

# **QUEENSLAND THEATRE**

**COMPANY**

**2022**

**ANNUAL REPORT**

## **ACKNOWLEDGEMENT OF COUNTRY**

Queensland Theatre Company acknowledges the Jagera and Turrbal people who are the traditional custodians of the land upon which we work, and their unique relationship with the lands, seas and waterways. We pay respect to their Elders past and present, and to all Aboriginal and Torres Strait Islander peoples. We acknowledge the essential creative contribution Indigenous people make to the art and culture of this country.

Throughout this report, the terms 'Indigenous' and 'Aboriginal and Torres Strait Islander' are used interchangeably to reference the First Nations peoples and communities of Australia.

28 February 2023

The Honourable Leeanne Enoch MP  
Minister for Communities and Housing,  
Minister for Digital Economy and Minister for the Arts  
GPO BOX 806  
BRISBANE QLD 4001

Dear Minister,

I am pleased to submit for presentation to the Parliament, the Annual Report 2022 and 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 2019*, 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 at page 64 of this annual report.

Sincerely,

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

Elizabeth Jameson AM  
Chair  
Queensland Theatre Company

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# INTRODUCTION

## Vision

To create theatre that shapes the national imagination

## Purpose

To connect people and ideas through exceptional theatre experiences that inspire, entertain and challenge.

## Values

Living our values through a spirit of openness:

- Integrity
- Inclusivity
- Generosity
- Energy
- Ambition
- Audacity

## Goals

- **CREATE:** Create diverse, high quality theatre experiences
- **ENGAGE:** Deepen connections and reach to build strong communities
- **THRIVE:** Safeguard the future and enable sustainable growth

## Artistic vision

- Leading the country in nurturing diverse, new Queensland stories.
- Elevating Aboriginal and Torres Strait Islander artists and development of a pipeline of Queensland First Nations stories.
- Reaching new audiences locally, regionally and nationally to share Queensland stories.
- Delivering the highest quality and accessible education and youth programs.
- Building sustainable relationships with smaller companies to ensure a strong theatre ecology in Queensland.

## Queensland Theatre Company

Queensland Theatre Company (Queensland Theatre) was established in 1970 under the *Queensland Theatre Company Act 1970* (the Act) with a statutory responsibility to contribute to the cultural, social and intellectual development of all Queenslanders. Queensland Theatre is governed by the Queensland Theatre Company Board and reports to the Minister for the Arts through Arts Queensland.

Queensland Theatre is one of the major performing arts companies in Australia and the leading theatre company in Queensland. It has been Queensland's home of live theatre for 52 years, enriching the cultural landscape by creating live theatre experiences which speak directly to us about our lives, community and the world around us. It is a place where employees, artists and audiences come together to share and tell stories through the unique ability of live theatre.

Each year Queensland Theatre produces and presents an annual season of diverse theatrical productions, prioritising new Queensland and Australian stories. Queensland Theatre is committed to working with Aboriginal and Torres Strait Islander artists and investing in and celebrating their creative practice and storytelling. This includes presenting productions with a First Nations theme or perspective in Queensland Theatre's broad artistic program, casting First Nations artists, as well as a vigorous creative development program aimed at supporting First Nations artists to bring their work to the stage.

Queensland Theatre also delivers a comprehensive drama education and youth program that reaches students across Queensland, aiming to inspire young people to participate in theatre and playwriting activities, and to develop the next generation of young artists.

Through new play commissions and creative developments, professional development opportunities for artists, partnering with independent theatre companies to provide access to resources, and facilitating the Queensland Premier's Drama Award, Queensland Theatre supports art-form development.

In everything we do, Queensland Theatre seeks to enrich our community by developing and presenting transformative, entertaining and diverse stories that speak to our times and generate conversation, thought and reflection. Queensland Theatre's strategic goals ensure that the Company's objective of storytelling remains vital and relevant, benefitting the wider performing arts community and audiences (local, regional, national and international).

## Role and responsibilities

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

Queensland Theatre's functions include:

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

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

## Object and guiding principles

In performing its functions, Queensland Theatre must have regard to the object of, and guiding principles of the *Queensland Theatre Company Act 1970*. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders with the following guiding principles:

- (a) leadership and excellence should be provided in the arts of the theatre;
- (b) there should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- (c) respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- (d) children and young people should be supported in their appreciation of, and involvement in, the arts of the theatre;
- (e) diverse audiences should be developed;
- (f) capabilities for life-long learning about the arts of the theatre should be developed;
- (g) opportunities should be supported and enhanced for international collaboration and for cultural exports, especially to the Asia-Pacific region; and
- (h) content relevant to Queensland should be promoted and presented.

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

## Creative Together 2020-2030: A 10-Year Roadmap for Arts, Culture and Creativity in Queensland

Queensland Theatre supports the delivery of *Creative Together 2020-2030: A 10-Year Roadmap for Arts, Culture and Creativity in Queensland*, the Queensland Government's vision and strategy for a State renewed and transformed by arts, culture and creativity. Queensland Theatre has a role in implementing priorities in the *Creative Together* plan, such as:

- engaging First Nations artists and arts workers through employment opportunities and in decision making roles;
- programming and delivering arts engagement and experiences beyond South East Queensland;
- investing in work and activities that drive positive change;
- building the evidence base that demonstrates the social benefits of arts;
- collaborating with regional artists and organisations, building partnerships with local councils and growing cultural tourism; and
- prioritising the development and presentation of Queensland stories.

# CHAIR'S OVERVIEW

I am pleased to present the Queensland Theatre Annual Report 2022. Despite many upheavals, including extensive flood inundation in late February leading to closure of our theatre and multiple COVID-19 disruptions, we were able to present seven productions and deliver a wide range of programs designed to support our industry and arts education.

First Nations storytelling was a highlight of 2022, with two exceptional Queensland productions. Coinciding with NAIDOC week and in partnership with QPAC, we proudly presented a revival of *The Sunshine Club* by Wesley Enoch and John Rodgers, a musical first presented by Queensland Theatre in 1999 telling the stories of segregation in the 1950s and the dance halls like the Boatshed. Slated for 2020, we finally presented the Brisbane season of our trilingual production of Shakespeare's *Othello* in a new adaptation by Jimi Bani and Jason Klarwein. Performed in Cairns in 2021 as part of CIAF, this work recognises the role of the Torres Strait Light Infantry Battalion in World War II.

Our third Reconciliation Action Plan (2022-2024) was endorsed by Reconciliation Australia in March and contains significant undertakings in the areas of education, engagement and employment. Throughout the year we have welcomed many First Nations artists and audience members into our theatre, including students from as far away as Murgon and Doomadgee. Our First Nations initiatives are guided by our Indigenous Reference Group. Judge Nathan Jarro chaired the Group until October when he handed over to Board member Mundanara Bayles, and he remained as a serving member. The Group also comprises Board member Dean Gibson, Valerie Cooms, Isaac Drandic, Roxanne McDonald, Michael Tuahine and Charles Passi. I thank them all for their invaluable insight and dedication.

Our engagement with young people in the regions was particularly strong this year. Suzie Miller wrote *Chroma Town*, for The Scene Project, which was shared with 100 school groups throughout Queensland, bringing together 1,392 students including 884 from regional areas. Theatre Residency Week NQ again took place in Townsville and we launched a new initiative for young regional writers, *Eerie Street*, which resulted in a six-episode podcast of uniquely Australian horror stories. I acknowledge the outstanding support we receive from the Tim Fairfax Family Foundation for our regional education programs.

The Queensland Premier's Drama Award 2022-23 was won by Ryan Enniss for his play *Drizzle Boy*, which will be presented in the 2023 season. Ryan is the first winner to receive the \$30,000 prize, which was provided by our QPDA partner Griffith University. The QPDA is now the most valuable Australian playwrights' award and the only award that guarantees the winner a full professional production of their play.

During the year two Board members retired at the expiry of their term: Andrea Moor and David Williamson AO, while Rachel Crowley stepped down as Deputy Chair, continuing as a Board member. I acknowledge and thank them for their outstanding service. We welcomed Dean Gibson's appointment as Deputy Chair and two new Board members, Liz Burcham and Stephen Carleton. I also thank fellow Board members, Tracey Barker (Chair, Audit and Risk Management Committee), Mundanara Bayles, Simon Gallaher and Susan Learmonth for their valued contribution.

Queensland Theatre ended the year in a solid financial position despite the many challenges the year presented. Strong philanthropic support and careful fiscal management contributed to the positive year-end results.

Queensland Theatre received generous support throughout 2022 and I thank the Queensland Government, through Arts Queensland, and the Australian Government through the Australia Council for the Arts. I pay tribute to all of our loyal and committed corporate partners and donors. Our family of Visionaries is growing each year and their annual donations support a wide range of activities.

Finally, on behalf of the Board, I sincerely thank and congratulate Artistic Director, Lee Lewis, and Executive Director, Amanda Jolly, and their team, for their resilience and creativity.



Elizabeth Jameson AM  
Chair

# DIRECTORS' OVERVIEW

Queensland Theatre's resilience has been on full display in 2022, and we are pleased to report that our dedication to providing theatre for our community remains as strong as ever. We rallied to the challenges presented, supported by the generous and loyal community of artists and audience members who wrap around our Company.

Our year began with the rapid increase of COVID-19 cases in Brisbane and the ban on school excursions which greatly impacted our audience for our first show of the year, *Who's Afraid of Virginia Woolf?* directed by Margaret Harvey. COVID-19 also meant that we took the difficult decision to postpone the rehearsals and presentation of *First Casualty* until later in the year, which meant a reordering of our season and the postponement of *Vietgone* until 2023.

In February our building was inundated by the massive flood event that impacted Brisbane, resulting in the closure of our theatre for three months while extensive repairs were undertaken. Fortunately, with the strong support of our landlord, Department of Housing and Public Works, the Australia Council and our generous flood appeal donors, we were able to reopen after three months and continue with our season. Sadly, *don't ask what the bird look like*, by Hannah Belanszky, due to be performed in April, had to be postponed until 2023.

We reopened again at the end of May. Similar to 2021, our 2022 Season contained works postponed from previous years, including Robyn Archer's extraordinary *An Australian Songbook*, a tour-de-force from an Australian icon, and our production of *Othello*, adapted by Jimi Bani and Jason Klarwein, that brought together the best of two cultural traditions: Wagadagam and Shakespeare. *Othello* was presented as part of CIAF in 2021 and we were delighted to finally present this work to Brisbane audiences.

Four new productions were created, including a sumptuous revival of *The Sunshine Club* by Wesley Enoch and John Rodgers (in partnership with QPAC), *Bernhardt/Hamlet*, *The Almighty Sometimes* and *First Casualty*. *First Casualty* was written by Christopher Johnston, a serving soldier in the Australian Defence Force and his exploration of the experience of soldiers in Afghanistan was a valuable contribution to our understanding of this war. We are grateful for the guidance we received from Legacy Brisbane and Soldier On in reaching new audiences and facilitating discussion.

Elevating First Nations artists and culture is a core priority of Queensland Theatre. We are pleased to report that three of our productions in 2022 were First Nations led, ensuring we are presenting works that are authentic and providing opportunities for First Nations artists. *The Sunshine Club*, in particular, showcased the next generation of outstanding First Nations artists. Roxanne McDonald has been engaged as our Artistic Elder, providing support to staff and hosting a range of initiatives designed to make the theatre more accessible to the First Nations community.

Overall, in 2022, we employed 307 artists (performers, creatives and teaching artists). In our Brisbane subscription season, 29% of the artists identified as First Nations and 18% came from a culturally and linguistically diverse (CALD) background.

Our Education, Youth and Regional Engagement Programs continued to expand in 2022, with an emphasis on encouraging writing skills in the next generation. The Young Playwright's Award, now in its tenth year, was won by Grace Wilson from Barrine, far north Queensland, for her play *Goodbye Eli Anderson*. We also established a Young Writers Ensemble for aspiring playwrights aged 15 to 19 years, under the guidance of Associate Artist Steve Pirie.

Our collaborations with our partner companies continued. Belloo Creative presented their beautiful work *Boy, Lost* by Katherine Lyall-Watson, based on the book by Kristina Olsson, in the Diane Cilento Studio. Shock Therapy remounted their production *Fuel* for a short season in the Studio in preparation for 2023 touring. In partnership with Dead Puppet Society and the Kingston Butter Factory in Logan, we offered a ten week outreach program for local students.

We thank everyone who supported us this year – from our Chair and the tirelessly passionate Queensland Theatre Board, to our generous and invested government partners, private and corporate supporters, and all of the artists. A special thanks must go to all Queensland Theatre staff whose dedication and determination kept our doors open and our programs on track.



Lee Lewis  
Artistic Director



Amanda Jolly  
Executive Director



# HIGHLIGHTS AND ACHIEVEMENTS

## Young writers

Supporting young playwrights was a focus of 2022, with a Young Writers Ensemble established for twelve artists from across Queensland, the 21st Young Playwright's Award and *Eerie Street*, a virtual playwriting program for regional students which supports the next generation of writers as playwriting is no longer part of the secondary education curriculum.

## Artist employment

Queensland Theatre employed 307 artists: 71 performers, 67 creatives, 95 teaching artists and 74 artists working on creative development activities. Seventy-eight percent (78%) of the artists in the subscription season were from Queensland, 29% identified as having a First Nations background and 18% identified as culturally and linguistically diverse.

## Regional engagement

All seven regions of Queensland were reached in 2022 with activity including Queensland Theatre's highly acclaimed secondary education program, The Scene Project expanding to reach 1,392 students, supporting drama teaching throughout Queensland, and Theatre Residency Week held in Townsville, offering regional opportunities for aspiring actors.

## Landmark production

After six years of development, Queensland Theatre presented its landmark production, *First Casualty* by Christopher Johnston, the first Australian play to be written by a serving soldier, which was highly appreciated by audiences including current Australian Defence Force members, veterans and the general public.

## Flood recovery

Queensland Theatre's resilience was demonstrated following major flood damage to Queensland Theatre premises in February 2022, achieving restoration work in three months with strong support from the community, the Queensland Department of Energy and Public Works and the Australia Council for the Arts.

## First Nations engagement

A commitment to building strong First Nations engagement has been advanced through a range of initiatives including engaging well known actor Aunty Roxanne McDonald as Queensland Theatre's first Artistic Elder to support and guide staff and artists in building relationships with the First Nations community in the arts sector and more broadly.

## Reconciliation Action Plan

With the guidance of the Indigenous Reference Group, Queensland Theatre released its third Reconciliation Action Plan (RAP) endorsed by Reconciliation Australia, containing undertakings in the areas of education, engagement and employment.

# BACKGROUND

## Government objectives for the community

Queensland Theatre supports the following objectives as outlined in the *Statement of the Queensland Government's objectives for the community*:

**Good jobs:** Good, secure jobs in our traditional and emerging industries

**Better services:** Deliver even better services right across Queensland

**Great lifestyle:** Protect and enhance our Queensland lifestyle as we grow

Through delivery of its strategic goals, Queensland Theatre contributes to **good jobs** by:

- Attracting and facilitating investment in the performing arts industry that enables and supports **job creating opportunities, skills development and career pathways** for artists, arts professionals and support staff, through a diverse range of artistic programs and work, including comprehensive education and youth programs developing the skills of aspiring young artists and theatre-makers throughout Queensland;
- supporting investment in First Nations creative practice, promoting **artistic opportunities and collaborations** with First Nations artists, **employment and the growth of the First Nations arts sector**; and
- sharing the Queensland Government's 10-year vision in *Creative Together 2020-2030: A 10-year Roadmap for arts culture and creativity in Queensland*.

## Strategic Plan 2022-2025

Queensland Theatre's Strategic Plan 2022-2025 sets out the following strategic objectives. Key performance indicators are detailed in the Outcomes section on page 10 of this report.

1. **CREATE:** Create diverse, high quality theatre experiences
2. **ENGAGE:** Deepen connections and reach to build strong communities
3. **THRIVE:** Safeguard the future and enable sustainable growth

## Operational Plan 2022

Queensland Theatre's Operational Plan 2022 is derived from its Strategic Plan 2022-2025. The operational plan outlined the following undertakings:

### *Create diverse, high quality theatre experiences*

- Elevate First Nations arts and culture and increase opportunities to engage First Nations artists and arts workers in leading the creation of work.
- Create an artistic program that is diverse in scale and perspectives and prioritises the development of a pipeline of new Queensland and Australian stories.
- Reflect the world around us and offer meaningful opportunities for conversation debate and connection.

### *Deepen connections and reach to build strong communities*

- Strengthen connections with people, places and communities, fostering inclusivity, participation and engagement in the performing arts.
- Build productive relationships, opportunities and platforms for collaborations that expand our reach and contribute to the development of Queensland artists and the arts industry especially in regional areas.
- Provide opportunities for young people to be actively involved in the arts, develop their skills and explore career pathways.

### *Safeguard the future*

- Maintain a robust and sustainable financial, operational and governance foundation.
- Build financial and organisational resources that promote agility, vitality and responsiveness.
- Cultivate a positive, inclusive and safe workplace culture and environment.

The operational plan was modified during the year to update the government's objectives for the community.

The Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts did not give any directions to Queensland Theatre during or relating to the financial year.

## Operating environment

Queensland Theatre was again significantly impacted by COVID-19 in 2022. Four of our seven productions were negatively affected, resulting in closures, rehearsal disruptions and the use of stand-in actors and swings. Another two productions were postponed until 2023. The government mandate for proof of vaccination or medical exemption certificates to enter our building also affected some artists and staff, leading to the termination of some contracts where flexible work arrangements were not an option.

The first production of the year, *Who's Afraid of Virginia Woolf?* had a greatly reduced audience due to the COVID-19 infection level in Brisbane and a ban on school excursions restricting students from attending. COVID-19 also prompted the postponement of *Vietgone* in November to allow a reorganisation of the season, moving *First Casualty* to the November time slot to avoid rehearsing in February as originally scheduled, as case numbers were at a peak. *Bernhardt/Hamlet* closed for a week due to COVID-19, *Robyn Archer: An Australian Songbook* cancelled one performance, *The Sunshine Club* lost a week of rehearsals and *Othello* required the use of stand-in actors to stay open.

Queensland Theatre entered 2022 in a strong financial position with solid cash reserves from 11 successive years of surplus results. However, ongoing COVID-19 disruptions led to reduced audience confidence which flowed through to box-office results. Audience caution was notable in the take up of season packages for 2023, which is lagging 2022 and 2021 levels.

In addition to COVID-19, Queensland Theatre was further disrupted when it incurred flood damage from the Brisbane flood in February. During the extreme weather event, extensive infrastructure damage was sustained resulting in a three-month closure of the Bille Brown Theatre (28 February to 27 May). The Bille Brown Theatre reopened on 28 May with *Bernhardt/Hamlet*.

Co-producing opportunities to develop new work with interstate theatre companies were limited in 2022 due to the COVID-19 backlog of work still to be presented by most companies. The 2022 season contained one co-production: *The Sunshine Club* with QPAC (Queensland Performing Arts Centre), and one buy-in, *Who's Afraid of Virginia Woolf?* from State Theatre Company South Australia.

Like many businesses, Queensland Theatre is feeling the impact of the rising costs of materials, utilities, supply chain issues and attraction and

retention of skilled labour. Acute labour shortages are being felt when contracting stage managers and theatre technicians, at times resulting in the need to employ interstate personnel at higher cost. Providing opportunities to develop these technical skills on-the-job following basic external training will be key to meeting future workforce demands. Increasing diversity in the sector is also a focus, especially developing First Nations arts workers. Keeping pace with technological change and digital infrastructure will also be essential to enable broader productivity and accessibility.

## Flood recovery and mitigation

Queensland Theatre worked closely with its building landlord, the Department of Energy and Public Works, to address flood recovery across its site. The ground floor of Queensland Theatre's premises including the Bille Brown Theatre, Diane Cilento Studio, theatre foyer and bar, and main reception area incurred the most extensive damage. Due to flood impacts and the theatre closure period, 40 performances were cancelled or rescheduled. An insurance settlement, funds raised through a public flood appeal, substantial support from our landlord, the Queensland Department of Energy and Public Works, and a generous grant from the Australia Council for the Arts, meant that Queensland Theatre was able to promptly facilitate the building repair work without serious budget impairment or need to access cash reserves.

In consultation with the Department of Energy and Public Works, Queensland Theatre has sought an independent engineering assessment of the flood mitigation measures that could be effective for the premises and will begin to implement these measures during 2023.

## Looking ahead

Notwithstanding the 2022 upheavals and operating environment, Queensland Theatre continues to work towards achieving its objectives to ensure excellence in leading and providing arts of the theatre, to increase audience engagement and reach, to deliver high quality education and youth programs, to invest in First Nations creative practice and to build digital capability and agile ways of working.

In the lead up to the 2032 Brisbane Olympic and Paralympic Games, opportunities will emerge to showcase performing arts in Queensland to domestic and international audiences. Increasing demand for expanded program delivery across Queensland and reaching more Queenslanders will provide opportunities for intensified regional engagement to attract new audiences, community connectedness and employment and growth of the arts industry.

# OUTCOMES

## Key measures

Strategic goals	Key Performance Indicator	2022 actual	2022 target
<b>CREATE: Create diverse, high quality theatre experiences</b>			
<ul style="list-style-type: none"> <li>Elevate First Nations arts and culture and increase opportunities to engage First Nations artists and arts workers in leading the creation of work.</li> <li>Create an artistic program that is diverse in scale and perspectives and prioritises the development of a pipeline of new Queensland and Australian stories.</li> <li>Reflect the world around us and offer meaningful opportunities for conversation, debate and connection.</li> </ul>	<ul style="list-style-type: none"> <li>Number of presentations and pipeline of new First Nations works</li> </ul>	2	2
	<ul style="list-style-type: none"> <li>Number of First Nations artists employed – subscription season</li> </ul>	29%	>12%
	<ul style="list-style-type: none"> <li>Number of new Australian works produced/presented</li> </ul>	3 <sup>1</sup>	4
	<ul style="list-style-type: none"> <li>Number of new Australian works in development</li> </ul>	8	3
	<ul style="list-style-type: none"> <li>Number of Australian artists and creatives employed (headcount)</li> </ul>	307 <sup>2</sup>	130
	<ul style="list-style-type: none"> <li>Percentage of Queensland artists employed</li> </ul>	78%	>50%
	<ul style="list-style-type: none"> <li>Number of Queensland stories developed and presented across the season</li> </ul>	1 developed 2 presented	1 developed 1 presented
	<ul style="list-style-type: none"> <li>RAP employment target of 8% First Nations workforce (based on hours employed)</li> </ul>	8%	8%
	<ul style="list-style-type: none"> <li>Cultural practices developed and implemented in the development of First Nations work</li> </ul>	3 <sup>3</sup>	Works creatively led by First Nations artists
	<ul style="list-style-type: none"> <li>Number of works of scale with partner organisations</li> </ul>	1	1
	<ul style="list-style-type: none"> <li>Tours and interstate co-productions</li> </ul>	1	1
	<ul style="list-style-type: none"> <li>Number of culturally diverse artists employed – subscription season</li> </ul>	31%	>20%
	<ul style="list-style-type: none"> <li>Gender parity across season</li> </ul>	50%	>50%
	<ul style="list-style-type: none"> <li>Number of new Australian works commissioned</li> </ul>	2	2
<b>ENGAGE: Deepen connections and reach to build strong communities</b>			
<ul style="list-style-type: none"> <li>Strengthen connections with people, places and communities, fostering inclusivity, participation and engagement in the performing arts.</li> <li>Build productive relationships, opportunities and platforms for collaborations that expand our reach, and contribute to the development of Queensland artists and the arts industry, especially in regional areas.</li> <li>Provide opportunities for young people to be actively involved in the arts, develop their skills and explore career pathways.</li> </ul>	<ul style="list-style-type: none"> <li>Year on year increase in investment in activities that create employment for Queensland-based First Nations artists, small to medium arts organisations, and arts workers</li> </ul>	\$1,851,191 <sup>4</sup>	>\$500k
	<ul style="list-style-type: none"> <li>Number of initiatives/events to reach new audiences</li> </ul>	2	2
	<ul style="list-style-type: none"> <li>Total attendance (mainstage or non-touring)</li> </ul>	61,078	47,000
	<ul style="list-style-type: none"> <li>Total paid attendance (mainstage or non-touring)</li> </ul>	52,853	45,000
	<ul style="list-style-type: none"> <li>Number of Queensland regions where activities take place</li> </ul>	7	6
	<ul style="list-style-type: none"> <li>Associate Artist positions</li> </ul>	2 <sup>5</sup>	3
	<ul style="list-style-type: none"> <li>Initiatives to include audience members with a disability</li> </ul>	3	3
	<ul style="list-style-type: none"> <li>Open artist conversations with AD for local industry to discuss sector specific concerns</li> </ul>	3 <sup>6</sup>	4 / year
	<ul style="list-style-type: none"> <li>Number of partner companies</li> </ul>	4	4
	<ul style="list-style-type: none"> <li>Number of regional stories developed in the regions and shared</li> </ul>	1	1
	<ul style="list-style-type: none"> <li>Digital season tickets</li> </ul>	0 <sup>7</sup>	1,000
	<ul style="list-style-type: none"> <li>Participation in education and youth programs</li> </ul>	4,068 <sup>8</sup>	6,000
	<ul style="list-style-type: none"> <li>Supported position in education and youth programs for economically disadvantaged students</li> </ul>	22	6
	<ul style="list-style-type: none"> <li>Teaching Artist Program – number of participants</li> </ul>	10	8
	<ul style="list-style-type: none"> <li>Number of tertiary institutions performing arts programs supported</li> </ul>	3	2

# Key measures (cont'd)

Strategic goals	Key Performance Indicator	2022 actual	2022 target
<b>THRIVE: Safeguard the future and enable sustainable growth</b>			
<ul style="list-style-type: none"> <li>Maintain a robust and sustainable financial, operational and governance foundation.</li> <li>Build financial and organisational resources that promote agility, vitality and responsiveness.</li> <li>Cultivate a positive, inclusive and safe workplace culture.</li> </ul>	Continued implementation of RAP	Progress reviewed	RAP reporting
	Employment strategies developed and implemented to recruit First Nations peoples throughout the organisation	Implementation progressing	Employment strategy completed
	Box office income: % increase/decrease	46% decrease <sup>9</sup>	7% decrease
	Private sector income (philanthropy, fundraising, sponsorship): % increase/decrease per year	0.04% increase <sup>10</sup>	10% increase
	% of revenue from non-government sources	52%	> 50%
	Employee turnover	24.4% <sup>11</sup>	<10%

<sup>1</sup> The fourth new Australian work for 2022, *don't ask what the bird look like*, was postponed until 2023 as a result of the flooding of the Bille Brown Theatre.

<sup>2</sup> Expansion of the Education, Youth and Regional Engagement activities and additional creative development of new works resulted in higher than anticipated employment opportunities for artists.

<sup>3</sup> First Nations-led productions: *Who's Afraid of Virginia Woolf?* directed by Margaret Harvey and starring Jimi Bani, *The Sunshine Club*, *Othello*.

<sup>4</sup> The 2022 season contained two large scale First Nations works, *Othello* and *The Sunshine Club*. This was brought about by the need to postpone the 2021 Brisbane season of *Othello* until 2022 as a result of COVID-19 disruptions.

<sup>5</sup> Two Associate Artists on fixed staff. An additional Associate Artist worked on a contract basis and took up a full-time, fixed Associate Artist role in January 2023.

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<sup>6</sup> An Artist Conversation was planned for March 2022 but the theatre was closed due to flooding and staff were deployed to other schedules and tasks.

<sup>7</sup> Disruptions to the year, difficulties in securing filming rights with artists and the cost of music licencing meant that no productions were filmed in 2022 and no digital season tickets were sold. Further information is provided in goal 2 of this report.

<sup>8</sup> Reduced school participation due to COVID-19 restrictions/measures implemented by schools eg school excursion ban.

<sup>9</sup> COVID-19 impacts and theatre closure negatively impacted box office.

<sup>10</sup> Philanthropic income increased by 11% in 2022, however corporate support declined with the loss of our Principal Partner RACQ, meaning that target of a 10% increase overall was not met.

<sup>11</sup> A rising turnover trend is observable across the arts industry attributed in part to the impact of COVID-19. The increase in staff turnover was examined through external remuneration benchmarking, a new performance management program focussed on employee engagement.

# GOAL 1: CREATE

## CREATE DIVERSE, HIGH QUALITY THEATRE EXPERIENCES

- Elevate First Nations arts and culture and increase opportunities to engage First Nations artists and arts workers in leading the creation of work.
- Create an artistic program that is diverse in scale and perspectives and prioritises the development of a pipeline of new Queensland and Australian stories.
- Reflect the world around us and offer meaningful opportunities for conversation, debate and connection.

Each year, Queensland Theatre produces and presents a subscription season of plays, diverse in scale and perspectives, including Australian and Queensland works, international plays and classics. Embracing First Nations creative practice, storytelling and cultural expression is also an integral part of Queensland Theatre engagement objectives, underpinned by a commitment to working alongside Aboriginal and Torres Strait Islander artists to bring their stories to the stage, connecting with broad audiences.

Season 2022 presented 146 mainstage performances featuring 67 actors with 78% from Queensland. Of the 55 creatives employed, 62% were from Queensland. In addition, 29% of the actors employed in mainstage productions were First Nations actors.

Success is measured in part by box office revenue. In 2022, box office revenue totalled \$2,520,687, falling short of the target \$3,048,191 as a result of show cancellations and postponements that continued throughout the year due to COVID-19. Season 2022 was also disrupted by a three-month theatre closure from 27 February to 27 May 2022 due to flooding impacts, resulting in 71 performances being cancelled or rescheduled. These included:

- the reschedule of 32 performances of *First Casualty* from March to November 2022;
- cancellation of 15 performances of *don't ask what the bird look like* which was subsequently reprogrammed in Season 2023; and
- cancellation of 24 performances of *Vietgone* which was subsequently reprogrammed in Season 2023.

### ELEVATE FIRST NATIONS ARTISTS AND STORIES

Through collaboration, Queensland Theatre works alongside First Nations artists leading the creation and delivery of First Nations storytelling. Highlights of First Nations creative practice included the following:

- Casting of 19 First Nations actors in the 2022 subscription season.
- Partnering with QPAC (Queensland Performing Arts Centre) to present a work of scale, reviving the musical *The Sunshine Club*, by Wesley Enoch and John Rodgers which originally premiered at Queensland Theatre in 1999. Having the original creators revive their Australian story was a unique experience for the Company which was complemented by the return of well-known artist Roxanne McDonald who played the role of Auntie Faith Doyle in the first production in 1999 and the 2022 production, and Wayne Freer, who was in the band in the 1999 production, returned in 2022 as the Musical Director.
- Presenting Shakespeare's *Othello* adapted by Jimi Bani and Jason Klarwein, a trilingual production of Shakespeare's *Othello*, which recognised the role of the Torres Strait Light Infantry Battalion in World War II. After two performances, seven performances were cancelled due to cast illness, however, the show run was extended by seven performances to recover the lost performances. Many people worked to bring the vision of Jimi Bani and Jason Klarwein to life including the Bani family, the veterans and families connected to the 51st Battalion, and our government partners. The production including the adaptation, performances and stage design was positively received and reviewed.

- Further creative development and script refinement of QPDA 2018-19 finalist, Hannah Belanszky's *don't ask what the bird look like*, with First Nations director Isaac Drandic, following its postponement to Season 2023 as a consequence of the Bille Brown Theatre closure.
- A new creative development activity, *Groundtable*, coordinated by Isaac Drandic, Queensland Theatre's Associate Artist based in Cairns, and Cairns producers, Lia Pa'ap'a and Johannah Maza. Nineteen north Queensland First Nations artists, including Yarrabah Elders, gathered on 25 August 2022 to discuss opportunities and challenges for First Nations creative practice over the next 10 years leading up to the 2032 Brisbane Olympic and Paralympic Games. Future gatherings will be coordinated and will play an integral role in informing Queensland Theatre's actions around First Nations programming and creative/artist development.
- *Mudskipper*, by John Harvey and Uncle Walter Waia continued creative development work.
- Four scholarships offered to First Nations students in Queensland Theatre's Young Artists' Ensembles and Theatre Residency Weeks.

## DIVERSE STORYTELLING REFLECTING THE WORLD AROUND US

The 2022 Season delivered a program diverse in scale and perspectives, designed to connect with broad audiences and communities. It also captured our place in the world through unique Australian and Queensland stories.

The diversity of the season can be observed through:

- the large scale production of *The Sunshine Club* at QPAC with a cast of 19 including a live band on stage.
- *The Almighty Sometimes* which offered rich opportunities to engage with the complex topic of mental illness and its impact on individuals and families. Twenty Headspace Australia representatives were on hand at the show's opening night to support audience members who wished to discuss the work.
- *First Casualty*, a first-hand examination of the experience of Australian soldiers serving in Afghanistan, a story rarely seen on Australian stages which was greatly appreciated by veterans, serving soldiers and their families. Legacy Brisbane and Soldier On communicated with the veteran community to prepare them for the content of the production. Multicultural Australia provided guidance on the production, supported the Middle Eastern cast members and assisted actors with Pashto language training.

## Subscription season

# WHO'S AFRAID OF VIRGINIA WOOLF?

By Edward Albee

12 – 26 February 2022  
Playhouse, QPAC

Performances	Total attendance	Box office revenue
<b>16</b>	<b>7,274</b>	<b>\$383,950</b>

### CAST

Jimi Bani	George
Rashidi Edward	Nick
Juanita Navas-Nguyen	Honey
Susan Prior	Martha
Benjin Maza	Understudy
Isabel Vanhakartano	Understudy

### CREATIVES

Edward Albee	Writer
Margaret Harvey	Director
Ailsa Paterson	Set and Costume Designer
Nigel Levings	Lighting Designer
Andrew Howard	Composer/Sound Designer
Anthony Nicola	Associate Director

Bridget Samuel	Stage Manager
Isabella Strada	Assistant Stage Manager

# BERNHARDT/HAMLET

By Theresa Rebeck

28 May – 19 June 2022  
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>18*</b>	<b>5,343</b>	<b>\$279,155</b>

### CAST

Angie Milliken	Sarah Bernhardt
Hugh Parker	Constant Coquelin
Nicholas Brown	Edmond Rostand
David Valencia	Alphonse Mucha
Julian Curtis	Maurice
Anthony Gooley	Louis
Wendy Mocke	Rosamond
Amy Ingram	Lysette
Gareth Davies	Raoul
Leon Cain	Francois/Worker
Thomas Larkin	Offstage Swing Performer
Rachel Nutchey	Offstage Swing Performer

### CREATIVES

Theresa Rebeck	Writer
Lee Lewis	Director
Simone Romaniuk	Set/Costume Designer
David Walters	Lighting Designer
Max Lambert	Composer/Music Supervisor
Brady Watkins	Sound Designer

Khym Scott	Stage Manager
Natalie Callaghan	Assistant Stage Manager

### CONTRIBUTING ARTISTS

NJ Price	Fight Director
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\*8 shows cancelled due to cast illness

Queensland Theatre presented a State Theatre Company South Australia production

A STATE THEATRE COMPANY SOUTH AUSTRALIA PRODUCTION



Government of South Australia  
Arts South Australia

PRODUCTION PARTNER



A QUEENSLAND THEATRE PRODUCTION

## QUEENSLAND THEATRE

PRODUCTION PARTNER



PHILIP BACON  
GALLERIES



# ROBYN ARCHER: AN AUSTRALIAN SONGBOOK

By Robyn Archer

25 June – 8 July 2022

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>10*</b>	<b>2,224</b>	<b>\$172,650</b>

## CREATIVES

Robyn Archer	Devisor/Performer
George Butrumlis	Accordion/Vocals
Cameron Goodall	Guitars/ Vocals
Enio Pozzebon	Keyboards/ Vocals
Geoff Squires	Lighting Designer
Nicole Neil	Stage Manager

\*1 show cancelled due to cast illness

A QUEENSLAND THEATRE PRODUCTION

**QUEENSLAND THEATRE**

PRODUCTION PARTNER



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CULTURAL FUND

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# THE SUNSHINE CLUB

By Wesley Enoch

Music by John Rodgers

9 – 30 July 2022

Playhouse, QPAC

Performances	Total attendance	Box office revenue
<b>24</b>	<b>12,266</b>	<b>\$693,371</b>

# THE SUNSHINE CLUB (CONT'D)

## CAST

Marcus Corowa	Frank Doyle
Irena Lysiuk	Rose Morris
Roxanne McDonald	Aunty Faith Doyle
Andrew Buchanan	Reverend Morris
Naarah	Pearl Doyle
Beau Dean Riley Smith	Dave Daylight
Trent Owers	Peter Walsh/Doorman/ Jimmy Daily
Zoe Walters	Mavis Moreton
Jazleen Latrise	Audrey Martin
Colin Smith	Pauly O'Brien
Kate Yaxley	Patti Maguire
Garret Lyon	Lorry Hocking/Ghost/Bill Harris
Alexander Tye	Pauly O'Brien/Bill Harris/Announcer
Wayne Freer	Musician – Bass/Trombone/Euphonium
Stephen Newcomb	Musician – Piano
Katie Randall	Musician – Drums
Michael Whitaker	Musician – Trumpet/ Piano Accordion
Mika Atkinson	Musician – Saxophone
Henry Kafoa	Offstage Singer

## CREATIVES

Wesley Enoch	Writer and Director
John Rodgers	Composer
Wayne Freer	Musical Director
Yolande Brown	Choreographer
Jacob Nash	Set and Property Designer
Richard Roberts	Costume Designer
Ben Hughes	Lighting Designer
Derek Wilson	Sound/Sound System Designer
Luke Volker	Assistant Musical Director
Kat O'Halloran	Senior Stage Manager
Tenneale Rogers	Deputy Stage Manager
Katherine Crocker	Assistant Stage Manager

## CONTRIBUTING ARTISTS

NJ Price	Fight and Intimacy Director
Megan Shorey	Vocal/Signing Coach

*With thanks to Gaja Kerry Charlton and Uncle Steven Coghill senior for their support, guidance and wisdom.*

CO-PRODUCTION PARTNERS

**QUEENSLAND THEATRE**



PRODUCTION PARTNER



GENEROUSLY  
SUPPORTED BY

**LANDMARK PRODUCTIONS FUND**

# THE ALMIGHTY SOMETIMES OTHELLO

By Kendall Feaver

13 August – 3 September 2022  
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>24</b>	<b>5,643</b>	<b>\$283,217</b>

## CAST

Will Bartolo	Oliver
Rachel Gordon	Renée
Melissa Kahraman	Anna
Luisa Prosser	Vivienne

## CREATIVES

Kendall Feaver	Writer
Daniel Evans	Director
Simone Romaniuk	Designer
Ben Hughes	Lighting Designer
Mike Willmet	Composer and Sound Designer
Erin Handford	Stage Manager
Tia-Hanee Cleary	Assistant Stage Manager

## CONTRIBUTING ARTISTS

NJ Price	Fight and Intimacy Director
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By William Shakespeare  
Adapted by Jimi Bani and Jason Klarwein

10 September 2022 – 8 October 2022  
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>24*</b>	<b>7,115</b>	<b>\$367,883</b>

## CAST

Jimi Bani	Othello
Richard Bani	Montano
Andrew Buchanan	Iago
Emily Burton	Desdemona
Eugene Gilfedder	Brabantio
Kevin Hides	Lieutenant Colonel
Benjin Maza	Cassio
Matt McNally	Roderigo
Sarah Ogden	Emilia
Tia-Shonté Southwood	Bianca
Conwell Bani	Soldier/Dancer
Gabriel Bani	Soldier/Dancer
Kellie Lazarus	Offstage Cover Performer
Jason Klarwein	Offstage Cover Performer

## CREATIVES

William Shakespeare	Playwright
Jason Klarwein	Director
Richard Roberts	Set Designer
Simona Cosentini	Costume Designer
Simone Tesorieri	Costume Designer
Ben Hughes	Lighting Designer
Brady Watkins	Composer/Sound Designer
Grant Gravenor	Stage Manager
Katherine Crocker	Assistant Stage Manager

## CONTRIBUTING ARTISTS

Justin Palazzo-Orr	Original Fight Director
Nigel Poulton	Fight and Intimacy Director
Megan Shorey	Voice Coach

*Supported by the Australian Government through the Indigenous Languages and Arts Program*

\*Seven shows cancelled due to cast illness, however, season was extended for seven shows.

A QUEENSLAND THEATRE PRODUCTION

**QUEENSLAND THEATRE**

IN ASSOCIATION WITH



PROUDLY SUPPORTED BY



# FIRST CASUALTY

By Christopher Johnston

12 November – 10 December 2022

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>30*</b>	<b>7,257</b>	<b>\$340,461</b>

## CAST

Arwin Arwin	Mohammed
Will Bartolo	Corporal Nick "Woodsy" Woods
Mitchell Bourke	Captain Trent Kelly
Adam Kay	Ahmed/Journalist/Ensemble
Reagan Mannix	Sapper "Thommo" Kent
Reza Momenzade	Ali
Christen O'Leary	Brigadier Michaela
	Cain/Lucy/Psychologist
Trent Owers	Bucko/Chorus/Dance Captain
Silva Pearce	Abdul/ Ensemble
Steven Rooke	Sergeant Jack Hunter
Kevin Spink	Journalist/ Ensemble
Amer Thabet	Malim Khan
Haroon Jafarey-Hall	Understudy

## CREATIVES

Christopher Johnston	Writer
Lee Lewis	Director
Nigel Poulton	Movement and Fight Director
Renee Mulder	Designer
Paul Jackson	Lighting Designer
THE SWEATS, Brady Watkins	Sound Design

The Musical  
Max Lambert  
Christopher Johnston  
James Dobinson  
Dan Venz

Music  
Lyrics  
Musical Director/Orchestration  
Choreographer

Craig Wilkinson  
Jake Lodder  
Lucy Kelland  
Bridget O'Brien

Video Designer  
Associate Video Designer  
Stage Manager  
Assistant Stage Manager

# FIRST CASUALTY (CONT'D)

## CONTRIBUTING ARTISTS

Matt Cardinaels CSM	Military Consultant
Arwin Arwin,	
Reza Momenzade	Dari Language Consultants
Masood Ehsan	Pashto Language Consultant

\*2 shows cancelled due to cast illness

A QUEENSLAND THEATRE PRODUCTION

**QUEENSLAND THEATRE**

**WORLD  
PREMIERE**

PRODUCTION PARTNERS

**BDO**



GENEROUSLY SUPPORTED BY

LANDMARK  
PRODUCTIONS  
FUND



## National presentation

# FANGIRLS

Book, music and lyrics by Yve Blake

28 July – 4 September 2022

Presented by Sydney Opera House

Performances	Total attendance
<b>44</b>	<b>13,956</b>

### CAST

Blake Appelqvist	Harry
Manali Datar	Edna
Tonieka Del Rosario	Bri
Milo Hartill	Jules
Mel O'Brien	Lily
Jesse Dutlow	Saltypringl
Danielle Barnes	Caroline
Tom Kantor	Swing performer
Hannah McInerney	Swing performer

### CREATIVES

Yve Blake	Writer
Paige Rattray	Director
Alice Chance	Vocal Arranger/Music Director
David Muratore	Music Producer/Sound Designer
Jonathan Ware	Dramaturg
David Fleischer	Set, Video Content and Costume Designer
Justin Harrison	Video Content Design and Production
Leonard Mickelo	Choreographer
Michael Waters	Sound Designer
Carissa Licciardello	Associate Director
Isabella Kerdijk	Stage Manager
Katie Moore	Assistant Stage Manager

A QUEENSLAND THEATRE AND BELVOIR ST THEATRE CO-PRODUCTION IN ASSOCIATION WITH AUSTRALIAN THEATRE FOR YOUNG PEOPLE.

## Awards and nominations

### 2022 Matilda Awards Winners

QUT School of Creative Practice - Backstage Award

**Daniel Maddison, Director, Technical and Production, Queensland Theatre**

Best Mainstage Production

***The Almighty Sometimes*, Queensland Theatre**

Best Director

**Daniel Evans, *The Almighty Sometimes*, Queensland Theatre**

Best Actor in a Leading Role – Mainstage Production

**Jimi Bani, *Who's Afraid of Virginia Woolf?*, State Theatre Company South Australia and Queensland Theatre**

Best Design – Set

**Renée Mulder, *First Casualty*, Queensland Theatre**

### 2022 Matilda Awards Nominations

Best Mainstage Production

***Othello*, Queensland Theatre**

Best Director

**Jason Klarwein, *Othello*, Queensland Theatre**

Best Actor in a Leading Role – Mainstage Production

**Andrew Buchanan, *Othello*, Queensland Theatre**

**Angie Milliken, *Bernhardt/Hamlet*, Queensland Theatre**

Best Actor in a Supporting Role – Mainstage Production

**Benjin Maza, *Othello*, Queensland Theatre**

**Sarah Ogden, *Othello*, Queensland Theatre**

**Trent Owers, *The Sunshine Club*, Queensland Theatre and QPAC**

Best Design Set

**Simone Romaniuk, *The Almighty Sometimes*, Queensland Theatre**

Best Design - Costume

**Simona Cosentini and Simone Tesorieri, *Othello*, Queensland Theatre**

**Renée Mulder, *First Casualty*, Queensland Theatre**

**Simone Romaniuk, *Bernhardt/Hamlet*, Queensland Theatre**

Best Design – Sound or Composition

**Mike Willmet, *The Almighty Sometimes*, Queensland Theatre**

Best Design – Lighting

**Ben Hughes, *The Almighty Sometimes*, Queensland Theatre**

Best Design – Video

**Craig Wilkinson, *First Casualty*, Queensland Theatre**

Bille Brown Award for Best Emerging Artist

**Reagan Mannix, *First Casualty*, Queensland Theatre**

Aruga Best Ensemble

***First Casualty*, Queensland Theatre**

## IN REVIEW

### WHO'S AFRAID OF VIRGINIA WOLF?

★★★★★

*"A celebration of community."*

LIMELIGHT

*"A classic of the stage that every theatre lover should see at least once."*

BLUE CURTAINS BRISBANE

*"It works in a totally new way."*

THE AUSTRALIAN

### BERNHARDT/HAMLET

★★★★★

*"Bernhardt/Hamlet is a wonderful way to remember what going to the theatre is really like, with a cast that's clearly having just as much fun as the audience."*

THE AU REVIEW

*"In what has been a challenging time for artists and theatre companies alike, Bernhardt/Hamlet brought an air of joy back into the Queensland Theatre scene."*

THEATRE TRAVELS

*"Bernhardt/Hamlet is a very good play, dense with ideas deserving of contemplation."*

BLUE CURTAIN BRISBANE

### ROBYN ARCHER: AN AUSTRALIAN SONGBOOK

★★★★★

*"Theatre this transporting, creating a genuine sense of an energy exchange and unforced connection, is rare."*

LIMELIGHT MAGAZINE

★★★★★

*"A wonderful showcase of the grit that makes both cabaret and Australian music great."*

THE AU REVIEW

*"Sure to leave its mark as a landmark piece of theatre."*

THEATRE HAUS

### THE SUNSHINE CLUB

★★★★★

*"When it comes to reconciliation, the first thing that everyone should do is see Wesley Enoch's classic musical play The Sunshine Club which is maroon magic."*

COURIER MAIL

★★★★★

*"Queensland Theatre's The Sunshine Club radiates love, the beauty of hope and the power of community."*

BROADWAY WORLD

*"Bursting with joy, feeling and a distinctly Queensland flavour."*

LIMELIGHT

### THE ALMIGHTY SOMETIMES

*"The Almighty Sometimes will break your heart and then warm it back together in the most rewarding of ways, and certainly should not be missed."*

AUSTRALIAN ARTS REVIEW

*"Laugh-out-loud funny... the actors are astonishing."*

SCENESTR

*"Complexly written, superbly directed, and flawlessly executed."*

THEATRE TRAVELS

*"Fight for a ticket. Let the light of this story explode into the night"*

ANNA McGAHAN (INFLUENCER)

### OTHELLO

★★★★★

*"Full of passion and power, Othello was masterfully performed and exemplified what Shakespeare can be on a modern stage."*

LIMELIGHT MAGAZINE

*"Engaging and seamless... what an ending!"*

COURIER-MAIL

★★★★★

*"A compelling production in which action rules."*

ARTS HUB

### FIRST CASUALTY

★★★★★

*"First Casualty is a work of technical innovation and impressive scale."* LIMELIGHT MAGAZINE

*"First Casualty was potent."* THEATRE HAUS

*"An unvarnished look at the costs of the war in Afghanistan."* THE SATURDAY PAPER

## GOAL 2: ENGAGE

# DEEPEN CONNECTIONS AND REACH TO BUILD STRONG COMMUNITIES

- Strengthen connections with people, place and communities, fostering inclusivity, participation and engagement in the performing arts.
- Build productive relationships, opportunities and platforms for collaborations that expand our reach, and contribute to the development of Queensland artists and the arts industry, especially in regional areas.
- Provide opportunities for young people to be actively involved in the arts, develop their skills and explore career pathways.

### Strengthen connections with people, place and communities, fostering inclusivity, participation and engagement in the performing arts

#### FIRST NATIONS ENGAGEMENT

Queensland Theatre has advanced its commitment to building strong relations with First Nations peoples and celebrating their artistic and cultural contributions through programming and activating a range of engagement initiatives such as the following:

- Engaging well known artist Roxanne McDonald, as the first Artistic Elder to guide Queensland Theatre in building its relationship with the First Nations community in the arts sector and more broadly.
- Coordinating First Nations community events and attendance at *The Sunshine Club* performance on 18 July, attended by more than 100 First Nations people, and at *Othello*.
- Coordinating 230 First Nations school students and trainees from the following schools and training facilities, to attend a *The Sunshine Club* matinee performance on 27 July.
  - Cleveland District State High
  - Murgon State High School
  - Woodridge State High School
  - Glenala State School
  - Aboriginal Centre for the Performing Arts
  - The Preston Campbell Foundation
  - Digi Youth Arts
- Compiling a First Nations show invitation list with 246 invitations extended to the First Nations community to attend opening nights.
- Offering discounted tickets to the First Nations show invitation list and 25 complimentary tickets to the Aboriginal and Torres Strait Islander Community Health Services.
- Extending complimentary tickets to the Aboriginal Centre for Performing Arts for students to attend *Othello*.
- Residents from the Georgina Aged Care (accommodation provider for frail or aged Indigenous people) attended an *Othello* matinee on 28 September.
- Representatives from the Preston Campbell Foundation (PCF) and enrolled PCF course participants attended an *Othello* rehearsal which included nine young people from Doomadgee and a tour of Queensland Theatre and its facilities.
- Gaja Kerry Charlton translated the Queensland Theatre Acknowledgement of Country into Yuggara language and held a language lesson for staff.
- Engaging Gaja Kerry Charlton researching a Yuggara language name for the Queensland Theatre courtyard.
- Four scholarships awarded to First Nations students to participate in Queensland Theatre's Young Artists Ensembles and Theatre Residency Weeks.

## AUDIENCE ACCESSIBILITY

In line with Queensland Theatre's Accessibility Action Plan, access strategies continued for first-time theatregoers, the arts sector through the Artist Season Ticket package and the D/deaf community through the Auslan package for interpreted performances. Audio-described performances continued to be offered for the 2022 Season.

The partnership between CPL (Choice, Passion, Life) and Queensland Theatre continues for support of the Access Arts Undercover Artist Festival. For the third time, Queensland Theatre will host the next Festival in 2023. As part of the partnership CPL delivers disability inclusion training, accessibility audits and other services to Queensland Theatre.

## CULTURALLY DIVERSE ARTISTS

Aboriginal and Torres Strait Islander people represented 29% of the artists employed in 2022 while 18% of the artists employed identified as culturally and linguistically diverse.

**Build productive relationships, opportunities and platforms for collaborations that expand our reach, and contribute to the development of Queensland artists and the arts industry, especially in regional areas.**

Queensland Theatre plays an active role in developing the workforce needed for the arts industry, offering a range of artist development opportunities including playwriting awards, play commissions, new work development, teaching artist training and observer roles on productions.

Through collaboration with local theatre companies and purposefully providing pathways and employment for Queensland artists and arts workers, Queensland Theatre plays its part in building a strong and vibrant arts industry that contributes to the renewal and transformation of Queensland.

In addition, tertiary acting students from Griffith University, Queensland University of Technology (QUT) and University of Canberra (Southbank TAFE) are given access to Queensland Theatre and its resources including the artistic programming staff to assist in the transition to the professional workforce.

## QUEENSLAND PREMIER'S DRAMA AWARD

Since 2002, Queensland Theatre has presented the Queensland Premier's Drama Award (QPDA). It is one of the most sought-after awards in Australia, providing the winner a \$30,000 cash prize and a professional production of their work in a Queensland Theatre Season. This makes the QPDA the most valuable playwriting award in Australia. The cash prize was generously supported by Griffith University.

The QPDA 2022-23 cycle opened on 1 July 2021 and received 216 entries from every state and territory in Australia. Ten plays were shortlisted by a panel of 15 artists. From the shortlist, the QPDA judges selected three finalists: Ryan Ennis for *Drizzle Boy*, Phoebe Grainer for *Burning House*, and Anthony Mullins for *The Norman Mailer Anecdote*. In April 2022, *Drizzle Boy* by Ryan Ennis was announced as the winner of the QPDA 2022-23, with a premiere of the play programmed for March 2023 at Queensland Theatre.

## PLAY COMMISSIONS

The following new work play commissions with Queensland Theatre continued:

- *Mudskipper* by Walter Waia and John Harvey (in partnership with Australian Plays Transform).
- *don't ask what the bird look like* by Hannah Belanszky.
- *Chroma Town* by Suzie Miller for The Scene Project as part of Queensland Theatre's student drama education program.
- *Haven* about the Tamil family deported from Biloela. Following initial work supported by Queensland Theatre, the creator, Matt Scholten, has since partnered with Belloo Creative to develop this work.

New play commissions for 2022 included:

- *Extremely Foul and Colourful Language* by Daniel Evans; and
- *Drizzle Boy* by Ryan Ennis.

## PLACEMENTS AND OBSERVATION

As part of initiatives designed to create more pathways for emerging artists, Queensland Theatre provided rehearsal observation placements for five artists in 2022: Emerging artists joined the rehearsal room for *Othello*, *Bernhardt/Hamlet*, *The Sunshine Club* and *Boy, Lost*; by Belloo Creative.



## AUDITIONS

General acting auditions were held in November 2022 with 117 actors participating. An additional 58 actors submitted self-tapes. Of the actors who auditioned, 35 identified as culturally and linguistically diverse (CALD) or Aboriginal and Torres Strait Islander.

## SECTOR SUPPORT - PARTNER COMPANIES

Queensland Theatre supported two small companies in 2022: Belloo Creative and Shock Therapy Productions. Support included access to rehearsal space, performance space in the Diane Cilento Studio and artistic personnel. The initiative aims to enhance the ability of these companies to develop their own programs/projects, contributing to a rich and diverse local theatre industry.

Belloo Creative premiered *Boy, Lost* by Katherine Lyall-Watson in the Diane Cilento Studio over three weeks in October to November 2022.

Shock Therapy Productions reworked and presented their production of *Fuel* in the Diane Cilento Studio in November 2022.

## ARTIST FELLOWSHIPS

Two fellowships were offered to writers Claire Christian and Wendy Mocke to complete development of existing scripts. Wendy Mocke (actor and writer) had a reading of her play at Queensland Theatre, *I am Kegu*, using a group of five Papua New Guinean actors in November as part of the work to progress script development. Claire Christian will use the fellowship to continue work on a script of her book, *It's Been A Pleasure, Noni Blake*.

## EMERGING ARTIST AWARD

A Queensland Theatre Emerging Artist Award, as part of the Anywhere Festival, recognises artists or theatre companies that show a commitment to creating works that challenge and are produced with high production values. The winner receives access to Queensland Theatre staff and resources for an agreed period. In 2022, the company, The Drawer Productions received the Emerging Artist Award for their production, *Hello Stranger*.

## TERTIARY EDUCATION SUPPORT

Queensland Theatre engages with tertiary institutions to support the educational outcomes of acting students. Queensland University of Technology (QUT) and Griffith University students participated in a week-long intensive learning opportunity onsite at Queensland Theatre, focusing on how a theatre company operates and the casting process.

## ARTISTS IN RESIDENCE WORKSHOPS

The Artists in Residence program connects professional theatre artists to the classroom, delivering high quality, curriculum relevant skills workshops based on the needs of schools. Focus areas included physical theatre, Shakespeare, voice, political theatre, improvisation, directing, writing for performance and realism. In 2022, 29 workshops were delivered across 14 Queensland schools, engaging 602 secondary students.

## TEACHING ARTIST PROGRAM

The Teaching Artist Program provides professional development opportunities for artists who are interested in developing or building their teaching skills. The two-year program consists of a series of onsite and online intensive workshops, mentoring and opportunities to shadow more experienced teaching artists. It also includes practical learning placements in Queensland Theatre's Education and Youth Program.

In 2022, a new cohort of 10 Queensland teaching artists were accepted into the program: Jess Bunz, Maddison Burridge, Flynn Hall, Madeleine Lewis, Grace Lofting, Nic Prior, Kaitlyn Rogers, Egan Sun-Bin, Taeg Twist and Paris Walsh. The program schedule included three onsite intensive workshops running for three days each, facilitated by Queensland Theatre staff and facilitators from QUT, Minus18, La Boite Theatre, Multicultural Australia and Balanced Quartet.

## CREATIVE DEVELOPMENT AND NEW WORK

The following new works (including commissions) were developed with 76 opportunities for artists and arts workers.

PROJECT NAME	ACTIVITY	# ARTISTS/ARTS WORKERS' EMPLOYED
Blakdance and Excelsior Development	Creative development	4
<i>Burning House</i> (QPDA 2022-23 finalist)	Creative development	23
<i>Drizzle Boy</i> (QPDA 2022-23 winner)	Creative development	10
<i>The Norman Mailer Anecdote</i> (QPDA 2022-23 finalist)	Creative development	7
<i>don't ask what the bird look like</i> by Hannah Belanszky	Creative development	3
GROUNDTABLE	Creative development	18
Scare on the Air	Creative development	2
<i>Sugar Cane and Burning House</i>	Dramaturgy – Creative development	1
<i>I am Kegu</i>	Creative development	8

The following artists were employed for the new work creative development activities/projects outlined above:

Jessica Arthur	Lenny Donahue	Patrick Mau	Rita Pryce
Minjil Artists	Isaac Drandic	Johanna Maza	Eric Rabura
Danny Ball	Yarabah Elders	Lisa Maza	Sue Rider
Alexander Bayliss	Mick Endehipa	Roxanne McDonald	Merindi Schrieber
Lara Beatty	Ryan Enniss	Ebony McGuire	Che Skeen Link
Katie Beckett	Heather Fairbairn	Julian Meyrick	Amy Sole
Hannah Belanszky	Carl Fourmile	Lydia Miller	Phil Spencer
Raymond Blanche	Madison Franklin-Tice	Wendy Mocke	Monica Stevens
Clint Bracknell	Cameron Goodall	Perry Mooney	Lucas Strokes
Matilda Brown	Anthony Gooley	Anthony Mullins	Taylah Sutherland-Hayton
Liz Buchanan	Declan Greene	Daniel Murphy	Michael Tuahine
George Butrumlis	Jane Harrison	Paula Nazarski	Dylan Van Den Berg
Shareena Clanton	Megan Hind	Veronica Neave	Zaimon Vilmanis
Kate Coleman	Elverina Johnson	Christen O'Leary	Kelsey Williams
Matthew Cooper	Eliana Rae Kaputin	John Orea	Grace Wilson
Frederick Copperwaite	Fynn Katic	Lia Pa'ap'a	Tibian Wyles
Jeanette Cronin	Claire Kidu	Hugh Parker	Melanie Zanetti
Kiahna Culleton	Todd MacDonald	Scott Parker	
James Dobinson	Isabelle Mark	Grace Pattinson-Tucker	

## EXPANDING REACH

### *Audience satisfaction*

Queensland Theatre evaluates the success of its audience engagement by measuring audience satisfaction through post-show surveys. A major Proof Audience Research project was undertaken in 2022 with 1,365 theatre-goers participating in the survey including current Season ticket holders (44%), lapsed Season ticket holders (19%) and single ticket buyers (37%). The research established that 90% of theatre-goers rate Queensland Theatre's artistic quality as excellent or very good and 86% rate the quality of Queensland Theatre's offer as excellent or very good.

### *Attraction*

The impacts of season disruptions due to COVID-19 and the theatre closure following flooding are noticeable when looking at the buying patterns of audience. Season Ticket sales lagged in 2022 and 2021 as confidence in a smooth roll-out of the Season program was eroded over the past three years. Strong efforts were made to retain as many Season ticket holders as possible. The 2023 Season was launched on 16 October 2022 and for the first time in Queensland Theatre's history, a subscriber automatic rollover campaign was deployed to assist in subscriber retention.

With increased pressure on single ticket sales, publicity and public relations across multiple media outlets was vital. Over \$600,000 of advertising sales revenue and an additional 2.3 million people in audience reach was achieved in the second half of 2022. The media buying process was also re-engineered, focusing more on digital assets and social media platforms. This resulted in the under 35 audience growing by 181% across the last three plays of the year (*The Almighty Sometimes*, *Othello* and *First Casualty*).

Efforts to engage a younger audience, specifically in the Defence Force, were raised for *First Casualty*. Working with Legacy Brisbane and Soldier On, over 400 new audience members from the Defence Force and the veterans' community, were introduced to Queensland Theatre.

## DIGITAL PROGRAMS TO EXTEND REACH

An increased focus across the Company's digital and social media assets in 2022 supported activities to extend Queensland Theatre's reach. Activities were redirected into a greater variety of digital platforms, with less spent on print media. There was also a consolidation of media platforms to maximise the spend across digital assets.

Social media helped drive a step-change in audience reach. Advertising on the TikTok platform for *The Almighty Sometimes* had over 65,000 views and engagements. TikTok engaged a younger, more culturally diverse and First Nations audience.

Strategies around Instagram takeovers using younger cast members across each show, further raised engagement levels. An increase in Instagram and Facebook advertising also attracted a larger and more diverse audience.

QR codes appeared on all print advertising, the Season brochures and show programs helping to drive engagement and enable a 'buy now' function for ticket purchases.

Website enhancements to streamline the ticket purchase process were facilitated in 2022, with a focus on single ticket buyers who now comprise approximately 44% of the audience.

Queensland Theatre had planned to film two productions in 2022: *Robyn Archer: An Australian Songbook* and *First Casualty*, as part of the digital subscription package. Unfortunately, filming did not occur due to the cost of the music licensing (in the case of *Robyn Archer*) and a failure to secure permission from all the artists involved in *First Casualty*. Difficulties in securing rights to film productions are an ongoing issue across the arts industry and are the subject of negotiations with the Australian Writers' Guild and as part of the Performers Collective Agreement. Resolving these issues will be essential in enabling Queensland Theatre to consistently provide a digital package to reach audiences across Queensland.

## REGIONAL ENGAGEMENT

Queensland Theatre has an active presence in many areas of Queensland, reaching all seven Queensland regions in 2022. Regional activity included workshops and performances for secondary school students, a residential theatre camp and the development of plays by regional playwrights.

Queensland Theatre's flagship education program, The Scene Project, continued to reach regional schools and communities across Queensland. In 2022, the project embarked on a four week Queensland tour extending to Cairns in far north Queensland for the first time, as well as returning to nine other regional venues in order to re-engage with communities that had participated in the program in previous years.

Regional theatre companies TheatrefiNQ, Perseverance St Theatre and The Young Company and regional theatre students from Central Queensland University (Mackay campus) and University of Southern Queensland (Toowoomba campus) also participated in The Scene Project as part of an initiative to highlight local industry pathways and to increase engagement with regional artists. Further details about The Scene Project and its educational benefits are outlined in the next section in this report.

As part of Queensland Theatre's Education and Youth Program, Theatre Residency Week North Queensland, a residential drama program for students, was presented in Townsville for the fourth time in partnership with Kirwan State High School and TheatrefiNQ. Each year the popularity of the residential camp has grown with 67 participants in 2022, a 55% increase on the previous year (2021). The theatre residency program was delivered by a team of 13 artists which included nine regional north Queensland artists. The program concluded with a 'work in progress' showing to an audience of 200 family members and friends.

Regional in-school workshops were delivered to schools in Emerald, Blackwater, Capella and Cooktown. Regional schools brought 144 students to visit Queensland Theatre where they were provided with workshops and backstage tours. In 2022, Queensland Theatre worked with 884 regional students across 24 regional locations:

LOCATION	
Ayr	Mackay
Blackwater	Maryborough
Bundaberg	Mirani
Cairns	Mossman
Capella	Mt Larcom
Charters Towers	Rockhampton
Cooktown	Sarina
Emerald	Thuringowa
Gin Gin	Toogoolawah
Gladstone	Toowoomba
Gympie	Townsville
Home Hill	Yeppoon

Queensland Theatre's regional engagement and educational programs are supported by the Tim Fairfax Family Foundation.

Outside of the four week tour of *Chroma Town* for The Scene Project, Queensland Theatre did not present any other productions in regional Queensland in 2022. Regional touring is being re-examined given the cost of touring, the complexity of Queensland Theatre productions (which can make them unsuitable for touring) and the interests of regional communities. Further consultation is

being undertaken with regional venues and artists. Simultaneously, effort is being made to develop stories in regional communities with two projects currently underway in Biloela and Cairns with a view to touring the works in the future. Productions in the 2023 season are also being considered for touring.

## Provide opportunities for young people to be actively involved in the arts, develop their skills and explore career pathways

During 2022, 4,068 young people participated in drama activities, 884 of whom were from regional Queensland. A total of 410 drama workshops were facilitated in-person throughout Queensland, representing a 28% increase on 2021 activity. There were 95 artists engaged, delivering a total of 1,705 contact hours across all programs. Of those artists, 13 were regionally-based.

### THE SCENE PROJECT

The Scene Project is Queensland Theatre's largest education initiative both in terms of participation and geographic reach and has expanded rapidly since its introduction in 2014. It encourages secondary school drama students to engage deeply with text and the creative process of performance, from rehearsal through to presentation. It is a unique program in the Australian educational landscape and is highly valued by drama educators.

Each year, a playwright is commissioned to develop a new play for The Scene Project. Participating (secondary) student drama groups take up the challenge of creating their own unique, short (15 minute) version of the play, assisted by their teachers and Queensland Theatre artists. After developing their skills through the project, student groups perform the play with each group sharing their performance with peers from other high schools, and also view a live performance of the play by professional artists from Queensland Theatre.

For The Scene Project in 2022, playwright Suzie Miller was commissioned to write *Chroma Town*. The play script was distributed to 43 Brisbane schools, 45 regional schools in 16 regional locations, with 100 participating school groups. Three regional theatre companies also participated in the program. A total of 1,392 students and participants were involved in 26 live performance days delivered at nine venues.

## YOUNG ARTISTS ENSEMBLES

Queensland Theatre's Young Artists Ensembles continue to be the largest year-long actors training program run by a state theatre company in Australia. In 2022, 93 positions were offered across two training ensembles and two performance ensembles. The ensemble programs created casual employment opportunities for 19 teaching artists and provided opportunities for seven directors and creatives to work on young artists' productions.

The Young Artists Performance Ensemble (Year 12) presented a season of Arthur Miller's adaptation of Henrik Ibsen's *An Enemy of the People*, in the Diane Cilento Studio, Queensland Theatre, on 1 to 3 July 2022. Directed by Heather Fairbairn, the team also included Jessica Palfrey (design), Morgan Francis (sound) and Daniel Anderzipf (lighting), the young artists production of *Enemy of the People* was attended by 332 people. The Young Artists Performance Ensemble (Year 11) presented a season of Steve Pirie's adaption of Strindberg's *A Dream Play* in the Diane Cilento Studio from 30 September to 2 October 2022, attended by 342 people. Directed by Steve Pirie, with Flynn Hall assisting, the creative team included Wes Anderson (lighting) and Brady Watkins (sound).

## YOUNG PLAYWRIGHT'S AWARD

Twenty-two plays were submitted for the 2022 Young Playwright's Award with regional student Grace Wilson, from Barrine in far north Queensland, receiving the award for her play, *Goodbye, Eli Anderson*. The young playwright completed dramaturgical sessions with Isaac Drandic, a Queensland Theatre Associate Artist, in preparation for a professional reading of the play to an audience of 60 at Queensland Theatre in December 2022.

## THEATRE RESIDENCY

For 52 years since its establishment, Queensland Theatre has offered a Theatre Residency Week for students in Brisbane. In 2022, Theatre Residency Weeks occurred in Brisbane (September) and Townsville (July), as a residential format. Across both programs, 115 aspiring, young artists participated in over 65 workshops, attended learning forums and live theatre performances.

## YOUNG WRITERS ENSEMBLE

The Young Writers Ensemble is a new initiative launched in 2022 and led by playwright and Queensland Theatre Associate Artist, Steve Pirie. It aims to provide mentorship and mutual support to young people aged 15 to 19 years interested in playwrighting. Many former entrants and winners of the Young Playwright's Award form part of the Young Writers Ensemble. A rehearsed reading of

excerpts from plays written by the Ensemble took place in December, with young artists as well as actors Milena Barraclough Nesic, Emma Black, Egan Sun-Bin and Tom Yaxley involved.

## REGIONAL YOUTH ONLINE CREATIVE WRITING PROGRAM

From June to October 2022, a group of eight young regional storytellers, aged 13 to 17 years, was assembled to participate in virtual creative writing workshops, with mentors from Matriark Theatre and Queensland Theatre. Participants completed a professional online studio story-recording session which concluded with the release of *Eerie Street*, a six episode podcast featuring the unique stories created by the young regional writers.

## LOGAN YOUNG ARTISTS PROJECT

During school term four in 2022, Queensland Theatre and Dead Puppet Society piloted the formation of a new Young Artists Ensemble based in Logan in Brisbane, with support provided by the Kingston Butter Factory. Led by teaching artists Helen Stephens and Grace Edwards, 17 secondary school students spent the term exploring visual theatre elements and devising a new performance project for young people, based on the myth of Robin Hood. A 'work in progress' showing was presented to an invited audience on 8 December 2022 in the Butterbox Theatre, Kingston Butter Factory. This new initiative will continue in 2023.

## STUDENT PATHWAYS PROGRAM

In its third year, the Student Pathways Program provided secondary students an opportunity to explore their interest and career pathways in the arts. Students from Bundaberg, Cairns, Kingaroy, Townsville, Jimboomba and Brisbane attended the week-long program. Queensland Theatre staff and teaching artists facilitated workshops and activities, culminating in an opportunity for the 15 participants to pitch a mainstage season program to Queensland Theatre's Artistic Director, including sharing their directorial and marketing concepts.

## TEACHER PROFESSIONAL DEVELOPMENT

In preparation for The Scene Project, professional development workshops and information sessions focussing on script analysis, play building and chorus were delivered to in-person in Brisbane and Townsville and online to 116 teachers. The workshops were facilitated by director, Travis Dowling, and included a professional reading of the commissioned play script *Chroma* Town for The Scene Project. Also, as part of the mainstage season, Jason Klarwein and Jimi Bani facilitated a professional development session on *Othello* for nine teachers.

## ARTISTS EMPLOYED FOR EDUCATION AND YOUTH PROGRAMS:

<b>Artists in residence</b>			
Ellen Bailey Kurt Duval Nic Prior	Emma Black Sarah Ogden Tom Yaxley	Helen Cassidy Anne Pensalfini	Kat Dekker Steve Pirie
<b>Regional in-schools workshops</b>			
Ellen Bailey Tom Yaxley	Emma Black	Anne Pensalfini	Egan Sun-Bin
<b>Teaching Artist Program</b>			
Ellen Bailey Thomas Larkin Ngoc Phan	Trish Clark-Fookes Madeleine Little	Lara Croydon Sarah Ogden	Adrianne Jones Ari Palani
<b>Theatre Residency Week Brisbane</b>			
Lara Croydon Brie Jurss Helen Stephens Jacob Watton	Matt Filkins Jack Kelly Egan Sun-Bin Tom Yaxley	Sam Foster Maxine Mellor Ellen Tuffley	Hayden Jones Nic Prior Taeg Twist
<b>Theatre Residency NQ</b>			
Paige Burlace Aleea Monsour Ron Pulman Paris Walsh	Arimelle Fleming Quynh Nguyen Egan Sun-Bin	Michael Gleeson Rhiannon Passfield Ellen Tuffley	Sophie Hancock Anne Pensalfini Mary Vance
<b>The Scene Project</b>			
Ellen Bailey Daphne Chen Ethan Lwin Sarah Ogden Frankie Savige	Emma Black Kat Dekker Brooke McElligott Anne Pensalfini Jeanda St James	Darcy Brown Travis Dowling Jackson McGovern Steve Pirie Tom Yaxley	Tony Brumpton Lucy Kelland Maddie Nixon Dimitri Politis
<b>Young Artists Ensembles</b>			
Wes Anderson Louise Brehmer Heather Fairbairn Jason Klarwein Sarah Ogden Kaitlyn Rogers Jacob Watton	Dan Anderziph Darcy Brown Morgan Francis Thomas Larkin Jessica Palfrey Frankie Savige Tom Yaxley	Ellen Bailey Claire Christian Flynn Hall Grace Lofting Anne Pensalfini Helen Stephens	Emma Black Grace Edward Brie Jurss Maddie Nixon NJ Price Brady Watkins
<b>Young Playwright's Award</b>			
Sean Dow Maza Long Tom Yaxley	Billy Fogarty Hugh Parker	Ben Grant Sanja Simic	Bryan Lankester Jordan Scott
<b>Young Writers Ensemble</b>			
Milena Barraclough Nesic Egan Sun-Bin	Emma Black Tom Yaxley	Flynn Hall	Maddie Nixon

## GOAL 3: THRIVE

# SAFEGUARD THE FUTURE AND ENABLE SUSTAINABLE GROWTH

- Maintain a robust and sustainable financial, operational and governance foundation
- Build financial and organisational resources that promote agility, vitality and responsiveness
- Cultivate a positive, inclusive and safe workplace culture

### Maintain a robust and sustainable financial, operational and governance foundation

Queensland Theatre has a responsibility to do business legally, ethically and responsibly. The Company is committed to achieving high standards of conduct and performance across all areas of operations. The Queensland Theatre Board is accountable to the Queensland Government for Queensland Theatre's performance and operates in accordance with its charter which sets out the roles, responsibilities, and functions of the Board. The Board is constituted of non-executive members who are appointed with consideration given to each member's skills, strategic ability and commitment to contribute to Queensland Theatre's performance. The Board has delegated authorities to Board Committees, the Executive Director, the Artistic Director and Queensland Theatre management. The Executive Director and Artistic Director are responsible for the day-to-day management of Queensland Theatre.

### Build financial and organisational resources that promote agility, vitality and responsiveness

The primary source of funding for Queensland Theatre activities is provided by core funding contributions from the Queensland Government and the Australian Government which support the production, promotion and presentation of theatre in Queensland, interstate and internationally where opportunities arise; the establishment and conduct of drama education programs; and the investment in talent, pathways and professional development opportunities for artists and arts workers. The balance of funding is derived from other revenue including donations, other government funding, box office, bar and venue operations, corporate partnerships, grants and interest on bank accounts.

Queensland Theatre entered 2022 in a strong financial position with solid cash reserves from 11 successive years of surplus results. However, the lingering effects of COVID-19 and consequential intermittent disruption to operations, and the significant infrastructure damage and three-month closure of the Bille Brown Theatre caused by Brisbane flood damage, impacted the management and operations of the Company leading to the postponement of some production rehearsals and reschedule or cancellation of mainstage performances. A flood damage insurance settlement, funds raised through a flood appeal campaign, substantial support from landlord, the Queensland Department of Energy and Public Works, and unique financial support from the Australia Council for the Arts through a generous grant, meant that building repair work was carried out without serious budget impairment or need to access cash reserves.

Queensland Theatre continues to grapple with the best way to be a theatre company for all Queenslanders. The sheer size and decentralised nature of Queensland makes reaching all areas expensive and can be prohibitive when it comes to touring. While a small production undertakes a four week tour annually for the education program, other touring has been harder to achieve. Focus has been placed on consulting with regional venues and also developing works in regional communities.

The ongoing impacts of COVID-19, depressed economic conditions and concerns for declining subscriber numbers were key factors throughout 2022. Audience sentiment, particularly the willingness of patrons to buy subscription packages, was a substantial disruption to the usual box office income model. Fortunately, substantial increases were seen in single ticket purchases, especially in the under 35 market.

Box office income in 2022 was lower than in 2021, due to the three month theatre closure from flooding. Box office in 2021 was also inflated by the extraordinary results achieved by *Boy Swallows Universe*. As previously mentioned in Goal 2 in this report, shifts were observed in audience behaviour with a decline in season ticket holders and an increase in single ticket buyers, especially people under 35 years of age.

Philanthropic income increased while corporate partnership income declined as a result of the challenging external environment. Income from philanthropy, corporate partnerships and grants was a crucial component in the Company's sustainability contributing 18% of Company revenue in 2022.

Queensland Theatre maintained strong expenditure controls through 2022. The impacts of show cancellations and rescheduling, and the flood recovery were continuously assessed by the Board and management with a focus on making sure the Company was in a financial position to adapt to required changes, ticketing adjustments and infrastructure repair work.

As a result of careful management and the generosity of government and community supporters, Queensland Theatre ended 2022 with a small operating surplus and retention of adequate cash reserves.

## CORPORATE PARTNERSHIPS

Queensland Theatre again enjoyed the support of many long-standing corporate partners in 2022. RACQ, former Principal Partner of Queensland Theatre, continued as a Program Partner, supporting accessible ticket prices for first time theatregoers, while Brisbane Airport Corporation maintained their generous support despite the ongoing difficulties in the aviation industry due to COVID-19.

Ergon Network and Energex, part of Energy Queensland, supported Queensland Theatre as Production Partner of *The Sunshine Club* by Wesley Enoch and John Rodgers.

Griffith University supported *Who's Afraid of Virginia Woolf?* and the Queensland Premier's Drama Award cash prize of \$30,000.

Philip Bacon Galleries and the Copyright Agency Cultural Fund supported *Robyn Archer: An Australian Songbook*.

BDO and Board Matters supported the landmark production *First Casualty* by Christopher Johnston, a serving soldier.

Queensland Theatre receives support from many companies that provide a range of products and services. We sincerely thank the following companies and businesses:

- Clovely Estate provided a variety of wine for opening nights and other Company events.
- Newstead Brewing Co. provided a range of beer.
- Datacom assisted with information technology requirements.
- King & Wood Mallesons provided legal services.
- Advertising support was provided by Media Partners: News Corp, JCDecaux and goa, and videography services were provided by optikal bloc.
- Restaurant partner Billykart provided catering services.
- Comtel, Dendy Cinemas, Epic Hair Designs, Merlo, Phoebe Stephens Flowers, Rydges South Bank, QSMC, The Courier Mail and Alternate Strategies.



# QUEENSLAND THEATRE PARTNERS

## Production Partners



Part of Energy Queensland



Queensland, Australia



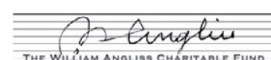
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## Program Partners



## Trust and Foundation Partners



## Company Partners



## Season Partners



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Queensland  
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Dedicated to a better Brisbane

## PHILANTHROPY

Generous donors are key to the ongoing success of Queensland Theatre. Donors support the staging of productions, the commissioning of new work, the development of education and youth programs and the Company's ability to reach regional audiences. Our donors value the work of the Company and appreciate the level of financial support required to achieve it. Overall, philanthropic income for the year increased by 11.65% reaching \$1,438,000.

### *Visionaries*

Visionaries is an annual giving program comprising a higher level donor group who donate \$1,000 or more annually to Queensland Theatre. The donors enjoy a curated series of events throughout the year to engage with the Company, and also receive a personalised VIP ticketing service. The Visionaries program membership remained solid at 131 with a 30% increase in donation income from the group. Focus is placed on expanding membership to ensure future program and income sustainability. The donors support specific Company activities including education and youth programs and landmark productions (large-scale productions).

### *Landmark Productions Fund*

The Landmark Productions Fund supports the staging of a large-scale production requiring additional funds for a variety of reasons such as a larger cast, more production creative roles, more sophisticated sets and costumes, and importantly, increased creative development time.

In the 2022 Season, *First Casualty* by Christopher Johnston was supported as a landmark production. Tim Fairfax AC and Gina Fairfax, Cass and Ian George, Elizabeth Jameson AM and Dr Abbe Anderson, The Mather Foundation, Liz Pidgeon and Graeme Wikman, Bruce and Sue Shepherd, Trevor St. Baker AO and Judith St. Baker, and two anonymous donors were supporters of this valuable initiative.

### *Trusts and Foundations*

In 2022, Queensland Theatre entered the fourth year of a five year partnership with the Tim Fairfax Family Foundation (TFFF), with both entities working together to deliver the Regional Theatre Enrichment Strategy 2019-2023. The strategy guides existing drama education, youth and regional engagement activities such as mainstage touring engagement and the continued development of drama education program The Scene Project, as well as other initiatives including Theatre Residency Week North Queensland and the Teaching Artist Program.

The valuable partnership with the TFFF enables Queensland Theatre to sustain its regional reach, extending to drama students, teachers, regional artists and community members, the opportunity to engage with high quality theatre experiences. In 2022, the education, youth and regional engagement activities included expansion of The Scene Project, delivering outcomes across 16 regional locations; Theatre Residency Week North Queensland; and the Teaching Artist Program.

The William Angliss (Queensland) Charitable Fund provided three student scholarships for Theatre Residency Week North Queensland.

The Australian Communities Foundation again worked to connect Queensland Theatre with their theatre-loving donors. Funding from the Keith and Jeannette Ince Fund supported The Scene Project script commissioning and creative development work.

The Davie Family Fund augmented their annual support of Queensland Theatre through the 2022 flood appeal and long-standing supporters Bruce and Sue Shepherd continued their support through the Shepherd Family Foundation.

In addition, the Copyright Agency Cultural Fund generously supported the commissioning of Robyn Archer's new work – *An Australian Songbook*, as it finally found its way to our stage for its season in June and July 2022 after a postponement in 2021.

### *Flood appeal*

A flood appeal was launched on 22 June 2022 and raised more than \$179,238, contributing funds towards the repair and restoration of Queensland Theatre's premises that were flood damaged. These funds, together with other financial support received, enabled Queensland Theatre to promptly attend to the repair work so that the Bille Brown Theatre could reopen for *Bernhardt/Hamlet* on 28 May 2022.

### *Special government support*

Queensland Theatre and Brisbane City Council (BCC) renewed a funding partnership with increased funding support of \$20,000 per annum for a further three years from 2022 to 2025. The partnership facilitates support for artist pathways on mainstage productions through Council's Cultural Organisations Investment Fund.

Belloo Creative presented their long-awaited production of *Boy, Lost*, postponed from 2021, supported by a Collaborations grant from the Australia Council for the Arts.

Grant funding through Arts Queensland's Backing Indigenous Arts initiative supported a collaboration between Thomas E Kelly and Associate Artist Isaac Drandic.

## Donors

Queensland Theatre appreciates these generous donors for their contribution to Queensland Theatre's programs.

### Rainmakers

Tim Fairfax AC & Gina Fairfax AC  
Ian & Cass George  
Pamela Marx  
Cathryn Mittelheuser AM

### Artistic Director's Circle

Barbara Bedwell  
Barbara Duhig  
The Frazer Family Foundation  
Elizabeth Jameson AM & Dr Abbe Anderson

### Leaders

Nic Christodoulou  
John & Gay Hull  
Colin & Noela Kratzing  
The Mather Foundation  
Karl & Louise Morris  
Nigel & Liz Prior  
Courtney Talbot

### Benefactors

Christopher & Margot Blue  
Dr John H Casey  
Rodd & Wendy Chignell  
Sheryl Cornack  
Russell & Joan Dart  
Davie Family Foundation  
Wesley Enoch AM & David McAllister AC  
Alan Galwey  
Ian & Ruth Gough  
Dr Anita Green  
Sharon Grimley & David Readett  
Dr Geoffrey Hirst AM & Dr Sally Wilde  
David & Katrina King  
Stephen & Terry Leach  
Judith Musgrave Family Foundation  
Nicklin Medical Services  
The Nicklin Family  
Greg & Wendy O'Meara  
John Reid AO & Lynn Rainbow-Reid AM  
Stack Family Foundation

### Collaborators

4 Anonymous  
Tracey Barker  
Noela Bartlett  
Sarah Bradley  
Sue Brown & Lisa Worner  
Phillip Carruthers & Sharni Cockburn  
Lisa Domagala  
Kevin & Joanne Holyoak  
Geoff & Michele James  
Elizabeth Jameson AM & Dr Abbe Anderson  
Susan Learmonth & Bernard Curran  
David & Erica Lee  
Andrew & Kate Lister  
John & Janice Logan  
Marina Marangos  
In memory of Jann McCabe  
Charles & Catherine Miller  
Debra & Patrick Mullins  
Tim & Kym Reid  
John Richardson & Kirsty Taylor

### Patrons

6 Anonymous  
Anne & Peter Allen  
J M Alroe  
Roslyn Atkinson AO &  
Richard Fotheringham AM  
Michael & Anne Back  
Dr Glenise Berry & Dr Damien Thomson  
Virginia Bishop  
Andrew & Trudi Bofinger  
Robert Bond  
Suzanne Boulter  
Nicholas & Sharon Bryant  
Julian Buckley & Bec Langdon  
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Harvey Cooper-Preston  
Kerry & Greg Cowderoy  
Bruce & Helen Cowley  
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Crispin Scott  
Marianna Serghi & Harvey Whiteford  
Jodie Siganto  
Nick & Barbara Tate  
Kevin Vedelago & Karen Renton  
Richard Whittington OAM  
David Williamson AO & Kristin Williamson

Dr Peter & Mary Wilson  
Richard & Carol Yaxley  
Dr Catherine Yelland  
Ian Yeo & Sylvia Alexander  
Tony & Linda Young

### Supporting Cast

3 Anonymous  
Geoffrey Beames  
Chris & Patty Beecham  
Rita Carter-Brown  
Kay & Sarah  
Yanni Dubler  
Robert Ellis & Michelle Skene  
Gregory & Michele Endicott  
Merrilyn & Kevin Goos  
Andrew Harding  
Jean & Herbert Heimgartner  
Stephen & Yvonne Henry  
John White & Judith Hoey  
Grace Kahlert  
Michael & Karlie Keating  
David Kelly  
Ranjeny & John Loneragan  
Dr Linda Lorenza  
Fiona Lowes  
Philip & Fran Morrison  
Patricia Neely  
Kathy Noble  
Wendy Price  
Marianna Serghi  
Michael Stewart  
Annette Stoddart  
Dr Josephine Sundin  
Craig Wilkinson

*And thank you to our additional 654  
Supporting Cast donors*

### Trusts and Foundations

Australian Communities Foundation - Davie  
Family Fund  
Australian Communities Foundation - Keith &  
Jeannette Ince Fund  
The Rekindle Foundation  
Shepherd Family Foundation  
Tim Fairfax Family Foundation  
William Angliss (Queensland) Charitable  
Fund

### Bequestors

Realised Bequests  
Peggy Given  
Notified Bequests  
1 Anonymous

## Human resources

Queensland Theatre is committed to cultivating a fulfilling, inclusive and safe workplace where employees can enjoy plenty of learning and growth.

### WORKFORCE PROFILE

Fixed workforce profile at 31 December 2022

Full-time equivalent employees	43*
Separation rate	24.4%
Average tenure	4.65 years

\*Includes full-time, part-time and casual employees

### ORGANISATIONAL CULTURE

Through its commitment to providing a fulfilling workplace environment and building an open, inclusive and flexible culture in which people can thrive, a focus on culture is a key priority and is defined by three pillars:

- A fair workplace
- Developing employees
- A sense of purpose

Employees are deeply connected to the organisation's broader sense of purpose, the meaning of their work and how they contribute, which are significant features in the workplace culture. During the year, staff participated in a review of Company values as part of the annual strategic review process. The values are a common set of principles that shape organisational culture. Staff settled on four new Company values that will be activated in the next strategic plan. The new values reflect positive spirit, creating an environment where everyone belongs, creating magic by striving to bring out the best in everyone, and working as a team to be stronger together.

An internal workplace values group meets regularly to facilitate discussions to continually embed organisational values. The group also puts forward suggestions for enhancing the working environment and conditions.

Ongoing development of a positive organisational culture, particularly through teamwork initiatives and understanding individual differences and working style, will continue to be supported. Queensland Theatre is also committed to a working environment that enables development of skills, knowledge and capability in support of the Company's goals and priorities. Staff had access to professional development opportunities such as attendance at external and internal training courses, seminars and conferences.

In addition, Queensland Theatre recognises the importance of engaging an agile workforce and supports flexible working arrangements, where appropriate, to attract and retain employees and to enable business responsiveness. Flexible working arrangements offered included part-time work, job share, flexible work hours, and working from home arrangements.

### DIVERSITY AND WELLBEING

Maintaining a commitment to providing a safe workplace for staff and artists, programs and initiatives to support mental health and wellbeing were offered. To encourage engagement and orientate new staff, an employee induction program provided information on team and employee responsibilities, policies, workplace health and safety, the Code of Conduct and ethical responsibilities.

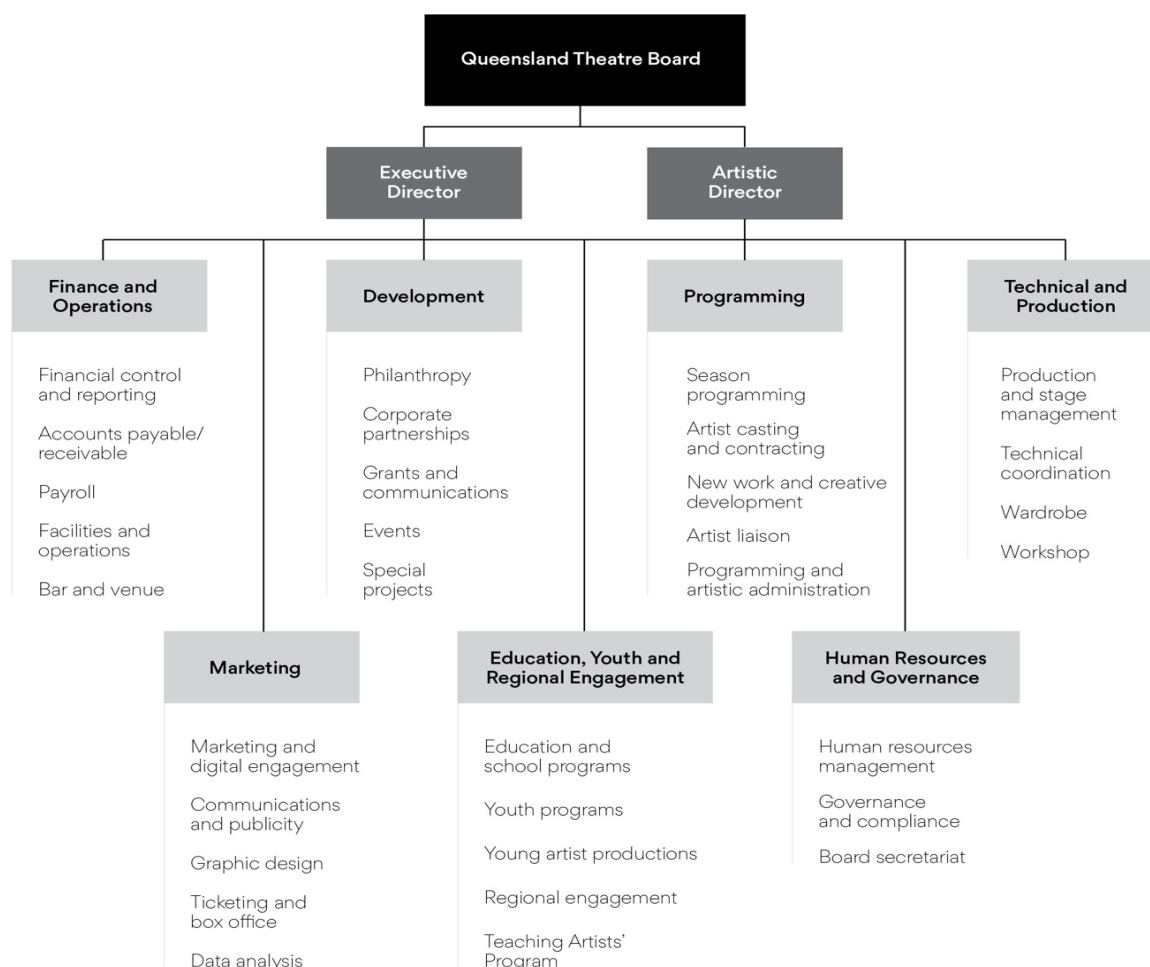
An active Workplace Health and Safety Committee regularly reviews policies, procedures and risks to support a safety culture. Support for employee mental health and overall wellbeing was provided through programs offered around raising awareness about mental health, safe theatres and workplaces, flu vaccination and access to confidential counselling through an employee assistance provider. In addition, Queensland Theatre participates in the Confederation of Australian State Theatres (CAST) which has developed policies, adopted by Queensland Theatre, that promote a safe workplace.

Workplace diversity is an integral part of how Queensland Theatre operates. The need to respect individual differences underpins all activities and striving for an inclusive and fair workplace where every person can contribute to organisational objectives is an imperative. In addition, employees are highly community focused and often initiate activities to raise support for charitable objectives. It is recognised that diversity of perspective and experience enhances performance, manages risk and improves decision-making. Implementing initiatives for raising cultural awareness in the organisation continues to be a central focus through the delivery of cultural awareness training to build a culturally responsive workforce through education about cultural beliefs and practices. Strategies were implemented to improve diversity and inclusion. Initiatives included:

- implementing the Reconciliation Action Plan;
- ongoing development of an inclusion and diversity strategy;
- implementing cultural awareness training;
- anti-discrimination training; and
- raising awareness of the need for inclusivity by participating in a range of activities including National Reconciliation Week and NAIDOC Week.

# GOVERNANCE

## Organisational Structure



## Queensland Theatre Board

Queensland Theatre is committed to maintaining high standards of corporate governance to ensure that organisational goals are met and risks are monitored and appropriately addressed.

The Board is ultimately responsible for ensuring that Queensland Theatre fulfils its statutory functions. The Board operates in accordance with its charter which sets out the roles and responsibilities of the Board and its members, and the Board's Code of Conduct. The charter provides that the role and functions of the Board are to:

- provide accountability to key stakeholders;
- ensure, as far as possible, that Queensland Theatre pursues appropriate strategy;
- monitor and supervise the governance and management of Queensland Theatre; and
- ensure development of appropriate policy.

### Board appointments

The *Queensland Theatre Company Act 1970* provides that the theatre company is to consist of the number of members appointed by the Governor in Council, with consideration given to each person's ability to contribute to the theatre company'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.

## Conflicts of interest

Board members are required to monitor and disclose any actual or potential conflicts of interest. Unless the Board determines otherwise, a conflicted Board member may not receive any Board paper, attend any meetings or take part in any decisions relating to declared interests.

## Board performance and remuneration

To ensure continuous improvement and enhance effectiveness, the Board conducts an annual assessment of its performance as a whole.

The Board met ten times during the year at six ordinary meetings and four special meetings.

Remuneration for Board members and the Audit and Risk Management Committee is set in accordance with the Queensland Government's *Remuneration Procedures for Part-time Chairs and Members of Queensland Government Bodies*. For the year ended 31 December 2022, the remuneration of Queensland Theatre Board members during the year was:

Member	Current term	Board meetings		Fees	
		Attended	Eligible to attend	Approved annual fee \$	Fees received \$
Elizabeth Jameson AM <i>Chair</i>	5 Sep 2022 – 4 Sep 2024	10	10	5,000	5,000
Elizabeth Burcham <sup>1</sup>	5 Sep 2022 – 4 Sep 2025	3	3	3,000	955
Stephen Carleton <sup>1</sup>	5 Sep 2022 – 4 Sep 2025	3	3	3,000	955
Rachel Crowley <sup>2</sup>	5 Sep 2022 – 4 Sep 2025	7	10	3,000	3,000
Tracey Barker <i>Chair, Audit and Risk Management Committee</i>	31 Jan 2022 – 30 Jan 2025	7	10	3,000	3,000
Mundanara Bayles	27 May 2021 – 26 May 2024	3	10	3,000	3,000
Simon Gallaher	27 May 2021 – 26 May 2024	8	10	3,000	3,000
Dean Gibson <sup>3</sup> <i>Deputy Chair</i>	27 May 2021 – 26 May 2024	7	10	3,000	3,000
Susan Learmonth	5 Sep 2022 – 4 Sep 2025	10	10	3,000	3,000
Andrea Moor <sup>4</sup>	5 Sep 2019 – 4 Sep 2022	7	7	3,000	2,033
David Williamson AO <sup>4</sup>	5 Sep 2019 – 4 Sep 2022	3	7	3,000	2,033

Remuneration listed above is in line with the period of the relevant appointment.

<sup>1</sup> Ms Burcham and Mr Carleton appointed 5 September 2022

<sup>2</sup> Ms Crowley resigned as Deputy Chair 22 June 2022

<sup>3</sup> Mr Gibson appointed Deputy Chair 22 June 2022

<sup>4</sup> Ms Moor and Mr Williamson retired at term expiry 4 September 2022

Board members donated \$22,034 to Queensland Theatre during 2022.

Remuneration details are also disclosed in the financial statements.

## Board member profiles

### ELIZABETH JAMESON AM

Board Chair and ex officio member of the Audit and Risk Management Committee  
Appointed 20 May 2013. Tenure to 4 September 2024  
Appointed Chair 20 August 2016

Elizabeth Jameson AM has more than 30 years' experience in law, corporate governance, and as a company director. Ms Jameson was the founder in 2002 of national governance consultancy Board Matters Pty Ltd and associated firm Board Matters Legal. With her prior background as a corporate/commercial partner of a national law firm, and a practising non-executive director for over 30 years, she is a respected governance specialist and is consulted widely at a national and international level. In November 2022, Ms Jameson concluded her term of office as President and Chair of RACQ after 14 years on its board including the boards of its wholly owned insurance and bank subsidiary businesses. She is also a non-executive director of Endeavour Foundation.

### DEAN GIBSON

Deputy Chair  
Appointed 27 May 2021. Tenure to 26 May 2024  
Appointed Deputy Chair 22 June 2022  
Member, Audit and Risk Management Committee

Dean Gibson is an Aboriginal filmmaker with over 20 years' experience in creating, writing, directing, editing and producing content. His work has screened on ABC3, ABC1, SBS and NITV and includes children's television, documentary and drama. Mr Gibson's highlights in children's television include directing a Sesame Street film *Five Kangaroos* which screened to a world audience, and nightly ABC children's shows *Tjitji Lullaby* and *Marringa Lullaby*. Mr Gibson also created and co-directed the children's television series *Handball Heroes*. He wrote and directed a television documentary, *Incarceration Nation*, which won a 2022 Logie Award for Most Outstanding Factual or Documentary Program, and was also a finalist for a 2022 Walkley Award and a 2018 ATOM Award for Best Feature Documentary. Mr Gibson also wrote and directed *Wik vs Queensland* which world-premiered at the 2018 Sydney International Film Festival and he directed a documentary series *First Weapons* for ABC, Black Fella Films and Inkey Media. Mr Gibson is also a Board member of Screen Queensland, the Griffith University Film School Advisory Board and the Essential Screen Skills Industry Advisory Board.

### RACHEL CROWLEY

Deputy Chair (until 22 June 2022)  
Appointed 20 August 2016. Tenure to 4 September 2025

Rachel Crowley is Brisbane Airport Corporation's (BAC) Executive General Manager, Communications and Public Affairs. In this role, she is responsible for managing BAC's external and internal

communications, brand, and community and government relations. Ms Crowley has more than 30 years' experience in media, government, marketing and communications across all levels of government and the private sector. Ms Crowley is also Chair of the Board of Queensland's Institute of Modern Art, and President of the Corporate Affairs Council of the Queensland Futures Institute.

### TRACEY BARKER

Chair, Audit and Risk Management Committee  
Appointed 31 January 2019. Tenure to 30 January 2025

Tracey Barker is a chartered accountant and Partner in KPMG's Audit, Assurance and Risk Consulting practice. She has over 20 years professional experience providing audit, assurance and accounting advisory services to listed companies, privately held groups, public sector entities and not-for-profit organisations across a broad range of industries. Ms Barker is a Member of the Institute of Chartered Accountants Australia and New Zealand and a Graduate of the Australian Institute of Company Directors and a Registered Company Auditor. Ms Barker was appointed as a member of the Australian Auditing and Assurance Standards Board in January 2022.

### MUNDANARA BAYLES

Appointed 27 May 2021. Tenure to 26 May 2024

Mundanara Bayles has more than 18 years' experience working for Indigenous and non-Indigenous organisations in New South Wales and Queensland. She is currently the Managing Director and co-founder of BlackCard which is a 100% Aboriginal owned and operated business certified with Supply Nation, that provides cultural capability training and consultancy services to enable people and organisations to work effectively with the Aboriginal community. Mundanara is also a Board member of Deadly Futures Indigenous Corporation, The Murri School, and The Land Back Foundation.

### LIZ BURCHAM

Appointed 5 September 2022. Tenure to 4 September 2025

Liz Burcham has more than 25 years' experience in the arts and creative industries. Ms Burcham now consults to governments, private industry and arts organisations and is the Editor of Museum of Brisbane's lifestyle magazine, SUNNIE. Between 2014–2018 Ms Burcham was the Cultural Director for the City of Newcastle, responsible for a portfolio that included Civic Theatre, Newcastle Art Gallery, Newcastle Museum, Newcastle City Hall and Fort Scratchley, at a time of significant urban renewal. Ms Burcham is known for her tenure as CEO of Metro Arts, Brisbane, where she developed the multi-arts organisation into a nationally respected organisation providing a leading platform of infrastructure, incubator and producing services for performing and visual artists.

## STEPHEN CARLETON

Appointed 5 September 2022. Tenure to 4 September 2025

Stephen Carleton is a playwright and academic. His plays have been produced across Australia and won awards including the Matilda Award for Best New Play (2017) for *Bastard Territory*, the Griffin Award (2015) for *The Turquoise Elephant* and the Patrick White Playwrights' Award (2005) and the New York New Dramatists' Award (2006) for *Constance* *Drinkwater and the Final Days of Somerset*. These plays were also shortlisted for awards including the Queensland Premier's Drama Award, Queensland Literary Awards (Drama) and two AWGIEs. He has worked with Queensland Theatre numerous Australian theatre companies, and the company he co-founded in Darwin, Knock-em-Down Theatre (KeDT). Associate Professor Carleton was Chair of the National Playwrights' Committee for the Australian Writers Guild in 2015-16, where he oversaw the annual National Voice report measuring Australian content and gender parity in mainstream theatre programming across the nation. Associate Professor Carleton teaches into the Drama major at the University of Queensland where he has won Faculty of Arts awards for Teaching (2009), Creative Research Excellence (2012) and a University-wide team teaching Award for Programs that Enhance Learning (2018). He is the Director of the Centre for Critical and Creative Writing. Associate Professor Carleton's major fields of interest are in Gothic drama, cultural geography, playwriting and dramaturgy, postcolonial drama, and Australian theatre studies. He has a PhD tracing theatre in North Australia from Federation to the present, is a collaborator on the Cultural Atlas of Australia, and has conducted international research into contemporary Gothic drama.

## SIMON GALLAHER

Appointed 20 May 2013 to 19 August 2016  
Reappointed 1 October 2017 to 30 September 2020 and  
27 May 2021 to 26 May 2024  
Member, Audit and Risk Management Committee from  
September 2021

Simon Gallaher is a well-known Australian entertainer, musical theatre star, television and concert performer, singer and songwriter. He also developed a successful performing arts, music publishing and concert promotion company based in Queensland, becoming one of Australia's foremost theatrical producers. Mr Gallaher 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 was awarded three Mo Awards, a Logie and an ARIA Award, Queensland of the Year commendation, and an Advance Australia Award for his contributions to the arts and was twice voted Queensland's entertainer of the year. In 1994, Mr Gallaher created the highly acclaimed stage production of *The Pirates of Penzance* and his company has also produced many other successful musicals.

Mr Gallaher is also a member of the Helpmann Awards nominating panel for musical theatre and patron to many arts organisations including The Queensland Show Choir, Queensland Youth Symphony Orchestra, Spotlight Theatre Company and the Gold Coast Theatre Alliance.

## SUSAN LEARMONTH

Appointed 20 October 2016. Tenure to 4 September 2025  
Member, Audit and Risk Management Committee

Susan Learmonth is a chartered accountant and is an Associate Director at BDO in Brisbane. Ms Learmonth has more than 30 years' experience as a finance professional and specialises in providing taxation advice to private and family-owned businesses across a range of industries. Ms Learmonth is passionate about theatre and the performing arts, and her association with Queensland Theatre extends over three decades as a subscriber and as a dedicated supporter driving wider public awareness of, and engagement with, Queensland Theatre. Ms Learmonth is a Member of the Institute of Chartered Accountants Australia and New Zealand.

## ANDREA MOOR

Appointed 20 August 2016. Tenure to 4 September 2022

Andrea Moor graduated from NIDA as an actor in 1985 and is a senior lecturer in acting in the school of Creative Practice, Queensland University of Technology. Ms Moor has worked extensively in theatre, film, television and radio in Australia and overseas and has had a close relationship with Queensland Theatre since 2004 where she developed her directing skills and was its Resident Director in 2014 and Artistic Associate in 2015. In 2010, Ms Moor was a Queensland Theatre emerging artist (Director) and went on to direct the successful productions *Water Falling Down*, *Venus in Fur*, *Australia Day*, *Boston Marriage*, *Quartet* and *Grounded*. Her vast acting credits include many world premieres with Queensland Theatre, the Sydney Theatre Company, Griffin Theatre Company, La Boite Theatre, and The Ensemble. Fellowships and awards include a Churchill Fellowship, Marten Bequest Travelling Scholarship, Arts Queensland fellowship, London Monthly Review Best Actress at the 1991 Edinburgh Fringe Festival, Matilda Best Supporting Actress Award and a Gold Matilda for Direction.



## DAVID WILLIAMSON AO

Appointed 20 August 2016. Tenure to 4 September 2022

David Williamson AO is Australia's best-known and most produced playwright. For 50 years, Mr Williamson's plays have attracted strong audiences, and he has had professional stagings of 55 plays in all of the major theatres in Australia. Many of his productions have been performed internationally in London's West End and on Broadway in New York. Mr Williamson has also brought some of his own plays to the screen and he has written screenplays for feature films including *Gallipoli*, *Phar Lap* and *The Year of Living Dangerously*.

Mr Williamson's many awards include 12 Australian Writers' Guild AWGIE awards, five Australian Film Institute awards for best screenplay, and in 1996, the United Nations Association of Australia Media Peace Award. He was also the first person outside Britain to receive the George Devine Award. Mr Williamson was conferred with an Officer of the Order of Australia honour in 1983, has received four honorary doctorates and was declared one of Australia's national living treasures by the National Trust Australia.

## Board committees

### AUDIT AND RISK MANAGEMENT COMMITTEE

The Board has established an Audit and Risk Management Committee (ARMC) with its own charter, to assist it in overseeing various activities. The ARMC is responsible for Queensland Theatre's audit and risk management frameworks and processes. The Committee shall comprise at least two and a maximum of four Board members and may have an additional person who is neither a member of the Board nor a Queensland Theatre employee.

The Committee provides assistance to the Board on Queensland Theatre's:

- financial accountability, particularly in relation to the preparation of annual financial statements and financial reporting;
- internal control structure;
- risk management plan and practices;
- financial policies; and
- compliance with relevant laws, regulations and government policies.

Key business risks are reviewed at each Committee meeting and the Committee provides prompt and constructive reports on its findings to the Board, particularly when issues are identified that could present a material risk or threat to Queensland Theatre.

The Committee does not replace or replicate established management responsibilities and delegations, the responsibilities of other management groups within Queensland Theatre, or the reporting lines and responsibilities of external audit functions.

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

During the year, the ARMC met four times and recommended the adoption of annual financial statements, reviewed the proposed annual budget and monitored the major enterprise risks. Committee members during 2022 and Committee remuneration are outlined below.

Member	Committee meetings		Fees	
	Attended	Eligible to attend	Approved annual fee \$	Fees received \$
Tracey Barker <i>Committee Chair</i>	4	4	1,000	1,000
Simon Gallaher	4	4	500	500
Dean Gibson	3	4	500	500
Susan Learmonth	4	4	500	500

## Indigenous Reference Group

Queensland Theatre's strategic vision commits to recognising the unique place that Aboriginal and Torres Strait Islander peoples and cultures hold in Australian culture, and to working towards making the vision real across the Company's operations.

An Indigenous Reference Group (IRG) was established in 2015. Current IRG membership includes:

- Judge Nathan Jarro (IRG Chair until October, continuing as member of the IRG post October)
- Mundanara Bayles (IRG Chair from October)
- Valerie Cooms
- Isaac Drandic
- Dean Gibson
- Roxanne McDonald
- Charles Passi
- Michael Tuahine

The IRG provides cultural guidance, consultation, conversation and mentorship to Queensland Theatre Board and staff, offering understanding and knowledge on Indigenous issues and perspectives and the sensitivities of cultural material, heritage and practices, and connection to countries and communities. In achieving this, the IRG works with Board and management who together:

- facilitate the interchange of information in areas of mutual interest;
- promote an ongoing relationship and develop a spirit of cooperation and friendship;
- facilitate collaborative opportunities and programs on the basis of mutual benefit;
- facilitate further development of Queensland theatre's relationship with and commitment to working with the First Nations community in the arts sector and ensure meaningful recognition and opportunity;
- explore opportunities for action to realise the Company's strategic vision;
- develop, plan and implement actions across the Company which support:
  - First Nations cultural presence
  - community engagement
  - establishing and building relationships and opportunities with First Nations peoples and artists
  - celebrations, events and attendance
  - employment.

The IRG provided oversight on a number of initiatives to fulfill the priorities of the Company, including:

- Reconciliation Action Plan 2022-2024, endorsed in February 2022 by Reconciliation Australia, containing a number of commitments across areas such as Relationships, Respect, Opportunities and Governance;
- First Nations Engagement Strategy;
- implementation of recommendations from a cultural capability review;
- a memorandum of understanding between the Board and IRG to outline how the Board and the IRG will engage and cooperate; and
- a range of First Nations community engagement activities.

## Management profiles

AMANDA JOLLY

### Executive Director

The Executive Director is appointed as Director of the Queensland Theatre Company by the Governor in Council upon recommendation by the Minister for the Arts and approved by the Board. The Director is appointed for a term of not more than five years under the *Queensland Theatre Company Act 1970* and is eligible for reappointment upon expiry of the term.

Amanda Jolly joined Queensland Theatre in 2008 as Philanthropy Manager and in 2016, assumed additional responsibility as Deputy Executive Director. In 2018, Amanda was appointed Executive Director with overall responsibility for the business leadership and administration of Queensland Theatre, ensuring the achievement of strategic and operational objectives. She has extensive experience in the cultural sector in Australia (Praxis, Fremantle Arts Foundation, Ausmusic, Victoria State Opera, State Library of Queensland) and internationally (USA, Canada and Chile), working in a diverse range of positions.

LEE LEWIS

### Artistic Director

Lee Lewis was appointed Queensland Theatre's Artistic Director in December 2019 and is one of Australia's leading theatre directors and arts leaders. Previously, Lee was CEO and Artistic Director of Griffin Theatre Company for seven years where she curated seven seasons of new Australian work, and produced 35 new mainstage plays, around 60 independent works and three festivals.

After completing a Bachelor of Arts (Hons) at the University of Sydney, Lee moved to New York to study under Andrei Serban and Anne Bogart at Columbia University completing a Master of Fine Arts (Acting). A successful New York acting career saw her work on and off Broadway with the great directors, Julie Taymor, Robert Woodruff, Andre Gregory, Andrei Serban, and Tina Landau. Returning to Australia in 2001, Lee was the first person to receive a Master of Fine Arts from NIDA in Directing. Her thesis was published by Currency Press as a Platform Paper under the title *Cross-Racial Casting: Changing the Face of Australian Theatre*.

Lee has directed numerous new works and classics around the country. Many of her productions have received award nominations, with her production of Angus Cerini's *The Bleeding Tree*, winning three Helpmann Awards including Best Play, Best Actress in a Leading Role, and Best Director.

## Risk management and accountability

### RISK MANAGEMENT

Queensland Theatre Board and management team are committed to an accountable Company culture with robust internal systems and processes that identify and manage risks. Queensland Theatre aims to engage with risk in a measured and informed way, and this approach is underpinned by a risk management framework and risk appetite statement.

#### *COVID-19 and flood response*

Queensland Theatre provided COVID-safe access for staff and visitors to engage in its operations and activities, in line with public health directions. A COVID-19 Vaccination Policy was implemented in line with public health directions for theatre venues, which was in place from 16 December 2021 until 14 April 2022. Queensland Theatre was also impacted by flooding in the Brisbane region in late February, and a business continuity plan was activated. Water entered Queensland Theatre premises causing significant damage to the ground floor including Bille Brown Theatre, theatre foyer and bar, Diane Cilento Studio, dock areas and the reception area all of which were fully repaired and returned to service. This resulted in a three-month closure of the Bille Brown Theatre which was closed from 27 February to 27 May 2022. The Queensland Theatre administration office also suffered damage from heavy rain and was closed from 27 February until 6 March 2022 with staff working remotely during this period.

### INTERNAL AUDIT

Queensland Theatre does not have an internal audit function. The need for an internal audit process was considered in 2018. Based on external advice, Queensland Theatre's Finance and Operations team conducted a fraud and corruption control self-assessment test using a tool created by the Queensland Audit Office for public service entities. This preliminary fraud risk assessment concluded that under existing controls and procedures, the impact of fraud at Queensland Theatre is relatively low. A full controls review is not considered necessary.

### EXTERNAL SCRUTINY

Queensland Audit Office was the external auditor for Queensland Theatre in 2022. 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 continues to enhance its information management processes for both digital and physical records. There were no serious breaches during the year. A focus is placed on education, communication and evolving the technical environment to ensure the importance of information and records management is always considered. The majority of Queensland Theatre's records are related to public performances and events.

Queensland Theatre is progressing its compliance with the provisions of the *Public Records Act 2002*, the Queensland Government's Records Governance Policy and the Queensland State Archives, General Retention and Disposal Schedule for Administrative Records. Responsibilities for record keeping rest with team managers and, ultimately, the Executive Director.

## HUMAN RIGHTS

In response to the commencement of the *Human Rights Act 2019* on 1 January 2020, Queensland Theatre continually reviews its policies, programs procedures and practices to confirm they are consistent with human rights. Queensland Theatre did not receive any human rights complaints. In August, Queensland Theatre staff participated in anti discrimination training conducted by the Queensland Human Rights Commission.

## DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel

## Public sector ethics

Queensland Theatre Board members, the Director and employees are bound by an internal Code of Conduct approved by the Board, which aligns with the ethics principles and values in the *Public Sector Ethics Act 1994* (Qld). The ethics principles are:

- Integrity and impartiality;
- Promoting the public good;
- Commitment to the system of government; and
- Accountability and transparency.

The ethics principles and values and the standards of conduct stated in the Code of Conduct are embedded in induction processes for new employees, and all continuing employees have access to the Code of Conduct via Queensland Theatre's internal network. 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 Queensland Theatre's Code of Conduct.

Integrity and accountability are incorporated into all Company activities and decisions through a commitment to:

- observing high standards of integrity and fair-dealing in the conduct of its business; and
- acting with due care, diligence and skill.

## Queensland public service values

Queensland Theatre supports the values of the Queensland public service by:

- putting patrons and **customers first** by seeking to know and understand audience needs and operating with a spirit of openness;
- turning **ideas into action** by presenting collective experiences that transform communities and change people's lives;
- **unleashing potential** by providing substantial opportunities for young artists, emerging creatives and the development of new works, as well as creating an environment for employees to attain their potential and demonstrate ownership of their performance;
- **being courageous** by presenting theatre experiences that are bold, brave and imaginative, and delight audiences; and
- **empowering people** by supporting employee participation in unique learning experiences, and professional development opportunities.

## Summary of Financial Performance

For the year ended 31 December 2022

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

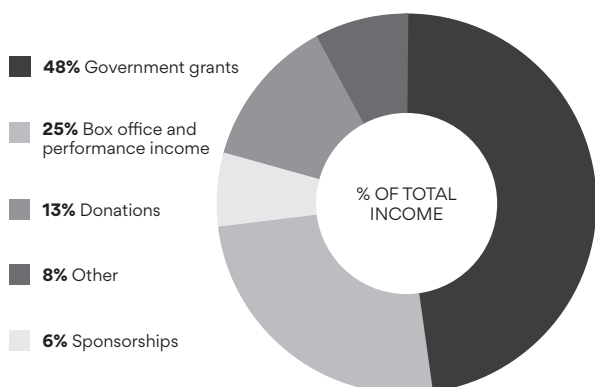
### STATEMENT OF FINANCIAL PERFORMANCE

	2022 \$'000	2021 \$'000
TOTAL INCOME	11,150	12,560
TOTAL EXPENSES	11,387	11,532
SURPLUS / DEFICIT	(237)	1,029

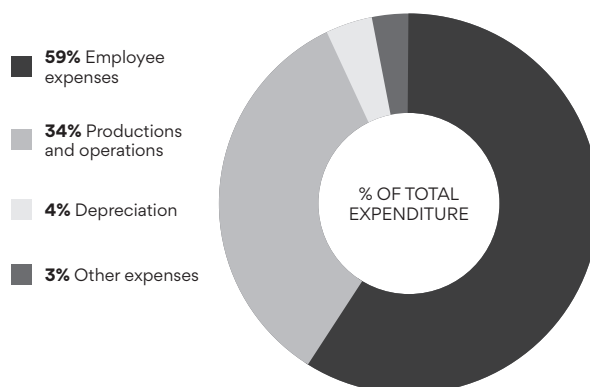
### STATEMENT OF FINANCIAL POSITION

	2022 \$'000	2021 \$'000
TOTAL ASSETS	12,918	13,402
TOTAL LIABILITIES	3,992	4,253
TOTAL EQUITY	8,927	9,149

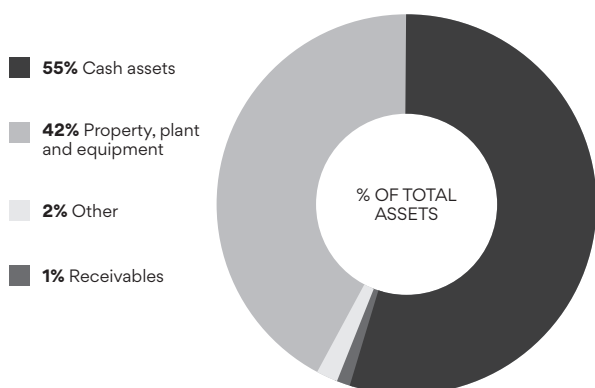
### FINANCIAL PERFORMANCE - INCOME



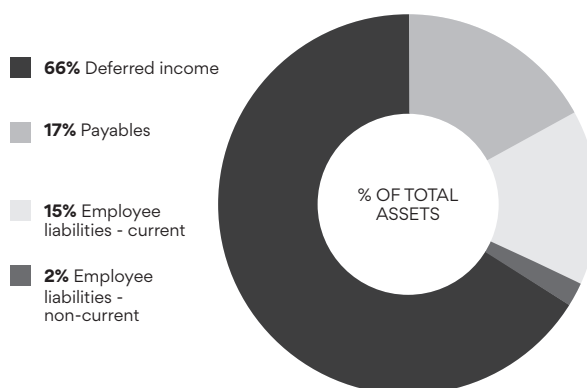
### FINANCIAL PERFORMANCE - EXPENDITURE



### FINANCIAL POSITION - ASSETS



### FINANCIAL POSITION - LIABILITIES



# FINANCIAL STATEMENTS

2022

# Queensland Theatre Company

## Financial Report

**For the year ended 31 December 2022**

**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

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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 Queensland Government 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.

# Queensland Theatre Company

## Statement of Comprehensive Income

For the year ended 31 December 2022

	Note	2022 \$'000	2021 \$'000
<b>Income from Continuing Operations</b>			
Government grants	2	5,332	5,179
Box office and performance income	3	2,830	4,567
Sponsorships	4	615	764
Donations	5	1,438	1,288
Other income	6	935	763
<b>Total Income from Continuing Operations</b>		<b>11,150</b>	<b>12,560</b>
<b>Expenses from Continuing Operations</b>			
Employee and employee related expenses	7	6,681	6,338
Production and operations	8	3,849	4,597
Depreciation	9	468	451
Other expenses	10	388	146
<b>Total Expenses from Continuing Operations</b>		<b>11,387</b>	<b>11,532</b>
<b>Operating Result from Continuing Operations</b>		<b>(237)</b>	<b>1,028</b>
<b>Other Comprehensive Income</b>			
Increase in Reserves Incentive Scheme		14	5
<b>Total Other Comprehensive Income</b>		<b>14</b>	<b>5</b>
<b>Total Comprehensive Income</b>		<b>(223)</b>	<b>1,033</b>

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



# Queensland Theatre Company

## Statement of Financial Position

As at 31 December 2022

	Note	2022 \$'000	2021 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	11	7,156	7,253
Receivables	12	137	229
Inventories		21	10
Other assets	13	188	266
<b>Total Current Assets</b>		<b>7,502</b>	<b>7,759</b>
<b>Non - Current Assets</b>			
Property, plant and equipment	14	5,416	5,643
<b>Total Non - Current Assets</b>		<b>5,416</b>	<b>5,643</b>
<b>Total Assets</b>		<b>12,918</b>	<b>13,402</b>
<b>Current Liabilities</b>			
Payables	15	690	324
Accrued employee benefits	16	586	461
Contract liabilities	17	2,647	3,385
<b>Total Current Liabilities</b>		<b>3,923</b>	<b>4,171</b>
<b>Non - Current Liabilities</b>			
Accrued employee benefits	16	69	82
<b>Total Non - Current Liabilities</b>		<b>69</b>	<b>82</b>
<b>Total Liabilities</b>		<b>3,992</b>	<b>4,253</b>
<b>Net Assets</b>		<b>8,927</b>	<b>9,149</b>
<b>Equity</b>			
Reserves Incentive Scheme			877
Accumulated surplus		8,927	8,273
<b>Total Equity</b>		<b>8,927</b>	<b>9,149</b>

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

# Queensland Theatre Company

## Statement of Changes in Equity

For the year ended 31 December 2022

	Note	Accumulated Surplus \$'000	Reserves Incentive Scheme \$'000	Total \$'000
Balance 1 January 2021		7,244	872	8,116
Operating Result from Continuing Operations		1,028	-	1,028
Other Comprehensive Income		5	-	5
Total Comprehensive Income		1,033	-	1,033
Transactions with Owners as Owners:				
- Interest Reserves Incentive Scheme		(5)	5	-
Balance 31 December 2021		8,273	877	9,149
Balance 1 January 2022		8,273	877	9,149
Operating Result from Continuing Operations		(237)	-	(237)
Other Comprehensive Income		14	-	14
Total Comprehensive Income		(223)	-	(223)
Transactions with Owners as Owners:				
- Interest Reserves Incentive Scheme		(14)	14	-
- Transfer of Reserves Incentive Scheme to Accumulated Surplus	11	891	(891)	-
Balance 31 December 2022		8,927	-	8,927

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

# Queensland Theatre Company

## Statement of Cash Flows

For the year ended 31 December 2022

	Note	2022 \$'000	2021 \$'000
<b>Cash inflows (outflows) from operating activities</b>			
Receipts from operating activities		9,763	11,636
Interest received		109	47
GST collected from customers		341	362
Employee expenses		(6,555)	(6,313)
Supplies and services		(2,892)	(4,078)
GST paid to suppliers		(382)	(487)
Net cash provided by operating activities	18	<b>384</b>	<b>1,169</b>
<b>Cash inflows (outflows) from investing activities</b>			
Payments for property, plant and equipment		(481)	(245)
Net cash used in investing activities		<b>(481)</b>	<b>(245)</b>
Net increase (decrease) in cash held		(97)	924
Cash at the beginning of the reporting period		7,253	6,329
<b>Cash at the end of the reporting period</b>	11	<b>7,156</b>	<b>7,253</b>

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 2022

### OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

The objective of Queensland Theatre Company ('the Company'), as defined under the Queensland Theatre Act 1970, 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

These financials cover the Queensland Theatre Company. The Company is a not-for-profit statutory body established under the Queensland Theatre Act 1970. The Company does not control other entities; the financial statements are for the Company as an individual entity.

The Company has prepared these financial statements in compliance with the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*.

These general purpose financial statements are prepared in accordance with the disclosure requirements of Australian Accounting Standards – Simplified Disclosures. The financial statements comply with the recognition and measurement requirements of all Australian Accounting Standards and Interpretations applicable to not-for-profit entities, and the presentation requirements in those standards as modified by AASB 1060.

#### (b) Impact of COVID-19 pandemic

The Company's operations continued to be affected by the COVID-19 pandemic during 2022. Four out of the seven productions programmed for the 2022 season were impacted by COVID-19. One production was postponed to the 2023 season due to restrictions resulting from the Omicron COVID variant.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

### **(c) 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.

### **(d) 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.

### **(e) Taxation**

The Company is exempted from income tax under the Income Tax Assessment Act 1936 and is exempted from other forms of Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). GST credits receivable from, and GST payable to the Australian Taxation Office, are recognised (refer to Note 12 and Note 15). 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.

### **(f) 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.

### **(g) Interest Reserves Incentive Scheme**

The Reserves Incentive Scheme represents the funds and interest accrued under the Reserves Incentive Scheme, which under the agreement shall not be included in operating revenue (refer Note 11). As such, under AASB 110 *Preparation of Financial Statements* these represent a "transaction with owners as owners" and must be presented in the Statement of Changes in Equity.

### **(h) Economic Dependency**

The ability of the Company to maintain its operations is dependent, inter alia, on the continuing financial support of the Queensland Government through Arts Queensland and the Federal Government through the Australia Council as set out in the 2021-2024 Multipartite Funding Agreement, executed on 23 July 2021.

### **(i) Authorisation of financial statements for issue**

The Financial Statements are authorised for issue by the board at the date of signing of the Management Certificate by the Chair and Executive Director on behalf of the board.

### **(j) Current/non-current classification**

Assets and liabilities are classified as either 'current' or 'non-current' in the Statement of Financial Position and associated notes.

Assets are classified as 'current' where their carrying amount is expected to be realised within 12 months after the reporting dates. Liabilities are classified as 'current' when they are due to be settled within 12 months after the reporting dates, or the Company does not have the unconditional right to defer settlement beyond 12 months after the reporting dates.

All other assets and liabilities are classified as 'non-current'.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

### **(k) Accounting estimates and judgements**

The preparation of the financial statements requires the determination and use of certain critical accounting estimates, assumptions and management judgements about the carrying amounts of assets and liabilities. Such estimates, judgements and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in future periods as relevant.

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

- Employee benefits - Note 16

### **(l) New and revised accounting standards**

#### First time mandatory application of Australian Accounting Standards and Interpretations

One new accounting standard was applied for the first time in 2022:

#### *AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities*

AASB 1060 introduces the Simplified Disclosures framework for general purpose financial statements prepared entities reporting under Tier 2 of the Differential Reporting Framework. This new disclosure framework applies to the Company. While most of the disclosures remain the same as 2021, there have been some changes by way of additional or reduced disclosures reflected in these financial statements.

The new accounting standard does not change any recognition or measurement requirements, and the Company's financial statements continue to comply with the recognition and measurement requirements of all applicable accounting standards and interpretations.

#### Early adoption of Australian Accounting Standards and Interpretations

No accounting pronouncements were early adopted in the 2022 financial year.

#### Voluntary changes in accounting policy

No voluntary changes in accounting policies occurred during the 2022 financial year.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

2022 2021  
\$'000 \$'000

### NOTE 2. GOVERNMENT GRANTS

A number of the Company's programs are supported by grants received from Federal, State and local governments. Where the grant agreement is enforceable and contains sufficiently specific performance obligations, the grant is accounted for under AASB 15 *Revenue from Contracts with Customers*. In this case, revenue is initially deferred as unearned revenue (contract liability) and recognised as or when the performance obligations are satisfied. Otherwise, the grant is accounted for under AASB 1058 *Income of Not-For-Profit Entities*, whereby revenue is recognised upon receipt of the grant funding.

Annual recurrent grant funding received under the Multipartite Funding Agreement between Queensland Theatre, Arts Queensland and the Australia Council of the Arts is identified as a contract with a customer under AASB 15. The Company's obligation under the grant agreement is to deliver an accepted annual program of activities including mainstage performances, sector development, touring, education and other access programs that addresses the Australia Council's and Queensland Government's strategic priorities. Total funding of \$4,783,481 was recognised in 2022 (2021: \$4,739,683).

<b>Queensland Government through Arts Queensland</b>		
Recurrent funding - Multipartite agreement	3,893	3,858
Special grants		
Matching Subsidy Scheme	100	100
<b>Queensland Government through Department of Premier and Cabinet</b>		
Queensland Premier's Drama Award	188	136
<b>Queensland Government through Queensland Rural and Industry Development Authority</b>		
COVID-19 Business Support Grant	-	15
<b>Federal Government through Australia Council</b>		
Recurrent funding - Multipartite agreement	890	881
MPA Collaborative Project Grant	100	-
Flood Assistance Grant	100	-
<b>Other Special grants</b>		
Indigenous Languages & Arts Program	52	180
<b>Local Government through Brisbane City Council</b>	9	8
<b>Total</b>	<b>5,332</b>	<b>5,179</b>

### NOTE 3. BOX OFFICE AND PERFORMANCE INCOME

Box office ticket sales and performance income are recognised as revenue when the performance takes place. Advances sales of tickets are recognised as a contract liability.

Ticket sales	2,533	4,522
Production fees and royalties	18	21
Co-production and other contributions	233	-
Other performance related income	46	24
<b>Total</b>	<b>2,830</b>	<b>4,567</b>

### NOTE 4. SPONSORSHIPS

Sponsorships are contributions from corporate or business partners in exchange for tickets to Company performances and events, and other benefits such as naming rights and branding opportunities during the period as agreed in a contract. These can be in the form of cash or in-kind products or services. Sponsorship revenue is recognised on the fulfilment of the conditions in the sponsorship agreements.

Corporate sponsorship - cash	309	428
Corporate sponsorship - in kind	306	336
<b>Total</b>	<b>615</b>	<b>764</b>

### NOTE 5. DONATIONS

Donations and gifts that have been made under an 'enforceable' contract with a customer that is 'sufficiently specific' is recognised as the performance obligations are satisfied. These can be funds from a grant received to operate a specific program or project, or individual contributions given with the intent of supporting a particular program or campaign. Other donations and gifts that are not under an 'enforceable' contract are recognised as income immediately when received. These funds are free from any external restrictions and available for general use.

Donations	1,438	1,288
<b>Total</b>	<b>1,438</b>	<b>1,288</b>

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

2022 2021  
\$'000 \$'000

### NOTE 6. OTHER INCOME

Other income is recognised as income immediately when received.

Interest income	95	38
Workshops and young artist development programs	286	306
Venue and bar operations	250	359
Proceeds from Insurance Claim : Flood Damage to premises	250	-
Events and sundry	54	60
Total	935	763

### NOTE 7. EMPLOYEE AND EMPLOYEE RELATED EXPENSES

Wages and salaries due but unpaid at reporting date are recognised in the Statement of Financial Position at the current salary rates. As the Company expects such liabilities to be wholly settled within 12 months of reporting date, the liabilities are recognised at undiscounted amounts.

Post-employment benefits for superannuation are provided through contributions made to eligible complying superannuation funds based on statutory rates or that specified in the relevant EBA or other conditions of employment. Contributions are expensed when they are paid or become payable following completion of the employee's service each pay period.

The Company was registered as a charitable institution under Part 11A of the *Taxation Administration Act 2011* (Qld) on 19 August 2020 and is eligible for exemption from payroll tax from that date. The Company also pays premiums to WorkCover Queensland in respect of its obligations for employee compensation. Workers' compensation insurance are a consequence of employing employees, but is not counted in an employee's total remuneration package.

Salaries and wages, all employees, performers, artists & technical personnel	5,882	5,655
Superannuation	519	499
Workers compensation	75	60
Allowances	133	93
Fringe benefits tax	44	10
Recruitment, Relocation and training	27	22
Total	6,681	6,338

The number of employees as at 31 December 2022, 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)):

43 38

### Key Management Personnel

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	Date retired	2022 \$	2021 \$
E. Jameson (Chair)	reappointed, 5-Sep-22		5,000	5,000
T. Barker	reappointed, 31-Jan-22		4,000	4,000
R. Crowley	reappointed, 5-Sep-22		3,000	3,375
S. Gallaher	reappointed, 27-May-21		3,500	1,875
S. Learmonth	reappointed, 5-Sep-22		3,500	3,500
A. Moor	reappointed, 5-Sep-19	4-Sep-22	2,033	3,375
D. Williamson	reappointed, 5-Sep-19	4-Sep-22	2,033	3,000
M. Bayles	27-May-21		3,000	1,750
D. Gibson	27-May-21		3,500	1,875
S. Carleton	5-Sep-22		955	-
E. Burcham	5-Sep-22		955	-
			<b>31,476</b>	<b>27,750</b>

Board members and their partners donated \$22,034 to Queensland Theatre during 2022 (2021: \$47,250).



# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

### (ii) Remuneration of executive

Remuneration and other terms of employment for the Company's key executive personnel are specified in employment contracts. The following disclosures focus on the expenses incurred by the Company during the respective reporting period that is attributable to the following key management positions:

Position: Executive Director

Director, Queensland Theatre Company Act 1970

Responsible for the efficient, effective and economic administration of Queensland Theatre

Appointed 1 October 2018

Position: Artistic Director

Employee, appointed by Queensland Theatre Company Board

Provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision

Appointed 2 December 2019

Remuneration expenses disclosed reflect expenses recognised in the Statement of Comprehensive Income and are comprised of 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
- 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.

	Short Term Employee Expenses	Long Term Employee Expenses	Post- Employment Expenses	Termination Benefits	Total Expenses
	\$'000	\$'000	\$'000	\$'000	\$'000
<i>1 January 2022 – 31 December 2022</i>					
Executive Director	194	6	19	-	219
Artistic Director	193	-	19	-	212
<i>1 January 2021 – 31 December 2021</i>					
Executive Director	197	5	21	-	223
Artistic Director	184	-	17	-	201

- Key executive personnel and their partners donated \$7,450 to Queensland Theatre during 2022 (2021: \$5,200)

### (iii) Related party transactions

#### Ultimate controlling entity

The parent entity and the ultimate controlling party of Queensland Theatre Company is the Queensland Government. The Company sits within the portfolio of the Department of Communities, Housing and Digital Economy.

#### Transactions with people/entities related to Key Management Personnel (KMP)

- KMP and their partners donated \$29,484 to the Company during 2022 (2021: \$52,450)
- The Company provides tickets to KMP and their accompanying guests, as part of their duties, and the value of such tickets to any individuals is not considered material.
- Brett Boardman Photography, a related party to KMP, was engaged to provide photography and editing services for fees paid of \$21,563 (2021: \$9,800), and is subject to the procurement process as defined in the Company's Procurement Policy.

#### Transactions with Queensland Government controlled entities

- The Company received cash funding through recurring and special grants from the Queensland Government as detailed in Note 2 to the Financial Statements
- The Company leases Queensland Government property and pays for property maintenance and outgoings to the Department of Energy and Public Works

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

	2022	2021
	\$'000	\$'000

### NOTE 8. PRODUCTION AND OPERATIONS

Production and operations expenses are recognised upon receipt of the goods ordered or services delivered.

Theatre and production	905	1,646
Marketing and development	1,100	1,051
Occupancy	661	567
Royalties	255	458
Other	301	322
Travel and touring	311	288
IT & communications	317	266
Total	3,849	4,597

### NOTE 9. DEPRECIATION

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

Buildings (incl. leasehold improvements)	15 to 25 years
Plant & Equipment	3 to 15 years

Depreciation was incurred in respect of:

Leasehold improvements	365	360
IT equipment	31	36
Motor vehicles	1	1
Office furniture	6	7
Staging & rehearsal plant and equipment	60	42
Workshop plant and equipment	5	5
Total	468	451

### NOTE 10. OTHER EXPENSES

Insurance	95	89
Audit fees *	24	20
Bank fees and charges	29	37
Impairment of fixed assets resulting from flood event	240	-
Total	388	146

\* Total audit fees quoted by the Queensland Audit Office relating to the 2022 Financial Statements are \$22,000.

### NOTE 11. 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 multi-partite agreement with the Queensland Government through Arts Queensland, and the Federal Government through The Major Performing Arts Board of the Australia Council. Previously there was a requirement under the agreement to participate in a Reserves Incentive Scheme requiring each party to contribute a maximum of \$143,000 to a reserves fund held in escrow. There was a requirement under the agreement for the funds to remain in escrow until the Company reached above the reserve ratio of 20%. As the reserve ratio has since been reached, the Reserves Incentive Scheme has ended and the accumulated funds of \$890,866 have been transferred to Accumulated Surplus, and the cash held in escrow transferred to general cash investments.

Cash at bank and on hand	334	670
Deposits at call	6,822	5,706
Total Cash - Unrestricted	7,156	6,376
Deposits at call - Reserves Incentive Scheme	-	877
Total	7,156	7,253

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

	2022	2021
	\$'000	\$'000

### NOTE 12. 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 expected credit losses. All known bad debts are written off in the period in which they are identified.

Trade debtors	7	9
GST receivable	129	220
Total	137	229

### NOTE 13. OTHER ASSETS

Prepaid other costs	188	266
Total	188	266

### NOTE 14. PROPERTY, PLANT AND EQUIPMENT

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in preparing the assets ready for internal use, including architects' fees and engineering design fees. Items of property, plant and equipment with a cost or their 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) Property, Plant and Equipment

At cost	7,828	7,601
Less: Accumulated depreciation	(2,412)	(1,958)
Total	5,416	5,643

#### (ii) Property, Plant and Equipment Reconciliation

Carrying amount at 1 January	5,643	5,614
Acquisitions / (Disposals)	481	480
Less : Impairment loss resulting from flood event	(240)	-
Depreciation	(468)	(451)
Carrying value at 31 December	5,416	5,643

#### Work in Progress

Opening Balance at 1 January	-	235
Additions	-	245
Transfers to Property, Plant & Equipment	-	(480)
Carrying value at 31 December	-	-

### NOTE 15. 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.

Trade creditors	233	75
GST payable	33	56
Accrued expenses	424	193
Total	690	324

### NOTE 16. ACCRUED EMPLOYEE BENEFITS

Annual 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 WorkCover premiums and employer superannuation guaranteed contributions.

Personal (sick/carer's) leave is non-vesting and an expense is recognised for this leave as it is taken.

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 liabilities are classified as current when they are due to be settled within 12 months after the reporting date as the Company does not have an unconditional right to defer settlement to beyond 12 months after the reporting date. Current long service leave liabilities are recorded in the Statement of Financial Position at its nominal value. Long service leave expected to be paid later than 12 months are classified as non-current and has been measured at the present value of the estimated future cash outflows to be made for these entitlements accrued to balance date. 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.

# Queensland Theatre Company

## Notes to and forming part of the Financial Statements For the year ended 31 December 2022

	2022 \$'000	2021 \$'000
<b>Current</b>		
Annual leave	313	250
Long service leave	273	211
Total current	586	461
<b>Non-current</b>		
Long service leave	69	82
Total non-current	69	82
Total accrued employee benefits	655	543

### NOTE 17. CONTRACT LIABILITIES

Contract liabilities arise from contracts with customers.

Contract liabilities at 31 December 2022 includes payments received for tickets to performances, services and outcomes deliverable in 2023. These amounts will be recognised as revenue in the next 12 months.

Season ticket sales in advance	1,692	1,780
Grants and sponsorship income received in advance	955	1,605
Total	2,647	3,385
Carrying amount at 1 January	3,385	3,442
Amounts received	3,315	3,039
Transfer to revenue	(4,053)	(3,096)
Carrying amount at 31 December	2,647	3,385

### NOTE 18. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES

#### Reconciliation of net cash from operating activities to net result for the period:

Operating surplus from ordinary activities	(237)	1,028
Depreciation	468	451
Impairment loss resulting from flood event	240	-

#### Changes in assets and liabilities:

(Increase)/Decrease in receivables	106	(122)
(Increase)/Decrease in inventories	(11)	1
(Increase)/Decrease in other assets	77	(232)
(Decrease)/Increase in payables	366	74
(Decrease)/Increase in employee benefits	111	26
(Decrease)/Increase in other liabilities	(738)	(57)
Net cash from operating activities	384	1,169

### NOTE 19. CONTINGENCIES

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

### NOTE 20. EVENTS OCCURRING AFTER BALANCE DATE

No matter or circumstance has arisen since 31 December 2022 that has significantly affected, or may significantly affect the Company's operations, the results of those operations, or the Company's state of affairs in future financial years.

### NOTE 21. FINANCIAL INSTRUMENTS

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. Queensland Theatre Company's financial instruments consist of cash deposits held with banks, accounts receivable and accounts payable.

The carrying amounts for each category of financial instruments, measured in accordance with AASB 9 *Financial Instruments* are as follows:

#### Financial assets

Cash and cash equivalents	11	7,156	7,253
Receivables	12	137	229
Total		7,293	7,483

#### Financial liabilities

Payables	15	690	324
Total		690	324

The activities of the Company do not expose it to material financial risk. 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.

# CERTIFICATE OF QUEENSLAND THEATRE COMPANY

This general purpose financial report has been prepared pursuant to s.62(1) of the *Financial Accountability Act 2009* (the Act), section 39 of the *Financial and Performance Management Standard 2019* and other prescribed requirements. In accordance with s.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 financial 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 2022 and of the financial position of Queensland Theatre Company at the end of that year.

We acknowledge responsibility under s.7 and s.11 of the *Financial and Performance Management Standard 2019* for the establishment and maintenance, in all material respects, of an appropriate and effective system of internal controls and risk management processes with respect to financial reporting throughout the reporting period.



Ms Elizabeth Jameson  
Chair  
Queensland Theatre Company



Ms Amanda Jolly  
Executive Director  
Queensland Theatre Company

22 February 2023

## INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

### Report on the audit of the financial report

#### Opinion

I have audited the accompanying financial report of Queensland Theatre Company.

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 31 December 2022, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 31 December 2022, 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 summaries of significant accounting policies and other explanatory information, and the management certificate.

#### Basis for opinion

I conducted my audit in accordance with the *Auditor-General Auditing Standards*, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

I am independent of the entity 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 my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General Auditing Standards*.

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

#### Other information

Other information comprises financial and non-financial information (other than the audited financial report) in the entity's annual report. Those charged with governance are responsible for the other information.

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

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

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

## **Responsibilities of the entity for the financial report**

The Board is responsible for the preparation of the financial report that gives a true and fair view in accordance with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards, and for such internal control as the Board determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The Board is also responsible for assessing the entity'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 it is intended to abolish the entity or to otherwise cease operations.

## **Auditor's responsibilities for the audit of the financial report**

My 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 my 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 aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances. This is not done for the purpose of expressing an opinion on the effectiveness of the entity's internal controls, but allows me to express an opinion on compliance with prescribed requirements.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the entity.
- Conclude on the appropriateness of the entity's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

### **Statement**

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 31 December 2022:

- a) I received all the information and explanations I required.
- b) I consider that, the prescribed requirements in relation to the establishment and keeping of accounts were complied with in all material respects.

### **Prescribed requirements scope**

The prescribed requirements for the establishment and keeping of accounts are contained in the *Financial Accountability Act 2009*, any other Act and the Financial and Performance Management Standard 2019. The applicable requirements include those for keeping financial records that correctly record and explain the entity's transactions and account balances to enable the preparation of a true and fair financial report.



24 February 2023

Jacqueline Thornley  
as delegate of the Auditor-General

Queensland Audit Office  
Brisbane



# Glossary

ARMC	Audit and Risk Management Committee
BAC	Brisbane Airport Corporation
CALD	Culturally and linguistically diverse
CAST	Confederation of Australian State Theatres
CIAF	Cairns Indigenous Arts Fair
NIDA	National Institute of Dramatic Art
QPAC	Queensland Performing Arts Centre
QPDA	Queensland Premier's Drama Award
QT	Queensland Theatre
QUT	Queensland University of Technology
Q&A	Question and answer
RACQ	Royal Automobile Club of Queensland
TFFF	Tim Fairfax Family Foundation
The Act	Queensland Theatre Company Act 1970
The Company	Queensland Theatre
TRW	Theatre Residency Week
TRW NQ	Theatre Residency Week North Queensland

# Compliance Checklist

Summary of requirement		Basis for requirement	Annual report reference
Letter of compliance	<ul style="list-style-type: none"> <li>A letter of compliance from the accountable officer or statutory body to the relevant Minister/s</li> </ul>	ARRs – section 7	1
Accessibility	<ul style="list-style-type: none"> <li>Table of contents</li> <li>Glossary</li> </ul>	ARRs – section 9.1	2 63
	<ul style="list-style-type: none"> <li>Public availability</li> </ul>	ARRs – section 9.2	66
	<ul style="list-style-type: none"> <li>Interpreter service statement</li> </ul>	Queensland Government Language Services Policy ARRs – section 9.3	66
	<ul style="list-style-type: none"> <li>Copyright notice</li> </ul>	Copyright Act 1968 ARRs – section 9.4	66
	<ul style="list-style-type: none"> <li>Information Licensing</li> </ul>	QGEA – Information Licensing ARRs – section 9.5	66
General information	<ul style="list-style-type: none"> <li>Introductory Information</li> </ul>	ARRs – section 10	3
Non-financial performance	<ul style="list-style-type: none"> <li>Government's objectives for the community and whole-of-government plans/specific initiatives</li> </ul>	ARRs – section 11.1	8
	<ul style="list-style-type: none"> <li>Agency objectives and performance indicators</li> </ul>	ARRs – section 11.2	10
	<ul style="list-style-type: none"> <li>Agency service areas and service standards</li> </ul>	ARRs – section 11.3	8-34
Financial performance	<ul style="list-style-type: none"> <li>Summary of financial performance</li> </ul>	ARRs – section 12.1	43
Governance – management and structure	<ul style="list-style-type: none"> <li>Organisational structure</li> </ul>	ARRs – section 13.1	35
	<ul style="list-style-type: none"> <li>Executive management</li> </ul>	ARRs – section 13.2	41
	<ul style="list-style-type: none"> <li>Government bodies (statutory bodies and other entities)</li> </ul>	ARRs – section 13.3	N/A
	<ul style="list-style-type: none"> <li>Public Sector Ethics</li> </ul>	Public Sector Ethics Act 1994 ARRs – section 13.4	42
	<ul style="list-style-type: none"> <li>Human Rights</li> </ul>	Human Rights Act 2019 ARRs – section 13.5	42
	<ul style="list-style-type: none"> <li>Queensland public service values</li> </ul>	ARRs – section 13.6	42
Governance – risk management and accountability	<ul style="list-style-type: none"> <li>Risk management</li> </ul>	ARRs – section 14.1	41
	<ul style="list-style-type: none"> <li>Audit committee</li> </ul>	ARRs – section 14.2	39
	<ul style="list-style-type: none"> <li>Internal audit</li> </ul>	ARRs – section 14.3	41
	<ul style="list-style-type: none"> <li>External scrutiny</li> </ul>	ARRs – section 14.4	41

<b>Governance – human resources</b>	• <b>Strategic workforce planning and performance</b>	ARRs – section 15.1	34
	• <b>Early retirement, redundancy and retrenchment</b>	Directive No.04/18 <i>Early Retirement, Redundancy and Retrenchment</i> ARRs – section 15.2	N/A
<b>Open Data</b>	• <b>Statement advising publication of information</b>	ARRs – section 16	66
	• <b>Consultancies</b>	ARRs – section 31.1	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
	• <b>Overseas travel</b>	ARRs – section 31.2	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
	• <b>Queensland Language Services Policy</b>	ARRs – section 31.3	N/A
<b>Financial statements</b>	• <b>Certification of financial statements</b>	FAA – section 62 FPMS – sections 38, 39 and 46 ARRs – section 17.1	59
	• <b>Independent Auditor's Report</b>	FAA – section 62 FPMS – section 46 ARRs – section 17.2	60-62

FAA *Financial Accountability Act 2009*  
 FPMS *Financial and Performance Management Standard 2019*  
 ARRs *Annual report requirements for Queensland Government agencies*

# QUEENSLAND THEATRE



78 Montague Road,  
South Brisbane,  
Queensland 4101, Australia

PO Box 3310,  
South Brisbane,  
Queensland 4101, Australia

Tel: 07 3010 7600  
Fax: 07 3010 7699  
Ticketing: 1800 355 528

**Website:** [queenslandtheatre.com.au](http://queenslandtheatre.com.au)

**Email:** [mail@queenslandtheatre.com.au](mailto:mail@queenslandtheatre.com.au)

## Queensland Theatre Company Annual Report for the year ended 31 December 2022

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



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

Queensland Theatre welcomes feedback on this annual report. Please complete an online feedback form at [www.getinvolved.qld.gov.au/gi/](http://www.getinvolved.qld.gov.au/gi/)

## Disclaimer

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<http://www.parliament.qld.gov.au/work-of-assembly/tabled-papers>

**QUEENSLAND  
THEATRE**

