

QUEENSLAND THEATRE

Company

for the year ended 31 December 2019

ANNUAL REPORT 2019



28 February, 2020

Hon Leeanne Enoch MP
Minister for Environment and the Great Barrier Reef,
Minister for Science and Minister for the Arts
GPO Box 5078
BRISBANE QLD 4001

Dear Minister,

I am pleased to present Queensland Theatre Company's 2019 annual report and audited financial statements.

I certify that this annual report complies with:-

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

A checklist outlining the annual reporting requirements can be found on page 86 of this annual report.

Yours sincerely,

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

Elizabeth Jameson
Chair
Queensland Theatre Company

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Elaine Crombie, Ursula Yovich, Troy Jungaji Brady in *Barbara and the Camp Dogs* Photographer Brett Boardman

Introduction

Vision

To lead from Queensland

Purpose

To create collective experiences that change lives

Values

Living our values through a spirit of openness:

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

Goals

- To create theatre experiences of the highest quality
- To reach as many people as possible
- To invest in talent and create pathways
- To manage a sustainable Company
- To be a great place to work

Artistic Vision

- Leading the country in nurturing new stories and new talent
- Combining the best of Queensland with the best of the rest of Australia
- Growing Queensland Theatre's commitment to Aboriginal and Torres Strait Islander work, education and youth, and regional engagement
- Unifying purpose with all productions and other programs coming under the QT banner, with unified messaging
- Optimally matching shows to venues

Queensland Theatre Company

Queensland Theatre Company (Queensland Theatre) was established under the *Queensland Theatre Company Act 1970* (the Act). It is the state's flagship theatre company and is the third-largest theatre company in Australia. For 50 years, Queensland Theatre has enriched the national cultural landscape by creating exceptional theatre experiences, on and off the stage. Each year, Queensland Theatre presents eight to ten mainstage productions in Brisbane as well as touring shows around Australia and, at times, internationally.

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

Inspiring young people to participate in theatre-based activities is a key focus for Queensland Theatre. This is achieved by offering a comprehensive education program and a wide range of activities to help develop young people, including the Young Artists' Ensembles and Theatre Residency Week.

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

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

OBJECT AND GUIDING PRINCIPLES

In performing its functions, Queensland Theatre must have regard to the object of, and guiding principles for, the Act. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles for achieving the object of the Act are:

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

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.

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



Chair's Overview



Ms Elizabeth Jameson
Chair

I am pleased to present the Queensland Theatre annual report 2019, highlighting our achievements against our strategic and operational objectives.

In November, we were sad to farewell Artistic Director, Sam Strong, as he relocated to his hometown (Melbourne). Sam's leadership legacy after four highly successful seasons is manifested in the outcomes achieved. Under his exceptional artistic leadership, the Queensland Theatre brand was transformed. His programming attracted record audiences and resulted in our commissioning and producing an unprecedented number of new Australian works. We know that audiences will enjoy Sam's final season in 2020.

Sam, along with our Executive Director, Amanda Jolly, most ably led the dedicated Queensland Theatre team, delivering the following highlights:

- Activating the new Bille Brown Theatre space (completed in October 2018) which has exceeded its business case financial projections, provided a safer and more efficient work space and, with five productions in this space in 2019, was warmly embraced by our audiences;
- The 2019 mainstage program was marked by engaging and thought-provoking theatre, including an unprecedented number of new and diverse Australian works, enjoyed by audiences new and old, with yet another year of increased season ticket sales;
- Touring *The Longest Minute* regionally and starting the year with *The Wider Earth* which completed its run at the National History Museum in London in February, and was made possible by the support of Arts Queensland's Arts Business Innovation Fund;
- The launch of a new annual giving program, Visionaries, which already has 118 members, and a new Landmark Productions Fund for major donors who will assist the Company to stage one large-scale production annually (starting with the first production the fund will support, Trent Dalton's *Boy Swallows Universe*, adapted for the stage by Tim McGarry, to be directed by Sam Strong, in 2020); and
- An operating surplus of \$125,000 founded on the strong box office results, rigorous cost controls and increasing annual philanthropic support, enabling us to commence rebuilding the Company's reserves following the conscious use of part of our reserves for the Bille Brown Theatre renovation project.

These results are made possible by the efforts of our talented Queensland Theatre team and our many generous donors, partners and supporters. Our valued core funding relationships with Arts Queensland, and with the Australia Council for the Arts, enable us to leverage

corporate and philanthropic relationships, including specifically with:

- RACQ as Principal Partner - We are immensely proud of securing this partnership in 2019, enabling collaboration in regional Queensland and capacity to continue to offer the \$20 Ticket Program for new theatre-goers;
- Ongoing long-term partnerships with sponsors Griffith University, Ergon Energy Network and Energex, part of Energy Queensland, Brisbane Airport Corporation, Ord Minnett, Philip Bacon Galleries, Board Matters and BDO;
- The Tim Fairfax Family Foundation, a generous philanthropic partner, who we thank for their strong support which enabled further development of our school and regional programs;
- The Jelley Family Foundation and other supportive donors for assisting with the refurbishment of the Diane Cilento Studio.

I also extend thanks to my Queensland Theatre Board colleagues for their time, skill and commitment. This year we welcomed two new Board members, Tracey Barker and Angelina Hurley, and farewelled Emeritus Professor Richard Fotheringham AM who retired from the Board after serving more than 10 years including as Chair from 2011 to 2016. Richard's association with Queensland Theatre dates back to the 1970s when he was a professional actor, director and playwright. For his substantial contribution to Queensland Theatre, we thank and pay tribute to him.

At the conclusion of a successful 2019 season, it is apt to remember that to every season there is a time to reflect. Just as we farewelled Richard Fotheringham and Sam Strong, we warmly welcomed Lee Lewis to Queensland Theatre as its eighth Artistic Director. Lee is already well known to Queensland Theatre audiences, having become one of Australia's most respected theatre directors, including through her most recent role as Artistic Director of Griffin Theatre Company.

The Board is confident, as we begin the celebration of our 50th year in 2020 as the state's theatre company, that Queensland Theatre is poised and ready to provide many more years of life-changing theatre experiences.

A handwritten signature in black ink, appearing to read 'Elizabeth Jameson'.

Elizabeth Jameson
Chair

Directors' Overview



Sam Strong
Artistic Director



Amanda Jolly
Executive Director

In October 2019, Queensland Theatre marked 50 years since its first production. From that time onwards, the commitment of successive governments and the extraordinary efforts of many artists, creatives and supporters have made Queensland Theatre into the cultural icon it is today.

We are pleased to report that 2019 was a year that continued this successful trajectory. We commissioned and produced a record number of new Australian plays (including five world premieres), expanded our education and youth programs regionally, diversified our artistic leadership and strengthened our commitment to First Nations theatre.

We cemented our reputation as the 'home of new stories', presenting more new work than any other state theatre company in Australia. Our eight play mainstage season contained seven Australian plays, five of them new works: *Hydra* by Sue Smith, *City of Gold* by Meyne Wyatt, *L'Appartement* by Joanna Murray-Smith, the musical *Fangirls* by Yve Blake and *Antigone*, adapted by Merlynn Tong after Sophocles. The plays ranged from an examination of the lives of Australian writers George Johnston and Charmian Clift (*Hydra*) to a new musical about teenage girls (*Fangirls*), to an incendiary examination of race relations in contemporary Australia (*City of Gold*), to a timely adaptation of a classic (*Antigone*). These five world premieres also included five mainstage writing and directing debuts.

The year was also marked by exciting creative collaborations. We again teamed up with Brisbane independent company Dead Puppet Society (*The Wider Earth*) to create the magical puppetry which was the hallmark of *Storm Boy*. Our collaboration with the Australian Theatre for Young People, Belvoir and Brisbane Festival enabled us to bring a new Australian musical, *Fangirls*, to life. Four co-productions with our interstate counterparts meant we presented a record number of performances in Adelaide, Melbourne and Sydney, sharing the creative talents of Queensland artists with the rest of the nation in a record 129 interstate performances.

As expected, the configuration of the new Bille Brown Theatre greatly facilitated interstate exchange, allowing productions to smoothly transfer to a wide range of venues. *Fangirls* travelled to Belvoir while we received the Belvoir production, *Barbara and the Camp Dogs*, by Ursula Yovich and Alana Valentine. We were delighted to have a venue that allowed us to share this powerful First Nations story with our audiences. Our commitment to First Nations theatre was further strengthened by our landmark premiere of *City of Gold*, which not only told an urgent story of what it is like to be a young Aboriginal man

in Australia today, but also launched the writing career of well-known actor Meyne Wyatt. We were especially proud that *City of Gold* was the only work at a major Australian theatre company in 2019 that was written and directed by Aboriginal artists. Not only that, it was developed and directed by our Resident Dramaturg based in Cairns, Isaac Drandic.

The reach of our education programs continues to grow across the state as we increase the number of participating schools. In 2019 we delivered programs in 17 regional locations and reached 928 regional students through workshops, The Scene Project and the pilot of a Regional Theatre Residency Week. In a first, we invited a public audience in Ayr to enjoy the results of The Scene Project which included a performance of Angela Betzien's *The Shot* by our team of professional actors and workshop leaders.

In yet another innovation in artistic leadership, Queensland Theatre welcomed award-winning independent theatre company Belloo Creative as resident company. Belloo Creative have been central to artistic discussions and decisions and will present a mainstage work, *Phaedra* in our 2020 season. We also continued our participation in the Contemporary Asian Australian Performance (CAAP) Directors' initiative, supporting five emerging female Asian directors.

We thank everyone who made 2019 a success from our chair, Elizabeth, and the tirelessly passionate Queensland Theatre Board, to our generous and invested government partners, private and corporate supporters, and to all of the artists who graced the Company with their talents. A special thanks must go to all Queensland Theatre staff, whose dedication and skill ensures a bright future for our Company.



Sam Strong
Artistic Director



Amanda Jolly
Executive Director

Highlights and Achievements

Leading the country in the creation of new plays

In 2019, Queensland Theatre cemented its reputation as the national home of new stories, presenting a record five world premieres, with three of these productions exclusive to Queensland. Two of these productions (*Fangirls* and *City of Gold*) went on to award-winning seasons in Sydney. Four of the productions were commissioned by Queensland Theatre.

Showcasing Queensland talent around Australia

Queensland Theatre collaborated with theatre companies across Australia, taking the work of Queensland artists around the country. In 2019, we presented a record 129 interstate performances.

Premiering another new Australian musical

New Australian musicals are rare, however in 2019, Queensland Theatre followed up the success of our 2015 new Australian musical *Ladies in Black* by developing and producing the highly successful *Fangirls* by Yve Blake, in a co-production with Belvoir and Brisbane Festival, in association with the Australian Theatre for Young People. The musical won Best Production of a Mainstream Musical at the Sydney Theatre Awards, and the Matilda Award for Best Musical or Cabaret.

Activating the Bille Brown Theatre

In season 2019, five of the eight productions presented were in the Bille Brown Theatre. The venue garnered an enthusiastic reception from our audiences and attracted new patrons. The theatre has also produced significant production savings which were invested in the creation of more new work.

Making Australian theatre more diverse

Queensland Theatre's nation-leading commitment to gender parity of writers and directors continued for the fourth successive year in 2019. In addition, Culturally and Linguistically Diverse (CALD) and Aboriginal and Torres Strait Islander (ATSI) artists represented 37% of the casting and 27% of creatives roles. In 2019 Queensland Theatre staged the only play at a major Australian theatre company written and directed by First Nations artists.

Growing Australia's largest education and youth program

Queensland Theatre has the largest education and youth program of any state theatre company in Australia, engaging with 288 schools and reaching 9,248 students across all education and youth programs and the mainstage season. Programs were delivered in 17 regional towns, with 928 regional students participating.

Increasing our support of the Queensland industry

More than 22,500 hours of paid work was provided to actors across the mainstage season, a 22% increase on 2018, and a further 1,300 hours were provided for artists working on the creative development of new stories. In addition, 257 independent artists from more than 20 companies were offered access to space at Queensland Theatre to develop their work, representing a 114% increase on the previous year.

Increasing Season Ticket Holders for the third successive year

Season Ticket Holder numbers increased, building on the 20-year highs of the preceding two years.



Maitland Schnaars, Meyne Wyatt in *City of Gold* Photographer Stephen Henry

Background

Government objectives for the community

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

Create jobs in a strong economy

Queensland Theatre contributes to stimulating economic growth by:

- attracting and facilitating investment in the performing arts industry, in developing career pathways for artists and arts professionals, and for the engagement and development of young aspiring artists throughout Queensland, which is crucial to the sustainability of the arts and enables job creating opportunities;
- supporting industry growth by creating pathways and opportunities for local artists, small-to-medium and independent performing arts/theatre companies, and artists; and
- growing cultural tourism by presenting unique, exclusive and popular productions that draw visitors to Queensland.

Give all our children a great start

Queensland Theatre works with youth and the education sector to:

- create performing arts programs and activities through its education and youth programs that engage young people across the state in acting programs, curriculum related workshops, performance experiences and the creation of new plays;
- foster engagement in social and cultural activities that provide opportunities for students to strengthen social and performing arts skills and promote skills development, and
- deliver learning experiences that provide opportunity for students in regional and under-served communities to participate.

Keep communities safe

Queensland Theatre played a role in safe communities by:

- promoting and providing inclusive opportunities and venues that can be enjoyed by people of all ages, abilities and cultural backgrounds, and by people in regional and remote areas;
 - expanding programs for Aboriginal and Torres Strait Islander participation, regional touring and community engagement, which bring people together, promote social cohesion and collaboration, and enhances overall wellbeing; and
 - identifying risks, and meeting required standards for the safety and security of patrons, the community and our workforce in a safe theatre environment.
-



Pacharo Mzembe, Melanie Zanetti, Liz Buchanan, Andrew Buchanan in *L'Appartement* Photographer David Kelly
Christen O'Leary in *Antigone* Photographer Dylan Evans

Strategic Plan 2019-2022

Queensland Theatre's Strategic Plan 2019-2022 sets out the following strategic objectives:

1. To create theatre experiences of the highest quality
2. To reach as many people as possible
3. To invest in talent and create pathways
4. To manage a sustainable company
5. To be a great place to work

Operational Plan 2019

Queensland Theatre's Operational Plan 2019 is derived from its Strategic Plan 2019-2022.

GOALS / STRATEGIES

To create theatre experiences of the highest quality:

- Offer diverse programming
- Develop a vibrant artistic culture
- Grow Aboriginal and Torres Strait Islander programs
- Provide agile programs for nurturing new stories
- Grow international relationships

To reach as many people as possible:

- Strengthen our brand identity
- Attract and retain a wider audience
- Increase audience accessibility
- Broaden the Company's geographic reach
- Grow the Company's digital footprint

To invest in talent and create pathways:

- Support a vibrant and diverse local performing arts sector
- Provide professional development opportunities for artists and arts workers
- Provide education and youth programs
- Engage with regional artists, companies and under-served communities

To manage a sustainable company:

- Highlight the value of our Company to existing and potential partners
- Strong governance and management capabilities
- Increasing income through revenue streams and new initiatives
- Ensuring strong expenditure controls
- Improve environmentally sustainable practices

To be a great place to work:

- Create a positive work environment
- Enhance Queensland Theatre building infrastructure
- Living Company values

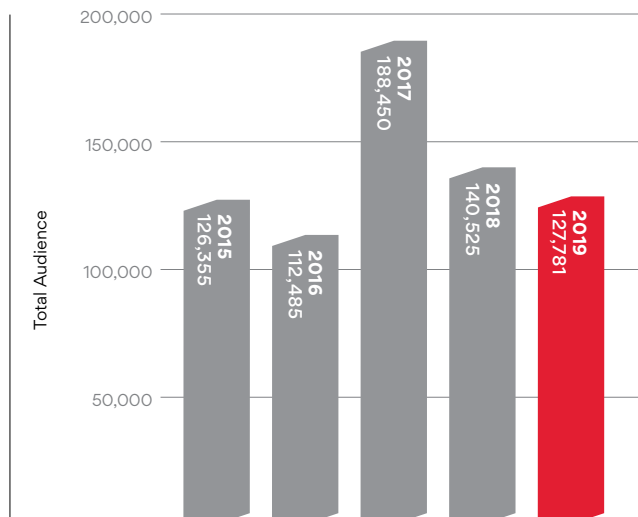
The operational plan was not modified during the year.

The Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts did not give any directions to Queensland Theatre during or relating to the financial year.

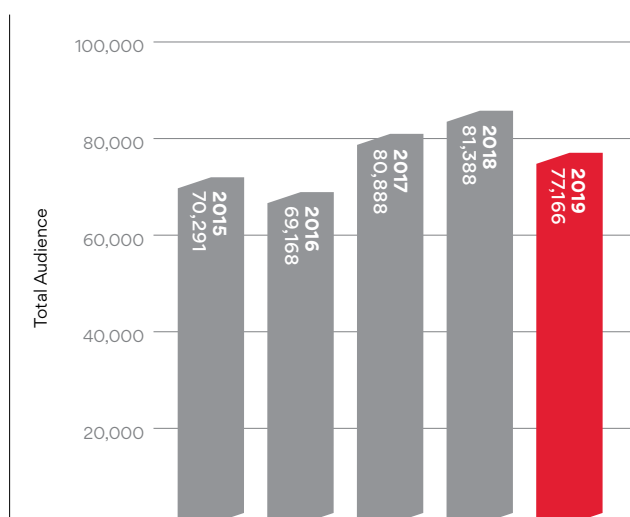
Outcomes - Strategic Objectives

Summary of Key Outcomes

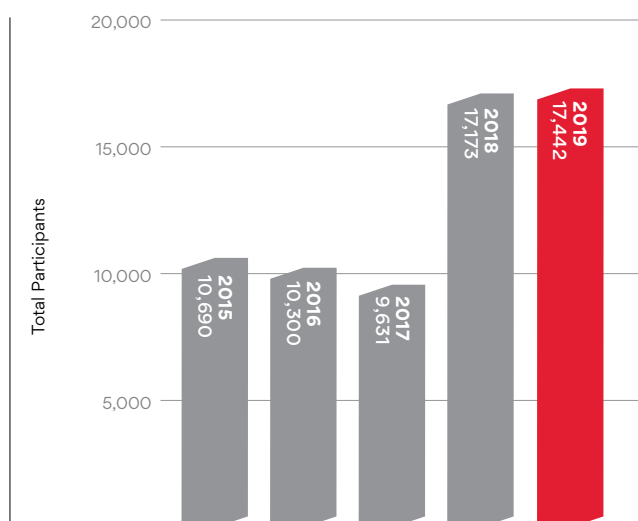
Graph 1: PERFORMANCE - MAINSTAGE, TOURING, CO-PRODUCTION, AND EDUCATION PRODUCTIONS



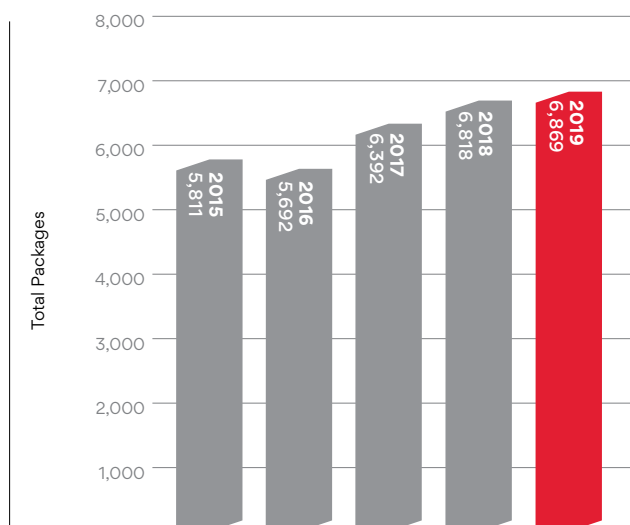
Graph 2: PERFORMANCE - BRISBANE MAINSTAGE



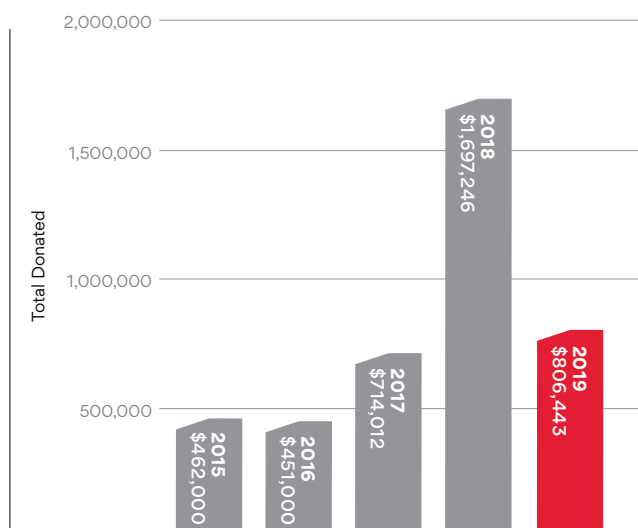
Graph 3: UNDER 35s, YOUTH & SCHOOL PARTICIPATION



Graph 4: SEASON TICKET HOLDERS



Graph 5: PHILANTHROPIC INCOME



Notes:

- Graph 1: This figure includes all performances by Queensland Theatre in 2019: mainstage, touring, co-productions and education productions. Audience numbers were lower in 2019 as there were no Queensland Theatre works presented at interstate festivals (*My Name is Jimi* and *The Wider Earth* in 2018). Audience numbers in 2017 were significantly higher due to the national tour of *Ladies in Black*.
- Graph 2: Higher proportion of new works by new playwrights presented in 2019 compared to previous years, some attracting smaller audiences than well-known works.
- Graph 3: Under 35s, Youth & School participation continued to increase in 2019.
- Graph 4: Season Ticket Holder numbers continued to increase in 2019, resulting in another 20-year high.
- Graph 5: The capital campaign for the Bille Brown Theatre in 2018 has had the positive effect of increasing annual donations to Queensland Theatre as shown by the increase in non-restricted donations between 2017 and 2019.

Strategic Plan / Key Measures

Strategic goals	KPI	2019 target	2019 actual
To CREATE theatre experiences of the highest quality			
Offer diverse programming	Number of new productions	5	7
Develop a vibrant artistic culture	Number of artistic staff	3	3
Grow Aboriginal and Torres Strait Islander Programs	Number of Aboriginal and Torres Strait Islander productions	2	2
Provide agile programs for nurturing new stories	Number of commissions and creative developments	6	13
Grow international relationships	Number of international relationships	1	1
TO REACH as many people as possible			
Attract and retain a wider audience	Audience numbers (Brisbane)	75,000	77,166
Strengthen our Company's brand identity	Number of audience surveys	4	9
Increase audience accessibility	Accessible tickets sold (youth, \$20 tickets, industry and season tickets)	8,700	10,316
Broaden the Company's geographic reach	Tours and interstate co-productions	5	5
Grow the Company's digital footprint	Social media followers	12% growth	16.5% growth
To INVEST in talent and create pathways			
Support a vibrant and diverse local performing arts sector	Partnerships with small-to-medium performing arts companies	3	3
Provide professional development opportunities for artists and arts workers	Number of placements	10	11
Provide education and youth programs	Number of workshops – education and youth	200	368
Engage with regional artists, companies and under-served communities	Attendees / participants at regional residencies, tours and workshops	3,000	3,013
To MANAGE a sustainable company			
Highlight the value of our Company to existing and potential partners	Additional government and private sector partnerships (>\$5K)	5	11
Strong governance and management capabilities	Maintain minimum reserves of 20% as required under the Tripartite funding agreement	≥ 20%	65%
Increasing income through existing revenue streams and new initiatives	Venue hire and bar sales	\$50,000	\$69,000
Ensuring strong expenditure controls	Positive working capital	1:1	1.4:1
Improve environmentally sustainable practices	Transition to LED theatre lighting	10%	60%
To BE a great place to work			
Create a positive work environment	Annual performance reviews	90%	90%
Enhance Queensland Theatre building infrastructure	Building and facilities are fit for purpose	Diane Cilento Studio upgrade completed by December 2020	Design, planning and fundraising undertaken
Living Company values	Number of staff values group meetings	3	3

Goal One

TO CREATE THEATRE EXPERIENCES OF THE HIGHEST QUALITY

Offer diverse
programming

Provide agile programs for
nurturing new stories

Develop a vibrant
artistic culture

Grow international
relationships

Grow Aboriginal and Torres
Strait Islander Programs

In 2019, Queensland Theatre presented a diverse mainstage program of eight plays in Brisbane to an audience of 77,166 people. The program included a record five new world premieres, three of these exclusive to Queensland. Two of the world premieres (*Fangirls* and *City of Gold*) went on to award-winning seasons in Sydney. Four of the productions were commissioned by Queensland Theatre.



The year in review

DEATH OF A SALESMAN



A truly
unforgettable
production of an
ageless work'

— Limelight Magazine



HYDRA



'An instant classic.
Beautifully crafted...
expertly directed.'

— The Courier Mail

BARBARA AND THE CAMP DOGS



'A phenomenal
piece of theatre'

— Absolute Theatre



CITY OF GOLD

'Contemporary
Australian theatre
at its finest –
urgent, honest,
and unmissable'

— Limelight Magazine





**‘Brilliant...
striking...
luminous...’**
— The Age



STORM BOY



**‘a sharp, witty
and highly
entertaining play’**
— Stage Whispers

L'APPARTEMENT



★★★★★
**a brilliant, sparkling
new Australian
musical...’**
— Limelight Magazine



FANGIRLS

**‘Extraordinary...
poetic...
wonderful’**
— The Courier Mail



ANTIGONE

Mainstage season



Jackson McGovern, Peter Kowitz, Thomas Larkin Photographer Dylan Evans

9 February — 2 March
Playhouse, QPAC

DEATH OF A SALESMAN

By Arthur Miller

Number Of Performances	Total Attendance	Box Office Revenue
24	14,054	654,094

CAST

CHARLES ALLEN Charley
KEVIN HIDES Uncle Ben
PETER KOWITZ Willy Loman
THOMAS LARKIN Biff Loman
JACKSON MCGOVERN Happy Loman / Howard
ANGIE MILLIKEN Linda Loman
SARAH OGDEN The Woman / Miss Forsythe
ILAI SWINDELLS Bernard / Stanley
GEMMA WILLING Jenny / Letta

CREATIVES

JASON KLARWEIN Director
RICHARD ROBERTS Set Designer
ANTHONY SPINAZE Associate Designer / Costume Designer
VERITY HAMPSON Lighting Designer
JUSTIN HARRISON Composer / Sound & Projection Designer
MARNIE MCDONALD Stage Manager
PIP LOTH Deputy Stage Manager
DAMIAN TATUM Assistant Stage Manager

CONTRIBUTING ARTISTS

MELISSA AGNEW Voice & Dialect Coach
TIMOTHY WYNN Directorial Observation
ELLEN TUFFLEY Directorial Observation
NJ PRICE Fight Director

Presentation sponsor

ORD MINNETT
PRIVATE WEALTH

American Classic Dream Sequence 1940s



Ray Chong Nee, Tiffany Lyndall-Knight, Hugh Parker, Bryan Probets, Anna McGahan
Photographer Jeff Busby

9 March — 6 April
Bille Brown Theatre, Queensland Theatre

HYDRA

By Sue Smith

Number Of Performances	Total Attendance	Box Office Revenue
32	9,429	436,460

CAST

RAY CHONG NEE Jean-Claude / Tony Katsikas /
Doctor Anastosopoulos
TIFFANY LYNDALL-KNIGHT Ursula / Lorelei
ANNA MCGAHAN Charmian Clift
NATHAN O'KEEFE Martin Johnston
HUGH PARKER Vic
BRYAN PROBETS George Johnston

CREATIVES

SAM STRONG Director
VILMA MATTILA Designer
NIGEL LEVINGS Lighting Designer
QUENTIN GRANT Composer & Sound Designer
MERLYNN TONG Assistant Director
KAT O'HALLORAN Stage Manager
YANNI DUBLER Assistant Stage Manager

CONTRIBUTING ARTISTS

HANNAH BARR Directorial Observation
NGOC PHAN Directorial Observation
MIA MCGAVIN ASM Secondment

A State Theatre Company of South Australia co-production

**STATE
THEATRE
COMPANY**
SOUTH AUSTRALIA

**QUEENSLAND
THEATRE
PREMIERE**

Paradise Love Story Expats



Elaine Crombie, Ursula Yovich Photographer Brett Broadman

1 — 25 May
Bille Brown Theatre, Queensland Theatre

BARBARA AND THE CAMP DOGS

By Ursula Yovich and Alana Valentine

Number Of Performances	Total Attendance	Box Office Revenue
29	7,435	290,170

CAST

TROY JUNGAJI BRADY Joseph
ELAINE CROMBIE René
SORCHA ALBUQUERQUE Lead Guitar
JESSICA DUNN Performing Musical Director / Bass
MICHELLE VINCENT Drums
URSULA YOVICH Barbara
SHAKIRA CLANTON Barbara Understudy

CREATIVES

URSULA YOVICH Co-Writer / Songwriter
ALANA VALENTINE Co-Writer / Songwriter
LETICIA CÁCERES Director
ADM VENTOURA Songwriter / Musical Rehearsal Director
VICKI GORDON Co-Producer
STEPHEN CURTIS Set Designer
CHLOE GREAVES Costume Designer
KAREN NORRIS Lighting Designer
STEVE TOULMIN Sound Designer
MATT COX Lighting Realiser
RAINE PAUL Audio Engineer
GARY DRYZA Sound Technician
RILEY SPADARO Assistant Director
CECILIA NELSON Stage Manager
BROOKE KISS Assistant Stage Manager

A Belvoir production in association with
Vicki Gordon Music Productions
Indigenous Theatre at Belvoir
supported by The Balnaves Foundation

Presentation sponsors



Smash Hit Comedy Sisters



Maitland Schnaars Photographer Stephen Henry

29 June — 20 July
Bille Brown Theatre, Queensland Theatre

CITY OF GOLD

By Meyne Wyatt

Number Of Performances	Total Attendance	Box Office Revenue
24	5,969	231,598

CAST

JEREMY AMBRUM Cliffhanger
MATHEW COOPER Mateo
MAITLAND SCHNAARS Dad
SHARI SEBBENS Carina
ANTHONY STANDISH Andrews / Whitman / Reporter
CHRISTOPHER STOLLERY Simmonds / Director /
Acting Commander
MEYNE WYATT Breythe

CREATIVES

ISAAC DRANDIC Director
SIMONA COSENTINI AND SIMONE TESORIERI
Set Designers
NATHALIE RYNER Costume Designer
JASON GLENWRIGHT Lighting Designer
TONY BRUMPTON Composer & Sound Designer
SHARI INDRIANI Assistant Director
PIP LOTH Stage Manager
ANALIESE LONG Assistant Stage Manager

CONTRIBUTING ARTISTS

PAIGE RATTRAY Dramaturg
NIGEL POULTON Fight Director
MEGAN SHOREY Vocal Consultant
HANNAH BELANSZKY Directorial Observation

A Griffin Theatre Company
co-production



Representation Family Kalgoorlie

Mainstage season



John Batchelor, Tony Briggs, Conor Lowe Photographer Jeff Busby

29 July — 17 August
Playhouse, QPAC

STORM BOY

By Colin Thiele
Adapted for the stage by Tom Holloway

Number Of Performances	Total Attendance	Box Office Revenue
23	15,138	616,528

CAST

ELLEN BAILEY Puppeteer
JOHN BATCHELOR Hideaway Tom
TONY BRIGGS Fingerbone Bill
EMILY BURTON Puppeteer
CONOR LOWE Storm Boy
DREW WILSON Puppeteer

CREATIVES

SAM STRONG Director
DAVID MORTON Puppet Designer / Associate Director
ANNA CORDINGLEY Designer
MATT SCOTT Lighting Designer
DARRIN VERHAGEN Composer & Sound Designer
JUSTIN HARRISON Projection Designer
WHITNEY MCNAMARA Stage Manager
ELLA GORDON Assistant Stage Manager

CONTRIBUTING ARTISTS

KRIS BIRD Associate Designer
JEAN GOODWIN Voice Coach
MAJOR MOOGY SUMNER Cultural Consultant
Puppet Fabricators
DAVID MORTON, JENNIFER LIVINGSTONE,
INDIGO-ROSE REDDING, MATT SEERY, JOHN PIERCE

A co-production with Melbourne Theatre Company
in association with Dead Puppet Society



Presentation sponsors



Liz Buchanan, Andrew Buchanan Photographer David Kelly

3 — 31 August 2019
Cremorne Theatre, QPAC

L'APPARTEMENT

Written and directed by Joanna Murray-Smith

Number Of Performances	Total Attendance	Box Office Revenue
32	8,456	460,786

CAST

ANDREW BUCHANAN Rooster
LIZ BUCHANAN Meg
PACHARO MZEMBE Serge
MELANIE ZANETTI Lea

CREATIVES

JOANNA MURRAY-SMITH Director
DALE FERGUSON Designer
BEN HUGHES Lighting Designer
GUY WEBSTER Composer & Sound Designer
PETER SUTHERLAND Stage Manager
YANNI DUBLER Assistant Stage Manager

CONTRIBUTING ARTISTS

HELEN HOWARD Accent Coach
NJ PRICE Movement Consultant

Presentation sponsor



QUEENSLAND
THEATRE
PREMIERE

Date Night Parisian Chic Envoy



Yve Blake Photographer Brett Broadman

7 Sep — 5 Oct
Bille Brown Theatre, Queensland Theatre

FANGIRLS

Book, music & lyrics by Yve Blake

Number Of Performances	Total Attendance	Box Office Revenue
32	8,812	341,418

CAST

AYDAN Harry
YVE BLAKE Edna
KIMBERLEY HODGSON Brianna
CHIKA IKOGWE Jules
AYESHA MADON Lily
JAMES MAJOOS Saltypringl
SHARON MILLERCHIP Caroline
MELISSA RUSSO Swing Performer

CREATIVES

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
EMMA VALENTE Lighting Designer
JUSTIN HARRISON Video Content Design & Production
LEONARD MICKELO Choreographer
MICHAEL WATERS Sound Designer
CARISSA LICCIARDELLO Associate Director
ISABELLA KERDIJK Stage Manager
KATIE MOORE Assistant Stage Manager

CONTRIBUTING ARTISTS

AMY HUME Vocal Coach
DOMINIC GUILFOYLE Stage Management Secondment

A Belvoir and Brisbane Festival co-production in association with Australian Theatre for Young People. *Fangirls* was originally commissioned by ATYP with the support of Global Creatures.



Celebrity Superfans Romance



Christen O'Leary, Shubshri Kandiah, Jessica Tovey Photographer Dylan Evans

26 Oct — 16 Nov
Bille Brown Theatre, Queensland Theatre

ANTIGONE

Adapted by Merlynn Tong after Sophocles

Number Of Performances	Total Attendance	Box Office Revenue
24	7,873	338,551

CAST

PENNY EVERINGHAM Tiresias
SHUBSHRI KANDIAH Ismene
CHRISTEN O'LEARY Creon
KEVIN SPINK Haemon
JESSICA TOVEY Antigone

CREATIVES

TRAVIS DOWLING Director
VILMA MATTILA Designer
BEN HUGHES Lighting Designer
TONY BRUMPTON Composer & Sound Designer
MEGAN SHOREY Vocal Consultant
NATHALIE RYNER Costume Consultant
YANNI DUBLER Stage Manager
LUCY KELLAND Assistant Stage Manager

CONTRIBUTING ARTISTS

JUSTIN PALAZZO-ORR Fight Director
MELANIE BOLOVAN Assistant Fight Director
CALLIE ROEBUCK ASM Secondment
JOLYN AGNES CHUA ASM Secondment
SITI NURSYAHIDAH BTE NORMAN
Production Management Secondment
MADDIE NIXON Directorial Observation
SARAH OGDEN Directorial Observation
ISABELLA HALL Sound Design Observation

Presentation sponsor



Greek Tragedy Dignity Human Rights

Touring season



Chenoa Deemal Photographer Veronica Sagrado

THE LONGEST MINUTE

By Robert Kronk and Nadine McDonald-Dowd

Number Of Performances	Total Attendance
Venue: LOGAN ENTERTAINMENT CENTRE 5 October 2019	
1	96
Venue: GLADSTONE ENTERTAINMENT AND CONVENTION CENTRE 13 October 2019	
1	131
Venue: CAIRNS PERFORMING ARTS CENTRE STUDIO 18 October 2019	
2	204
Venue: IPSWICH CIVIC CENTRE 22 October 2019	
1	134
Venue: EMPIRE THEATRE, TOOWOOMBA 25 October 2019	
1	182

CAST

JEREMY AMBRUM Laurie Wright / Ensemble
 LOUISE BREHMER Margaret Wright / Ensemble
 LAFE CHARLTON Uncle Gordon / Ensemble
 CHENOA DEEMAL Jessica Wright
 BRYAN PROBETS Ensemble
 MARK SHEPPARD Frank Wright / Ensemble

CREATIVES

BRIDGET BOYLE Director
 SIMONA COSENTINI Designer
 SIMONE TESORIERI Designer
 JASON GLENWRIGHT Lighting Designer
 KIM 'BUSTY BEATZ' BOWERS Composer & Sound Designer
 JOSH BRAITHWAITE Sound & AV Technician
 JON NIEHAUS Technical Coordinator
 CANDICE SCHMIDT Touring Production Manager
 ELLA GORDON Stage Manager

Presentation sponsor



National and International presentations



Ray Chong Nee, Tiffany Lyndall-Knight, Hugh Parker, Bryan Probets, Anna McGahan
 Photographer Jeff Busby

HYDRA

By Sue Smith

Number Of Performances	Total Attendance
Venue: STATE THEATRE COMPANY, SOUTH AUSTRALIA 1 — 19 May 2019	
18	4,792

CAST

RAY CHONG NEE Jean-Claude / Tony Katsikas /
 Doctor Anastosopoulos
 TIFFANY LYNDALL-KNIGHT Ursula / Lorelei
 ANNA MCGAHAN Charmian Clift
 NATHAN O'KEEFE Martin Johnston
 HUGH PARKER Vic
 BRYAN PROBETS George Johnston

CREATIVES

SAM STRONG Director
 VILMA MATTILA Designer
 NIGEL LEVINGS Lighting Designer
 QUENTIN GRANT Composer & Sound Designer
 MERLYNN TONG Assistant Director
 KAT O'HALLORAN Stage Manager
 YANNI DUBLER Assistant Stage Manager

A State Theatre Company of South Australia co-production



Paradise

Love Story

Expats



Maitland Schnaars Photographer Stephen Henry

CITY OF GOLD

By Meyne Wyatt

Number Of Performances	Total Attendance
Venue: GRIFFIN THEATRE COMPANY, NSW 26 July — 31 August 2019	
39	3,915

CAST

JEREMY AMBRUM Cliffhanger
 MATHEW COOPER Mateo
 MAITLAND SCHNAARS Dad
 SHARI SEBBENS Carina
 ANTHONY STANDISH Andrews / Whitman / Reporter
 CHRISTOPHER STOLLERY Simmonds / Director /
 Acting Commander
 MEYNE WYATT Breythe

CREATIVES

ISAAC DRANDIC Director
 SIMONA COSENTINI AND SIMONE TESORIERI
 Set Designers
 NATHALIE RYNER Costume Designer
 JASON GLENWRIGHT Lighting Designer
 TONY BRUMPTON Composer & Sound Designer
 SHARI INDRIANI Assistant Director
 PIP LOTH Stage Manager
 ANALIESE LONG Assistant Stage Manager

A Griffin Theatre Company
co-production

**GRIFFIN
THEATRE
COMPANY**



Representation Family Kalgoorlie



John Batchelor, Tony Briggs, Conor Lowe Photographer Jeff Busby

STORM BOY

By Colin Thiele
 Adapted for the stage by Tom Holloway

Number Of Performances	Total Attendance
Venue: MELBOURNE THEATRE COMPANY, VICTORIA 17 June — 20 July 2019	
43	20,656

CAST

ELLEN BAILEY Puppeteer
 JOHN BATCHELOR Hideaway Tom
 TONY BRIGGS Fingerbone Bill
 EMILY BURTON Puppeteer
 CONOR LOWE Storm Boy
 DREW WILSON Puppeteer

CREATIVES

SAM STRONG Director
 DAVID MORTON Puppet Designer / Associate Director
 ANNA CORDINGLEY Set & Costume Designer
 MATT SCOTT Lighting Designer
 DARRIN VERHAGEN Composer & Sound Designer
 JUSTIN HARRISON Projection Designer
 WHITNEY MCNAMARA Stage Manager
 ELLA GORDON Assistant Stage Manager

A co-production with Melbourne Theatre Company
in association with Dead Puppet Society



DEAD PUPPET SOCIETY

Presentation sponsors



Endless Summer Family Classic Puppetry

National and international presentations



Yve Blake Photographer Brett Broadman

FANGIRLS

Book, music & lyrics by Yve Blake

Number Of Performances	Total Attendance
Venue: BELVOIR ST THEATRE, NSW 12 October — 10 November 2019	
33	10,901

CAST

AYDAN Harry
YVE BLAKE Edna
KIMBERLEY HODGSON Brianna
CHIKA IKOGWE Jules
AYESHA MADON Lily
JAMES MAJOOS Saltyprinkl
SHARON MILLERCHIP Caroline
MELISSA RUSSO Swing Performer

CREATIVES

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
EMMA VALENTE Lighting Designer
JUSTIN HARRISON Video Content Design & Production
LEONARD MICKEL Choreographer
MICHAEL WATERS Sound Designer
CARISSA LICCIARDELLO Associate Director
ISABELLA KERDIJK Stage Manager
KATIE MOORE Assistant Stage Manager

A Belvoir and Brisbane Festival co-production in association with Australian Theatre for Young People. *Fangirls* was originally commissioned by ATYP with the support of Global Creatures.



Celebrity Superfans Romance



Bradley Foster, Marcello Cruz, Jack Parry-Jones, Andrew Bridgmont
Photographer Mark Douet and GBPhotos.com

THE WIDER EARTH

By David Morton

Presented by Trish Wadley Productions, Dead Puppet Society and Glass Half Full Productions, in association with Queensland Theatre in a partnership project with the Natural History Museum

Number Of Performances	Total Attendance
Venue: NATURAL HISTORY MUSEUM, LONDON UK 1 January — 24 February 2019	
32	7,176

CAST

ANDREW BRIDGMONT Reverend John Henslow / Sir John Herschel
MARCELLO CRUZ Jimmy Button
BRADLEY FOSTER Charles Darwin
IAN HOUGHTON Robert Darwin / Richard Matthews
JACK PARRY-JONES Robert FitzRoy
MATT TAIT John Clements Wickham / Adam Sedgwick
MELISSA VAUGHAN Emma Wedgwood
RORY FAIRBURN Understudy (Robert FitzRoy, Jimmy Button and John Clements Wickham)
KIM SCOPES Understudy (Emma Wedgwood)

CREATIVES

DAVID MORTON Writer / Director / Co-Designer
NICHOLAS PAINE Creative Producer
AARON BARTON Co-Designer
LIOR Co-Composer
TONY BUCHEN Co-Composer
JUSTIN HARRISON Projection Designer
TONY BRUMPTON Sound Designer
LEE CURRAN UK Lighting Designer
DAVID WALTERS Lighting Designer
DEAD PUPPET SOCIETY Puppet Design
SAM MAHER Technical Manager
ELLIE COLLYER-BRISTOW CDG Casting Director
SEBASTIAN BORN UK Dramaturg
LOUISE GOUGH Dramaturg
REBECCA BROWER Design Coordinator
IAN MOORE Production Manager
SOPHIA DALTON Company Stage Manager
KIM SCOPES Assistant Stage Manager
KAREN BROWN Assistant Stage Manager / Book Cover
CHARLES PARTY Sound Technician
COREY BENNET LX/Video Technician
TRISH WADLEY PRODUCTIONS Lead Producer
DEAD PUPPET SOCIETY Creator and Producer
GLASS HALF FULL PRODUCTIONS Co-Producer





Awards

2019 MATILDA AWARDS NOMINATIONS

Best Video Design:

Justin Harrison, *Fangirls*

Best Lighting Design:

Ben Hughes, *L'Appartement*

Best Costume Design:

Anthony Spinaze, *Death of a Salesman*

Best Director:

Jason Klarwein, *Death of a Salesman*

Paige Rattray, *Fangirls*

Best Female Actor in a Supporting Role:

Kimberley Hodgson, *Fangirls*

Best Male Actor in a Supporting Role:

Thomas Larkin, *Death of a Salesman*

Jackson McGovern, *Death of a Salesman*

Pacharo Mzembe, *L'Appartement*

Best Male Actor in a Lead Role:

Bryan Probets, *Hydra*

Best Musical or Cabaret:

Fangirls

Best Mainstage Production:

Death of a Salesman

Fangirls

L'Appartement

2019 MATILDA AWARDS WINNERS

Best Mainstage Production:

Death of a Salesman

Best Male Actor in a Supporting Role:

Thomas Larkin, *Death of a Salesman*

Best Musical or Cabaret:

Fangirls

2019 SYDNEY THEATRE AWARDS NOMINATIONS

Best Original Score of a Mainstage Production:

Yve Blake with Alice Chance and David Muratore, *Fangirls*

Male Actor in a Leading Role in a Mainstage Production:

Meyne Wyatt, *City of Gold*

Best Female Actor in a Supporting Role in a Mainstage Production:

Shari Sebbens, *City of Gold*

Best New Australian Work:

***City of Gold*, Meyne Wyatt**

Best Newcomer:

Chika Ikogwe, *Fangirls*

Best Production of a Mainstage Musical:

***Fangirls* (Belvoir, Queensland Theatre and Brisbane Festival in association with ATYP)**

Best Choreography in a Musical:

Leonard Mickelo, *Fangirls*

2019 SYDNEY THEATRE AWARDS WINNERS

Male Actor in a Leading Role in a Mainstage Production:

Meyne Wyatt, *City of Gold*

Best Female Actor in a Supporting Role in a Mainstage Production:

Shari Sebbens, *City of Gold*

Best Newcomer:

Chika Ikogwe, *Fangirls*

Best Production of a Mainstage Musical:

***Fangirls* (Belvoir, Queensland Theatre and Brisbane Festival in association with ATYP)**

VICTORIAN PREMIER'S LITERARY AWARDS

City of Gold, by Meyne Wyatt, was shortlisted for the 2019 Victorian Premier's Literary Award for Drama.

Image 1 Meyne Wyatt, Shari Sebbens, *City of Gold* Photographer Stephen Henry; *Image 2* Sharon Millerchip, Ayesha Madon, James Majooos, Chika Ikogwe, Kimberley Hodgson, *Fangirls* Photographer Brett Boardman

Goal Two

TO REACH AS MANY PEOPLE AS POSSIBLE

Strengthen our
brand identity

Attract and retain a
wider audience

Increase audience
accessibility

Broaden the Company's
geographic reach

Grow the Company's
digital footprint

Queensland Theatre continued its commitment to audience development, increasing our digital footprint and providing additional services to make its theatre accessible to more people. Subsidised tickets were offered to first-time theatre-goers (RACQ \$20 tickets) and young people (up to 35 years of age), attracting record numbers of youth patrons.



Strengthen our brand identity

Queensland Theatre's approach to marketing and communications is focused on maintaining a strong brand identity and continuing to build upon the Queensland Theatre brand equity. This is achieved through a commitment to a very high standard of brand execution across all Company channels, from in person at the Bille Brown Theatre, to our digital presence on the website and social media, to the individual campaign collateral that is produced. The results of this can be seen in the increased awareness demonstrated in new audience growth, and the strong perception of Queensland Theatre and its product, with continually increasing Season Ticket Holder numbers. Customer satisfaction is very high, with the nine audience surveys undertaken of mainstage productions in 2019 and 3,282 responses garnered, resulting in 93% of respondents viewing their overall experience positively.

Attract and retain a wider audience

Season Ticket Holder numbers increased for the third consecutive year (0.75% over 2018 levels) with 18% of packages sold to new customers. Several audience development initiatives were undertaken throughout the year including an RACQ first-time theatre-goers' offer, as well as RACQ rush tickets (available 24 hours prior to each performance), special offers through alternative ticketing distributors, cross-promotions with other arts and industry organisations and other promotional advertising avenues such as shop-a-dockets.

Four mainstage productions surpassed individual show box-office targets, with one production (*L'Appartement*) exceeding target by more than 25%. All productions attained 70% or more venue capacity, with dollar budget for the year achieved, and total attendance targets for the year surpassed by over 3%. Youth audiences, excluding students, continued their growth trend, increasing by 29% (53% growth in 2018).

Increase audience accessibility

Queensland Theatre continued access strategies for first-time theatre-goers. This product was extended to regional venues for the touring production of *The Longest Minute* in Cairns, Gladstone, Logan, Ipswich and Toowoomba. The Artist Season Ticket continued, allowing industry members and acting students to attend all of Queensland Theatre's 2019 season productions for \$88, and again, we offered significant reductions for industry representatives buying single tickets.

Community performances were scheduled and ticket offers were put in place for Indigenous community members during the runs of *Barbara and the Camp Dogs* and *City of Gold*.

A review of Queensland Theatre's Accessibility Action Plan was commenced. In line with a commitment to increased accessibility, Auslan-interpreted performances were offered for all productions. An \$88 Season Ticket was extended to the deaf community. Audio description was introduced to the Bille Brown Theatre allowing vision-impaired people to attend a range of mainstage productions across the season.

Queensland Theatre's first relaxed performance was presented during the *Storm Boy* season, creating a safe and welcoming environment for patrons with very young children and those with specific sensory needs.

In addition, online service has been improved for customers with specific access requirements. Broader scope of access needs are addressed via the purchase path relevant to seat selection including hearing and vision impairment.

Broaden the Company's geographic reach

In 2019, Queensland Theatre presented work and theatre education activities across Queensland, from Ayr to Mount Isa, Cairns, Townsville, Rockhampton, Gladstone, Bundaberg and Toowoomba. *The Wider Earth* production continued its run in London, UK, closing in February 2019.

The Longest Minute, assisted by Arts Queensland's Playing Queensland funds, followed its successful 2018 tour with two return performances in Cairns then travelling to a further four locations across Queensland including Logan, Gladstone, Ipswich and Toowoomba.

The Scene Project, which involves schools in the creative process of performance, from rehearsal through to production, expanded its reach across Queensland. The project was delivered in Toowoomba and Ayr for the first time, as well as returning to many regional locations.

PROJECT LOCATION	AREAS INCLUDED	
Ayr	Ayr	
Brisbane	Kooralbyn Gold Coast Logan	Palm Beach Sunshine Coast Wynnum
Bundaberg	Bundaberg Childers	Gin Gin
Charters Towers	Charters Towers	
Gladstone	Gladstone	Mount Larcom
Mt Isa	Mt Isa	
Redland Bay	Redland Bay	
Rockhampton	Rockhampton	Yeppoon
Toowoomba	Toogoolawah	Toowoomba
Townsville	Ingham	Townsville

Queensland Theatre partnered with companies in Adelaide, Melbourne and Sydney through co-productions with both major performing arts companies and small-to-medium companies. Our production of *Hydra* had its world premiere in Brisbane before travelling to Adelaide in a partnership with the State Theatre Company of South Australia. *City of Gold* also had its world premiere in Brisbane before transferring to Sydney for a season with our co-production partner Griffin Theatre Company. *Storm Boy*, a co-production with Melbourne Theatre Company, opened in Melbourne prior to its Brisbane season, and *Fangirls*, our three-way co-production with Belvoir and the Brisbane Festival, that was presented in association with Australian Theatre for Young People, had its world premiere in Brisbane before transferring to Sydney.



Mark Sheppard, Chenoa Deemal, Jeremy Ambrum, Bridget Boyle, Lafe Charlton, Louise Brehmer, Bryan Probets at *The Longest Minute* Q&A in Cairns
Photographer Laurel Edwards

Grow the Company's digital footprint

Queensland Theatre's ongoing focus on digital growth aimed to increase traffic and engagement through strengthening online channels and by building on social media campaign projects commenced in 2018. Unique page views to the website increased by 11.8% to 613,202 in 2019, and this will be continued into 2020 as we undertake a website development project. This growth was strengthened by greater activity and engagement across all social media channels, with followers increasing by 16.5% overall. Instagram has been a particular focus in 2019 showing the highest growth at 54.7%. Queensland Theatre followers on this channel will increase opportunities for engagement, lead generation and ultimately sales.

A significant rebuild of the online sales transaction path was completed and launched to support the release of the 2020 season, driving a 4% lift in online package conversion to date. The redesigned transaction path includes mobile-first responsive designs, a streamlined purchase path (with a majority of steps at checkout completed within a single page), a simplified product listing and calendars. Content is dynamically injected into the purchase path based on cart contents to support great customer experiences and to promote incremental revenue such as pre-purchased food and beverage, car parking reservations, and custom donation suggestions. The look and feel of this upgraded transaction path is readily customisable: as the digital footprint continues to evolve, changes appearing on other Queensland Theatre website pages and presences can be reflected here to support a consistent digital experience across platforms.

Goal Three

TO INVEST IN TALENT AND CREATE PATHWAYS

Support a vibrant
and diverse local
performing arts sector

Provide professional
development opportunities
for artists and arts workers

Provide education and
youth programs

Engage with regional artists,
companies and under-
served communities

In 2019, Queensland Theatre offered 276 employment opportunities to teaching artists, delivered 2,350 contact hours across education and youth programs, expanded our flagship education program The Scene Project to reach more regional locations, and attracted more entries to the Queensland Premier's Drama Award than ever before.





Trent Dalton and Tim McGarry Photographer David Kelly

Support a vibrant and diverse local performing arts sector

QUEENSLAND PREMIER'S DRAMA AWARD

Queensland Theatre has presented the Queensland Premier's Drama Award (QPDA) since the first award was conferred in 2002. It is one of the most sought-after awards in Australia and the only one that guarantees the winner a professional production of their work. For the 2020-21 award cycle, which was opened in 2019, Queensland Theatre received 221 entries from every state and territory in Australia, which is the largest intake in the Award's 17-year history. Fourteen plays were shortlisted and three finalists are in the running for the Award, to be announced in April 2020:

- Anna Loren for *Comfort*
- Maddie Nixon for *Binnavale*
- Steve Pirie for *Return to the Dirt*

The finalists commenced the first of three stages of creative development for their plays in December 2019. This creative development process will continue in 2020 and will culminate in public readings in April 2020. The winning play will be presented in Queensland Theatre's 2021 mainstage season.

COMMISSIONS

Nine artists continued commissions or were newly commissioned by Queensland Theatre in 2019:

- *Broken Fence* (previously titled: *don't ask what the bird look like*) by Hannah Belanszky
- *The Power of Bones* by Keelen Mailman, Deborah Mailman, Paige Rattray and Shari Sebbens
- *Antigone* by Merlynn Tong, after Sophocles
- *The Holidays* by David Megarrity
- Trent Dalton's *Boy Swallows Universe* adapted for the stage by Tim McGarry
- *Phaedra* by Katherine Lyall-Watson

DEVELOPMENT AND NEW WORK

Eight new works were developed (excluding new commissions) involving more than 110 artists, some making their Queensland Theatre debut.

PROJECT NAME AND DESCRIPTION	ACTIVITY	# ARTISTS/ ARTS WORKERS EMPLOYMENT OPPORTUNITIES
<i>Othello</i>	Creative development x 1	8
<i>The Holidays</i> by David Megarrity (QPDA)	QPDA creative development x 1	9
<i>Fangirls</i> by Yve Blake	Creative development x 1	12
<i>Tracks</i> by Katherine Lyall-Watson	Creative development x 1	11
<i>Antigone</i> by Merlynn Tong, after Sophocles	Creative development x 1	8
<i>The Power of Bones</i> by Keelen Mailman, Deborah Mailman, Paige Rattray and Shari Sebbens	Creative developments x 3	10
Trent Dalton's <i>Boy Swallows Universe</i> adapted for the stage by Tim McGarry	Creative developments x 2 Script workshop x 1	32
<i>L'Appartement</i> by Joanna Murray-Smith	Script workshop x 1	5
<i>City of Gold</i> by Meyne Wyatt	Creative development x 1	11
Dramaturgical reports on active commissions 2019	Written dramaturgical reports	4

Artists employed for the development of new work:

Jeremy Ambrum	Ellen Bailey	Jimi Bani	Saffron Benner
Bridget Boyle	Tony Brockman	Tony Brumpton	Andrew Buchanan
Liz Buchanan	Fiona Choi	Shakira Clanton	Mathew Cooper
Simona Cosentini	Trent Dalton	Paul Denny	Caroline Dunphy
Nicholas Dunstan	Penny Everingham	Thomas Filer	Sean Foran
Jason Glenwright	Kevin Hides	Ryan Hodson	Zoe Houghton
Cameron Hurry	Emma Jackson	Jason Klarwein	Kellie Lazarus
Ashlee Lollback	Anna Loren	Irena Lysiuk	Deborah Mailman
Keelen Mailman	Michael Mandalios	Reagan Mannix	Nerida Matthaai
Benjin Maza	Tim McGarry	Jackson McGovern	Joss McWilliam
Jennifer Medway	David Megarrity	Leonard Mickelo	Renee Mulder
Joanna Murray-Smith	Pacharo Mzembe	Jacob Nash	Maddie Nixon
Sarah Ogden	Christen O'Leary	Hugh Parker	Ngoc Phan
Anthony Phelan	Steve Pirie	Bryan Probets	Luisa Prosser
Belinda Raisin	Paige Rattray	Maitland Schnaars	Shari Sebbens
Megan Shorey	Nathan Sibthorpe	Kevin Spink	Anthony Standish
Lucas Stibbard	Christopher Stollery	Egan Sun-Bin	Simone Tesorieri
Merlynn Tong	Jessica Tovey	Natasha Veselinovic	Craig Wilkinson
Sarah Winter	Meyne Wyatt	Hoa Xuande	Melanie Zanetti

Provide professional development opportunities for artists and arts workers

The Contemporary Asian Australian Performance (CAAP) Directors' Initiative entered its second year. The program aimed to develop opportunities and skills for emerging Asian Australian directors for the stage. Queensland Theatre and CAAP selected five participants for the program across 2018 and 2019. In 2019, two of these five artists were given paid Assistant Director positions on Queensland Theatre mainstage productions: Merlynn Tong on *Hydra* by Sue Smith, directed by Sam Strong, and Shari Indriani on *City of Gold* by Meyne Wyatt, directed by Isaac Drandic.

PLACEMENTS AND OBSERVATION

As part of initiatives designed to create more pathways for emerging artists, Queensland Theatre provided 11 opportunities for artists to join the rehearsal rooms of four mainstage productions and a creative development:

- *Death of A Salesman*: Timothy Wynn and Ellen Tuffley. (Directorial Observation)
- *Hydra*: Merlynn Tong (Assistant Director, through CAAP initiative), Ngoc Phan (Directorial Observation, through CAAP initiative) and Hannah Barr (Directorial Observation).
- *City of Gold*: Shari Indriani (Assistant Director, through CAAP initiative), Hannah Belanszky (Directorial/Writing Observation).
- *Antigone*: Maddie Nixon and Sarah Ogden (Directorial Observations), Isabella Hall (Sound Design Observation).
- *Tracks*: creative development: Rosie Hazell (Dramaturgical Observation).

UNSOLICITED SCRIPTS

Six unsolicited scripts were sent to Queensland Theatre during the year. Assessments were commissioned from dramaturg Peter Matheson and Kathryn Kelly, in association with resident company, Belloo Creative.

AUDITIONS

Fifty-two graduate auditions were held in April (28 females and 24 males). Graduates were from tertiary institutions across the country including Queensland University of Technology (QUT), University of Southern Queensland, Griffith University, National Institute of Dramatic Art, Western Australian Academy of Performing Arts, Victorian College of the Arts, University of Canberra/Southbank TAFE, Central Queensland University, University of Queensland, Flinders University, New York Film Academy (Gold Coast), Actors Centre and Screenwise. Auditions for 2019 were delayed until February 2020 to accommodate the arrival of new Artistic Director, Lee Lewis.



Sam Strong, Merlynn Tong (Assistant Director, through CAAP initiative)
Photographer Stephen Henry

INDEPENDENT ARTISTS

With the Bille Brown Theatre renovations completed at the end of 2018, rehearsal spaces became more freely available leading to a resurgence of interest from independent artists in our Access to Space program. This program extends free use of rehearsal or meeting spaces, to independent artists, where availability allows. The following independent companies and artists received this support:

- | | |
|--|------------------------------|
| • A Moveable Theatre | • Maddie Little |
| • Dead Puppet Society | • Josh Lyons and Tammy Linde |
| • debase productions / Bridget Boyle | • Alice Marsh |
| • Grin and Tonic | • Bradley McCaw |
| • indelability arts / Catarina Hebbard | • Sally McKenzie |
| • Little Red Company / Naomi Price | • Sarah Ogden |
| • Bianca Bality | • Cassandra Ramsay |
| • Helen Cassidy | • Oliver Samson |
| • Therese Collie | • Phoebe Sullivan |
| • Judy Hainsworth | • Ling-Hsueh Tang |
| • Amy Ingram | • Queenie van de Zandt |
| | • Tom Yaxley |

Provide education and youth programs

Queensland Theatre's education and youth programs expanded to reach more participants and geographic locations across the state than ever before. During the year, Queensland Theatre facilitated 368 workshops and projects in 17 regional towns across Queensland, engaging 2,272 students, of which 928 were from regional areas. This created 276 casual employment opportunities for teaching artists. In addition, 6,967 students and teachers attended Queensland Theatre's mainstage season including new bookings from 11 primary schools (899 students) to attend the production of *Storm Boy*.

THE SCENE PROJECT

The Scene Project is Queensland Theatre's largest participatory style education project, encouraging drama students throughout Queensland to engage in the creative process of performance, from rehearsal through to presentation. Each year a playwright is commissioned to pen a new work and the participating drama groups are tasked with the challenge of creating their own unique short (15 minute) version of the play. The Scene Project recognises young theatre-makers and it is a pathway project for future artists and future audiences. In 2019, 1,143 students from across the state participated in the program.

Since 2014, six new Australian plays have been written for The Scene Project, adding to the canon of works drama teachers use in their classrooms. In 2019, leading Australian playwright Angela Betzien was commissioned to write *The Shot*, a play that explores the vivid memories of trauma and misery that photojournalists witness and the impact that has on their psyche. The script was distributed to 72 school groups from 59 Queensland secondary schools, and Queensland Theatre teaching artists visited each school to facilitate 293 hours of theatre workshops focusing on performance skills and creative development. The Scene Project toured to six regional venues as well as Redlands Performing Arts Centre and the Bille Brown Theatre, where each school group shared their unique excerpt. A cast of professional actors presented a full version of *The Shot* at each regional venue.

The Scene Project received funding from Tim Fairfax Family Foundation and received in-kind support from a number of regional venues.

TEACHER REFERENCE GROUP

A Teacher Reference Group was re-established in 2019 to serve as an advocacy and steering committee with members made up of experienced teachers and arts education practitioners. The group met each school semester to discuss trends in education and youth areas and to provide feedback across the education and youth programs.

The Teacher Reference Group included:
Sharon Hogan (James Nash State High School, Gympie)
Dana Holden (Kedron State High School, Brisbane)
Jenny Morris (West Moreton Anglican College, Brisbane)
Debb Wall (Capalaba State College, Brisbane)

TEACHER PROFESSIONAL DEVELOPMENT AND RESOURCES

Teacher Professional Development workshops for *Death of a Salesman*, *Storm Boy* and *Antigone* were offered to enhance classroom learning and profile relevant connections to the new senior drama syllabus. These workshops were attended by 65 teachers.

In preparation for The Scene Project, workshops focussing on script analysis of *The Shot*, directing and play building were delivered to teachers in Brisbane, Bundaberg, Gladstone, Rockhampton, Townsville and Mount Isa. The Brisbane workshop included a directing masterclass and a professional reading of the script by *The Shot* cast. These workshops were attended by 48 teachers.

Complimentary tickets were offered to 64 teachers to attend previews in Queensland Theatre's mainstage season to familiarise them with the productions and prepare suitable learning activities for their students. Comprehensive education resources were also produced and distributed to teachers for all Queensland Theatre productions.

ARTISTS IN RESIDENCE WORKSHOPS

Queensland Theatre's Artists in Residence program is designed to connect professional theatre artists to the classroom, delivering high quality and curriculum relevant skills workshops based on the needs of schools. Focus areas included voice, political theatre, improvisation, directing, writing for performance and realism. Across eight schools, eight artists were involved in facilitating 59 workshops.



The Trial Novel by Franz Kafka, Adapted by Jason Klarwein, presented by the Young Artists' Performance Ensemble Photographer Stephen Henry

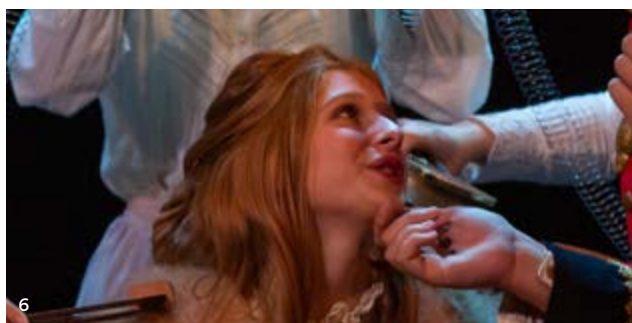
YOUNG ARTISTS' ENSEMBLES

In 2019, the Youth Ensemble program was renamed as the Young Artists' Ensemble program to highlight and profile its role as an important pathways opportunity for future artists. The program enables motivated, passionate and talented young artists to develop their skills at Queensland Theatre. Young artists in Years 8-12 were placed across four ensembles; Young Artists' Training Ensemble (Years 8 and 9), Young Artists' Training Ensemble (Year 10), Young Artists' Performance Ensemble (Year 11) and Young Artists' Performance Ensemble (Year 12). During the year-long program, participants worked with the following teaching artists:

Ellen Bailey, Louise Brehmer, Jackson McGovern, Elise Greig, Jason Klarwein, Thomas Larkin, Kellie Lazarus, Kathryn Marquet, Sarah Ogden, Christen O'Leary, Ari Palani, Anne Pensalfini, Ngoc Phan, Matt Seery, Helen Stephens and Zoe Tuffin.

Both Young Artists' Performance ensembles rehearsed and presented full public productions in Queensland Theatre's Diane Cilento Studio. The Young Artists' Performance Ensemble (Year 12) presented Franz Kafka's *The Trial*, adapted by Jason Klarwein and co-directed by Jason Klarwein and Kellie Lazarus. The creative team included Brooke Coleman (Designer), Brady Watkins (Sound Designer) and Christine Felmingham (LX Design). The season ran from 5 to 7 July 2019 and was attended by 347 audience members.

The Young Artists' Performance Ensemble (Year 11) presented *The Secret Garden*, by Kathryn Marquet, a collaboration with Dead Puppet Society directed by Helen Stephens. The creative team included Justin Harrison (Sound Design) and Christine Felmingham (LX Design). The season ran from 4 to 6 October 2019 and was attended by 331 audience members.



THEATRE RESIDENCY WEEK

The 49th annual Theatre Residency Week (TRW) was held from 23 to 28 September 2019 at Stuartholme School, Brisbane, with 93 participating students. The teaching artist team during TRW included Jason Klarwein, Sarah Ogden, Anne Pensalfini, Scott Witt and Ellen Tuffley.

Participants viewed live performances from Grin and Tonic and Shock Therapy Productions and the mainstage production *Fangirls*. To continue to ensure best practice and appropriate care, a qualified psychologist worked alongside Queensland Theatre staff to provide additional emotional and social support for students when required. In addition, Queensland Theatre staff also completed mental health first aid training.

Six full scholarships and one part scholarship, provided by Queensland Theatre and private donors, were awarded to students from Ayr, Forest Lake, Gladstone, Indooroopilly, Kooralbyn, Mossman and Tannum Sands. Approximately 334 family and friends attended a showcase performance by TRW participants at the conclusion of the residency.

YOUNG PLAYWRIGHTS' AWARD

Twenty-two plays were submitted for the 2019 Young Playwrights' Award which was won by Jana Bassan, a regional writer from Mackay, for her original work *Dogs of the Devil*. The award winner received three dramaturgical sessions, attendance at Theatre Residency Week, and a reading of the winning play.

SECONDMENTS AND WORK EXPERIENCE

University students from the Aboriginal Centre of Performing Arts, Australian Institute of Music and Queensland University of Technology took part in secondment placements. In addition, 13 senior school students completed one week of work experience which involved observing rehearsals, assisting in arts administration and attending productions.

L-R: Image 1 Scholarship Winners Theatre Residency Week (TRW) Photographer Alana Dunn; **Image 2, 6** *The Secret Garden* by Kathryn Marquet, reimagined from the novel by Frances Hodgson Burnett, presented by the Young Artists' Performance Ensemble in collaboration with Dead Puppet Society Photographer Stephen Henry; **Image 3** *The Trial Novel* by Franz Kafka Adapted by Jason Klarwein, presented by the Young Artists' Performance Ensemble Photographer Stephen Henry; **Image 4** Theatre Residency Week participants visiting the cast of *Fangirls* by Yve Blake Photographer Alana Dunn; **Image 5** Theatre Residency Week participants Photographer Cinnamon Smith.



Engage with regional artists, companies and under-served communities

SUPPORTING THE LOCAL SECTOR

Queensland Theatre raised \$8,216 for the Actors' Benevolent Fund by holding several bucket collections during productions. The Actors' & Entertainers' Benevolent Fund (Qld) Inc. has existed in Queensland for 44 years and has assisted many performers.

Queensland Theatre also supported Women of the Bridge, a gathering of women artists and administrators from across the performing arts sector, with access to a meeting room and other facilities for their monthly meetings. The group discussed key issues facing women artists.

CULTURALLY DIVERSE ARTISTS AND AUDIENCES

Culturally and Linguistically Diverse (CALD) people and Aboriginal and Torres Strait Islander people represented 37% of the 2019 season casting, 33% of playwrights and 27% of creatives for Queensland Theatre productions. CALD and Aboriginal and Torres Strait Islander artists were engaged on every production in the 2019 season as well as on commissions or creative developments for *The Power of Bones*, *Broken Fence (don't ask what the bird look like)*, *Othello*, *City of Gold* and *Boy Swallows Universe*.

INDIGENOUS PROGRAM

Queensland Theatre's ongoing commitment to supporting Aboriginal and Torres Strait Islander storytelling provides opportunities for artists and develops an audience for their work. Highlights during the year include:

- Meyne Wyatt's *City of Gold*, which was commissioned in 2018 and premiered in 2019, before transferring to Sydney, in a co-production with Griffin Theatre Company. The work was shortlisted for the Victorian Premier's Literary Award 2019 for Drama and won Best New Australian Work in the 2019 Sydney Theatre Awards.
- Isaac Drandic continued as the Company's Resident Dramaturg and as a judge for the Queensland Premier's Drama Award (QPDA) 2018-19 cycle, and directed *City of Gold*.
- Queensland Premier's Drama Award 2018-19 finalist Hannah Belanzky completed a new draft of her play *Broken Fence (don't ask what the bird look like)* with the assistance of director/dramaturg Kylie Bracknell.
- *The Power of Bones* project received two further creative developments with artists Jacob Nash and Leonard Mickelo joining the core creative team of Deborah Mailman, Keelen Mailman, Paige Rattray and Shari Sebbens.
- *The Longest Minute* was presented in Logan, Cairns, Gladstone, Ipswich, and Toowoomba. This production was successful in securing a Showcase slot at PAC Australia Conference and Performing Arts Exchange (PAX), convened in Caloundra in August.

Queensland Theatre has an Indigenous Reference Group that provides guidance and advice regarding Queensland Theatre's Indigenous Program, and in relation to working with Aboriginal and Torres Strait Islander communities and artists. Members of the Indigenous Reference Group are Judge Nathan Jarro (Chair), Jimi Bani, Isaac Drandic and Angelina Hurley.



Regional and touring engagement

Planning for the implementation of a suite of new regional programs, as part of the *Regional Theatre Enrichment Strategy* funded by Tim Fairfax Family Foundation, was carried out in 2019. The initiative aims to provide more pathway and development opportunities for regional young people and artists. It resulted in the expansion of The Scene Project to include partnership opportunities with TheatreiNQ, a theatre company based in Townsville.

Education sector staff and emerging artists from TheatreiNQ accompanied by Queensland Theatre staff, assisted school workshops held in the region. A public performance of Queensland Theatre's version of *The Shot* by Angela Betzien, was also presented at the Burdekin Theatre, Ayr. This was the first time that The Scene Project was accessible to the public, with 120 people attending the free event.

The regional and touring engagement initiative also included the roll out of a new regional theatre residency week (Theatre Residency Week NQ) for students and a Teaching Artist Program, both of which will launch in 2020. Planning for Theatre Residency Week NQ included piloting a mini theatre camp for 45 students with Kirwan State High School and TheatreiNQ at Paluma Outdoor Education Centre. Planning for the Teaching Artist Program involved an extensive research and consultation phase, including assembling an artist reference group that has guided and shaped the training program.

Queensland Theatre offered community and education engagement activities and workshops alongside the second Queensland tour of *The Longest Minute*. Director Bridget Boyle, teaching artist Kurt Duvall and cast members Chenoa Deemal and Louise Brehmer facilitated pre-show workshops for Mount St Bernard College (Herberton), Trinity Bay State High School (Cairns), Toogoolawah State High School, St Joseph's College (Toowoomba), Empire Youth Arts (Toowoomba) and Protégé Master Classes (Ipswich). The workshops, designed to enhance classroom learning about storytelling and direction, also included access to post-show learning forums facilitated by the cast. Two hundred and seventy-eight participants were engaged in opportunities.

Image 1 Anthony Standish, Shari Indriani, Christopher Stollery, Mathew Cooper, Jeremy Ambrum, Isaac Drandic, Meyne Wyatt, Maitland Schnaars, Shari Sebbens in rehearsals for *City of Gold* by Meyne Wyatt Photographer Stephen Henry;
Image 2 Queensland Theatre community and education engagement activities alongside the second Queensland tour of *The Longest Minute* with director Bridget Boyle at Trinity Bay State High School Photographer Emma Funnell;
Image 3 Participants of The Scene Project in the Gladstone region Photographer Emma Funnell

Goal Four

TO MANAGE A SUSTAINABLE COMPANY

Highlight the value of our Company
to existing and potential partners

Strong governance and
management capabilities

Increasing income through existing
revenue streams and new initiatives

Ensuring strong
expenditure controls

Improve environmentally
sustainable practices

Queensland Theatre delivered a surplus of \$125,000 surpassing box office targets and continuing to build strong Season Ticket Holder numbers. The Bille Brown Theatre has delivered significant cost savings and attracted new audiences. A new annual giving program, Visionaries was launched and RACQ became our first Principal Partner.





Elizabeth Jameson, Amanda Jolly, Gert-Jan de Graaff at the official opening of the Brisbane Airport Courtyard Photographer Hannah Barr

Highlight the value of our Company to existing and potential partners

Queensland Theatre operates in a competitive environment when it comes to seeking partners from the philanthropic and corporate sectors. To continually strengthen our case, it is vital for the Company to collect data and testimonials about the impact of our work in the community. Audience satisfaction and reaction is regularly collected from our Brisbane mainstage audiences through audience surveys and informal online platforms. Critical review of Queensland Theatre work in 2019 was strong with five world premieres, including a new musical attracting media attention.

At the 2019 Matilda Awards and Sydney Theatre Awards Queensland Theatre productions *Death of a Salesman*, *Hydra*, *L'Appartement*, *City of Gold* and *Fangirls*, received numerous nominations and won awards.

The bi-annual magazine, *Insider*, was sent to donors, sponsors and other Company supporters, containing articles about how their support makes a difference to the Company. It also provides a platform for outlining future activities and plans.

Strong governance and management capabilities

As a Queensland government statutory body, 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 directors 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.

Box office targets were exceeded by 3% in 2019 while Season Ticket Holder numbers increased by 2% over 2018 levels, continuing the upward trend that began in 2017. The mainstage season had one buy-in (*Barbara and the Camp Dogs*) and four co-productions: *Hydra*, *City of Gold*, *Storm Boy* and *Fangirls*. Co-productions greatly assist with the cost of producing new work as well providing opportunities to showcase Queensland talent outside the state. All productions attained 70% or more venue capacity.

The Finance Team regularly reviews procurement of goods and services, including analysis of pricing, service and product range. Queensland Theatre is wholly committed to the Buy Queensland approach, under the Queensland Procurement Policy, where local services and products are available at competitive pricing. Company policy determines delegation and authorities required prior to purchase, and hierarchy of approvals required prior to transfer of payments. Procurement of capital items outside of performance activity and standard operations is approved at Board level.

Increasing income through existing revenue streams and new initiatives

In 2019, Queensland Theatre's diverse revenue streams included the operating surplus of \$125,000 achieved was founded on strong box office results, rigorous cost controls and increased philanthropic support.

Venue hire and bar sales were a less significant part of the income stream in 2019 due to the loss of some regular clients on the closure of the Bille Brown Studio in 2018. Bookings are growing but with an increased number of performances in the Bille Brown Theatre since renovation, there is less capacity to accommodate external hirers. Efforts will be made to build up this area of revenue in 2020, with plans underway to fully fit out the Diane Cilento Studio as a home for the education and youth programs and for external hire.



Dr Jim Nicklin at an *In Conversation with David Williamson* Photographer Sarah Marshall
Newstead Brewery on the Patron's Deck at the Bille Brown Theatre Photographer Josh Woning

CORPORATE PARTNERSHIPS

Queensland Theatre enjoyed strong support from corporate partners over the 2019 season. Many partners have been associated with Queensland Theatre for a decade or more which is a testament to the strength of the relationships, and appreciation of the value of alignment with Queensland Theatre.

During the year, we welcomed our first Principal Partner, RACQ. As a result of the partnership, over 1,100 students engaged in RACQ's road safety presentation, over 250 theatre tickets were provided to the community, students benefited from the RACQ student rush ticket promotion, first time ticket buyers enjoyed \$20 tickets, and over 40 RACQ members experienced a behind-the-scenes visit to the theatre.

The newly refurbished courtyard at the Bille Brown Theatre was reopened as the Brisbane Airport Corporation Courtyard. The courtyard has been enjoyed by well over 42,000 patrons attending 141 performances in the Bille Brown Theatre in 2019, as well as many more people attending various activities including education and youth programs, industry events, and film screenings.

The 2019 mainstage season was well supported by long-term Queensland Theatre sponsors. Griffith University and Ord Minnett supported the magical *Storm Boy*. Ord Minnett also sponsored Arthur Miller's classic play *Death of a Salesman*, while *Barbara and the Camp Dogs* was supported by BDO and Board Matters. *Antigone* and *The Longest Minute* enjoyed support from Ergon Energy and Energex, part of Energy Queensland. Phillip Bacon Galleries was associated with Joanna Murray-Smith's new play *L'Appartement* which also marked her directorial debut. Media Super supported the Assistant Director on *Hydra*.

Each year, Queensland Theatre receives support from many companies that provide us with a range of products and services. We sincerely thank the following companies:

- Singapore Airlines provides discounts on international flights and prizes.
- Clovelly Estate provides a variety of wine for opening nights and other Company events.
- Newstead Brewing Company provide their popular range of beer.
- Rydges South Bank was host venue for three of our opening night events as well as the Season 2020 Launch and various other events.
- Datacom assists with IT requirements.
- Ernst & Young provide audit services.
- Black & White Cabs, Comtel, Conrad Gargett, Dendy Cinemas, Epic Hair, Ice Media, Merlo, Phoebe Stephens Flowers, and Alternate Strategies all played a valued part in the 2019 Season.
- Advertising support is received from Media Partners: Newscorp, JCDecaux and goa.

Two new partners joined Queensland Theatre in 2019:

- King & Wood Mallesons as legal services provider.
- Billykart Restaurant, West End, as local restaurant partner.

OUR SPONSORS & PARTNERS

Principal Partner



Building Enhancement Partner



Trust and Foundation Partners



Production Partners



Print & Digital News Sponsor



Media Supporters



Legal Partner



International Airline Partner



Season Sponsor



Restaurant Partner



Season Supporters



Thank you to our generous government partners





Visionaries attend a private event with band *Balairi* on the set of *Barbara and the Camp Dogs* Photographer Josh Woning

Philanthropy

Following the 2018 capital campaign for Bille Brown Theatre renovation, there was a significant increase in annual giving. Fifty per cent growth was achieved in comparison to prior years (excluding 2018).

VISIONARIES

Queensland Theatre launched its Visionaries annual giving program in February 2019. Visionaries is a collective of people who believe in theatre and its possibilities. They contribute essential income towards productions and special programs. An events calendar was built around the Visionaries program providing supporters with opportunities to engage with each other and the Company. It has been a resounding success with 118 members each donating \$1,000 or more to the Company.

LANDMARK PRODUCTIONS FUND

A fund was established to support the staging of one landmark production in each season. A landmark production is a large scale production requiring additional funds for a variety of reasons: a larger cast, more creatives, more sophisticated sets and costumes, and most importantly, increased creative development time. The Landmark Productions Fund will support the staging in 2020 of Trent Dalton's *Boy Swallows Universe*, adapted for the stage by Tim McGarry. Tim Fairfax AC and Gina Fairfax, Cass and Ian George, Elizabeth Jameson and Abbe Anderson, The Mather Foundation, Liz Pidgeon and Graeme Wikman, and Trevor St Baker AO and Judith St. Baker are inaugural supporters of this important initiative.

LEGAL CHAPTER

Queensland Theatre's Legal Chapter is a dedicated group of legal professionals with an interest in supporting new work. Legal Chapter members are now part of the Visionaries group. The Legal Chapter has supported *Hydra* and *L'Appartement* through their donations to the Play Commissioning Fund.

DIANE CILENTO STUDIO REFURBISHMENT

Queensland Theatre acknowledges a gift from The Jelley Family Foundation which will ensure the Diane Cilento Studio refurbishment is carried out. The significant donation, combined with other generous donations to the project, will provide a dynamic well-designed studio space for the education and youth program. The studio will have increased seating capacity, permanent lighting and sound, and will be available as an additional performance space for Queensland Theatre and small-to-medium companies.

WORKSHOP APPEAL

During the year, Queensland Theatre ran its first Workshop Appeal, shining the spotlight on the exceptional work of our workshop team. The appeal was well supported.

TRUSTS AND FOUNDATIONS

Queensland Theatre's five year partnership with the Tim Fairfax Family Foundation (TFFF) commenced in 2019, to deliver the *Regional Theatre Enrichment Strategy 2019-2023*. The strategy encompasses existing activities such as mainstage touring engagement and The Scene Project, as well as new initiatives including Theatre Residency Week North Queensland (NQ) and the Teaching Artist Program. This collaboration will ensure ongoing support of drama education and career pathways for students, teachers and theatre artists in regional Queensland.

Queensland Theatre welcomed the William Angliss (Queensland) Charitable Fund as a new supporter in 2019, funding a regional student scholarship for Theatre Residency Week in Brisbane. After a successful first year, the Fund will provide three student scholarships for Theatre Residency Week NQ in 2020.

The Australian Communities Foundation again worked to connect Queensland Theatre with their theatre-loving donors. The Keith and Jeannette Ince Fund and Davie Family Fund continued their annual support of the Company.

SPECIAL EVENTS

In April, the Bille Brown Theatre was transformed into a cinema for a private screening of Bille Brown's final creative work *Celeste*. It was viewed by a number of subscribers, donors and friends. Raising money for Queensland Theatre's Regional Engagement Fund, the event also included a Q&A session hosted by Queensland Theatre supporter Dr Colin Krazting with director and co-writer Ben Hackworth, *Celeste* star Thomas Cocquerel and Queensland Theatre favourites Bryan Proberts, Jason Klarwein and Kevin Spink.

SPECIAL GOVERNMENT SUPPORT

Queensland Theatre and Brisbane City Council entered into a formal partnership in 2019 for the first time. For the next three years, Queensland Theatre will work with Council to support artist pathways on mainstage productions through Council's Cultural Organisations Investment Fund. Brisbane City Council will also be the official sponsor of Queensland Theatres 50th anniversary celebrations in 2020.

The Rockhampton Regional Council continued its support of The Scene Project in Rockhampton, providing funds through the Minor Sponsorship Scheme to facilitate the hire of the Pilbeam Theatre.

The development and production of *City of Gold* was supported by the Australia Council for the Arts through their Collaborative Arts Projects — Organisations program. This grant is designed to support meaningful partnerships between major organisations and the independent small-to-medium sector, such as this year's collaboration with Griffin Theatre Company.

Grant funding through Arts Queensland's Backing Indigenous Arts — Performing Arts — New Commissions initiative continued the commission and creative development of *The Power of Bones*. Queensland Theatre also entered the second term of its agreement with the Department of Communications and the Arts (Indigenous Languages and Arts program) to further support the research and development of *The Power of Bones*.

INDIVIDUAL DONORS

Our generous donors are key to the ongoing success of Queensland Theatre in many areas including the staging of mainstage productions, the commissioning of new work, the development of education and youth programs and the Company's ability to reach regional audiences.

Queensland Theatre donors received *Insider*, which is a bi-annual magazine developed exclusively for donors. Loyal donors also enjoyed a range of events which included backstage tours of sets, wardrobe and workshop, design presentations, dress rehearsals, free movie sessions at cinemas, and events to meet visiting actors, directors and playwrights.

Ensuring strong expenditure controls

Control of production costs was strong. Queensland Theatre had no extraordinary budget overruns during the year. Although some productions went over budget in certain areas, for example, sets and costumes, this was offset by efficiencies achieved in administration areas. Over the eight productions in Brisbane through 2019, the budget was balanced.

Improve environmentally sustainable practices

Queensland Theatre continued to explore and implement environmentally sustainable practices through effective management of building services and systems. Our rooftop photovoltaic system generated over 100MWh of solar electricity reducing grid energy consumption and CO2 emissions. A program to replace 100% of the incandescent lighting with energy efficient lighting in the Bille Brown Theatre reached 60%.

Queensland Theatre encourages staff to recycle hardware and reduce paper waste where possible. Props and costumes are reused or repurposed, or loaned out to other companies to minimise waste from productions. Sets are broken up to recycle where possible or donated to other smaller companies and schools, where items are suitable for further use.

The Bille Brown Theatre bar eliminates the use of single use plastic where possible, and all disposable serving ware is biodegradable. A chilled and sparkling water station is provided free of charge for patrons to minimise the purchase of bottled water.



Visionaries attend a private event on the set of *Barbara and the Camp Dogs*
Photographer Josh Woning

Our Donors

We thank all of our generous donors for their contributions to our work.

QUEENSLAND THEATRE VISIONARIES

Rainmakers

Tim Fairfax AC & Gina Fairfax
Ian & Cass George
The Jelley Family Foundation

Artistic Director's Circle

Doug Hall Foundation
Elizabeth Jameson & Abbe Anderson
Pamela Marx
The Mather Foundation
Liz Pidgeon & Graeme Wikman
Bruce & Sue Shepherd

Leaders \$10,000+

1 anonymous
Emeritus Professor Richard Fotheringham AM & Hon
Roslyn Atkinson AO
Australian Communities Foundation - Keith &
Jeannette Ince Fund
John & Gay Hull
Cathryn Mittelheuser AM
Dr Marie Siganto AM

Benefactors \$5,000+

3 anonymous
Michael & Anne-Maree Byrne
Ian Gough & Ruth Gough
Dr Anita Green
Dr Geoffrey Hirst AM & Dr Sally Wilde
Kim & Michael Hodge
David & Katrina King
Colin & Noela Kratzing
Andrew & Kate Lister
Greg & Wendy O'Meara
Nigel & Liz Prior
John Reid AO & Lynn Rainbow-Reid AM

Collaborators \$2,500+

1 anonymous
Tracey Barker
Sarah Bradley
Sue Brown
Dr John H Casey
Rachel Crowley
Anna & Bruce Davidson
Alan Galwey
Helen Gough
Justus & Tamara Homburg
The Hudson Family
Geoff & Michele James
Amanda Jolly & Peter Knights
Stephen Leach & Terry Leach
Susan Learmonth & Bernard Curran
David & Erica Lee
Tim Lucas
Charles & Catherine Miller
Debra & Patrick Mullins
The Nicklin Family
Tim & Kym Reid
John Richardson & Kirsty Taylor
Sam Strong & Katherine Slattery
Margaret Williams
Suzanne & Bo Williams
David Williamson AO & Kristin Williamson

Patrons \$1,000+

6 anonymous
JM Alroe
William Ash & Margi Brown Ash
Michael & Anne Back
Noela Bartlett

Chris & Patricia Beecham
Andrew & Trudi Bofinger
Robert Bond
Justice Thomas Bradley &
Dr Matthew Yoong
Lisa & William Bruce
M Cannon & J McCarthy
Phillip Carruthers & Sharni Cockburn
Rodd & Wendy Chignell
Ross & Tina Claxton
Zoë Connolly
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Tempe Keune
Fleur Kingham
The Kirkwood Family
Karen & Peter Lane
Deni Leishman
Barbara Lloyd
John & Janice Logan
In memory of Jann McCabe
Sandra McCullagh
John & Julianne McKenna
Mark Menhinnitt
Dr Andrea Moor
Richard & Denise Morton
R & B Murray
Kartini Oei
Shay O'Hara-Smith
Leanne O'Shea & Peter Gilroy
Kim Parascos
John & Mandy Peden
Joanna Peters
Blayne & Helen Pitts
Clare & David Pullar
Catherine Quinn
Angela Ramsay
Margaret Ridley & Daryl Clifford
Maryanne Russell
Crispin Scott
Dr Josephine Sundin
Damien Thomson & Glenise C. Berry
Ralph & Pierette Whiteside
Dr Catherine Yelland
Tony & Linda Young

Supporting Cast \$500-\$250

10 anonymous
Anne & Peter Allen
Melissa Bennett
Virginia Bishop
Professor Aidan Byrne
Peter Callaghan
John & Lynny Chalk
Peter Chladek

Bob Cleland
Ralph Collins
Dr Paul Eliadis
Dean Gibson
Peter & Gay Gibson
Ruth Hamlyn-Harris
Daryl & Trish Hanly
David Hardidge
Karen Heel
Angelina Hurley
Ray & Audrey Lawrence
Fred & Margaret Leditschke
Susan Mabin
Dr James Mackean
Dot McCosker
Ross McNeil
Philip & Fran Morrison
Denise O'Boyle
Paddington Clinic
In memory of David Page
Kathryn Panaretto
A & S Pappas
Diane & Robert Parcell
Wendy Peach
Jean Read
Dee & Reny Rennie
Lyn & Joanne Scott
Marianna Serghi
Bronwyn Springer
Kevin Vedelago & Karen Renton
Jacqui Walters
Diane Wetherell
Marian Wheeler
Richard Whittington OAM
Doug & Jenny Woodward
Ian Yeo & Sylvia Alexander

Under \$250

373 donors

Legal Chapter

1 anonymous
Michael & Anne Back
Jennifer Batts
Peter Bridgman & Susan Booth
Michael & Anne-Maree Byrne
Lee Clark
Trent Forno
H G Fryberg
John & Lois Griffin
Kim & Michael Hodge
Barbara Houlihan
Fleur Kingham
John & Janice Logan
Katrina Low & Ilan Klevansky
Richard & Denise Morton
Debra & Patrick Mullins
Leanne O'Shea & Peter Gilroy
John & Mandy Peden
Peter G Williams
Gadens Lawyers
Herbert Smith Freehills
King & Wood Mallesons

TRUST AND FOUNDATION PARTNERS

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

Goal Five

TO BE A GREAT PLACE TO WORK



Create a positive
work environment

Enhance Queensland Theatre
building infrastructure

Living Company values

Queensland Theatre is committed to cultivating a fulfilling, inclusive workplace where employees can reach their potential.



To be a great place to work

WORKFORCE PLANNING AND PERFORMANCE

Workforce profile at 31 December 2019

Full-time equivalent employees (permanent employee headcount)	37
Permanent separation rate (6)	16%
Permanent average tenure	4.31 years

Create a positive work environment

PERFORMANCE

Queensland Theatre recognises the importance of engaging a flexible and agile workforce and supports flexible working arrangements, where appropriate. Flexible working arrangements offered included part-time work, job share, flexible work hours, and working from home arrangements.

Employees are required to participate in an annual personal performance planning and review process, which is designed to provide clarity of performance expectations in line with Queensland Theatre's strategic and operational plans and role requirements. The process allows managers and staff to engage in meaningful conversations offering feedback and support. Team managers participated in training on giving and receiving feedback.

ORGANISATIONAL CULTURE

Queensland Theatre is committed to providing a fulfilling workplace environment where employees can reach their potential and corporate goals can be achieved. An open, inclusive and positive culture is critical to Queensland Theatre realising its mission. This focus on culture is a strategic priority.

The correlation between the Company's purpose and the meaning of the work is a big feature of employee satisfaction, leading to higher retention rates.

An internal values group worked to reinforce and activate agreed company values. In order to evolve and strengthen organisational capability and culture, key focus areas in 2019 were:

- targeted initiatives to develop leadership capability
- improving performance review and feedback skills
- expanding professional development opportunities
- enhancing employee and workplace induction
- employee recognition initiatives
- team development, and
- project opportunities to broaden experience.

Ongoing focus will be placed on team development programs, particularly understanding individual differences and working styles.

DIVERSITY AND WELLBEING

Queensland Theatre has maintained its commitment to cultivating a safe workplace for staff and artists, and offers programs and initiatives to support mental health and wellbeing. A new employee induction program provides 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, processes and risks to support Queensland Theatre's safety culture. Eighteen employees participated in a mental health first aid training program. All employees have access to an employee assistance provider for confidential support. Queensland Theatre is a leading voice in the Confederation of Australian State Theatres (CAST) which has developed national policies, adopted by Queensland Theatre, that promote a safe workplace and theatre environment.

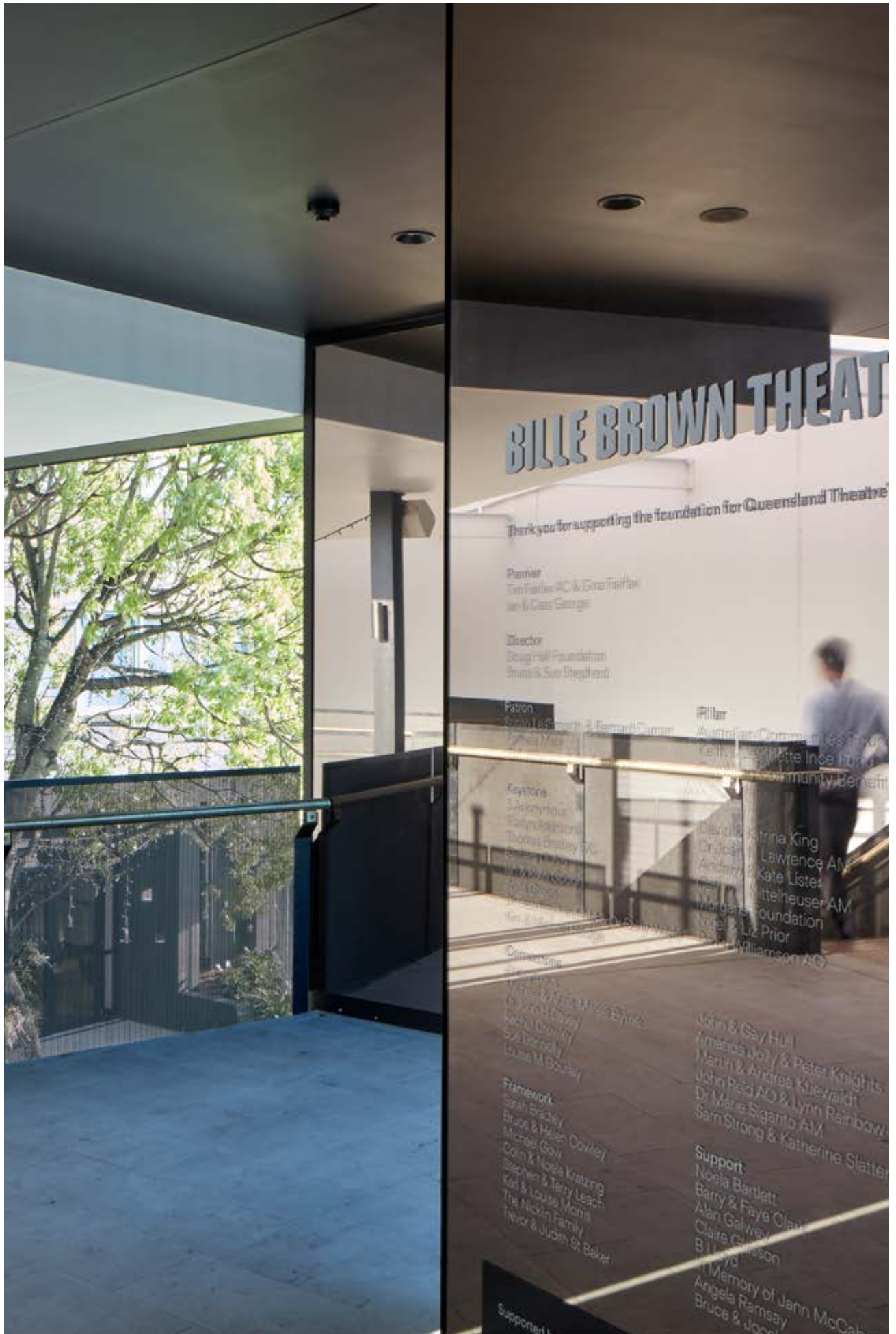
Workplace diversity is an integral part of how Queensland Theatre operates. In 2019, gender parity of writers and directors was achieved across the mainstage season and 37% of cast members and 40% of creatives were from a CALD or Aboriginal and Torres Strait Islander background.

Enhance Queensland Theatre building infrastructure

Patrons and employees are now enjoying Queensland Theatre's first sophisticated home theatre venue, the Bille Brown Theatre, which was opened in late 2018. This new theatre provides a comfortable, accessible and attractive space for our audiences and a safe and efficient working environment for Queensland Theatre employees.

During the year, a small capital campaign raised funds to support the refurbishment of the Diane Cilento Studio, a small studio space, on the ground floor behind the Bille Brown Theatre. The upgraded Studio will provide an equipped performance space to be used primarily for education and youth activities, which will be available for other performances and venue hire.

Queensland Theatre is also working toward the replacement of current light fittings as part of a program of works to save energy use and reduce power costs.



FINANCIAL STATEMENTS

2019

Summary of Financial Performance

For the year ended 31 December 2019

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

STATEMENT OF FINANCIAL PERFORMANCE

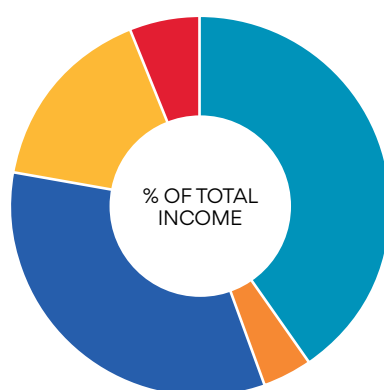
	2019 \$'000	2018 \$'000
TOTAL INCOME	11,446	14,046
TOTAL EXPENSES	11,321	11,409
SURPLUS/DEFICIT	125	2,638

STATEMENT OF FINANCIAL POSITION

	2019 \$'000	2018 \$'000
TOTAL ASSETS	11,224	10,824
TOTAL LIABILITIES	3,821	3,546
TOTAL EQUITY	7,403	7,278

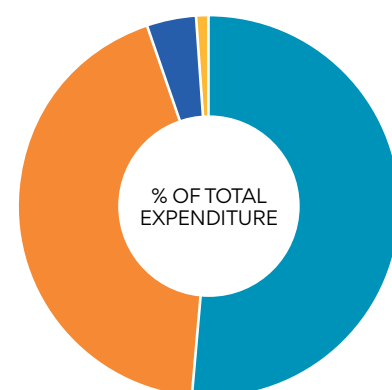
FINANCIAL PERFORMANCE INCOME

- 40% Government grants - base
- 5% Government grants - special
- 33% Box office and performance income
- 16% Sponsorship and donations
- 6% Other income



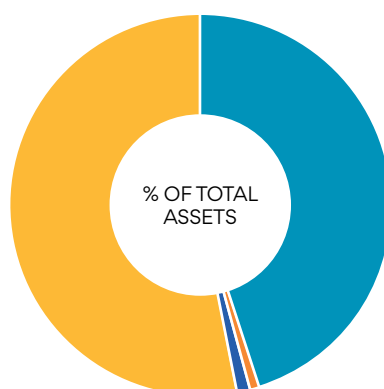
FINANCIAL PERFORMANCE EXPENDITURE

- 51% Salaries and wages
- 44% Production and operations
- 4% Depreciation and amortisation
- 1% Other expenses



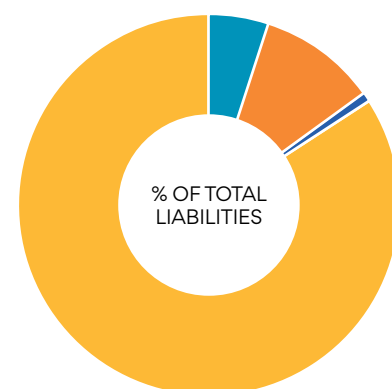
FINANCIAL POSITION - ASSETS

- 45% Cash assets
- 1% Receivables
- 1% Other assets
- 53% Property, plant and equipment



FINANCIAL POSITION - LIABILITIES

- 5% Payables
- 10% Employee liabilities - current
- 1% Employee liabilities - noncurrent
- 84% Deferred income



Queensland Theatre Company

Financial Report

For the year ended 31 December 2019

Statement of Comprehensive Income

Statement of Financial Position

Statement of Changes in Equity

Statement of Cash Flows

Notes to and forming part of the Financial Statements

Certificate of Queensland Theatre Company

Independent Auditor's Report

General Information

This financial report covers Queensland Theatre Company.

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

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

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

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

Statement of Comprehensive Income

For the year ended 31 December 2019

	Note	2019 \$'000	2018 \$'000
Income from Continuing Operations			
Revenue from Contracts with Customers			
Government grants	2	5,107	6,882
Box office and performance income	3	3,807	4,036
Sponsorships	4	1,069	919
Donations - restricted	5	416	1,362
Income			
Donations - non restricted	5	391	335
Other income	6	638	491
Total Income from Continuing Operations		11,428	14,026
Expenses from Continuing Operations			
Employee expenses	7	5,816	6,161
Production and operations	8	4,911	4,746
Depreciation and amortisation	9	449	228
Other expenses	10	145	274
Total Expenses from Continuing Operations		11,321	11,409
Operating Result from Continuing Operations		107	2,618
Other Comprehensive Income			
Increase in reserves incentive scheme		18	20
Total Other Comprehensive Income		18	20
Total Comprehensive Income		125	2,638

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

Statement of Financial Position

As at 31 December 2019

	Note	2019 \$'000	2018 \$'000
Current Assets			
Cash assets	11	5,003	3,493
Receivables	12	149	891
Inventories	13	17	20
Other assets	14	67	104
Total Current Assets		5,236	4,508
Non - Current Assets			
Property, plant and equipment	15	5,988	6,316
Total Non - Current Assets		5,988	6,316
Total Assets		11,224	10,824
Current Liabilities			
Payables	16	197	443
Accrued employee benefits	17	364	376
Contract liabilities	18	3,210	2,678
Total Current Liabilities		3,771	3,497
Non - Current Liabilities			
Accrued employee benefits	17	50	49
Total Non - Current Liabilities		50	49
Total Liabilities		3,821	3,546
Net Assets		7,403	7,278
Equity			
Reserves incentive scheme		863	845
Accumulated surplus		6,540	6,433
Total Equity		7,403	7,278

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

Statement of Changes in Equity

For the year ended 31 December 2019

	Accumulated Surplus	Reserves Incentive Scheme	Total
	\$'000	\$'000	\$'000
Balance 1 January 2018	3,815	825	4,640
Operating Result from Continuing Operations	2,618	-	2,618
Other Comprehensive Income	20	-	20
Total Comprehensive Income	2,638	-	2,638
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme	(20)	20	-
Balance 31 December 2018	6,433	845	7,278
Balance 1 January 2019	6,433	845	7,278
Operating Result from Continuing Operations	107	-	107
Other Comprehensive Income	18	-	18
Total Comprehensive Income	125	-	125
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme	(18)	18	-
Balance 31 December 2019	6,540	863	7,403

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

Statement of Cash Flows

For the year ended 31 December 2019

	Note	2019 \$'000	2018 \$'000
Cash inflows (outflows) from operating activities			
Receipts from operating activities		11,564	13,572
Interest received		92	95
GST collected from customers		390	767
Employee expenses		(5,828)	(5,951)
Supplies and services		(4,156)	(3,471)
GST paid to suppliers		(449)	(1,079)
Net cash provided by operating activities	19(b)	1,613	3,933
Cash inflows (outflows) from investing activities			
Payments for property, plant and equipment		(121)	(5,664)
Net Cash used in investing activities		(121)	(5,664)
Net increase (decrease) in cash held		1,492	(1,731)
Cash at the beginning of the reporting period		2,648	4,379
Cash at the end of the reporting period	19(a)	4,140	2,648

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 2019

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

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

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

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

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

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

NOTE 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Statement of compliance

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

These financial statements are general purpose financial statements, and have been prepared on an accruals basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with the Treasurer's Minimum Reporting Requirements for the year ended 31 December 2019 and other authoritative pronouncements.

Queensland Theatre Company has prepared these financial statements in compliance with section 42 of the *Financial and Performance Management Standard 2019*.

(b) Revenue

Queensland Theatre Company recognises revenue under *AASB 1058 Income of Not -for-Profit Entities* and *AASB 15 Revenue from Contracts with Customers*. Where there is an 'enforceable' contract with a customer that has a 'sufficiently specific' performance obligation, it is accounted for under *AASB 15*. The revenue is recognised when or as the performance obligations are satisfied. It is measured as the amount of consideration expected to be received.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

Queensland Theatre Company recognises revenue under *AASB 15* from the following:

(i) Box office and performance income

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

(ii) Government grants

Government grants and contributions are recognised as revenue in the year in which the Company obtains control over them. Where grants are received that are reciprocal in nature (ie. require goods or services to be provided in return), revenue is recognised over the term of the funding arrangements. Advance grant monies received in the year prior to the funding year are recognised as a liability. Grant revenue is subject to the fulfilment of conditions as stipulated in the grant agreements.

(iii) 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.

(iv) Donations - restricted

Restricted donations are donations and gifts that have been made under an 'enforceable' contract with a customer that is 'sufficiently specific'. Revenue 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.

Queensland Theatre Company recognises income under *AASB 1058* from the following:

(i) Donations – non restricted

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.

(ii) Other Income

Other income is recognised as income immediately when received.

(c) 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. The agreement provides for participation in a Reserves Incentives Scheme, requiring each party to contribute a maximum of \$143,000 to a reserves fund subject to the Company meeting set performance criteria of the Scheme. The criteria were met in 2003 and each party contributed \$143,000. These funds are held in escrow in order to comply with Clause 9 of the Reserves Incentives Agreement. Access to these funds is subject to set criteria established within the agreement and cannot be used for general operations.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

(d) 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.

(e) Inventories

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

(f) Property, plant or 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.

(g) Depreciation of property, plant and equipment

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

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

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

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

<i>Class</i>	<i>Rate</i>
Motor Vehicles	22.5%
Stage Equipment	6% - 20%
Office Equipment	20% - 33.3%
IT Equipment	20% - 33.3%
Leasehold Improvements	5%

(h) 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.

(i) 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.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

(j) Financial Instruments

Recognition

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

Classification

Financial instruments are classified and measured as follows:

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

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

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

(k) Employee benefits

Wages, Salaries, Recreation Leave and Sick Leave

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

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

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

Long Service Leave

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

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

Superannuation

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

(l) Provisions

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

(m) 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.

(n) Taxation

The Company's activities are exempt from Commonwealth taxation with the exception of Fringe Benefits Tax (FBT) and Goods and Services Tax (GST). FBT and GST are the only taxes accounted for by the Company. GST credits receivable from, and GST payable to the Australian Taxation Office, are recognised (refer to Note 12 and Note 16). 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.

(o) 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.

(p) Interest Reserves Incentives Scheme

The Reserves Incentives 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 1(c)). 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.

(q) 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 relevant Multipartite Funding Agreements.

(r) Changes in accounting policies

AASB 1058 *Income of Not-for-Profit Entities* and AASB 15 *Revenue from Contracts with Customers*

AASB 15 established a five-step model to account for revenue arising from contracts with customers and requires that revenue be recognised at an amount that reflects the consideration to which an entity expects to be entitled in exchange for transferring goods or services to a customer.

Depending on the respective contractual terms, the new requirements of AASB 1058 and AASB 15 may result in a change to the timing of revenue such that some revenue may need to be deferred to a later reporting period to the extent that the Company has received the cash but has not met its associated performance obligations.

The Company adopted these standards from 1 January 2019 using the modified retrospective method of adoption. There was no impact on transition.

AASB 16 *Leases* and AASB 2018-8 *Amendments to Australian Accounting Standards – Right-of-Use Assets of Not-for-Profit Entities*

AASB 16 supersedes AASB 117 *Leases*, AASB Interpretation 4 *Determining whether an Arrangement contains a Lease*, AASB Interpretation 115 *Operating Leases – Incentives* and AASB Interpretation 127 *Evaluation the Substantive of Transaction Involving the Legal Form of a Lease*. Lessees are required to recognise a right-of-use asset (representing rights to use the underlying leased asset) and a liability (representing the obligation to make lease payments) for all leases with a term of more than 12 months, unless the underlying assets are of low value.

Notes to and forming part of the Financial Statements For the year ended 31 December 2019

The Company adopted these standards using the modified retrospective method of adoption, with the date of initial application of 1 January 2019. In applying *AASB 16* the Company elected to use the transition practical expedient to not reassess whether a contract is, or contains, a lease at 1 January 2019. Instead the Company applied the standard only to contracts that were previously identified as leases applying *AASB 117* and *AASB Interpretation 4* at the date of initial application.

AASB 2018-8 Amendments to Australian Accounting Standards – Right-of-Use Assets of Not-for-Profit Entities postpones the requirement for not-for-profit entities to recognise peppercorn leases at fair value. Applying the temporary relief not-for-profit entities can measure right of use assets associated with peppercorn leases at the present value of payments required. The Company has elected to apply this relief on adoption of *AASB 16* from 1 January 2019.

Due to the adoption of this relief and the terms of the lease there is no material impact on the adoption of this standard to the financial statements.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

	2019 \$'000	2018 \$'000
NOTE 2. GRANTS FROM GOVERNMENT		
Queensland Government through Arts Queensland		
Recurrent funding - Annual Grant	3,749	3,702
Special grants		
Arts Business Innovation Fund	50	-
Arts Infrastructure Investment Fund	-	1,800
Backing Indigenous Arts - Performing Arts (New Commissions)	-	81
Matching Subsidy Scheme	100	100
Playing Queensland Fund	95	102
QASP - Arts Illuminate	-	9
QASP - Arts Impact Fund	-	12
Queensland Government through Department of Premier and Cabinet		
Queensland Premier's Drama Award	135	135
Federal Government through Australia Council		
Recurrent funding	854	840
Special grants		
MPA Collaborative Projects (Organisations)	100	100
Other Special grants		
Indigenous Languages & Arts Program	24	-
Total	5,107	6,882
NOTE 3. BOX OFFICE AND PERFORMANCE INCOME		
Ticket sales	3,315	3,529
Production fees and royalties	53	381
Co-production and other contributions	347	32
Other performance related income	92	94
Total	3,807	4,036
NOTE 4. SPONSORSHIPS		
Corporate sponsorship - cash	414	428
Corporate sponsorship - in kind	655	491
Total	1,069	919
NOTE 5. DONATIONS		
Donations - restricted	416	1,362
Donations - non restricted	391	335
Total	807	1,697
NOTE 6. OTHER INCOME		
Interest income	74	95
Workshops and young artist development programs	266	246
Venue and bar operations	270	129
Events and sundry	28	22
Total	638	491
NOTE 7. EMPLOYEE EXPENSES		
Salaries and wages, all employees, performers, artists & technical personnel	4,889	5,205
Superannuation	436	413
Workers compensation and payroll tax	265	283
Long service leave	-	-
Allowances	123	192
Fringe benefits tax	47	44
Recruitment and training	56	23
Total	5,816	6,160

The number of employees as at 31 December 2019, including full-time, part-time and casual employees, but not contractors, measured on a full-time equivalent basis (reflecting Minimum Obligatory Human Resource Information (MOHRI)) was:

31.6 39.9

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

NOTE 7. EMPLOYEE EXPENSES (continued)

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

i. Remuneration of board members

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

Board Member	Date Appointed	Resignation Date	2019 \$	2018 \$
E. Jameson (Chair)	reappointed, 5-Sep-19		5,000	5,000
T. Barker	31-Jan-19		4,000	-
R. Crowley	reappointed, 5-Sep-19		3,500	3,500
R. Fotheringham	20-Aug-16	19-Aug-19	2,000	3,000
S. Gallaher	reappointed, 1-Oct-17		3,000	3,000
A. Hurley	31-Jan-19		2,750	-
S. Learmonth	reappointed, 5-Sep-19		3,500	3,500
A. Moor	reappointed, 5-Sep-19		3,500	3,500
D. Williamson	reappointed, 5-Sep-19		3,000	3,000
Total			30,250	24,500

ii. Key management personnel

	Current Incumbents	
Position and responsibilities	Contract classification and appointment authority	Date initially appointed to position
Executive Director – responsible for the efficient, effective and economic administration of Queensland Theatre.	Director, Queensland Theatre Company Act 1970	1 October 2018
Artistic Director – provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision.	Employee, appointed by Queensland Theatre Company Board	2 November 2015 (to 1 November 2019)
Artistic Director – provides artistic leadership and is responsible for developing and realising Queensland Theatre's artistic vision.	Employee, appointed by Queensland Theatre Company Board	2 December 2019

iii. Executive remuneration disclosures

Remuneration and other terms of employment for the Company's key management personnel are specified in employment contracts. The contracts provide for the provision of benefits including motor vehicles. The Company does not have any arrangements with key management personnel for performance or bonus payments.

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

NOTE 7. EMPLOYEE EXPENSES *(continued)*

Remuneration expenses for key management personnel comprises the following components:

- Short term employee expenses which include,
 - salaries, allowances and annual leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied the specified position
 - non-monetary benefits - consisting of provision of vehicle together with fringe benefits tax applicable to the benefit.
- Long term employee expenses - mainly long service leave entitlements earned and expensed,
- Post-employment expenses - mainly superannuation contributions, and
- Termination benefits are not provided for within individual contracts of employment. Contracts of employment provide only for notice periods or payment in lieu of notice on termination, regardless of the reason for termination.

1 January 2019 – 31 December 2019

Position	Short Term Employee Expenses		Long Term Employee Benefits	Post-Employment Expenses	Termination Benefits	Total Expenses
	Monetary Expenses	Non-Monetary Benefits				
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Executive Director	192	-	-	21	-	213
Artistic Director	177	10	-	20	-	207
Artistic Director	3	-	-	-	-	3

Note – In 2019, the Artistic Director resigned effective 1 November 2019. The new Artistic Director commenced in December 2019 on a freelance leave (reduced remuneration) basis until February 2020.

1 January 2018 – 31 December 2018

Position	Short Term Employee Expenses		Long Term Employee Benefits	Post-Employment Expenses	Termination Benefits	Total Expenses
	Monetary Expenses	Non-Monetary Benefits				
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Executive Director	186	-	-	20	-	206
Artistic Director	179	6	-	16	-	201

Note – In 2018, the Acting Executive Director appointed in late 2017 was confirmed as Executive Director for Queensland Theatre.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

	2019 \$'000	2018 \$'000
NOTE 8. PRODUCTION AND OPERATIONS		
Theatre and production	1,563	1,623
Travel and touring	400	417
Royalties	308	437
Marketing and development	1,462	1,165
Occupancy	580	619
IT & communications	217	213
Other	381	272
Total	4,911	4,746
NOTE 9. DEPRECIATION AND AMORTISATION		
Depreciation and amortisation were incurred in respect of:		
IT equipment	22	42
Leasehold improvements	342	114
Motor vehicles	1	2
Office furniture	10	3
Staging & rehearsal plant and equipment	68	62
Workshop plant and equipment	5	5
Total	449	228
NOTE 10. OTHER EXPENSES		
Insurance	81	73
Audit fees	36	31
Bank fees and charges	28	28
Loss on disposal of property, plant and equipment	-	142
Total	145	274
NOTE 11. CASH ASSETS		
Cash at bank and on hand	1,301	1,221
Deposits at call	2,839	1,427
Total Cash - Unrestricted	4,140	2,648
Deposits at call – Reserves Incentive Fund	863	845
Total	5,003	3,493
NOTE 12. RECEIVABLES		
Trade debtors	4	699
GST receivable	145	192
Total	149	891
NOTE 13. INVENTORIES		
Set construction materials	9	7
Bar stock	8	13
Total	17	20
NOTE 14. OTHER ASSETS		
Prepaid other costs	67	104
Total	67	104
NOTE 15. PROPERTY, PLANT AND EQUIPMENT		
(a) Property, Plant and Equipment		
Plant and Equipment		
At cost	7,044	6,994
Less: Accumulated depreciation	(1,127)	(678)
Total	5,917	6,316
(b) Property, Plant and Equipment Reconciliation		
Plant and Equipment		
Carrying amount at 1 January	6,316	1,058
Acquisitions / (Disposals)	50	5,486
Depreciation	(449)	(228)
Carrying value at 31 December	5,917	6,316

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

	2019 \$'000	2018 \$'000
Work in Progress		
Opening Balance at 1 January	-	877
Additions	71	4,486
Transfers to Property, Plant & Equipment	-	(5,363)
Carrying value at 31 December	71	-

NOTE 16. PAYABLES

Trade creditors	29	278
GST payable	74	83
Accrued expenses	94	82
Total	197	443

NOTE 17. ACCRUED EMPLOYEE BENEFITS

Current

Recreation leave	191	195
Long service leave	173	181
Total current	364	376

Non-current

Long service leave	50	49
Total non-current	50	49

Total accrued employee benefits

414	425
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NOTE 18. CONTRACT LIABILITIES

Season ticket sales in advance	1,995	1,689
Grants and sponsorship income received in advance	1,215	989
Total	3,210	2,678

Carrying amount at 1 January	2,678	1,994
Amounts received	3,148	2,678
Transfer to revenue	(2,616)	(1,994)
Carrying amount at 31 December	3,210	2,678

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

(a) Reconciliation of cash

Cash at bank and on hand	1,301	1,221
Deposits at call	3,702	2,272
Less: Reserves Incentive Fund	(863)	(845)
Cash assets	4,140	2,648

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

Operating surplus from ordinary activities	107	2,618
Depreciation	449	228
(Gain)/Loss on the sale of property, plant and equipment	-	142

Changes in assets and liabilities:

(Increase)/Decrease in receivables	742	215
(Increase)/Decrease in inventories	3	(14)
(Increase)/Decrease in other assets	38	(4)
(Decrease)/Increase in payables	(246)	39
(Decrease)/Increase in employee benefits	(12)	25
(Decrease)/Increase in other liabilities	532	684
Net cash from operating activities	1,613	3,933

NOTE 20. CONTINGENCIES

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

NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE

There were no significant events occurring after balance date.

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

	Note	2019 \$'000	2018 \$'000
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NOTE 22. FINANCIAL INSTRUMENTS

(a) Categorisation of financial instruments

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

Financial assets

Cash and cash equivalents	10	5,003	3,493
Receivables	11	149	891
Total		5,152	4,384

Financial liabilities

Financial liabilities measured at amortised cost:

Payables	15	197	443
Total		197	443

(b) Financial risk management

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

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

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

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

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

(c) Credit risk exposure

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

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

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

	Note	2019 \$'000	2018 \$'000
Maximum exposure to credit risk			
Cash and cash equivalents	10	5,003	3,493
Receivables	11	149	891
Total		5,152	4,384

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

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

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

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

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

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
2019 Financial Assets past due but not impaired						
Financial assets (\$'000)						
Receivables	-	-	149	-	-	149
Total	-	-	149	-	-	149

	Not Overdue	Less than 30 Days	30 - 60 Days	61 - 90 Days	More than 90 Days	Total
2018 Financial Assets past due but not impaired						
Financial assets (\$'000)						
Receivables	175	522	193	1	-	891
Total	175	522	193	1	-	891

(d) Liquidity risk exposure

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

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

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

	Note	<1 year	1 - 5 year	>5 year	Total
2019 payables					
Financial liabilities (\$'000)					
Payables	15	197	-	-	197
Total		197	0	0	197

		<1 year	1 - 5 year	>5 year	Total
2018 payables					
Financial liabilities (\$'000)					
Payables	15	443	-	-	443
Total		443	0	0	443

Interest rate sensitivity analysis

The following interest rate sensitivity analysis depicts the outcome to surplus if interest rates would change by +/- 1% from the year-end rates applicable to the Company's financial assets. With all other variables held constant, the Company would have a surplus increase / (decrease) of \$41,000 (2018: \$26,000), and equity increase / (decrease) of \$50,000 (2018: \$35,000).

	Carrying Amount	- 1%	+ 1%
2019 Interest rate risk			
Financial instruments (\$'000)		Surplus	Equity
Cash at bank	1,301	(13)	13
Deposits at Call - unrestricted	2,839	(28)	28
Deposits at Call - restricted	863	-	-
	5,003	(41)	41

	Carrying Amount	- 1%	+ 1%
2018 Interest rate risk			
Financial instruments (\$'000)		Surplus	Equity
Cash at bank	1,221	(12)	12
Deposits at Call - unrestricted	1,427	(14)	14
Deposits at Call - restricted	845	-	-
	3,493	(26)	26

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

Notes to and forming part of the Financial Statements

For the year ended 31 December 2019

Fair value

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

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

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

	2019	2018
	\$'000	\$'000

NOTE 23. COMMITMENTS

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

Not later than one year	417	415
Later than one year and not later than five years	1,726	1,701
Later than five years	3,615	4,058

NOTE 24. AUDITOR'S REMUNERATION

Remuneration for external audit: Ernst & Young	35	35
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Auditor's remunerations includes an in-kind agreement component of \$30,000 with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms. Invoices were exchanged and paid by both parties. Sponsorship benefits include digital and print placement of EY logo on Queensland Theatre collateral, limit of 36 general allocation tickets to selected productions in the 2020 season, and exclusive behind-the-scenes opportunity for up to 20 guests.

CERTIFICATE OF QUEENSLAND THEATRE COMPANY

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

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present fairly, in accordance with prescribed accounting standards, the transactions of Queensland Theatre Company for the financial year ended 31 December 2019 and of the financial position of Queensland Theatre Company at the end of that year.



Ms Elizabeth Jameson
Chair
Queensland Theatre Company

Date: 3 March 2020



Ms Amanda Jolly
Executive Director
Queensland Theatre Company

Date: 3 March 2020

Independent Auditor's Report to the Members of Queensland Theatre Company

Opinion

We have audited the financial report of Queensland Theatre Company (the Company), which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the Company as at 31 December 2019, and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, *Financial Accountability Act 2009* and *Financial and Performance Management Standard 2009*.

Basis for Opinion

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

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

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

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

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

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

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

Responsibilities of the Directors for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We 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 our 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, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' 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 Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company 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.



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

Ernst & Young

Ernst & Young

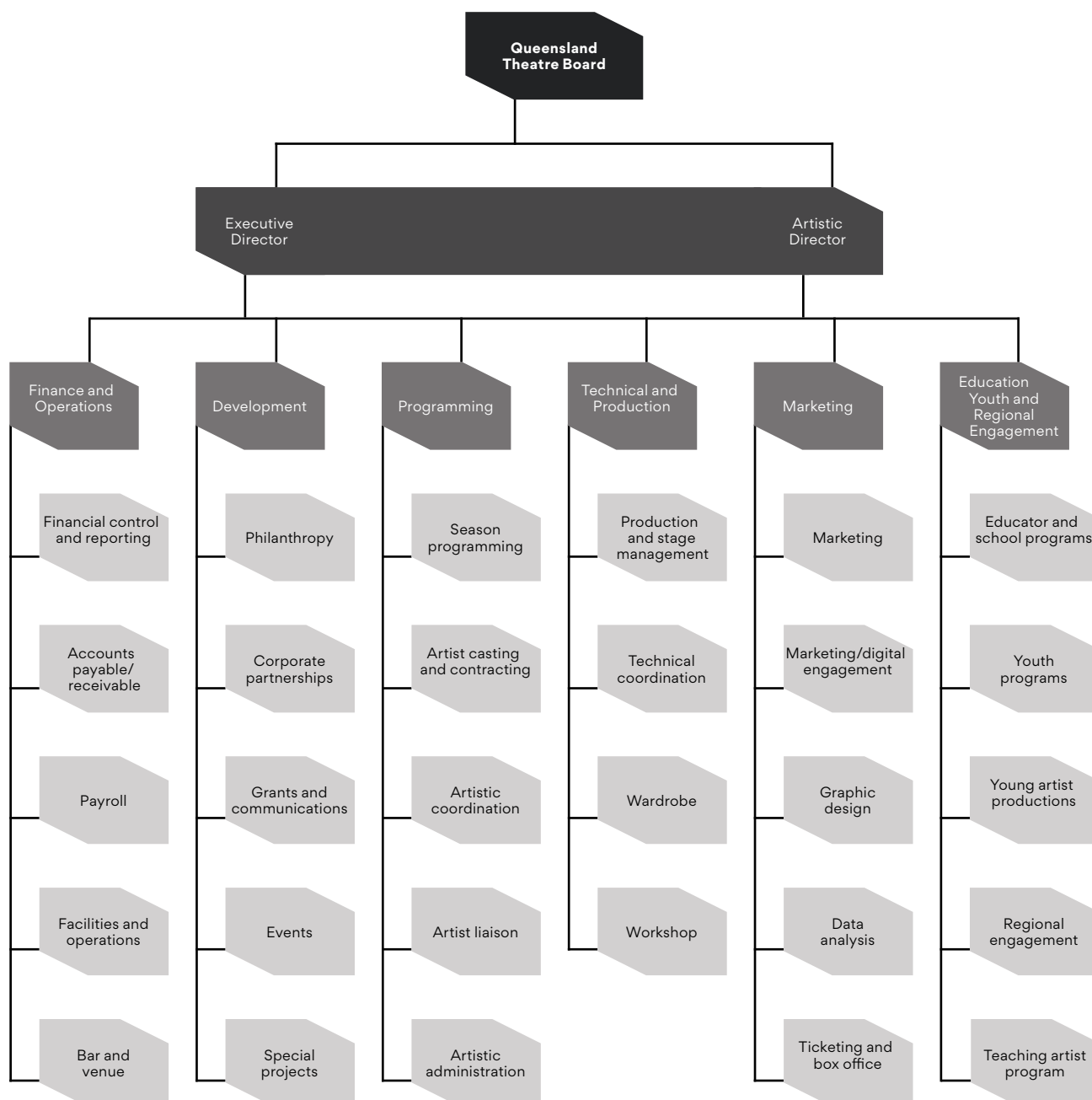
Rebecca Burrows

Rebecca Burrows
Engagement Partner
Brisbane
3 March 2020

Governance

Management and structure

Organisational structure as at 31 December 2019



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 the conduct of meetings. The charter provides that the role and functions of the Board are:-

- to be responsible for Queensland Theatre's management;
- to ensure, as far as possible, that Queensland Theatre achieves, and acts in accordance with its strategic and operational plans;
- to account to the Minister for Queensland Theatre's performance; and
- to ensure that Queensland Theatre performs its functions in a proper, effective and efficient way.

BOARD APPOINTMENTS

The *Queensland Theatre Company Act 1970* (the Act) provides that the Company consists of the number of members appointed by the Governor in Council, with consideration given to each person's ability to contribute to Queensland Theatre's performance and 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.

CONFLICT 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

To ensure continuous improvement and enhance effectiveness, the Board conducts an annual assessment of its performance as a whole. Board members' remuneration is determined by the Governor-in-Council.

The Board met six times during the year. It may, whenever necessary, hold additional 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*.

Members during the year were:

POSITION	NAME	MEETINGS ATTENDED	MEETINGS ELIGIBLE TO ATTEND	APPROVED ANNUAL FEE \$	FEES RECEIVED
Chair	Elizabeth Jameson	6	6	5,000	5,000
Deputy Chair	Rachel Crowley	6	6	3,000	3,000
Member	Tracey Barker	5	6	3,000	3,000
Member	Prof Richard Fotheringham AM*	4	6	3,000	2,000
Member	Simon Gallaher	5	6	3,000	3,000
Member	Angelina Hurley	2	6	3,000	2,750
Member	Susan Learmonth	5	6	3,000	3,000
Member	Dr Andrea Moor	5	6	3,000	3,000
Member	David Williamson AO	3	6	3,000	3,000

* Retired from the Board 19 August 2019

Board member profiles

ELIZABETH JAMESON

Board Chair and ex officio member of the Audit and Risk Management Committee

Appointed 20 May 2013 with tenure to 4 September 2022
Appointed Chair 20 August 2016

Elizabeth Jameson has more than 30 years' experience in law, corporate governance, and as a company director. Ms Jameson is the founder and now executive chair of national corporate governance consultancy Board Matters Pty Ltd and associated firm Board Matters Legal. With her prior background as a partner of a national law firm, she is a respected governance specialist, who is consulted widely at a national and international level. Over the past 25 years, Ms Jameson has served on the boards of more than 20 organisations in the private, not-for-profit and public sectors, including many within the arts and education sectors. She is also Deputy Chair of RACQ, Deputy Chair of the Australian Major Performing Arts Group, and a member of the boards of each of The Pinnacle Foundation and the trustee of the John Villiers Trust.

RACHEL CROWLEY

Deputy Chair

Appointed 20 August 2016 with tenure to 4 September 2022
Appointed Deputy Chair 17 July, 2017
Member, Audit and Risk Management Committee

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 30 years' experience in media, government, marketing and communications across all levels of government and the private sector. Prior to joining BAC, Ms Crowley held a number of executive and senior positions with Tourism Australia, including the global role of General Manager, Corporate Communications, and Marketing Communications Manager based in Los Angeles. She was also a state ministerial advisor, and has held a variety of roles in journalism, marketing and a public relations consultancy.

Ms Crowley is Deputy Chair of Queensland Theatre, Chair of the Board of Queensland's Institute of Modern Art (IMA), President of the Corporate Affairs Council of the Queensland Futures Institute, and a member of the Corporate Advisory Board for the Courier Mail Children's Fund.

TRACEY BARKER

Appointed: 31 January 2019 with tenure to 30 January 2022
Chair Audit and Risk Management Committee

Tracey Barker is a chartered accountant and Partner at KPMG. She is a registered company auditor with 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 brings strong skills in audit, risk management and financial reporting, and has a keen interest in assisting clients deliver clear and transparent financial reports and

to adopt financial reporting improvements. 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.

Ms Barker is Chair of the Audit and Risk Management Committee.

EMERITUS PROFESSOR RICHARD FOTHERINGHAM AM FAHA

Appointed: 20 May 2010 with tenure to 19 August 2019

Richard Fotheringham is an Emeritus Professor of theatre studies at the University of Queensland where he was also Executive Dean of the Arts Faculty from 2004 to 2010. Prior to his academic career teaching drama, Professor Fotheringham was a professional actor, director and playwright for the Queensland Theatre Company and other companies during the 1970s and 1980s. He has written about Australian theatre history and the staging of renaissance plays and was the convenor of the World Shakespeare Congress held in Brisbane in 2006. He has also had a long career in educational administration, including a term as Chair of the Board of Queensland Senior Secondary School Studies.

Professor Fotheringham served on the Queensland Theatre Board from 1991 – 1995 and was reappointed in 2010 until he retired from the Board on 19 August 2019. From 2011 to 2016, Professor Fotheringham was Chair of the Queensland Theatre Board.

SIMON GALLAHER

Appointed: 20 May 2013 to 19 August 2016
Reappointed: 1 October 2017 with tenure to 30 September 2020

Simon Gallaher is a well-known Australian entertainer, musical theatre star, television and concert performer, singer and songwriter. He has 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-Variety Awards, a Logie and an ARIA Award, Queenslanders 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 has served on numerous Boards including as Deputy Chair on the Board of the Queensland Performing Arts Trust, the Queensland Symphony Orchestra, the Harvest Rain Theatre Company, and he is also a member of the Helpmann Awards nominating panel for musical theatre. Mr Gallaher is also patron to many arts organisations including The Queensland Show Choir, Queensland Youth Symphony Orchestra, Spotlight Theatre Company and the Gold Coast Theatre Alliance.

ANGELINA HURLEY

Appointed: 31 January 2019 with tenure to 30 January 2022

Angelina Hurley is a Jagera Gooreng Gooreng, Mununjali, Birriah, and Kamilaroi woman from Brisbane, who has worked for over 20 years in the areas of indigenous arts, education and community cultural development. Ms Hurley is an emerging indigenous writer and her writing has debuted with her short film *Aunty Maggie and the Womba Wakgun*, 2009. A Fulbright Indigenous Scholar in 2011, Ms Hurley is undertaking a Doctoral study entitled *Pointing the Funny Bone: Blak Comedy and Aboriginal Cultural Perspectives on Humour*, and is writing an Aboriginal comedy television series. Ms Hurley is also co-host of the popular radio show Wild Black Women with Dr Chelsea Bond on Brisbane's 98.9fm Let's Talk Program.

SUSAN LEARMONTH

Appointed: 20 October 2016 with tenure to 4 September 2022

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 thirty 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 nearly 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.

DR ANDREA MOOR

Appointed: 20 August 2016 with tenure to 4 September 2022

Member, Audit and Risk Management Committee

Dr Andrea Moor graduated from NIDA as an actor in 1985 and is a senior lecturer in acting in the Creative Industries Faculty, Queensland University of Technology. Dr 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.

Dr Moor has worked with almost every Australian theatre company and has performed in numerous productions including *Hedda*, *Switzerland*, *Who's Afraid of Virginia Woolf?*, *The Crucible*, *Absurd Person Singular*, *Pygmalion*, *Design for Living*, *Vincent in Brixton* and *Let the Sunshine*. In 2010, Dr 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, 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. Dr Moor also serves on the Board of Metro Arts.

DAVID WILLIAMSON AO

Appointed: 20 August 2016 with tenure to 4 September 2022

David Williamson is Australia's best-known and most produced playwright. For fifty 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 twelve 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 from the universities of Sydney, Monash, Swinburne and Queensland, 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, with its own charter, to assist it in overseeing various activities. The Audit and Risk Management Committee (ARMC) is responsible for Queensland Theatre's audit and risk management frameworks and processes. The Committee comprises 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;
- reviewing Queensland Theatre 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 to Queensland Theatre.

Ernst and Young continued as external auditors of Queensland Theatre in 2019. Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

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 audit functions.

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

During the year, the Audit and Risk Management Committee met four times and recommended the adoption of annual financial statements, reviewed the proposed annual budget, and reviewed and monitored the major enterprise risks.

Members of the Committee during 2019 are listed below.

COMMITTEE POSITION	NAME	MEETINGS ATTENDED	MEETINGS ELIGIBLE TO ATTEND	APPROVED ANNUAL FEE \$	FEES RECEIVED
Chair	Tracey Barker	3	3	1,000	1,000
Member	Rachel Crowley	3	3	500	500
Member	Susan Learmonth	2	3	500	500
Member	Dr Andrea Moor	3	3	500	500
Ex officio	Elizabeth Jameson	0	3	0	0

Management profiles

AMANDA JOLLY

Executive Director

The Executive Director is appointed as a 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.

SAM STRONG

Artistic Director (until 1 November 2019)

Sam Strong commenced as Artistic Director in November 2015 and is one of Australia's preeminent theatre directors and arts leaders. As Artistic Director, Sam's responsibilities included the development and implementation of the artistic vision and direction, formulating the annual mainstage season; overseeing the development of programs for education, and the development of artists and the artform. He had oversight of the re-brand to Queensland Theatre, the transformation of the Bille Brown Theatre, a 10-year high in Brisbane audiences, and a 20-year high in season ticket holders (making Queensland Theatre the fastest growing major theatre company in Australia).

Prior to Queensland Theatre, Sam was the Associate Artistic Director of the Melbourne Theatre Company, Artistic Director of Griffin Theatre Company, Literary Associate at Belvoir; and the Dramaturg-in-Residence at Red Stitch Actors Theatre, where he co-founded Red Stitch Writers.

Sam won Best Direction of a Mainstage Production for *The Floating World* at the Sydney Theatre Awards, and has received multiple nominations for Best Direction and Best Production at the Sydney Theatre Awards, the Greenroom Awards, and the Helpmann Awards.

Sam directed many of Australia's leading actors and productions for all Australian state theatre companies as well as Belvoir and Griffin theatre companies, and the Sydney and Melbourne Festivals. His directing credits for Queensland Theatre include: *Nearer the Gods*, *Jasper Jones* (with Melbourne Theatre Company), *Twelfth Night*, *Noises Off!* (with Melbourne Theatre Company), *Once in Royal David's City* (with Black Swan Theatre Company) and *Storm Boy* (with Melbourne Theatre Company).

Compliance

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 into 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.

Queensland Theatre is committed 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.

Risk management and accountability

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 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 is enhancing its information management processes for improved management of both digital and physical records by exploring processes suitable for Queensland Theatre's needs. Queensland Theatre has not experienced any serious breaches and continues to place focus on education, communication and evolving its technical environment to ensure information and records management is always considered. The majority of Queensland Theatre's records are related to public performances and events.

Queensland Theatre is working towards complying 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 lie with team managers of each team and ultimately, the Executive Director.

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

Glossary

ARMC	Audit and Risk Management Committee
AIR	Artists in Residence
ATSI	Aboriginal and Torres Strait Islander
BAC	Brisbane Airport Corporation
BBT	Bille Brown Theatre
CAAP	Contemporary Asian Australian Performance
CALD	Culturally and Linguistically Diverse
CAST	Confederation of Australian State Theatres
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
SHS	State High School
TFFF	Tim Fairfax Family Foundation
THE ACT	Queensland Theatre Company Act 1970
THE COMPANY	Queensland Theatre
TRW	Theatre Residency Week

Compliance checklist

	SUMMARY OF REQUIREMENT	BASIS FOR REQUIREMENT	ANNUAL REPORT REFERENCE
LETTER OF COMPLIANCE	➤ A letter of compliance from the accountable officer or statutory body to the relevant Minister/s	ARRS – SECTION 7	3
ACCESSIBILITY	➤ Table of contents	ARRS – SECTION 9.1	4
	➤ Glossary		85
	➤ Public availability	ARRS – SECTION 9.2	87
	➤ Interpreter service statement	QUEENSLAND GOVERNMENT LANGUAGE SERVICES POLICY ARRS – SECTION 9.3	87
	➤ Copyright notice	COPYRIGHT ACT 1968 ARRS – SECTION 9.4	87
	➤ Information Licensing	QGEA – INFORMATION LICENSING ARRS – SECTION 9.5	N/A
GENERAL INFORMATION	➤ Introductory Information	ARRS – SECTION 10.1	6
	➤ Machinery of Government changes	ARRS – SECTION 10.2, 31 AND 32	N/A
	➤ Agency role and main functions	ARRS – SECTION 10.2	7
	➤ Operating environment	ARRS – SECTION 10.3	9-11, 16-53
NON-FINANCIAL PERFORMANCE	➤ Government's objectives for the community	ARRS – SECTION 11.1	12
	➤ Other whole-of-government plans / specific initiatives	ARRS – SECTION 11.2	N/A
	➤ Agency objectives and performance indicators	ARRS – SECTION 11.3	14-15
	➤ Agency service areas and service standards	ARRS – SECTION 11.4	16-53
FINANCIAL PERFORMANCE	➤ Summary of financial performance	ARRS – SECTION 12.1	Page 55, Notes to Financial Statements: Pages 61-74
GOVERNANCE – MANAGEMENT AND STRUCTURE	➤ Organisational structure	ARRS – SECTION 13.1	79
	➤ Executive management	ARRS – SECTION 13.2	80-83
	➤ Government bodies (statutory bodies and other entities)	ARRS – SECTION 13.3	N/A
	➤ Public Sector Ethics Act 1994	PUBLIC SECTOR ETHICS ACT 1994 ARRS – SECTION 13.4	84
	➤ Queensland public service values	ARRS – SECTION 13.5	84
GOVERNANCE – RISK MANAGEMENT AND ACCOUNTABILITY	➤ Risk management	ARRS – SECTION 14.1	84
	➤ Audit committee	ARRS – SECTION 14.2	83
	➤ Internal audit	ARRS – SECTION 14.3	84
	➤ External scrutiny	ARRS – SECTION 14.4	84
	➤ Information systems and recordkeeping	ARRS – SECTION 14.5	84
	➤ Strategic workforce planning and performance	ARRS – SECTION 15.1	52
GOVERNANCE – HUMAN RESOURCES	➤ Early retirement, redundancy and retrenchment	DIRECTIVE NO.04/18 EARLY RETIREMENT, REDUNDANCY AND RETRENCHMENT ARRS – SECTION 15.2	N/A
	➤ Statement advising publication of information	ARRS – SECTION 16	87
	➤ Consultancies	ARRS – SECTION 33.1	https://data.qld.gov.au
OPEN DATA	➤ Overseas travel	ARRS – SECTION 33.2	https://data.qld.gov.au
	➤ Queensland Language Services Policy	ARRS – SECTION 33.3	N/A
FINANCIAL STATEMENTS	➤ Certification of financial statements	FAA – SECTION 62 FPMS – SECTIONS 38, 39 AND 46 ARRS – SECTION 17.1	75
	➤ Independent Auditor's Report	FAA – SECTION 62 FPMS – SECTION 46 ARRS – SECTION 17.2	76

FAA – Financial Accountability Act 2009

FPMS – Financial and Performance Management Standard 2019

ARRS – Annual Report Requirements for Qld Government agencies

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for the year ended 31 December 2019**

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

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



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

Queensland Theatre welcomes feedback on this annual report. Please complete an online feedback form at www.qld.gov.au/annualreportfeedback

Online version

The materials presented on this site are provided by Queensland Theatre for information purposes only. Users should note that the electronic version of the annual report on this site is not recognised as the official or authorised version. The official copy of the annual report, as tabled in the Legislative Assembly of Queensland can be accessed from the Queensland Parliament's tabled papers website database:

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

Financial information

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

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

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**QUEENSLAND
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