a reception with the cast.

The season preview was held for the first time at the Soleil Pool Bar at Rydges South Bank. With presentations by the directors and some cast members from each production, patrons were given a very clear picture of the great season ahead in 2018.

The Women in Theatre Forum, held in the Bille Brown Studio, was hosted by ABC Radio National's Books & Arts presenter Sarah Kanowski. The forum was recorded and broadcast on ABC Radio National. The forum asked four leading women of Australian theatre what it takes to build a sustainable career in the theatre industry. Sarah was joined on stage by Chenoa Deemal, Marta Dusseldorp, Joanna Murray-Smith and Paige Rattray. The event was attended by over 200 fans, supporters and other guests and was a very memorable and inspiring evening.

INDIVIDUAL DONORS

We warmly thank all our supporters who generously donated to the many different programs offered by our company. Donors are 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 2017, donors to Queensland Theatre received Insider – a bi-annual magazine developed exclusively for them. Our loyal donors also 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 the company and plans for the future.

Foundation Support - Trusts and Foundations

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

TRUST & FOUNDATIONS

Australian Communities Foundation – Keith & Jeannette Ince Fund	John T Reid Charitable Trusts
Copyright Agency Limited	Morgans Foundation
Doug Hall Foundation	Queensland Community Foundation
The Ian Potter Foundation	Tim Fairfax Family Foundation

\$10,000+

3 Anonymous	EM Jameson & AL Anderson	Andrew & Kate Lister	Bruce & Sue Shepherd
Louise M Gourlay	Martin & Andrea Kriewaldt	Pamela Marx	University of Queensland
John & Gay Hull	Susan Learmonth & Bernard Curran	Cathryn Mittelheuser AM	

\$5,000 - \$9,999

2 Anonymous	Wesley Enoch	Dr Geoffrey Hirst AM & Dr Sally Wilde	Tim & Kym Reid
Anne & Peter Allen	Alan Galwey	Hudson Family	David Williamson AO
Barbara Bedwell	Claire Glasson	Colin & Noela Kratzing	Bruce & Jocelyn Wolfe
Damien Thomson & Glenise C Berry	Sue & Mike Gowan	The Prior Family	

\$2,000 - \$4,999

Anonymous	Alan Galwey	Susan Learmonth & Bernard Curran	Tim & Kym Reid
Anne & Peter Allen	Geoffrey Hirst & Sally Wilde	Andrew & Kate Lister	Marianna Serghi
Dr John Casey	EM Jameson & AL Anderson	Karl & Louise Morris	Cecily Stevenson
Sue Donnelly	Colin & Noela Kratzing	The Prior Family	
Wesley Enoch	Dr Joan M Lawrence AM		

\$1,000 - \$1,999

J M Alroe	Amanda Jolly & Peter Knights	Bruce & Irene Moy	Marianna Serghi
Christopher & Margot Blue	Tempe Keune	Jim Murphy PSM	Cecily Stevenson
William Ash & Margi Brown Ash	David & Katrina King	The Nicklin Family	Sandy Vigar Pearson
Lisa & William Bruce	Ross & Sophia Lamont	Greg & Wendy O'Meara	Margaret Williams
Bob Cleland	Andrea Moor	Donal & Una O'Sullivan	
Sophia Hall	Karl & Louise Morris	Blayne & Helen Pitts	

\$500 - \$999

9 Anonymous	Sharyn Ghidella	Philip & Fran Morrison	Peter & Kathy Sawyer
Melissa Agnew	Ruth Hamlyn-Harris	R & B Murray	Wendy Tonkes
Warren & Anne Ballantyne	Louisa Bewley & Geoff Harris	Denise O'Boyle	Kevin Vedelago & Karen Renton
Noela Bartlett	Marc James	Diane & Robert Parcell	Greg & ESally Vickery
Robert Bond	Michael & Karlie Keating	Angela Ramsay	Andrew & Shelley Ward
Tony Costantini	Fred & Margaret Leditschke	John Richardson & Kirsty Taylor	Margaret & Norman Wicks
Lisa Davidson	B Lloyd	Lorri Russell	Ian Yeo & Sylvia Alexander
Judi Ewings	Mark Menhinnitt	Gary Sawyer	

\$250 - \$499

6 Anonymous	Rodd & Wendy Chignell	Paul & Kathie Hendon	Kartini Oei
Leanne Austin	Margaret & Michael Clancy	Stephen & Yvonne Henry	Liz Pidgion
Geoffrey Beames	Ralph Collins	Jodie Hoff	Lyn & Joanne Scott
Cheryl Beaton	June Craw	Heidi Irvine	Bronwyn Springer
Team Brown & Dr Lindsay	Kate Foy	Ray & Audrey Lawrence	Jill Standfield
Ethna Brown	Peter & Gay Gibson	Dr Bill & Mrs Maria Lindsay	Kaye Stevenson
Michelle Cameron	Robert Ginns	Ian Mackay	Cynthia Tait
John Campbell & Catherine Scheikowski	David Hardidge	Carolyn McIlvenny	Brent Thomson
M Cannon & J McCarthy	Fotina & Roger Hardy	Philip & Margaret McMurdo	Vicki Williams
Judith Carrey	Juanita Hartkopf	Angie & Peter McPhee	Doug & Jenny Woodward
	Karen Heel		

\$0 - \$249

416 donors under \$250

LEGAL CHAPTER

Anonymous	Sheryl Cornack	Kevin & Joanne Holyoak	Tina Previtera & John Lock
Michael & Anne Back	Ralph Devlin AM QC & Frances Devlin	Fleur Kingham	Barbara Houlihan & Jeff Rolls
Jennifer Batts	Scott Falvey	John & Janice Logan	Peter G Williams
Michelle & Victor Borzillo	Jane FitzGerald	Stephen & Hana Mackie	Margaret Wilson
Sarah Bradley & Leo White	H G Fryberg	Richard & Denise Morton	Herbert Smith Freehills
Peter Bridgman & Susan Booth	John & Lois Griffin	Debra & Patrick Mullins	King & Wood Mallesons
Michael & Anne-Maree Byrne	K & M Hodge	James & Anne Noble	
Kate Cahill & Jay Leary		Leanne O'Shea & Peter Gilroy	

Improve environmentally sustainable practices

In 2017, we continued to reduce our grid energy consumption through effective management of building services systems, reducing our total annual consumption to under 400MW for the first time, down 11 percent on the previous year. These energy reductions were achieved through efficient systems to reduce air-conditioning usage, turning off building lighting after hours and moderating power consumption for small items such as computers, technical equipment and small plant. Further to this, our 100kW photovoltaic system generated over 119MWh of solar electricity, equivalent to a reduction of 123 tonnes of CO₂ emissions (enough to take 24 cars off the road for a year). Unfortunately, due to rapidly increasing power costs, these power savings are not reflected in reduced expenditure on power.

Queensland Theatre also continues to encourage all staff to recycle hardware, paper products and all production marketing collateral where possible. Sets and costumes are kept to be reused or loaned out to smaller companies, ensuring waste from productions is minimal.

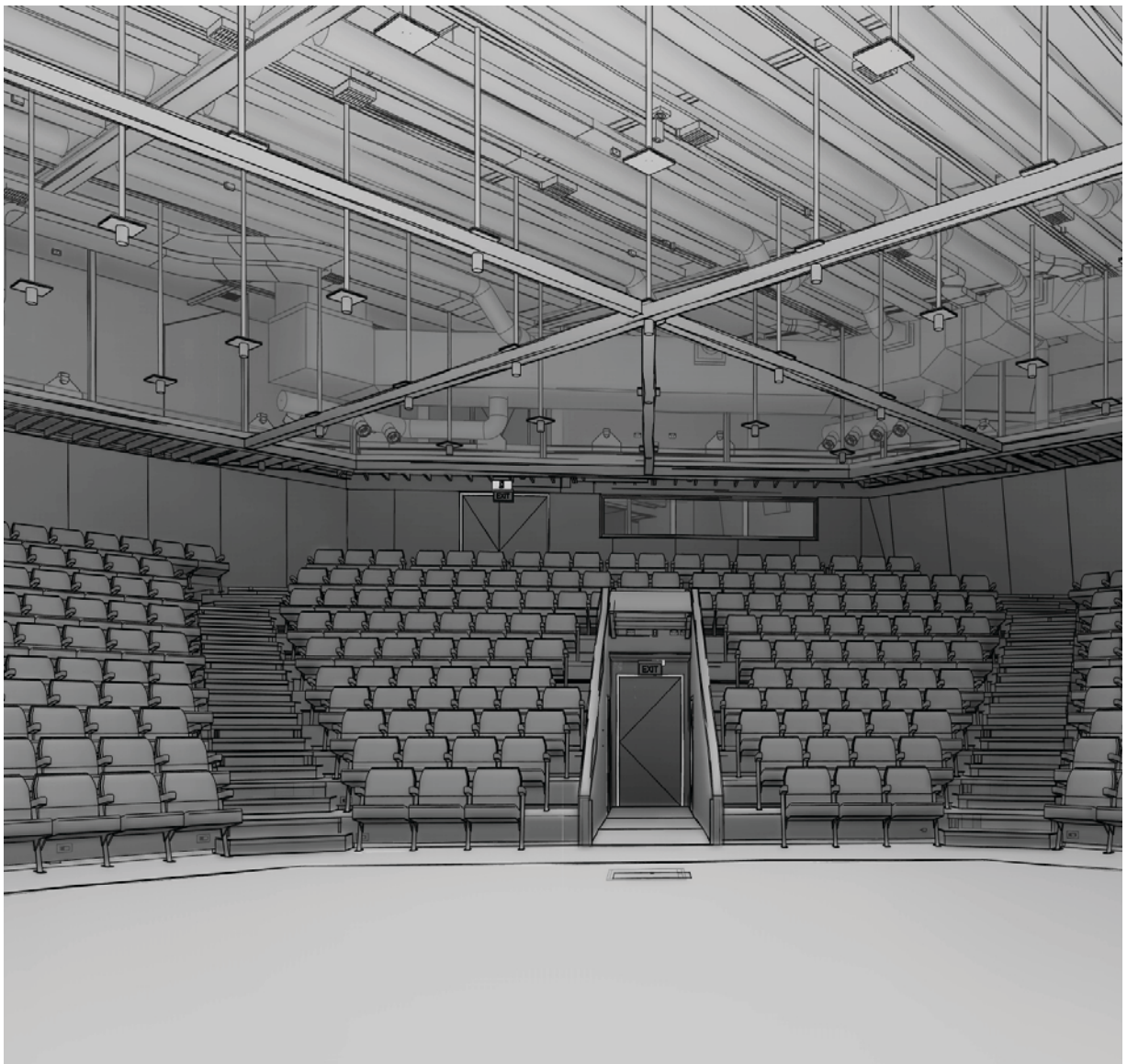


Image Artists Render Bille Brown Theatre Image provided by Conrad Gargett

GOAL FIVE:

To be a great place to work

Create a positive work environment

Enhance Queensland Theatre
building infrastructure

Queensland Theatre strives to create a positive and inclusive work environment. A full staff planning day was held in 2017 and an internal Values Working Group was established. We joined with other major state theatre companies to establish a National Code of Behaviour for our industry, which has been shared with staff and forms part of all cast contracts. Intensive research and planning was undertaken to develop the design for the Bille Brown Theatre, which will incorporate several innovations to improve safety for theatre workers.

Create a positive work environment

Queensland Theatre held a full staff planning day in December 2016 which focussed on developing a set of values for the company, and establishing acceptable and unacceptable behaviour. As a result of this day, an internal, staff Values Working Group was established which is tasked with implementing initiatives to make sure we are 'living' our values. Initiatives so far have included refinement of the list of values, a staff suggestion box, staff breakfasts and celebratory morning teas.

Discounted in-house Pilates classes were organised weekly and there was a fortnightly massage service provided by the sponsor, Pondera. The company also provided free influenza vaccinations for staff wishing to participate in the program. Several staff members have transitioned to using standing desks and one staff member has been accompanied in the workplace by her assistance dog. Artistic Director Sam Strong has implemented an open rehearsal policy for his productions, giving all staff have the opportunity to better understand the creative process.

Queensland Theatre is a member of the Confederation of State Theatres (CAST), which met in December to develop a National Code of Behaviour for the industry. While all companies have codes of conduct and related policies, the worldwide attention on sexual harassment and bullying has led us to develop and publicise a national code which now forms part of all cast, creative, crew and staff contracts. This Code is prominently displayed in all Queensland Theatre rehearsal and performance venues and in the administration areas. It is accompanied by explicit instructions about how to report inappropriate behaviour. This Code is read at the start of all rehearsals by the Artistic Director or the Executive Director and discussed at staff meetings. All staff will participate in training with Queensland's Anti-Discrimination Commission in identifying sexual harassment and bullying. Managers and other staff including stage managers who are in the direct reporting structure will undertake more intensive training about recording and investigating complaints. This training will take place early in 2018.

In 2017 we welcomed Associate Artistic Director Paige Rattray and bid farewell to Executive Director of five years, Sue Donnelly. Sue's legacy was celebrated at an event in October, attended by industry colleagues, artists, Board and staff. All staff took part in an annual performance appraisal at which their training needs and work goals were discussed and modifications were made to the position descriptions as required.

Enhance Queensland Theatre building infrastructure

The focus of the work on building infrastructure in 2017 has been on the development of the designs and documentation for the renovation of the Bille Brown Studio, which is being transformed into an intimate corner stage venue to be known as the Bille Brown Theatre. As part of this process, our landlord DHPW will be replacing and upgrading important infrastructure including air conditioning (to both performance spaces, the Bille Brown Studio and Diane Cilento Studio), electrical distribution boards and fire safety systems. In addition to creating a comfortable, accessible and attractive space for our audiences (including the addition of a lift), a key focus has been on creating a safe and efficient working environment for Queensland Theatre staff. A major innovation in this regard is the inclusion of a tension wire grid below the roof of the theatre which will allow technical staff to walk safely under the roof to access lighting and other technical equipment. This technical equipment will also be stored at the tension wire grid level and can be transported via the new lift, avoiding the need for staff to lift equipment to that height. The net also has the advantage of permitting other staff to work safely below while lights are being installed, something that is not currently possible. This will increase efficiency and productivity during bump-ins.

The creation of the Bille Brown Theatre encompasses an extension of the existing foyer and bar areas including a deck on the upper-level entry to the theatre and increased bathrooms facilities. This will greatly maximise the capacity of our bar, creating a more efficient working environment for the front of house staff and their ability to then provide optimum service to our audience. Staff have been closely involved in researching improvements to this space with a view to making the new theatre a major cultural hub for the Kurilpa Precinct.

FINANCIAL STATEMENTS

2017

Summary of Financial Performance

For the year ended 31 December 2017

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

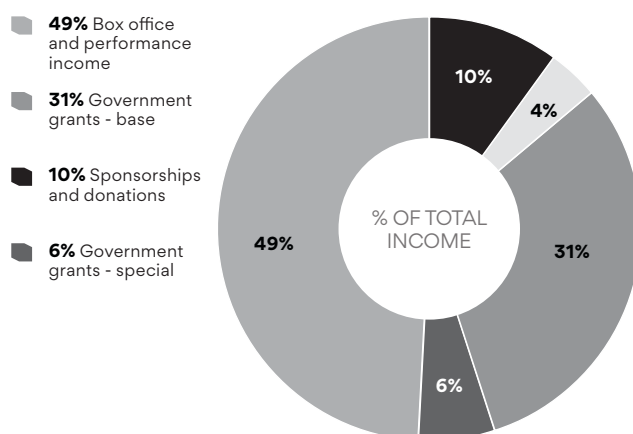
STATEMENT OF FINANCIAL PERFORMANCE

	2017 \$'000	2016 \$'000
TOTAL INCOME	14,414	11,445
TOTAL EXPENSES	13,932	11,341
SURPLUS/DEFICIT	482	104

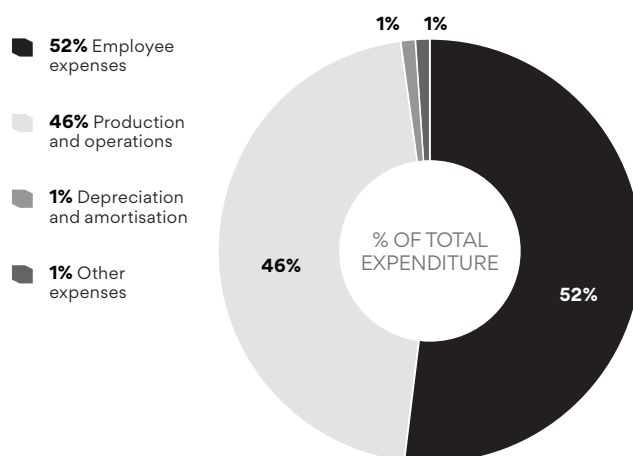
STATEMENT OF FINANCIAL POSITION

	2017 \$'000	2016 \$'000
TOTAL ASSETS	7,665	6,939
TOTAL LIABILITIES	3,025	2,782
TOTAL EQUITY	4,640	4,157

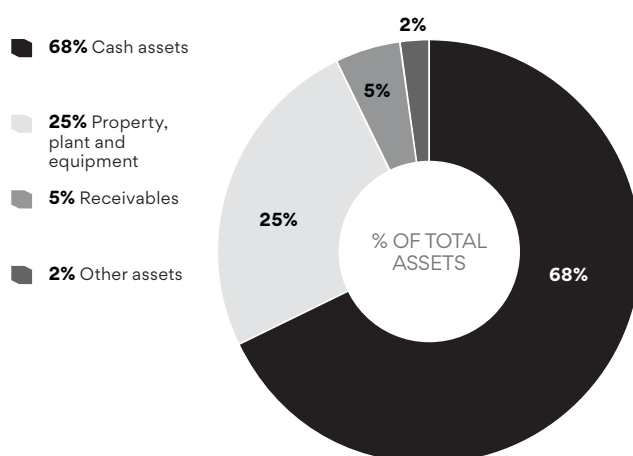
FINANCIAL PERFORMANCE INCOME



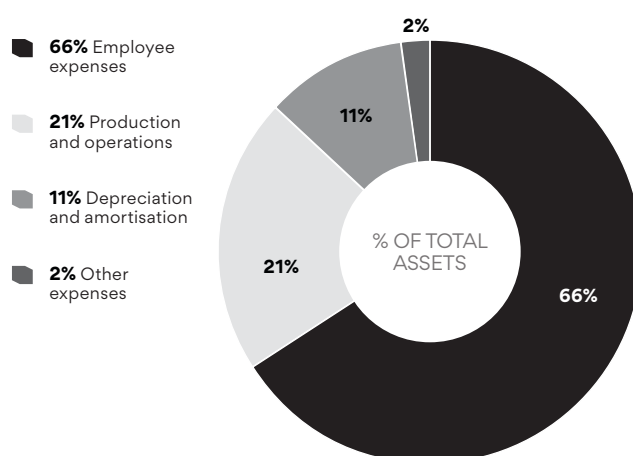
FINANCIAL PERFORMANCE EXPENDITURE



FINANCIAL POSITION - ASSETS



FINANCIAL POSITION - LIABILITIES



Queensland Theatre Company

Financial Report

For the year ended 31 December 2017

Statement of Comprehensive Income

Statement of Financial Position

Statement of Changes in Equity

Statement of Cash Flows

Notes to and forming part of the Financial Statements

Certificate of Queensland Theatre Company

Independent Auditor's Report

General Information

This financial report covers Queensland Theatre Company.

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

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

The head office and principal place of business is 78 Montague Rd, South Brisbane QLD 4101.

A description of the nature of the operations and principal activities is included in the Notes to the Financial Statements.

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

Statement of Comprehensive Income

For the year ended 31 December 2017

	Note	2017 \$'000	2016 \$'000
Income from Continuing Operations			
Revenue			
Government grants	2	5,321	5,129
Box office and performance income	3	7,106	4,239
Sponsorships and donations	4	1383	1297
Other income	5	585	761
Total Income from Continuing Operations		14,395	11,426
Expenses from Continuing Operations			
Employee expenses	6	7,208	5,236
Production and operations	7	6,402	5,794
Depreciation and amortisation	8	160	128
Other expenses	9	161	183
Total Expenses from Continuing Operations		13,932	11,341
Operating Result from Continuing Operations		463	85
Other Comprehensive Income			
Increase in reserves incentive scheme	18	19	19
Total Other Comprehensive Income		19	19
Total Comprehensive Income		482	104

The Statement of Comprehensive Income should be read in conjunction with the Notes to the Financial Statements.

Statement of Financial Position

As at 31 December 2017

	Note	2017 \$'000	2016 \$'000
Current Assets			
Cash assets	10	5,204	4,551
Receivables	11	419	339
Inventories	12	6	13
Other assets	13	100	733
Total Current Assets		5,730	5,636
Non - Current Assets			
Property, plant and equipment	14	1,935	1,303
Total Non - Current Assets		1,935	1,303
Total Assets		7,665	6,939
Current Liabilities			
Payables	15	631	692
Accrued employee benefits	16	331	224
Deferred income	17	1,994	1,716
Total Current Liabilities		2,956	2,632
Non - Current Liabilities			
Accrued employee benefits	16	69	150
Total Non - Current Liabilities		69	150
Total Liabilities		3,025	2,782
Net Assets		4,640	4,157
Equity			
Reserves incentive scheme	18	825	806
Asset revaluation surplus		-	-
Accumulated surplus		3,815	3,351
Total Equity		4,640	4,157

The Statement of Financial Position should be read in conjunction with the Notes to the Financial Statements.

Statement of Changes in Equity

For the year ended 31 December 2017

	Note	Accumulated Surplus	Reserves Incentive Scheme	Total
		\$'000	\$'000	\$'000
Balance 1 January 2016		3,267	787	4,054
Operating Result from Continuing Operations		104	-	104
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme		(19)	19	-
Balance 31 December 2016	18	3,352	806	4,158
Balance 1 January 2017		3,352	806	4,158
Operating Result from Continuing Operations		482	-	482
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme		(19)	19	-
Balance 31 December 2017	18	3,815	825	4,640

The Statement of Changes in Equity should be read in conjunction with the Notes to the Financial Statements.

Statement of Cash Flows

For the year ended 31 December 2017

	Note	2017 \$'000	2016 \$'000
Cash flows from operating activities			
Cash receipts in the course of operating activities		14,162	12,618
Interest received		102	108
Cash payments in the course of operating activities		<u>(13,063)</u>	<u>(12,492)</u>
Net cash provided by operating activities	19(b)	1,201	234
Cash flows from investing activities			
Cash payments for property, plant and equipment		<u>(567)</u>	<u>(387)</u>
Net Cash used in investing activities		(567)	(387)
Net increase (decrease) in cash held		634	(153)
Cash at the beginning of the reporting period		<u>3,745</u>	<u>3,898</u>
Cash at the end of the reporting period	19(a)	<u>4,379</u>	<u>3,745</u>

The Statement of Cash Flows should be read in conjunction with the Notes to the Financial Statements.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

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

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

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

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

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

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Statement of compliance

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

These financial statements are general purpose financial statements, and have been prepared on an accruals 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 2017 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) Box office and performance income

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

(c) Government grants

Grants, contributions, donations and gifts are recognised as revenue in the year in which the Company obtains control over them. Where grants are received that are reciprocal in nature, revenue is recognised over the term of the funding arrangements.

(d) Sponsorships and donations

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

(e) 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 the Company's or issuer's option and that are subject to a low risk of changes in value.

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

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

(f) 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.

(g) Inventories

Inventories are valued at the lower of cost and net realisable value on a weighted average cost basis. It is the policy of the Company that remnants from productions are not brought to account as stock. However, income is derived from hire of such remnants (eg. costumes) which is recognised in the period in which it is received.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

(h) Property, plant or equipment

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions (AASB 116 - Property, Plant and Equipment). 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 2017.

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 expensed in the year of acquisition.

(i) Depreciation of property, plant and equipment

Property, plant and equipment, except motor vehicles, are depreciated on a straight-line basis so as to allocate the net cost or revalued amount of each asset, less its estimated residual value, progressively over its estimated useful life to the company. Motor vehicles are depreciated using the diminishing value method.

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

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

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

<i>Class</i>	<i>Rate</i>
Plant and Equipment:	
Motor Vehicles	22.5%
Stage Equipment	6% - 20%
Office Equipment	20% - 33.3%
IT Equipment	20% - 33.3%

(j) Revaluation of property, plant and equipment

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.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

(k) Impairment of non-current assets

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

The asset's recoverable amount is determined as the higher of the asset's fair value less costs 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.

(l) Leases

Queensland Theatre Company has no finance leases in place.

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

(m) 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.

(n) Financial Instruments

Recognition

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

Classification

Financial instruments are classified and measured as follows:

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

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

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

(o) Employee benefits

Wages, Salaries, Recreation Leave and Sick Leave

Wages, salaries and recreation leave due but unpaid at reporting date are recognised in the Statement of Financial Position at the remuneration rates expected to apply at the time of settlement and include related on-costs such as payroll tax, WorkCover premiums and employer superannuation guaranteed contributions.

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

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

Long Service Leave

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

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

Superannuation

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

(p) Provisions

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

(q) 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.

(r) Taxation

The Company's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only taxes accounted for by the Company. GST credits receivable from, and GST payable to the Australian Taxation Office, are recognised (refer to Note 11). Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

(s) 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.

(t) New and revised accounting standards

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

The company is yet to complete its analysis of Australian accounting standards and interpretations with future commencement dates.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

	Note	2017 \$'000	2016 \$'000
NOTE 2. GRANTS FROM GOVERNMENT			
Queensland Government through Arts Queensland			
Recurrent funding - Annual Grant		3,656	3,610
Special grants			
Matching Subsidy Scheme		100	100
Arts Illuminate (Superstar Funding)		89	21
Arts Leverage Fund		-	289
Arts Infrastructure Investment Fund		200	-
Playing Queensland Fund		180	-
Queensland Government through Department of Premier and Cabinet			
Queensland Premier's Drama Award		228	125
Federal Government through Australia Council			
Recurrent funding		829	818
Special grants			
Jimi Bani work		-	100
The Chairman		-	(52)
Other Special grants			
Anzac Centenary Ministry for the Arts		39	-
Department of Social Services - Diversity & Social Cohesion		-	91
Austrade		-	17
BEMAC Seeking Protection		-	10
Total Government Grants Received		5,321	5,129
NOTE 3. BOX OFFICE AND PERFORMANCE INCOME			
Ticket sales		4,817	3,194
Production fees and royalties		1,367	971
Co-production and other contributions		808	6
Other performance related income		114	68
Total		7,106	4,239
NOTE 4. SPONSORSHIPS AND DONATIONS			
Donations		714	451
Corporate sponsorship - cash		320	391
Corporate sponsorship - in kind		349	455
Total		1,383	1,297
NOTE 5. OTHER INCOME			
Interest income		102	89
Workshops and young artist development programs		212	215
Venue and bar operations		244	407
Events and sundry		27	50
Total		585	761
NOTE 6. EMPLOYEE EXPENSES			
Salaries and wages, all employees, performers, artists & technical personnel		6,228	4,444
Superannuation, workers compensation and payroll tax		911	677
Long service leave		-	6
Fringe benefits tax		11	41
Recruitment and training		58	68
Total		7,208	5,236
The number of employees as at 31 December 2017, including full-time, part-time and casual employees, but not contractors, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHRI)) was:			
		72.8	73.9

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

NOTE 6. EMPLOYEE EXPENSES *(continued)*

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

i. Remuneration of board members

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

Board Member	Date Appointed	Resignation Date	2017 \$'000	2016 \$'000
E. Jameson (Chair)	as Chair, 20-Aug-16		6	3
R. Crowley	20-Aug-16		3	1
W. Denning	20-Oct-16	26-Sep-17	3	1
R. Fotheringham	20-Aug-16		3	2
S. Gallaher	reappointed, 1-Oct-17		3	1
P. Hudson	20-Aug-16		4	2
N. Jarro	reappointed, 26-Oct-17		-	-
S. Learmonth	20-Oct-16		3	1
A. Moor	20-Aug-16		4	1
S. Russo	20-Oct-16	15-Dec-16	-	1
D. Williamson	20-Aug-16		3	1
Total			33	14

ii. Key management personnel

	Current Incumbents	
Position and responsibilities	Contract classification and appointment authority	Date initially appointed to position
Executive Director – responsible for the efficient, effective and economic administration of Queensland Theatre.	Director, Queensland Theatre Company Act 1970	29 October 2017
Artistic Director – provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision.	Employee, appointed by Queensland Theatre Company Board	2 November 2015

iii. Executive remuneration disclosures

Remuneration and other terms of employment for the Company'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 the Company 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.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

NOTE 6. EMPLOYEE EXPENSES (continued)

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.

1 January 2017 – 31 December 2017

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	155	4	-	12	-	171
Executive Director	28	1	-	3	-	32
Artistic Director	146	6	-	14	-	165

Note – In late 2017, the Executive Director resigned, and an Acting appointment was made for the intervening period until a new appointment is confirmed in 2018.

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	-	196
Artistic Director	124	2	3	12	-	141

Note – In 2016, the Artistic Director was on freelance leave for twelve weeks due to existing commitments prior to joining Queensland Theatre. This reduced the executive remuneration for this period.

iv. Performance payments

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

	Note	2017 \$'000	2016 \$'000
NOTE 7. PRODUCTION AND OPERATIONS			
Theatre and production		1,619	1,676
Travel and touring		1,036	864
Royalties		947	616
Marketing and development		1,626	1,517
Occupancy		732	783
IT & communications		320	201
Other		123	183
Total		6,402	5,839
NOTE 8. DEPRECIATION AND AMORTISATION			
Depreciation and amortisation were incurred in respect of:			
IT equipment		45	27
Leasehold improvements		38	33
Motor vehicles		2	3
Office furniture		2	3
Staging plant and equipment		67	57
Workshop plant and equipment		5	5
Total		160	128
NOTE 9. OTHER EXPENSES			
Insurance		77	65
Audit fees	24	35	15
Bank fees and charges		42	48
Professional memberships		8	9
Total		161	137
NOTE 10. CASH ASSETS			
Cash at bank and on hand		536	195
Deposits at call		3,843	3,550
Total Cash - Unrestricted		4,379	3,745
Deposits at call - Reserves Incentive Fund		825	806
Total		5,204	4,551
NOTE 11. RECEIVABLES			
Trade debtors		251	150
GST receivable		168	189
Total		419	339
NOTE 12. INVENTORIES			
Set construction materials		6	8
Bar stock		0	5
Total		6	13
NOTE 13. OTHER ASSETS			
Prepaid production and subscription season costs		0	702
Prepaid other costs		100	31
Total		100	733

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

	Note	2017 \$'000	2016 \$'000
NOTE 14. PROPERTY, PLANT AND EQUIPMENT			
(a) Property, Plant and Equipment			
Plant and Equipment			
At cost		1,667	1,666
Less: Accumulated depreciation		(609)	(448)
Total		1,058	1,218
(b) Property, Plant and Equipment Reconciliation			
Plant and Equipment			
Carrying amount at 1 January		1,218	1,044
Acquisitions		-	302
Depreciation		(160)	(128)
Carrying value at 31 December		1,058	1,218
Work in Progress			
Opening Balance at 1 January		85	-
Additions		792	85
Transfers to Property, Plant & Equipment		-	-
Carrying value at 31 December		877	85
NOTE 15. PAYABLES			
Trade creditors		191	437
Accrued expenses		440	255
Total		631	692
NOTE 16. ACCRUED EMPLOYEE BENEFITS			
Current			
Recreation leave		196	129
Time in lieu		0	5
Long service leave		136	90
Total current		331	224
Non-current			
Recreation leave		0	75
Long service leave		69	75
Total non-current		69	150
Total accrued employee benefits		400	374
NOTE 17. DEFERRED INCOME			
Season ticket sales in advance		1,719	1,656
Other revenues		275	60
Total		1,994	1,716
NOTE 18. RESERVES			
Reserves incentive scheme			
Balance at 1 January		806	787
Interest		19	19
Balance at 31 December		825	806

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

	Note	2017 \$'000	2016 \$'000
NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES			
(a) Reconciliation of cash			
Cash at bank and on hand		536	195
Deposits at call		4,668	4,356
Less: Reserves Incentive Fund		(825)	(806)
Cash assets		4,379	3,745
(b) Reconciliation of net cash from operating activities to net result for the period			
Operating surplus from ordinary activities		482	104
Interest from Reserves Incentive Fund		(19)	(19)
Depreciation		160	128
Gain on the sale of property, plant and equipment		-	-
Changes in assets and liabilities:			
(Increase)/Decrease in receivables		(80)	(21)
(Increase)/Decrease in inventories		7	2
(Increase)/Decrease in other assets		633	(234)
(Decrease)/Increase in payables		(286)	79
(Decrease)/Increase in employee benefits		26	(13)
(Decrease)/Increase in other liabilities		278	208
Net cash from operating activities		1,201	234

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	5,204	4,551
Receivables	11	419	339
Total		5,623	4,890

Financial liabilities

Financial liabilities measured at amortised cost:

Payables	15	631	692
Total		631	692

(b) Financial risk management

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

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

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

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 the Company may incur financial loss as a result of another party to a financial instrument failing to discharge their obligation.

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

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

	Note	2017 \$'000	2016 \$'000
Maximum exposure to credit risk			
Cash and cash equivalents	10	5,204	4,551
Receivables	11	419	339
Total		5,623	4,890

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

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

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

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

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

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
2017 Financial Assets past due but not impaired						
Financial assets (\$'000)						
Receivables	235	10	-	6	-	251
Total	235	10	-	6	-	251
2016 Financial Assets past due but not impaired						
Financial assets (\$'000)						
Receivables	280	29	16	1	13	339
Total	280	29	16	1	13	339

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

(d) Liquidity risk exposure

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

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

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

2017 payables	Note	<1 year	1 - 5 year	>5 year	Total
Financial liabilities (\$'000)					
Payables	15	631	-	-	631
Total		631	0	0	631

2016 payables		<1 year	1 - 5 year	>5 year	Total
Financial liabilities (\$'000)					
Payables	15	692	-	-	692
Total		692	0	0	692

Interest rate sensitivity analysis

The following interest rate sensitivity analysis depicts the outcome to profit and loss if interest rates would change by +/- 1% from the year-end rates applicable to the Company's financial assets. With all other variables held constant, the Company would have a surplus and equity increase / (decrease) of \$52,000 (2016: \$45,000).

2017 Interest rate risk	Carrying Amount	- 1% Profit	- 1% Equity	+ 1% Profit	+ 1% Equity
Financial instruments (\$'000)					
Cash at bank	536	(5)	(5)	5	5
Deposits at Call	4,668	(47)	(47)	47	47
	5,204	(52)	(52)	52	52

2016 Interest rate risk	Carrying Amount	- 1% Profit	- 1% Equity	+ 1% Profit	+ 1% Equity
Financial instruments (\$'000)					
Cash at bank	195	(2)	(2)	2	2
Deposits at Call	4,356	(43)	(43)	43	43
	4,551	(45)	(45)	45	45

The Company'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:

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2017

Note	2017 \$'000	2016 \$'000
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NOTE 23. COMMITMENTS

Operating Leases

The minimum lease payments and the lease commitments in respect of the lease of production facilities and administration facilities are

Not later than one year	408	344
Later than one year and not later than five years	1,682	1,422
Later than five years	4,493	1,656

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

The Company is currently undertaking a project to refurbish the Bille Brown Studio, and has a Board approved contract with Hutchinson Builders of \$3.9m. The Queensland state government has committed to a contribution of \$2m from the Arts Infrastructure Investment Fund towards the project, with the balance of funds to come from fundraising and Company reserves.

NOTE 24. AUDITOR'S REMUNERATION

Remuneration for external audit – Ernst & Young	35	15
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Auditor's remunerations includes an in-kind agreement component of \$30,000 with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms. Invoices were exchanged and paid by both parties.



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 2017 and of the financial position of Queensland Theatre Company at the end of that year.



Ms Elizabeth Jameson
Chair
Queensland Theatre Company

Dated: 28 February 2018



Ms Amanda Jolly
Acting Executive Director
Queensland Theatre Company

Dated: 28 February 2018

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 2017, 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 2017, 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 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.

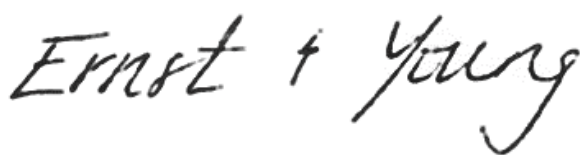
In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company 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/auditors_files/ar3.pdf. 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
28 February 2018

Governance

Management and Structure

QUEENSLAND THEATRE MEMBERS

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

Queensland Theatre members met five times during the year. Members during the year were (as at 31 December 2017):

COMPANY MEMBER	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED	FEES APPROVED (\$)	FEES RECEIVED (\$)
Elizabeth Jameson (Chair)	5	5	5,000	4,583
Richard Fotheringham (Deputy Chair until 17 July; Member from 18 July)	5	5	3,000	2,750
Rachel Crowley (Deputy Chair from 17 July)	5	3	3,000	2,750
Wayne Denning (until 26 September)	4	2	2,250	2,250
Simon Gallaher (from 1 October)	1	1	1,250	1,000
Nathan Jarro (from 26 October)	0	0	500	0
Peter Hudson	5	4	3,000	2,750
Susan Learmonth	5	5	3,000	2,750
Andrea Moor	5	5	3,000	2,750
David Williamson	5	4	3,000	2,750

DEVELOPMENT COMMITTEE

Queensland Theatre Development Committee met four times in 2017. The Committee supports the Board and works with Queensland Theatre management in relation to the development, approval, execution and monitoring of plans and policies relating to key sponsorship, philanthropic and other relationships and partnerships for Queensland Theatre. A particular focus in 2017 was the planning and implementation of the capital campaign.

Committee members throughout 2017 included Elizabeth Jameson (Chair of Development Committee and Chair of Board), Rachel Crowley, Susan Learmonth and David Williamson. Staff attendees included Susan Donnelly (Executive Director), Sam Strong (Artistic

Director), Amanda Jolly, (Deputy Executive Director), Nikki Porter (Corporate Partnerships Manager), Alana Tierney (Development Coordinator), Georgia Lynas (Campaign Coordinator), Anja Homburg (Communication and Grants Coordinator) and Jacki Micola (Acting Executive Assistant).

In October, it was decided to disband the Committee. These duties have been assumed by the full Board of Queensland Theatre until such time as an external volunteer committee can be formed.

COMMITTEE MEMBER	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED	FEES APPROVED (\$)	FEES RECEIVED (\$)
Elizabeth Jameson (Chair)	4	4	750	750
Rachel Crowley	4	4	375	375
Susan Learmonth	4	4	375	375
David Williamson	4	1	375	375

AUDIT AND RISK MANAGEMENT COMMITTEE

The Audit and Risk Management Committee is responsible for the Company's audit and risk management processes. The Committee operates in accordance with its Charter to review the financial administration and reporting of the Company, monitoring compliance with statutory obligations with due regard to Queensland Treasury's Audit Committee Guidelines. The Committee oversees 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 2017 included Peter Hudson (Chair of the Audit and Risk Committee) (Member), Andrea Moor (Member), Wayne Denning (Member), Richard Fotheringham (Member) and Elizabeth Jameson (ex-officio). Wayne Denning resigned from the Board and the Committee in September and Richard Fotheringham resigned from the Committee in October. New members Susan Learmonth and Rachel Crowley joined the Committee in October. Staff attendees included Susan Donnelly (Executive Director), Michael Cullinan (Finance Manager until April), Valerie Cole (Finance Manager, from May), Amanda Jolly (Deputy Executive Director), Tammy Sleeth (Executive Assistant) and Jacki Micola (Acting Executive Assistant).

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

Queensland Theatre does not currently have an internal audit function. The need for an internal audit process is considered on an ongoing basis by the Audit and Risk Management Committee as part of its risk management process. The Committee is in the process of seeking an external consultant to review the existing risk management framework and provide advice on its suitability for an organisation the size and complexity of Queensland Theatre, and recommend an ongoing plan for monitoring significant risks and testing of controls, especially for fraud. The need for an internal audit process will again be reviewed after the report is received from the external consultant. There have been no indications to date that an internal audit function is warranted, given the internal controls already in place and the overall workplace culture.

Ernst and Young continued as external auditors of Queensland Theatre in 2017. Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

AUDIT AND RISK MANAGEMENT COMMITTEE MEMBER	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED	FEES APPROVED (\$)	FEES RECEIVED (\$)
Peter Hudson (Chair)	6	6	1,000	917
Richard Fotheringham (until 26 September)	6	2	417	417
Andrea Moor	6	5	500	458
Wayne Denning (until 26 September)	5	3	375	375
Rachel Crowley (from 22 November)	1	1	125	83
Susan Learmonth (from 22 November)	1	1	125	83
Elizabeth Jameson (ex officio)	6	6	0	0

Board Member Profiles

MS ELIZABETH JAMESON

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 other directorships presently includes RACQ (and RACQ Insurance), John Villiers Trust, Queensland Police Service (Board of Management) 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.

EMERITUS PROFESSOR RICHARD FOTHERINGHAM FAHA (Deputy Chair until 17 July 2017; Member from 17 July 2017)

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 RACHEL CROWLEY (Deputy Chair from 17 July 2017)

Rachel Crowley is Head of Corporate Relations at Brisbane Airport Corporation, overseeing the company's media, community, and government relations programs, as well as its brand and consumer marketing platforms and sponsorships and corporate philanthropy portfolio. Prior to joining Brisbane Airport Corporation in late 2011, Rachel held a number of senior executive positions with Tourism Australia (TA), 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 addition to her role as Deputy Chair of Queensland Theatre, Rachel is the President of the Board of the Institute of Modern Art.

MR WAYNE DENNING

Wayne is a proud Birri Gubba man and Managing Director of Carbon Creative, 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.

MR SIMON GALLAHER

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, Queenslanders 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. After ten years serving on the board of trustees of QPAC and being their Deputy Chair, he has retired from QPAC to return to the board of Queensland Theatre.

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 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 and the Australian Institute of Chartered Accountants and is a Director of Youngcare Limited and Powerlink Queensland.

MR NATHAN JARRO

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 SUSAN LEARMONTH

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.

DR ANDREA MOOR

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 2010, Andrea was a QTC 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, QTC 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.

MR DAVID WILLIAMSON AO

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 play, *Sorting out Rachel*, opens at Sydney's Ensemble Theatre in January 2018 and in October his latest play, *Nearer the Gods*, opens the new Bille Brown Theatre for Queensland Theatre.

Executive Management

SUSAN DONNELLY – EXECUTIVE DIRECTOR (until 27 October 2017)

Sue led Queensland Theatre for nearly six years ensuring that it became one of the most celebrated in the country with a large touring footprint around Australia and internationally. Prior to Queensland Theatre, Sue was Executive Director of the national lobbying and advocacy organisation Australian Major Performing Arts Group (AMPAG). With more than 25 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. A graduate of the University of Sydney with a Master of Social Work with Merit she is also an alumnus of the Asialink Leaders' program. She has been a peer assessor for the Australia Council, Arts NSW and Arts Queensland and is a member of the Live Performance Australia Executive Council, the Helpmann Awards Theatre Panel and sits on the boards of Chunky Move and Performing Arts Connections Australia.

Responsibilities: The Executive Director ensures the company'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 the company are achieved.

SAM STRONG – ARTISTIC DIRECTOR

Sam Strong is one of Australia's leading theatre directors and arts leaders. He commenced as Artistic Director of the Queensland Theatre in November 2015. Prior to that, Sam was the Associate Artistic Director of the Melbourne Theatre Company, where he directed multiple sold-out productions, reached a paid audience of 145,000, and directed the main stage theatrical debuts of visual artist Callum Morton and screen comedy legends Working Dog. Sam's previous roles include: Artistic Director of Australia's new writing theatre, Griffin Theatre Company, where he tripled subscribers, expanded the program to include the revival of Australian classics, and directed the highest selling show in the company's thirty-five year history; and the Literary Associate at Belvoir, and the dramaturg in residence at Red Stitch Actors Theatre, where he co-founded Red Stitch Writers.

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 at the Sydney Theatre Awards, the Greenroom Awards, and the Helpmann Awards.

Sam has directed many of Australia's leading actors including Justine Clarke, Lucy Durack, Colin Friels, Noni Hazlehurst, Asher Keddie, Lachy Hulme, Robyn Nevin, Josh McConville, Luke Mullins, Pamela Rabe, Kat Stewart, Erik Thomson, Hugo Weaving, and David Wenham.

Sam's directing credits include: *Noises Off!* (Queensland Theatre/Melbourne Theatre Company); *Once in Royal David's City* (Queensland Theatre/Black Swan Theatre Company); *Masquerade* (Sydney Festival/Griffin/STSA/Melbourne Festival); *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); *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); *Red Sky Morning*, *Faces in the Crowd* (Red Stitch) and *Thom Pain (based on nothing)* (B Sharp).

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 the company 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 (Acting Executive Director from 30 October)

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 the company. The Deputy Executive Director deputises for the Executive Director when required.

MICHAEL CULLINAN – FINANCE MANAGER (until 21 April 2017)

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.

VALERIE COLE – FINANCE MANAGER (from 15 May 2017)

Valerie joined Queensland Theatre as Finance Manager in June 2017. Prior to this, she performed a similar role as Business Manager of Opera Queensland for four years. Valerie is qualified CPA with significant experience in senior financial and business management roles in the arts sector. She has a strong track record of contributing to the delivery of strategic outcomes, business process improvements, and building financial sustainability in arts companies. Valerie began her career working in the banking and financial services sector after graduating from the Australian National University with a degree in Commerce. She also has a degree Art History (Criticism & Conservation).

Responsibilities: The Finance Manager oversees the financial and budgetary control systems of the company, 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.

Management Team

SOPHIA HALL – SENIOR PRODUCER

Sophia 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 Imaging, 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 (Western Australian Academy of Performing Arts) and has served on a range of industry panels including the Arts Development Panel and New Performing Arts Venue Advisory Pool (DCA); National Script Development Organisations; WA Theatre Industry Joint Vision Strategy (2006).

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

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 the company 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.

LIZ PRIOR – PHILANTHROPY MANAGER

(from 18 September 2017)

Liz began working with Queensland Theatre in late 2017. She has worked across a number of industries for more than 30 years in the fields of PR, marketing, communications and fundraising. Liz was the Director – Fundraising Communications for Mater Foundation for the previous seven years. Prior to that, roles included Marketing Manager HealthShare, Associate Lecturer – Public Relations at QUT and Director (Australia) Echo Research. Before moving to Brisbane, Liz was a director of a PR Consulting firm in London, specialising in professional services and business to business. Liz holds a Graduate Certificate in Business (Philanthropy and Nonprofit Studies) from QUT, an MBA in Marketing from CASS Business School, London and a BSc in Art and Education from Indiana University.

Responsibilities: The Philanthropy Manager is responsible for securing government and philanthropic support for the company through individual giving programs, special government grants and foundations. The Philanthropy Manager provides the highest quality service to donors and ensures smooth administration of the philanthropic program. The main focus for 2017 and 2018 is the Capital Campaign, raising funds for the Bille Brown Theatre Project.

TRACEY WEBSTER - MARKETING AND AUDIENCE DEVELOPMENT MANAGER

Tracey re-joined the company in 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 the company's brand and reputation. In addition, the Marketing and Audience Development Manager informs company decision-making with solid marketing data.

Company Members and Employees

PATRON

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

BOARD OF DIRECTORS

Elizabeth Jameson (Chair)
Professor Richard Fotheringham
(Deputy Chair until 17 July 2017;
Member from 17 July 2017)
Rachel Crowley
(Deputy Chair from 17 July 2017)
Wayne Denning
(until 26 September 2017)
Simon Gallaher
(from 1 October 2017)
Peter Hudson
Nathan Jarro
(from 26 October 2017)
Susan Learmonth
Andrea Moor
David Williamson

EXECUTIVE

EXECUTIVE DIRECTOR

Sue Donnelly
(until 27 October 2017)

ARTISTIC DIRECTOR

Sam Strong

ASSOCIATE ARTISTIC DIRECTOR

Paige Rattray
(from 9 January 2017)

DEPUTY EXECUTIVE DIRECTOR

Amanda Jolly
(Acting Executive Director from 30 October)

RESIDENT DRAMATURG

Isaac Drandic
(from 24 April 2017)

EXECUTIVE ASSISTANT

Tammy Sleeth
(maternity leave from 1 May – 27 November)
Jacki Micola
(maternity leave replacement from 20 April –
29 December)

EDUCATION AND YOUTH

PROGRAMS

PRODUCER (EDUCATION AND YOUTH PROGRAMS)

Heidi Irvine (until 29 September 2017)

PROGRAMMING COORDINATOR

Laurel Collins

ASSOCIATE ARTIST EDUCATION AND YOUTH

Travis Dowling (from 1 January 2017)

FINANCE

FINANCE MANAGER

Michael Cullinan (until 21 April 2017)

Valerie Cole (from 15 May 2017)

ASSISTANT ACCOUNTANT

Jolene Wright (until 31 May 2017)

Georgia Knight

FINANCE OFFICER

Sarra Lamb (from 21 March 2017)

VENUE AND OPERATIONS

SUPERVISOR

Julian Messer

FRONT OF HOUSE COORDINATOR

Kate Hardy (from 20 February until 10
November 2017)

MARKETING

MARKETING AND AUDIENCE

DEVELOPMENT MANAGER

Tracey Webster

HEAD OF CAMPAIGNS

Jane Hunterland

MARKETING ASSISTANT

Louisa Sankey (until 23 November 2017)

MARKETING COORDINATOR

Louisa Sankey (from 24 November 2017)

MARKETING ASSISTANT (DIGITAL ENGAGEMENT)

Tom Manton-Williams (from 12 March
2017)

DIGITAL MARKETING OFFICER

David D'Arcy

IN-HOUSE GRAPHIC DESIGNER

Aleesha Cuffe

DATABASE TRAINER/SUPERVISOR

Rory Killen (from 25 May 2017)

TICKETING SUPERVISOR

Eloise Sowden (until 15 September 2017)

SENIOR TICKETING OFFICER

Donna Fields-Brown

ASSISTANT TICKETING SUPERVISOR

Madison Bell (from 24 November 2017)

TICKETING OFFICER

Madison Bell (until 23 November 2017)

TICKETING OFFICER

Rosie Hazell (from 23 January 2017)

PUBLICIST

Kath Rose and Associates

PHILANTHROPY & CORPORATE

DEVELOPMENT

CORPORATE PARTNERSHIPS

MANAGER

Nikki Porter

PHILANTHROPY MANAGER

Liz Prior (from 18 September 2017)

DEVELOPMENT COORDINATOR

Alana Tierney (until 29 September 2017)

Edwin Parra (from 15 November 2017)

COMMUNICATIONS & GRANT

COORDINATOR

Anja Homburg

CAMPAIGN COORDINATOR

Georgia Lynas (from 10 July 2017)

PRODUCTION

PRODUCTION MANAGER

Toni Glynn

TECHNICAL COORDINATOR

Daniel Maddison

Sam Maher (13 February until 21 July 2017)

Lachlan Cross (from 18 September 2017)

PRODUCTION COORDINATOR

Canada White (until 16 June 2017)

Pip Loth (from 21 August 2017)

TOURING PRODUCTION

COORDINATOR

Michael Rogerson (until 28 July 2017)

Candice Schmidt (from 27 November
2017)

COSTUME SUPERVISOR

Nathalie Ryner

WARDROBE COORDINATOR

Barbara Kerr

HEAD OF WORKSHOP

Peter Sands

COMPANY CARPENTER/HEAD

MACHINIST

John Pierce

PROGRAMMING

SENIOR PRODUCER

Sophia Hall

ARTISTIC COORDINATOR

Samantha French

PRODUCER (NEW WORK AND

DEVELOPMENT)

Shari Irwin

ARTISTIC ADMINISTRATOR

Hana Tow (from 4 May 2017)

RESIDENT DESIGNER

Vilma Mattila (from 3 April 2017)

Casual Staff

Stage/Assistant Stage Managers	Jessica Burns Rebecca Gibbs Eloise Grace Rebecca Minuti Heather O'Keefe Peter Sutherland	Margaret Burrows Chris Goeldner Will Lewis Nicole Neil Candice Schmidt	Yanni Dubler Ella Gordon Pip Loth Kathryn O'Halloran Daniel Sinclair
Art Finisher	Louisa Bannah	Bianca Bulley	
Carpenter	Jamie Bowman		
Cutters and Costume Makers	Millie Adams Angela Gearing	Louisa Bannah Michelle Wiki	Bianca Bulley
Costume Makers	Leigh Buchanan	Bianca Bulley	Oscar Clark
Costume Maintenance	Bianca Bulley Shona Webster	Oscar Clark Michelle Wiki	Jane Jericho
Dressers/Wig Dresser	Rebecca Anthony	Michael Green	
Dresser	Jane Jericho		
Make-up Artist	Katrina Anger		
Hairdresser	Sandra Monteath		
Tailor	Ghosne Aoun		
Front of House Engineer	Matt Erskine	Anusha Matthews	
Production Manager	Charles Wiles		
Workshop Carpenters and Prop Makers	Jamie Bowman	Aleksis Waaralinna	
Scenic Artists	Leo Hereygers		
Touring Head Mechanists	Kane Ernst	Chris Goeldner	Adam Hanley
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 Electricians	Benjamin Fry	Matt Golder	
Production Electricians	Matthew Allan Chris Tollefson	Tom Edmiston	Matthew Golder
Testing and Tagging (Licensed Electrician)	Michael Leggett		
Technical Coordinator	Lachlan Cross	Samuel Maher	
Technical and Theatre Team	Jack Alcock Robert Baker Wesley Bluff Austin Cox Matt Erskine Stephanie Ganfield Aresh Ghafari-Manjili Anna Hahn Anita Hughes Diane Kanara Charlotte Kirby Skye Lilliss Ryan Mahony John McIntyre-Grimau Zachary Millar Emma Nicolls Isaac Ogilvie Matthew Peirce Peter Rhoades Alessandra Romano Jade Salangsang Joshua Skipp Michael Smith Micheala Sturgess Jamie Tomic	Richard Aishford Kyle Berry Dan Cook Conor Donaghy Mark Flanagan Eleanor Garnett Liam Gilliland Christine Hawes William Hughes Renae Kenward Scott Klupfel Andrew Lye Conor May Leith McPherson Sarah Morrison Justine Nicolson Garrick Palmer Sophie Power Tenneale Rogers Gemma Rowe Lauren Sallaway Mara Smeathers Meg Stephens Rebecca Tilling Rebecca Voss	Thomas Ash George Blackley Jake Cook Nicholas Engler Derek Fraher Tim Gawne Juliana Guinane Michael Hedges Robert Hunt Sarah Kenyon-Williams Ned Lander Mark MacGillivray Benjamin McIntyre-Grimau William Millar Benjamin Neucom Dale Norris Sally Pereira Paul Reddin Cameron Rollo Jacob Ryner Benjamin Shotton Adam Smith Matthew Strachan Nicholas Toll Brady Watkins
Administration	Hannah Barr	Roxane Eden	
Season Ticketing	Jazmin Ealden Nathan Hollingworth Daniel Sinclair	Chantelle Giles Jessi Le Brocq Ashley Webster	Rosie Hazell Steve Pirie Timothy Woods
Front of House	Anita Hughes Isaac Buckland Cillian McDonald Ellen Tuffley Rosie Hazell	Roxane Eden Ben Davidson Madeleine Moore Michael Veal	Laura Bamford James Gatling Laura Richardson Keziah Young
Sunshine Coast Group Liaison Officer	Pauline Bound		
Artists in Residence, In-Schools Workshop	Ellen Bailey Lauren Jackson Jason Klarwein	Chris Beckey Steve Pirie	Thomas Larkin Kevin Spink
Monday Night Masterclasses	Veronica Neave Andrew Cory	Cienda McNamara	Kat McIntyre

Theatre Residency Week	Claire Christian David Burton Steve Pirie Matthew Filkens Rose Thrupp Ellen Bailey Jackson McGovern	Chris Beckey Thomas Larkin David Morton Ben Schostakowski Anne Pensalfini Nerida Matthaëi	Sam Foster Hayden Jones Veronica Neave Louise Brehmer Brie Jurss Ngoc Phan
Youth Ensemble	Amy Ingram Cienda McNamara Emily Burton Lauren Jackson Nerida Matthaëi	Anne Pensalfini Daniel Anderson Ian Lawson Thomas Larkin Justin Harrison	Ari Palani Daniel Evans Kellie Lazarus Veronica Neave
Traction	Anna Yen Candy Bowers	Claire Christian	Ngoc Phan
The Scene Project	Daniel Evans Bryan Probets Kathryn McIntyre Justin Harrison	Nikhil Singh Sam Foster Thomas Larkin	Ellen Bailey Steve Pirie Kaye Stevenson
Young Writers Program	Clementine Anderson Ian Lawson	Zoe Tuffin	Abdul Salman
Young Actors' Masterclass (Regional)	Lucas Stibbard	Kat Henry	
London Representatives	Diana Franklin		
United States Representative	Stuart Thompson		
Founding Director	Alan Edwards, AM, MBE		

Compliance

Public Sector Ethics

An internal Code of Conduct approved by the company, in accordance with the Public Sector Ethics Act 1994, binds the Chair and members of 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 ethical 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 2017.

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

During 2017, Queensland Theatre continued to archive and dispose of information in line with the Queensland State Archives, *General Retention and Disposal Schedule for Administrative Records*.

Human Resources

WORKFORCE PLANNING, ATTRACTION AND RETENTION

As at 31 December 2017, Queensland Theatre's workforce constituted 78.6 full-time equivalent staff. Its permanent retention rate for the year was 93 percent (a decrease of 6 percent on 2015) and its permanent separation rate was 7 percent.

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
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Disclaimers

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