

# QUEENSLAND THEATRE ANNUAL REPORT 2021

## **ACKNOWLEDGMENT OF COUNTRY**

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

28 February 2022

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

Dear Minister,

I am pleased to submit for presentation to the Parliament, the Annual Report 2021 and financial statements for Queensland Theatre Company.

I certify that this annual report complies with:

- the prescribed requirements of the *Financial Accountability Act 2009* and the *Financial and Performance Management Standard 2019*, and
- the detailed requirements set out in the *Annual report requirements for Queensland Government agencies*.

A checklist outlining the annual reporting requirements can be found at page 65 of this annual report.

Sincerely,

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

Elizabeth Jameson AM  
Chair  
Queensland Theatre Company

# CONTENTS

<b>Introduction .....</b>	<b>3</b>
Vision .....	3
Purpose .....	3
Values .....	3
Artistic vision .....	3
Role and responsibilities.....	3
<b>Chair's overview .....</b>	<b>5</b>
<b>Directors' overview .....</b>	<b>6</b>
<b>Highlights and achievements .....</b>	<b>7</b>
<b>Background .....</b>	<b>8</b>
Government objectives for the community .....	8
Strategic plan 2021-2024.....	8
Operational plan 2021 .....	8
Operating environment.....	8
<b>Outcomes .....</b>	<b>10</b>
Goal 1: To create theatre experiences of the highest quality .....	11
Goal 2: To reach as many people as possible.....	19
Goal 3: To invest in talent and create pathways .....	21
Goal 4: To manage a sustainable company .....	28
Goal 5: To be a great place to work .....	34
<b>Governance .....</b>	<b>36</b>
Organisational structure.....	36
Queensland Theatre Company Board .....	36
Management profiles.....	41
Human rights.....	41
Risk management and accountability.....	41
Disclosure of additional information .....	41
Public sector ethics.....	42
<b>Summary of financial performance .....</b>	<b>43</b>
<b>Financial statements.....</b>	<b>45</b>
<b>Glossary.....</b>	<b>64</b>
<b>Compliance checklist .....</b>	<b>65</b>

# INTRODUCTION

## Vision

To lead from Queensland

## Purpose

To create collective experiences that change lives

## Values

Living our values through a spirit of openness:

- Integrity
- Inclusivity
- Generosity
- Energy
- Ambition
- 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 theatre company
- To be a great place to work

## Artistic Vision

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

## Queensland Theatre Company

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

Queensland Theatre has been Queensland's home of live theatre for more than 50 years, enriching the cultural landscape by creating live theatre experiences which speak directly to us about our lives, our community and the world around us. It is a place where employees, artists and audiences come together to share and tell stories through the unique ability of live theatre.

Each year, Queensland Theatre develops and presents an annual season of diverse theatrical productions, prioritising new Queensland and Australian stories. This includes presenting one or more productions with a First Nations theme or perspective in Queensland Theatre's broad artistic program, casting First Nations artists and artists from diverse communities and backgrounds, as well as a vigorous creative development program aimed at supporting First Nations artists to bring their work to the stage.

In addition, a key focus of Queensland Theatre is its comprehensive education and youth programs that reach students across Queensland, aiming to inspire young people to participate in theatre activities and to develop the next generation of young artists.

Queensland Theatre invests in the Queensland theatre industry by supporting art form 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 and performance spaces and access to resources.

## Role and responsibilities

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

Queensland Theatre's functions include:

- (a) to promote and encourage the development and presentation of the arts of the theatre;
- (b) to promote and encourage public interest and participation in the arts of the theatre;
- (c) to promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of drama and other arts of the theatre in all their expressions, forms and media;
- (d) to produce, present and manage plays and other forms and types of theatre and entertainment in places determined by the theatre company;

- (e) to establish and conduct schools, lectures, courses, seminars and other forms of education in drama and other arts of the theatre;
- (f) to teach, train and instruct persons and promote education and research in drama and other arts of the theatre;
- (g) to provide or assist to provide theatres and appurtenances of theatres;
- (h) to encourage the involvement of persons resident in Queensland in the writing of plays and other aspects of the arts of the theatre;
- (i) to perform the functions given to the theatre company under another Act;
- (j) to perform functions that are incidental, complementary or helpful to, or likely to enhance the effective and efficient performance of, the functions mentioned in paragraphs (a) to (i); and
- (k) to perform functions of the type to which paragraph (j) applies and which are given to the theatre company in writing by the Minister.

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

### Object and guiding principles

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

- (a) leadership and excellence should be provided in the arts of the theatre;
- (b) there should be responsiveness to the needs of communities in regional and outer metropolitan areas;

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

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

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

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

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

# CHAIR'S OVERVIEW

I am pleased to present the Queensland Theatre Annual Report 2021. While COVID-19 disruptions impacted Queensland Theatre operations throughout the year, we were able to return to a full range of activities including performances in Brisbane and Cairns, and delivery of extensive education and youth drama activities.

A distinguishing feature of Queensland Theatre's activities since it was founded in 1970 is its education and youth drama programs. A record number of young people auditioned for our Young Artists' Ensembles and over half of our year 12 ensemble graduates were offered places in highly competitive tertiary acting schools. Matthew Whittet wrote *We are the Mutable*, for The Scene Project, which was shared with 100 school groups throughout Queensland, bringing together 1,481 students. I acknowledge the outstanding support we receive from the Tim Fairfax Family Foundation for our regional education programs.

In partnership with QPAC and Brisbane Festival, we presented the highest selling show in the history of the Company: Trent Dalton's *Boy Swallows Universe* adapted for the stage by Tim McGarry. As the ultimate Queensland story, this extraordinary production captivated audiences of 33,927 people. I particularly thank our Landmark Productions Fund members who provide financial resources for us to create large scale works like *Boy Swallows Universe*.

The winner of the Queensland Premier's Drama Award 2020-21, *Return to the Dirt* by Steve Pirie, was warmly received by audiences that got a glimpse into the private world of funeral homes. In 2021 we announced some significant changes to the Queensland Premier's Drama Award (QPDA) including the introduction of a \$30,000 prize for the winner which was provided by our QPDA partner Griffith University. The QPDA is now the most valuable Australian playwriting award and the only award that guarantees the winner a full professional production of their play.

A key focus for Queensland Theatre is elevating First Nations storytelling, artists and culture. We believe that this is an important step towards truth-telling, and treaty, in Queensland. This year, Queensland Theatre participated in the Cairns Indigenous Art Fair with our trilingual production of Shakespeare's *Othello* in a new adaptation by Jimi Bani and Jason Klarwein. This work recognised the role of the Torres Strait Light Infantry Battalion in World War II. We also held a digital play reading of Jolly Read's seminal work, *Yandy*, the story of the 1946 Aboriginal station workers strike.

We worked to strengthen relations with the First Nations artistic community through public and private conversations, seeking truthful feedback on Queensland Theatre's role and engagement with First Nations artists. Key to this effort was our Indigenous Reference Group, chaired by Judge Nathan Jarro, who was joined by Board members Mundanara Bayles and Dean Gibson, as well as Dr Valerie Cooms, Isaac Drandic, and Michael Tuahine. Our third Reconciliation Action Plan (2022-2024) contains significant undertakings in areas of education, engagement and employment. Our determination to be strong partners in eliminating Indigenous disadvantage is unwavering.

During the year we welcomed the reappointment of Simon Gallaher to the Board along with new appointments of Mundanara Bayles and Dean Gibson. I also acknowledge and thank fellow Board members, Rachel Crowley (Deputy Chair), Tracey Barker (Chair, Audit and Risk Management Committee), Dr Andrea Moor, Susan Learmonth and David Williamson AO, for their dedication and commitment.

Queensland Theatre ended the year in a strong financial position. A conservative Company budget took into account the forecast outlook and the possibility of COVID-19 theatre capacity restrictions (50% houses), audience hesitancy and periodic venue closures. Despite disruptions during the year, we were able to double the length of the *Boy Swallows Universe* season which contributed strongly to the positive year end results.

Queensland Theatre received generous support throughout 2021 and I thank the Queensland Government, through Arts Queensland, and the Australian Government through the Australia Council for the Arts. I pay tribute to our Principal Partner, RACQ, and to all of our loyal and committed corporate partners and donors. Our family of Visionaries is growing each year and their annual donations support a wide range of activities.

Finally, on behalf of the Board, I sincerely congratulate Artistic Director, Lee Lewis, and Executive Director, Amanda Jolly, and their team, for their continuing efforts to navigate the changing COVID-19 landscape with resilience and creativity.



Elizabeth Jameson AM  
Chair

# DIRECTORS' OVERVIEW

Witnessing the return of joyful audiences to our theatres during the year, we were reminded of the importance of storytelling as a way of rebuilding communities. While COVID-19 continues to have significant and challenging impacts, we are proud to have presented a full season of eight plays including one at Bulmba-ja in Cairns in addition to a broad range of other theatre activities.

The 2021 Season was a hybrid year encompassing both the known and the unknown. Four postponed productions from 2020 were finally able to reach audiences: *Triple X*, *Prima Facie*, *Boy Swallows Universe* and *Othello*. Each of these shows was again impacted by COVID-19, to varying degrees, by lost performance weeks, rescheduled performance dates or sudden theatre capacity restrictions. *Robyn Archer: An Australian Songbook* has been delayed until 2022 due to the inability of the artists to meet to rehearse and create the work. Through all of these disruptions, we were impressed by the generosity and understanding of our audiences and artists.

In selecting new productions to round out the 2021 Season, a central concern was the welfare of our artistic community and the desire to employ as many people as possible. The year began with Thornton Wilder's classic *Our Town* and included Shakespeare's *Taming of the Shrew* which were both plays for large casts and crews. *White Pearl* and *Return to the Dirt* allowed us to offer opportunities to artists who had never worked for the Company before. It is pleasing to see that our Queensland Premier's Drama Award winning play, *Return to the Dirt* by Steve Pirie, has been shortlisted for the Victorian Premier's Literary Award. Overall in 2021, we employed 296 artists (performers, creatives and teaching artists) of which 15% identified as First Nations and 19% came from a culturally and linguistically diverse (CALD) background.

We continue to build our digital capacity as a means of increasing both our geographic reach and accessibility. Two of our productions in 2021 were filmed in a partnership with Australian Theatre Live. *Taming of the Shrew* and *Return to the Dirt* were offered as part of a digital package with free access to the productions provided to aged care facilities and patrons with a disability. With support from the Jelley Family Foundation, we constructed a recording studio to assist in producing digital content. The studio will also be shared with other organisations.

In September we hosted the Undercover Artist Festival for the third time. Over the years, Festival audiences have grown steadily and it is a pleasure to see artists with a disability sharing work with our audiences and each other. Queensland Theatre staff mentored and supported the producers of the Festival.

The return to face-to-face activity in our education and youth programs was a highlight of the year. The Young Artists' Ensembles met weekly and Theatre Residency Weeks (Brisbane and North Queensland) returned to a residential model following the day camps of 2020. The Scene Project expanded west to Chinchilla while the public reading of the Young Playwright's Award winner, Sandra Miller's *Paradise Dreaming*, attracted a full house in the Bille Brown Theatre. In 2022 we will initiate a Young Writers' Ensemble to support and encourage the next generation of Queensland playwrights.

Queensland Theatre is committed to providing opportunities for First Nations storytellers. Associate Artist Isaac Drandic ran the Story Room project in Cairns, an initiative designed to bring First Nations artists together with their more experienced peers to explore multi-artform story development. Over time, these stories may develop into full scale works. Creative development continued on *don't ask what the bird look like* by Hannah Belanszky, which will premiere in 2022, and two other First Nations commissions.

Our newly refurbished Diane Cilento Studio has been a critical resource, used as a home for our young artists as well as a rehearsal and performance space for our partner companies. Shock Therapy presented their beautiful production, *Locked In*, in the Studio in November, while Dead Puppet Society, Belloo Creative and The Good Room have used the space for rehearsal and creative development activities.

We thank everyone who supported us this year – from our Chair, and the tirelessly passionate Queensland Theatre Board, to our generous and invested government partners, private and corporate supporters, and all of the artists. A special thanks must go to all Queensland Theatre staff whose dedication and skill is second to none.



Lee Lewis  
Artistic Director



Amanda Jolly  
Executive Director



# HIGHLIGHTS AND ACHIEVEMENTS

## Full season program

While COVID-19 disruptions were a constant feature of 2021, Queensland Theatre succeeded in launching and presenting a full season of eight plays, including productions in Brisbane and Cairns. Only one special event, *Robyn Archer: An Australian Songbook*, had to be postponed until 2022.

## Increased artist employment

Queensland Theatre employed 296 artists (128 performers, 100 creatives, 68 teaching artists) across performance, creative development and education and youth activities. Seventy-five percent (75%) of those artists were from Queensland, 15% identified as having a First Nations background and 19% identified as culturally and linguistically diverse (CALD).

## Regional collaboration

Through a collaboration with the Cairns Indigenous Art Fair (CIAF), Queensland Theatre presented an exciting new adaptation of Shakespeare's *Othello*, by Jimi Bani and Jason Klarwein, highlighting the role of the Torres Strait Light Infantry Battalion during World War II. Many members of the Torres Strait community attended the performance.

## *Boy Swallows Universe*

The highly anticipated stage production of Trent Dalton's successful novel, *Boy Swallows Universe* (adapted for the stage by Tim McGarry) opened in 2021 after postponement in 2020 and became the highest selling production in Queensland Theatre's history, with a sell-out six-week season.

## Enhancing performance space

The Diane Cilento Studio refurbishment was completed with the generous support of donors. The venue is now a fully equipped 90 seat small studio space, and an ideal home for our education and youth programs and for our partner companies.

## Digital Season Package

In a partnership with Australian Theatre Live, Queensland Theatre launched its first digital subscription package which included three mainstage plays, and six Play Club (digital) play readings. The package was offered free to aged care facilities and patrons with a disability. One play in the package was postponed until 2022 due to COVID-19.

## Supporting artists with a disability

Queensland Theatre hosted the Undercover Artist Festival, Australia's premier performing arts and disability festival. More than 100 national and local artists participated making this the most successful festival to date. This is the third time Queensland Theatre has supported the festival.

## Reconciliation Action Plan

With the guidance of the Indigenous Reference Group, Queensland Theatre completed its third Reconciliation Action Plan (RAP) covering the period 2022–2024. The RAP contains significant undertakings in the areas of education, engagement and employment and has been endorsed by Reconciliation Australia.

# BACKGROUND

## Government Objectives for the Community

Queensland Theatre contributes to the achievement of the Queensland Government's objectives for the community, *Unite and Recover – Queensland's Economic Recovery Plan*. As a cultural destination, Queensland Theatre contributes to 'supporting jobs' and 'investing in skills' by:

- supporting the sustainability of the industry through enabling job opportunities; and
- contributing to cultural tourism by presenting unique, exclusive and popular productions that draw visitors to Queensland.

## Strategic Plan 2021-2024

Queensland Theatre's Strategic Plan 2021-2024 sets out the following five strategic objectives. Key performance indicators are detailed in the Outcomes section on page 10 of this report.

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 theatre company
5. **To be** a great place to work

## Operational Plan 2021

Queensland Theatre's Operational Plan 2021 is derived from its Strategic Plan 2021-2024. The operational plan outlined the following undertakings:

*To create theatre experiences of the highest quality*

- Elevate First Nations artists and stories.
- Provide agile programs for nurturing new stories.
- Develop a vibrant artistic culture.

*To reach as many people as possible*

- Attract and retain a wide audience to strengthen Queensland communities.
- Increase audience accessibility to drive social change.
- Broaden the Company's geographic reach, especially to regional Queensland.
- Develop digital programs to reach new audiences.

*To invest in talent and create pathways*

- Provide employment opportunities for artists and arts workers, especially Queenslanders.
- Provide professional development opportunities for artists and arts workers.
- Provide integrated education and youth programs.
- Engage with Queensland regional artists, companies and under-served communities.

*To manage a sustainable theatre company*

- Strong governance and management capabilities.
- Increase private income through existing revenue streams and new initiatives.
- Ensure strong expenditure controls.

*To be a great place to work*

- Create a positive work environment.

The operational plan was not modified during the year.

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

## Operating Environment

Queensland Theatre prepared conservatively for 2021, with the expectation that COVID-19 restrictions could close theatres or reduce theatre capacity to 50%. Audience sentiment after the first year of the pandemic was also a factor in planning the season and setting box office targets.

Public health directions imposed theatre closures in April, June and August, reduced theatre capacity on various occasions, and required more intensive patron and visitor check-in procedures. Significant staff resources were also applied towards the postponement and rescheduling of shows, and audience and artist communications. State border closures meant some cast, crew and creatives were unable to travel to Queensland or were in quarantine which required some artistic and schedule adjustments.

Five performances of *Triple X* in March, six performances of *White Pearl* in June, and 10 performances of *Prima Facie* in August were cancelled while the entire season of *Robyn Archer: An Australian Songbook* was postponed until 2022 due to difficulties bringing the creative team together for rehearsal. Venue/audience capacity limits were in place for part of the seasons of *Prima Facie* and *Boy Swallows Universe* while *Othello*, scheduled to perform at the Cairns Indigenous Art Fair in August, was rescheduled to November at considerable additional cost.

The ability to co-produce with interstate theatre companies in 2021 was limited due to state border closures. Only one interstate co-production, *Triple X*, was presented. *Boy Swallows Universe* was co-produced with local partners Brisbane Festival and QPAC (Queensland Performing Arts Centre). It is anticipated that interstate co-producing efforts will remain difficult in 2022.

Despite COVID-19 upheavals, Queensland Theatre responded rapidly and effectively to changes, drawing upon the experience and enhanced capability developed during 2020. Ticket exchange procedures were implemented smoothly, staff transitioned well to work from home arrangements when required, and some rehearsals were temporarily conducted with digital technology. Digital communication with audiences continued particularly about COVID-safe practices prior to attending performances.

Audience sentiment in 2021 was more positive than expected with most shows exceeding the COVID-19 adjusted box office targets. This was especially the case for *Boy Swallows Universe* which was the highest selling show in the history of Queensland Theatre and the highest selling drama production presented at QPAC. Notably, 25% of the audience were new patrons to the QPAC venue. Queensland Theatre participated in a national audience sentiment survey carried out by Patternmakers and WolfBrown and also surveyed audiences after each production which indicated positive feedback about the Company's COVID-safe practices and the diligence of front-of-house staff and cleaners. Many audience members commented that they felt safer at smaller venues like Queensland Theatre's Bille Brown Theatre (350 seats).

Notwithstanding the operating environment in 2021, Queensland Theatre achieved strong financial results. Audience attendance was in line with pre-pandemic levels or higher for a production like *Boy Swallows Universe* and private financial support remained strong. Conservative box office projections, COVID-19 contingency planning and strong expenditure controls also contributed to a positive year end result.

# OUTCOMES

## Key measures

Strategic goals	Key Performance Indicator	2021 actual	2021 target
<b>TO CREATE theatre experiences of the highest quality</b>			
<ul style="list-style-type: none"> <li>Elevate First Nations artists and stories</li> <li>Provide agile programs for nurturing new stories</li> <li>Develop a vibrant artistic culture</li> </ul>	<ul style="list-style-type: none"> <li>Number of productions presenting an Aboriginal and Torres Strait Islander perspective or story</li> <li>Number of new Australian works presented</li> <li>Number of Australian commissions</li> <li>Number of new Australian works in development</li> </ul>	2 <sup>1</sup>  4 2 4	1  4 2 3
<b>TO REACH as many people as possible</b>			
<ul style="list-style-type: none"> <li>Attract and retain a wider audience to strengthen Queensland communities</li> <li>Increase audience accessibility to drive social change</li> <li>Broaden the Company's geographic reach, especially to regional Queensland</li> <li>Develop digital programs to reach new audiences</li> </ul>	<ul style="list-style-type: none"> <li>Total audience attendance (mainstage Brisbane)</li> <li>Total paid attendance (mainstage Brisbane)</li> <li>Tours and interstate co-productions</li> <li>Digital season tickets sold</li> </ul>	76,726 <sup>2</sup> 69,767 <sup>2</sup> 2 405 <sup>3</sup>	42,000 40,000 1 500
<b>TO INVEST in talent and create pathways</b>			
<ul style="list-style-type: none"> <li>Provide employment opportunities for artists and arts workers, especially Queenslanders</li> <li>Provide professional development opportunities for artists and arts workers</li> <li>Provide integrated education and youth programs</li> <li>Engage with Queensland regional artists, companies and under-served communities</li> </ul>	<ul style="list-style-type: none"> <li>Number of Australian artists and arts workers (employed)</li> <li>Partnerships with small to medium companies</li> <li>Number of participants in education and youth programs</li> <li>Number of Queensland regional stories developed and shared</li> </ul>	296 <sup>4</sup> 4 5,311 <sup>5</sup> 2	130 3 6,000 1
<b>TO MANAGE a sustainable company</b>			
<ul style="list-style-type: none"> <li>Strong governance and management capabilities</li> <li>Increase private income through existing revenue streams and new initiatives</li> <li>Ensure strong expenditure controls</li> </ul>	<ul style="list-style-type: none"> <li>Box office income: % increase/decrease</li> <li>Private sector income (philanthropy, fundraising, sponsorship): % increase/decrease per year</li> <li>% of revenue from non-Government sources</li> </ul>	307% increase <sup>2</sup> 9.5% increase <sup>6</sup> 59%	195% increase 8% decrease > 50%
<b>TO BE a great place to work</b>			
<ul style="list-style-type: none"> <li>Create a positive work environment</li> </ul>	<ul style="list-style-type: none"> <li>Staff turnover</li> </ul>	22.5% <sup>7</sup>	<10%

<sup>1</sup> Shakespeare's *Othello* adapted by Jimi Bani and Jason Klarwein, Play Club live digital play reading of Jolly Read's, *Yandy*.

<sup>2</sup> The 2021 Season was initially budgeted for houses at 50% capacity due to COVID-19 restrictions. Restrictions were lifted for most of 2021 resulting in higher audience numbers than budgeted. The season also included *Boy Swallows Universe* which was extended by three weeks due to popular demand.

<sup>3</sup> Two productions were filmed: *Taming of the Shrew* and *Return to the Dirt*. The third production *Robyn Archer: An Australian Songbook* was postponed until 2022 resulting in a loss of sales. Digital season pricing was also too high compared to the market and abundance of free digital material. Free digital season tickets were given to aged care and disability facilities to increase accessibility.

<sup>4</sup> Employment of artists and arts workers was prioritised in 2021 to mitigate the impact of COVID-19 in 2020 on all areas of the industry.

<sup>5</sup> COVID-19 impacted student attendance at the theatre, The Scene Project and young artist workshops. Restrictions on school excursions and incursions were in place periodically throughout the year.

<sup>6</sup> Private income was stronger than expected in 2021 with sponsors continuing their support and an increase in philanthropic donations.

<sup>7</sup> A rising turnover trend is observable across the arts industry attributed in part to the impact of COVID-19. The increase in staff turnover will be examined through external remuneration benchmarking, a new performance management program and an internal culture review.

## GOAL 1:

# TO CREATE THEATRE EXPERIENCES OF THE HIGHEST QUALITY

- Elevate First Nations artists and stories
- Provide agile programs for nurturing and presenting new and diverse stories
- Develop a vibrant artistic culture

Queensland Theatre develops and presents an annual season of theatrical productions diverse in scale and perspectives that inform, engage, challenge and entertain, prioritising new Queensland and Australian stories. Embracing First Nations arts and cultural expression is an integral part of Queensland Theatre programming and engagement objectives, underpinned by a commitment to working alongside First Nations artists to bring their stories to the stage and to connect with broad audiences. Through collaboration with local theatre companies and purposefully providing pathways and employment for Queensland artists and arts workers, Queensland Theatre plays its part in building a strong and vibrant arts industry that contributes to the renewal and transformation of Queensland.

Queensland Theatre's 2021 Season program suffered disruptions due to COVID-19 including community lockdowns, state border closures and quarantine requirements. This resulted in performance cancellations and postponements, and, at times, venue capacity limits. Performances of *Triple X* in March, *White Pearl* in June and *Prima Facie* in August were cancelled while the entire season of *Robyn Archer: An Australian Songbook* was postponed from December 2021 to the 2022 Season. For part of the seasons of *Prima Facie* and *Boy Swallows Universe*, venue capacity limits were in place, and *Othello*, scheduled to perform at the Cairns Indigenous Art Fair in August, was rescheduled to November.

Notwithstanding those disruptions, *Boy Swallows Universe* opened after being postponed in 2020 and became the highest selling production in Queensland Theatre's history with a sell-out six-week season which is twice the usual length of a production season at the Playhouse (Queensland Performing Arts Centre).

The 2021 Season concluded with the Queensland Premier's Drama Award 2020-21 winner, *Return to the Dirt*, which was shortlisted for the Victorian Premier's Literary Awards (Drama).

The Company continued to build capability in creating and delivering digital resources including digital initiatives such as a new subscription *Queensland Theatre at Home*, Play Club (live digital play readings) and a podcast series, *Quality Time*.

# OUR TOWN

By Thornton Wilder

30 January – 20 February 2021

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>24</b>	<b>7,722</b>	<b>\$408,083</b>

## CAST

Jimi Bani	Stage Manager
Andrew Buchanan	Professor Willard/Sam Craig
Mia Foley	Rebecca Gibbs
Angus Freer	Wally Webb
Lucy Heathcote	Emily Webb
Luca Klarwein	Wally Webb
Amy Lehpamer	Mrs Webb
Roxanne McDonald	Mrs Soames/Jo Crowell/Si Crowell
Libby Munro	Mrs Gibbs
Hugh Parker	Mr Webb
Jayden Popik	George Gibbs
Silvan Rus	Constable Warren
Ava Ryan	Rebecca Gibbs
Colin Smith	Dr Gibbs
Anthony Standish	Simon Stimson
Egan Sun-Bin	Howie Newsome

## CREATIVES

Thornton Wilder	Playwright
Lee Lewis	Director
Nathalie Ryner	Costume Designer
Paul Jackson	Lighting Designer
THE SWEATS	Composer/Sound Designer
Peter Sutherland	Stage Manager
Margaret Burrows	Assistant Stage Manager

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A Queensland Theatre production

**QUEENSLAND  
THEATRE**

# TRIPLE X

By Glace Chase

6 March – 1 April 2021

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>24*</b>	<b>5,457*</b>	<b>\$282,909</b>

## CAST

Glace Chase	Dexie
Josh McConville	Scotty
Christen O'Leary	Deborah
Contessa Treffone	Claire
Elijah Williams	Jase
<b>CREATIVES</b>	
Glace Chase	Writer
Paige Rattray	Director
Renee Mulder	Designer
Ben Hughes	Lighting Designer
Kelly Ryall	Composer and Sound Designer
Nigel Poulton	Intimacy and Fight Director
Charmian Gradwell	Voice and Text Coach

A world premiere, Sydney Theatre Company co-production

**WORLD  
PREMIERE**

**SYDNEY  
THEATRE  
CO**

Production Partner

**SUNCORP** 

\*Five performances were cancelled following theatre closure due to public health directives.

# TAMING OF THE SHREW

By William Shakespeare

8 May – 5 June 2021

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>32</b>	<b>9,978</b>	<b>\$501,320</b>

## CAST

Ellen Bailey	Tania
Nicholas Brown	Petruchio
Leon Cain	Biondello/Tailor/Player
Patrick Jhanur	Lucentio
Barbara Lowing	Vincentia/Haberdasher
Anna McGahan	Katharina
John McNeill	Baptista
Wendy Mocke	Rosa/Curtis/Ensemble
Bryan Probets	Gremio/Grumio
David Soncin	Hortensio
Claudia Ware	Bianca

## CREATIVES

William Shakespeare	Writer
Damien Ryan	Director
Adam Gardnir	Design Realisation
Jason Glenwright	Lighting Designer
Tony Brumpton	Sound Designer
Kat O'Halloran	Stage Manager
Nicole Neil	Assistant Stage Manager

## CONTRIBUTING ARTISTS

Samuel Valentine	Fight Coordinator
Ellen Bailey	Movement Coordinator
David Soncin	Videographer
Simone Pope	Flamenco Teacher

A Queensland Theatre production

**QUEENSLAND  
THEATRE**

*Taming of the Shrew* was also offered in the *Queensland Theatre at Home* digital subscription package

# WHITE PEARL

By Anchuli Felicia King

17 June – 10 July 2021

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>20*</b>	<b>5,502</b>	<b>\$267,421</b>

## CAST

Deborah An	Soo-Jin Park
Cheryl Ho	Sunny Lee
Mayu Iwasaki	Ruki Minami
Nicole Milinkovic	Built Suttikul
Matthew Pearce	Marcel Benoit
Vaishnavi Suryaprakash	Priya Singh
Lin Yin	Xiao Chen
Miyuki Lotz and Merlynn Tong	Ruki Minami**

## CREATIVES

Anchuli Felicia King	Writer
Priscilla Jackman	Director
Damien Cooper	Lighting Designer
Michael Toisuta	Composer and Sound Designer
Me-Lee Hay	Composer and Associate Sound Designer
Anchuli Felicia King	Projection Designer
Courtney Stewart	Dramaturg
Amy Hume	Voice Coach
Katie Hankin	Stage Manager
Stephanie Lindwall	Assistant Stage Manager

## CONTRIBUTING ARTISTS

Melissa Agnew	Voice Coach
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Queensland Theatre presented a Sydney Theatre Company and Riverside National Theatre of Parramatta production

**SYDNEY  
THEATRE  
CO**

**RIVERSIDE  
NATIONAL THEATRE  
OF PARRAMATTA**

\*Six performances were cancelled following public health directives.

\*\*Miyuki Lotz and Merlynn Tong replaced Mayu Iwasaki during the show season.

# PRIMA FACIE

By Suzie Miller

14 July – 14 August 2021  
Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>27*</b>	<b>6,224</b>	<b>\$318,207</b>

## CAST

Sheridan Harbridge Tessa

## CREATIVES

Suzie Miller Writer  
Lee Lewis Director  
Renée Mulder Designer  
Trent Suidgeest Lighting Designer  
Paul Charlier Composer and Sound Designer  
Ryan McDonald Associate Lighting Designer  
Khym Scott Stage Manager

Queensland Theatre presented a Griffin Theatre Company production



\*10 performances were cancelled following theatre closure due to public health directives. Nine were rescheduled to 10-17 August with 50% theatre capacity in line with directives.

# BOY SWALLOWS UNIVERSE

By Trent Dalton  
Adapted for the stage by Tim McGarry

30 August – 9 October 2021  
Playhouse, QPAC

Performances	Total attendance	Box office revenue
<b>45*</b>	<b>33,927</b>	<b>\$2,391,585</b>

# BOY SWALLOWS UNIVERSE (CONT'D)

By Trent Dalton  
Adapted for the stage by Tim McGarry

## CAST

Michala Banas Frankie Bell  
Andrew Buchanan Teddy Kallas/Ensemble  
Mathew Cooper Robert Bell/Ensemble  
Anthony Gooley Lyle Orlik/Brian Robertson/Ensemble  
Joe Klocek Eli Bell  
Ashlee Lollback Caitlyn Spies/Shelly/Dr Brennan/Ensemble  
Joss McWilliam Iwan Kroll/Alex Bermudez/Ensemble  
Ngoc Phan Bich Dang/Mrs Birkbeck/Ensemble  
Anthony Phelan Slim Halliday/Tytus Broz/Ensemble  
Hoa Xuande Darren Dang/Ensemble  
Tom Yaxley August Bell/Ensemble  
Charles Ball Ensemble  
Hsin-Ju Ely Ensemble

## CREATIVES

Trent Dalton Author  
Tim McGarry Writer  
Sam Strong Director/Dramaturg  
Renée Mulder Designer  
Ben Hughes Lighting Designer  
Steve Francis Composer/Sound Designer  
Craig Wilkinson Video Designer  
Nerida Matthaai Movement Director  
Nigel Poulton Fight and Intimacy Director  
John Reid Senior Stage Manager  
Yanni Dubler Deputy Stage Manager  
Margaret Burrows Assistant Stage Manager

## ASSOCIATES

Jordan Peña Associate Motion Designer  
Sam Valentine Assistant Fight Director  
Matt Erskine Associate Sound Designer

## CONTRIBUTING ARTISTS

Kate Mulvany Additional Dramaturgical Support  
Melissa Agnew Dialect Coach  
Nevin Howell Assistant Video Editor

A Queensland Theatre, Brisbane Festival and QPAC world premiere co-production

**WORLD PREMIERE**

**QUEENSLAND THEATRE**

**BF BRISBANE FESTIVAL**

**Qpac QUEENSLAND PERFORMING ARTS CENTRE**

\*Theatre capacity was reduced to 50% for four performances in line with public health directives.



# OTHELLO

By William Shakespeare

Adapted by Jimi Bani and Jason Klarwein

12 – 13 November 2021

Bulmba-ja, Cairns

Performances	Total attendance	Box office revenue
<b>5</b>	<b>978</b>	<b>\$20,336</b>

## CAST

Jimi Bani	Othello
Richard Bani	Montano
Andrew Buchanan	Iago
Eugene Gilfedder	Brabantio
Kevin Hides	Lieutenant Colonel
Benjin Maza	Cassio
Matt McInally	Roderigo
Sarah Ogden	Email
Tia-Shonté Southwood	Bianca
Ellen Tuffley	Desdemona
Gabriel Bani	Soldier/Dancer
Conwell Bani	Soldier/Dancer

## CREATIVES

William Shakespeare	Playwright
Jason Klarwein	Director
Richard Roberts	Set Designer
Simona Cosentini	Costume Designer
Simone Tesorieri	Costume Designer
Ben Hughes	Lighting Designer
Brady Watkins	Sound Designer
Justin Palazzo-Orr	Fight Director
Megan Shorey	Singing/Voice Coach
Pip Loth	Stage Manager
Analiene Long	Assistant Stage Manager

Queensland Theatre production presented by CIAF 2021  
Supported by the Australian Government through the  
Indigenous Languages and Arts Program  
Community engagement supported by the Tim Fairfax Family  
Foundation



# RETURN TO THE DIRT

By Steve Pirie

16 October – 6 November 2021

Bille Brown Theatre, Queensland Theatre

Performances	Total attendance	Box office revenue
<b>24</b>	<b>6,938</b>	<b>\$323,018</b>

## CAST

Chris Baz	Greg/Ensemble
Mitchell Bourke	Steve
Sophie Cox	Claire/Ensemble
Jeanette Cronin	Deb/Ensemble
Miyuki Lotz	Lucy/Jess/Ensemble
Steve Pirie	The Playwright
Aara Afraz	Ellie
Cleo Davis	Ellie

## CREATIVES

Steve Pirie	Writer
Lee Lewis	Director
Renée Mulder	Designer
Ben Hughes	Lighting Designer
Julian Starr	Composer and Sound Designer
Kat O'Halloran	Stage Manager
Natalie Callaghan	Assistant Stage Manager
Pip Loth	Assistant Stage Manager (Rehearsals)

## CONTRIBUTING ARTISTS

Dale Pengelly	Wedding Dance Choreographer
Blair Petterd	Professional Ballroom Dance Instructor
Carol Jelley	Ballroom Dance Consultant
Megan Shorey	Vocal Consultant

A Queensland Theatre world premiere production.  
Proudly supported by the Queensland Government



Queensland  
Government



Winner of the Queensland Premier's Drama Award 2020- 2021  
*Return to the Dirt* was offered in the *Queensland Theatre at Home*  
digital subscription package

## Play Club

# FAMILY VALUES

By David Williamson

16 February 2021

### CAST

Liz Buchanan	Lisa
Robert Coleby	Roger
Jennifer Flowers	Sue
Ashlee Lollback	Emily
Jamie Oxenbould	Michael
Afsaneh Torabi	Saba
Jodie le Vesconte	Noeline
Tony Brockman	Michael (rehearsal)

### CREATIVES

Michael Fatcher	Director
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# HONOUR

By Joanna Murray-Smith

23 March 2021

### CAST

Janaki Gerard	Claudia
Andrew McFarlane	Gus
Cece Peters	Sophie
Di Smith	Honour

### CREATIVES

Zoe Tuffin	Director
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# AUSTRALIAN OPEN

By Angus Cameron

20 April 2021

### CAST

Tim Carroll	Felix
Sho Eba	Lucas
Jillian Geurts	Annabelle
Peter Houghton	Peter
Veronica Neave	Belinda

### CREATIVES

Daniel Evans	Director
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# DIVING FOR PEARLS

By Katherine Thompson

8 June 2021

### CAST

Helen Cassidy	Marj
Stephen Geronimos	Ron
Maggie Goodman	Verge
Steve Rodgers	Den
Jessica Veurman	Barbara

### CREATIVES

Catarina Hebbard	Director
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Play Club

# CONSTRUCTION OF THE HUMAN HEART

By Ross Mueller

3 August 2021

## CAST

Blazey Best	Her
Todd MacDonald	Him

## CREATIVES

Daniel Evans	Director
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# YANDY

By Jolly Read

26 October 2021

## CAST

Heath Bergerson	Ernie Mitchell/Police Officer
Isaac Drandic	Peter Coppin
Trevor Jamieson	Storyteller/Striker Jack
Geoff Kelso	Jim Grazier/Bill Hardy/

Rachael Maza	Ken Duncan/Police Officer
Melodie Reynolds-Diarra	Doris Bindi/Dorothy Hewitt
Maitland Schnaars	Mat/Police Officer
Dennis Simmons	Dooley Bin Bin
Phil Thomson	Clancy McKenna
	Don McLeod

Doris Eaton	Community Cultural Advisor
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## CREATIVES

Rachael Maza	Director
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## In review

### OUR TOWN

★★★★☆ *"A celebration of community"* Limelight Magazine

*"Funny... and tender. There is evidently much life and surprise left in Thornton Wilder's great theatrical experiment."* The Australian

*"...the humanity gets under your skin, and you realise that the most disruptive thing you can do is the same today as in Wilder's age: care about people; and be kind to one another – not a bad theme to start the year with."* Stage Whispers

### TRIPLE X

★★★★★ *"The aesthetics of this play are to be commended. The luxurious New York apartment was stunning. Lights and sounds were used effectively to create cuts and change the scene. The actors were expressive and dynamic."* ArtsHub

★★★★★ *"Incisive and clever... a romantic comedy with teeth"* – Limelight Magazine

★★★★★ *"The cast is faultless. It is the show's huge heart which leaves an indelible mark on audience members and assures that 'Triple X' will become an immediate classic."* Scenestr

### TAMING OF THE SHREW

*"The cinematic aspects are striking and rather unique. It's funny at times, but also profound."* - The Courier Mail

*"This is a sparkling evening, full of wit, farce, slapstick, and impeccable comic timing"* Stage Whispers

★★★★☆ *"A work of nuance and intricate relationships, and its exploration of the traditional roles of womanhood and characters' acceptance or grappling with such binding expectations will always be in vogue"* ArtsHub

### WHITE PEARL

★★★★☆ *"A satirical gem that skewers corporate politics and intra-cultural racism."* - ArtsHub

★★★★☆ *"White Pearl is a fantastic, discomfiting, and hilarious reflection of the contemporary workplace, realised under the eye of director Priscilla Jackman. It marks a fantastic playwriting debut for Anchuli Felicia King – the first of many must-see stories by this rising talent."* Scenestr

*"Such a diverse team is rare to come across in live theatre, and absolutely fantastic to experience."* TheatreHaus

### PRIMA FACIE

*"An absorbing, timely play which forces its audience to consider difficult questions and leaves it wrestling with how these questions should be addressed."* Australian Arts Review

*"Queensland Theatre's latest offering is so pared back yet so powerful that it could spell the end of theatre as we know it."* The Courier Mail

*"The creative team behind Prima Facie have produced a piece of social theatre that is so gripping, so well told, and exceptionally well realised that their message should certainly assist in being a catalyst for such change."* - Suzannah Conway, Limelight Magazine

### BOY SWALLOWS UNIVERSE

★★★★☆ *"...is a work of impressive scope and scale, interlocking moments of horror and violence with love and empathy. The cinematic staging, the committed and emotional performances of the cast, and the strength of Dalton's story make this an affecting and memorable piece of theatre that remains true to the hope and heart of its source text"* Limelight Magazine

*"This highly anticipated adaptation celebrates the cinematic flair of the novel, and the salvation of storytelling."* The Australian

★★★★☆ *"A triumphant and timely reminder of why we all need live events"* The Guardian

*"Magic realism of Trent Dalton's Boy blooms on stage"* The Courier Mail

### RETURN TO THE DIRT

*"It's funny, moving and very real..."* The Courier Mail

*"...in essence that's what this play does — connects us to the bare facts of our mortality and the extraordinary people who, if we're lucky, take care of our last hurrahs."* MENAFN

★★★★ *"Funny, moving, and surprisingly informative, Return to the Dirt draws back the curtain on a notoriously opaque industry"* Limelight Magazine

*"Despite being placed in a sombre setting the show is packed full of laugh out loud moments."* Stage Whispers

# GOAL 2:

## TO REACH AS MANY PEOPLE AS POSSIBLE

- Attract and retain a wide audience to strengthen Queensland communities
- Increase audience accessibility to drive social change
- Broaden the Company's geographic reach, especially to regional Queensland
- Develop digital programs to reach new audiences

### Strengthen our brand identity

Queensland Theatre's commitment to maintaining a strong brand identity across all activities was continued. In 2021, the Company aimed to create an uplifting and hopeful look and feel in its branding, using the established bright colour palettes and energetic imagery. Queensland Theatre's strong brand equity helped the Company to successfully create a confident and warm invitation for patrons returning to the theatre.

### Attract and retain a wide audience

#### *Audience satisfaction*

Queensland Theatre evaluates the success of its audience engagement by measuring audience satisfaction through post-show surveys. Surveys revealed that audience satisfaction was very high across the 2021 Season with, on average, more than 86% of respondents rating their overall experience good or great. *Prima Facie* was the standout theatrical experience receiving a 98% response as either good or great.

#### *Attraction*

Although the 2021 Season Launch occurred later than usual in November 2020 due to COVID-19, the strength in brand communications and programming meant the initial ticket purchase response was very strong, exceeding the previous year's sales by more than 12.5% at the point of 100 selling days. The percentage of first-time season ticket purchases was also exceptionally high at 32% (20% higher than the previous year) at this same point in the campaign, further demonstrating the 2021 Season's wide audience appeal.

A large portion of this appeal can be attributed to *Boy Swallows Universe* which bolstered ticket sales in the 2021 Season. The production became the Company's highest selling show in its history, substantially surpassing its box office target with performance dates extended twice. It also brought new patrons, around 25% of the audience, to QPAC where the show was staged.

*Our Town*, *Triple X*, *Taming of the Shrew* and *Return to the Dirt* also surpassed their box office targets while *Prima Facie* was on track to do so also before a community lockdown which meant that some tickets had to be refunded to patrons.

Several audience development initiatives were undertaken to further attract new patrons including the RACQ first-time theatre-goers' offer, RACQ student rush tickets, special offers and cross-promotions with corporate partners, and other arts and industry organisations. Season ticket packages and single ticket pricing targeting under 35s (excluding students) were also offered in 2021. The 2021 Season was one of the strongest seasons in recent years in terms of attracting audiences under 35 years of age.

The 2022 Season launch on 26 September 2021 was presented in a digital format (as well as live) and attracted an extensive online audience with more than 8,500 views. The 2022 Season trailer reached more than 47,000 people.

### Increase audience accessibility

In line with Queensland Theatre's Accessibility Action Plan, access strategies continued for first-time theatre-goers, the arts sector through the Artist Season Ticket package and the D/deaf community through the Auslan package for interpreted performances. Audio-described performances were also offered for the 2021 Season. The Queensland Theatre *Quality Time* digital strategy, particularly the Play Club series, continued access opportunities to the Company for regional, national and international audiences.

### Broaden the Company's geographic reach

Queensland Theatre has an active presence in many areas of Queensland, reaching all seven Queensland regions in 2021. Regional activity included participation in the Cairns Indigenous Art Fair, workshops and performances for high school students, a residential theatre camp and the development of plays by regional playwrights.

Two productions presenting regional stories were staged in 2021 including the winner of the Queensland Premier's Drama Award 2020-21 *Return to the Dirt* by Steve Pirie, based on his experiences living in Toowoomba, and a new adaptation of Shakespeare's *Othello* by Jimi Bani and Jason Klarwein. *Othello*, a trilingual production (Kala Lagaw Ya, Yumpla Tok and English) illuminated the vital role of the Torres Strait Light Infantry Battalion during World War II. It was staged as part of the Cairns Indigenous Art Fair and will be remounted as part of the Brisbane season in 2022. Associate Artist Isaac Drandic worked with First Nations artists from Far North Queensland in the Story Room project aimed at developing new, multi-artform stories.

As part of Queensland Theatre's Education and Youth Program, Theatre Residency Week North Queensland was presented for the third time in Townsville, drawing aspiring young actors from across the north of the state.

The high school drama education program, The Scene Project embarked on a four-week tour across Queensland reaching schools in Chinchilla, Maryborough, Sarina and Dalby for the first time, as well as a return to regional towns and areas that had participated in the program in previous years. Nine hundred and five (905) regional students participated in Queensland Theatre education and youth activities during the year. Further details about The Scene Project and its educational benefits are outlined in Goal 3.

PROJECT AREA	LOCATION
Ayr	Ayr Home Hill
Bundaberg	Bundaberg Gin Gin
Charters Towers	Charters Towers
Chinchilla	Chinchilla Dalby
Gladstone	Gladstone Mt Larcom
Gympie	Gympie Maryborough
Mackay	Mackay Mirani Sarina
Redland Bay	Capalaba Wellington Point
Rockhampton	Rockhampton Yeppoon
Toowoomba	Toogoolawah Toowoomba
Townsville	Townsville Thuringowa

Regional teachers participated in professional development workshops and were assisted in the classroom by Queensland Theatre teaching artists. Two regional artists have also been part of the Teaching Artist Program and worked with Queensland Theatre in Cairns.

## Develop digital programs to extend reach

Following the introduction of the *Quality Time* digital strategy and a new website launch in October 2020, Queensland Theatre continued its focus on digital growth with the aim of providing a broader range of content and improving integration of the online ticket sales process. This was enhanced and supported by investment in the development of inhouse capability and an onsite digital recording studio to produce podcasts, educational materials and digital content and imagery to connect with patrons and supporters.

The digital strategy was underpinned by greater activity and engagement across all social media channels and eNews with followers increasing by 11% overall. Digital expansion also included the introduction of a three-play 'at home' play package offering (*Queensland Theatre at Home*), made possible through a partnership with Australian Theatre Live. Two digital plays were successfully delivered across Queensland and Australia in 2021 with one postponed to 2022 due to COVID-19 disruption. This income generating activity was supplemented with other key digital offerings including the extension of Play Club (live virtual) play readings and the *Quality Time* podcast series. This activity resulted in growth in website page views, increasing by 15.9% to 710,952 in 2021. The look and feel of the upgraded website and sale transaction path allowed for ease of movement for visitors across the site, which in turn helped to further customer acquisition and maintain engagement with all of Queensland Theatre's offerings.

Digital workshops were again part of the education and youth program including The Scene Project. Digital resources included live play recordings and supporting workshops which were offered as an introductory offer to regional schools outside the current geographic scope of The Scene Project. Professional development workshops for teachers included the option to participate in activities through digital means, thereby increasing access to valuable skill development.

Queensland Theatre offered Queensland schools, recordings of *Taming of the Shrew* and *Return to the Dirt* productions for classroom streaming. For many regional students this was their first experience seeing a Queensland Theatre show.

## GOAL 3:

# TO INVEST IN TALENT AND CREATE PATHWAYS

- Provide employment opportunities for artists and arts workers, especially Queenslanders
- Provide professional development opportunities for artists and arts workers
- Provide integrated education and youth programs
- Engage with Queensland regional artists, companies and under-served communities

Queensland Theatre is proud of the role it plays in supporting the performing arts industry, creating a diverse range of initiatives and programs that are broadly accessible, developing new work and nurturing the professional development of artists. The Company also offers an extensive education and youth drama program across Queensland, facilitated by professional teaching artists.

Two hundred and twenty-eight (228) artists were engaged for productions (including 100 creatives and 128 performers) of which 75% were from Queensland, 15% identified as having a First Nations background and 19% identified as having a culturally and linguistically diverse background. An additional 68 (teaching) artists were employed on education and youth programs.

### Provide professional development opportunities for artists and arts workers

Queensland Theatre plays an active role in developing the workforce needed for the arts industry, offering a range of artist development opportunities including playwriting awards, play commissions, developing new work, teaching artist training and observer roles on productions. Tertiary acting students at Griffith University, Queensland University of Technology (QUT) and Central Queensland University are given direct access to the Company and the artistic programming staff to assist in the transition to the professional workforce.

### QUEENSLAND PREMIER'S DRAMA AWARD

Since 2002, Queensland Theatre has presented the Queensland Premier's Drama Award (QPDA). It is one of the most sought after awards in Australia and the only award that guarantees the winner a professional production of their work.

In 2020, *Return to the Dirt* by Steve Pirie was announced as the winner of the QPDA 2020-21, and premiered at Queensland Theatre in October 2021. The play became the highest grossing QPDA production in the QPDA's history.

The Queensland Premier's Drama Award was independently reviewed in 2020 with recommendations arising from the review incorporated into the following 2022-23 award cycle.

This included the introduction of a new \$30,000 prize for the winning play, making the QPDA the most valuable playwriting award in Australia. The prize was generously supported by Griffith University, the QPDA partner.

The QPDA 2022-23 cycle opened on 1 July 2021 and received 216 entries from every state and territory in Australia. Ten plays were shortlisted by a panel of 15 artists. From the shortlist, the QPDA judges selected three finalists: Ryan Ennis for *Drizzle Boy*, Phoebe Grainer for *Burning House*, and Anthony Mullins for *The Norman Mailer Anecdote*. The finalists commence creative and dramaturgical development of their scripts in January 2022, culminating in a live play reading for the award judges and the selection of the award winner in April 2022.

### COMMISSIONS

The following commissions with Queensland Theatre continued:

- *Mudskipper* by Walter Waia and John Harvey (new, in partnership with Australian Plays Transform).
- *The Power of Bones* by Keelen Mailman, Deborah Mailman, Jacob Nash, Paige Rattray, and Shari Sebbens.
- *don't ask what the bird look like* by Hannah Belanszky.
- *We are the Mutable* by Matthew Whittet for The Scene Project.

## DEVELOPMENT AND NEW WORK

The following new works were developed (including commissions) involving 84 artists and arts workers with some making their Queensland Theatre debut.

PROJECT NAME	ACTIVITY	# ARTISTS/ARTS WORKERS' EMPLOYED
Trent Dalton's <i>Boy Swallows Universe</i> adapted for the stage by Tim McGarry	Creative development	20
<i>First Casualty</i> by Christopher Johnston	Creative development	11
<i>Haven</i> by Matthew Scholten	Research	1
<i>Return to the Dirt</i> by Steve Pirie (QPDA 2020-21)	Creative development	2
<i>Round The Twist</i> (the musical) by Paul Hodge	Creative development	9
<i>The Power of Bones</i> by Keelen Mailman, Deborah Mailman, Jacob Nash, Paige Rattray and Shari Sebbens	Proposals from contributing artists	10
<i>don't ask what the bird look like</i> by Hannah Belanzsky	Creative development	7
Thomas E Kelly and Isaac Drandic	Meeting to seed new work	2
Story Room facilitated by Isaac Drandic	Seeding new work and artists	10
Queensland Premier's Drama Award 2022-23	Script assessment and shortlisting	15

Artists (84) employed for the development of new work:

Mohammad Ali	Arwin Arwin	Cris Baldwin	Charles Ball
Michala Banas	Jimi Bani	Hannah Belanzsky	Kamarra Bell-Wykes
Tarita Botsman	Yolande Brown	Tony Brumpton	Andrew Buchanan
Liz Buchanan	Rowan Chapman	Mathew Cooper	Joe Klocek
Sandro Colarelli	Trent Dalton	Chenoa Deemal	James Dobinson
Hsin-Ju Ely	Heather Fairbairn	Steven Francis	Triona Giles
Anthony Gooley	Dale Harding	Catarina Hebbard	Paul Hodge
David Hudson	Ben Hughes	Abdul Ibrahim	Scott Johnson
Christopher Johnston	Christine Johnston	Hayden Jones	Thomas E Kelly
Geoff Kelso	Jason Klarwein	Ashlee Lollback	Eben Love
Deborah Mailman	Keelen Mailman	Heidi Manche	Nerida Matthaen
Liam Maza	Roxanne McDonald	Tim McGarry	Alinta McGrady
Joss McWilliam	Sean Mee	Leonard Mickelo	Wendy Mocke
Reza Momenzade	Renee Mulder	Jacob Nash	Ari Palani
Jordan Pena	Ngoc Phan	Anthony Phelan	Simon Phillips
Dalisa Pigram-Ross	Jayden Popik	Nigel Poulton	Bryan Proberts
Paige Rattray	Sue Rider	Matthew Scholten	Shari Sebbens
Mark Sheppard	Megan Shorey	Jacqui Somerville	Sam Strong
Egan Sun-Bin	Rachael Swain	Amer Thabet	Christian Thompson
Michael Tuahine	Taeg Twist	Ian Wilkes	Craig Wilkinson
Jeremiah Wray	Timothy Wynn	Hoa Xuande	Tom Yaxley



## TEACHING ARTIST PROGRAM

The Teaching Artist Program provides professional development opportunities for artists who are interested in developing or building their teaching skills. The two-year program consists of a series of onsite and online intensive workshops, mentoring and opportunities to shadow more experienced teaching artists. It also includes practical learning placements in Queensland Theatre's Education and Youth Program. The program was launched in 2020 with seven emerging Teaching Artists from Brisbane and regional Queensland participating. In 2021, these artists continued their skill development through employment and mentorship initiatives. Five of the seven teaching artists were employed through the year in the Education and Youth Program.

## PLACEMENTS AND OBSERVATION

As part of initiatives designed to create more pathways for emerging artists, Queensland Theatre provided rehearsal observation placements for two artists in 2021: Dakotah Love joined the rehearsal room of *Taming of The Shrew*, and Makiko Shibuya attended rehearsals for *Return to the Dirt*.

## AUDITIONS

General acting auditions were held with 192 actors. An additional 18 actors submitted self-tapes due to travel restrictions preventing their attendance at an audition at Queensland Theatre. Of the actors who auditioned, 30 identified as culturally and linguistically diverse (CALD) or Aboriginal and Torres Strait Islander.

## SECTOR SUPPORT - PARTNER COMPANIES

Queensland Theatre identified five Brisbane-based small companies (Partner Companies) to support in 2021: Belloo Creative, Dead Puppet Society, Imaginary Theatre, Shock Therapy Productions and The Good Room. Support included access to rehearsal space, performance space in the Diane Cilento Studio and artistic personnel. The initiative aims to enhance the ability of these companies to develop their own programs/projects, contributing to a rich and diverse local theatre industry.

The Good Room used this opportunity to develop their new production *Best Friends Forever* which premiered at the Brisbane Festival in September 2021. Belloo Creative continued creative development on *Boy, Lost* by Katherine Lyall-Watson while Dead Puppet Society revived their production of *The Wider Earth* at Queensland Theatre in preparation for a 2022 tour. Shock Therapy Productions reworked and premiered their production *Locked In* in the Diane Cilento Studio in December 2021.

## Provide education and youth programs

Education, youth and regional engagement activities were affected by COVID-19 throughout 2021, but as in 2020, the team successfully adapted program planning to deliver all programs. During the year, 5,311 young people participated in drama activities, 905 of whom were from regional Queensland. Over 3,000 students attended mainstage productions. A total of 320 workshops were facilitated in-person throughout Queensland. Across the programs, 68 teaching artists were engaged for 303 employment opportunities.

## THE SCENE PROJECT

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

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

Matthew Whittet's work *We Are The Mutable* was commissioned for The Scene Project in 2021. Despite COVID-19 interruptions, 100 workshops were facilitated across Queensland bringing together 1,481 students and delivering 23 performance days in Brisbane, Redland Bay, Toowoomba, Gympie, Bundaberg, Gladstone, Rockhampton, Mackay and Townsville. A public performance of the play was offered in Mackay at Central Queensland University.

The Scene Project expanded to reach new schools from Charters Towers, Chinchilla, Dalby, Sarina and Maryborough.

## YOUNG PLAYWRIGHT'S AWARD

Twenty-four (24) plays were submitted for the 2021 Young Playwright's Award which was won by Sandra Miller (year 12, The Glennie School, Toowoomba). Sandra Miller's play *Paradise Dreaming* was dramaturgically supported by Queensland Theatre's Associate Artists Steve Pirie and Isaac Drandic with directorial support from Ari Palani. A public reading of the winning play was presented in the Bille Brown Theatre in December to an audience of over 200 people.

## YOUNG ARTISTS' ENSEMBLES

Queensland Theatre's Young Artists' Ensembles continue to be the largest year-long actors' training program run by a state theatre company. In 2021, 92 positions were offered across two training ensembles and two performance ensembles. Scholarship funding of \$17,000 was offered to assist the placement of 12 students. The program created casual employment opportunities for 27 artists including the engagement of emerging directors and creatives to work on young artists productions. Nine of the young artists participating in the Young Artists' Performance Ensemble (year 12) have been offered tertiary places in acting, theatre and musical theatre courses at QUT, Griffith University and the Victorian College of the Arts.

## THEATRE RESIDENCY WEEKS

Theatre Residency Weeks occurred in Brisbane (September) and Townsville (July) in 2021, returning to a residential format after adapting to day programs in 2020 due to the impacts of COVID-19. One hundred and twenty-eight (128) aspiring, young artists participated in multiple workshops, industry learning forums and live performance opportunities (including *Boy Swallows Universe*, *Circus Wonderland-100 Years* and *The White Rose and the Red*, and performances from *Shock Therapy* and *Grin & Tonic*).

## STUDENT PATHWAYS PROGRAM

In its second year, the Student Pathways Program provided secondary students an opportunity to explore career pathways in the arts. Students from Brisbane, Cairns, Toowoomba, Gladstone, Sunshine Coast, Rockhampton and Bundaberg attended the week-long program. Queensland Theatre staff and teaching artists facilitated workshops and activities, culminating in an opportunity for the 16 participants to pitch a mainstage season program to Queensland Theatre's Artistic Director, including sharing their directorial and marketing concepts.

## TERTIARY EDUCATION SUPPORT

Queensland Theatre engages with tertiary institutions to support the educational outcomes of acting students. Activities in 2021 included:

- A partnership with Griffith University for 18 acting students to appear in a production, *The Laramie Project*, as part of their academic and work placement course work. The work was directed by Queensland Theatre's Artistic Director Lee Lewis and presented in the Diane Cilento Studio.
- Participation in professional creative development of a new work for Griffith University musical theatre students.
- Audition training for Central Queensland University students at the Mackay campus.

- Week-long intensive learning opportunities onsite at Queensland Theatre for QUT and Griffith University students, focusing on how a theatre company operates and the casting process.
- Nine tertiary students were engaged in work integrated learning courses (internships), engaging in over 1,000 hours of learning across different functional areas.
- Students accessed the Artist Season Pass which allowed them to see seven shows in 2021 for \$77.

## ARTISTS IN RESIDENCE WORKSHOPS

The Artists in Residence program connects professional theatre artists to the classroom, delivering high quality, curriculum relevant skills workshops based on the needs of schools. Focus areas included physical theatre, Shakespeare, voice, political theatre, improvisation, directing, writing for performance and realism. In 2021, 19 workshops were delivered across Queensland.

## TEACHER PROFESSIONAL DEVELOPMENT

In preparation for The Scene Project, workshops and information sessions focussing on script analysis, play building and chorus were delivered to 74 teachers, in person and online, in Brisbane, Gympie, Bundaberg, Gladstone, Rockhampton, Mackay, Toowoomba and Townsville. The professional development workshop was facilitated by playwright Matthew Whittet and included a professional reading of his script.

Steve Pirie, writer of the QPDA 2020-21 winning play *Return to the Dirt*, presented a workshop exploring how teachers can support their students when devising and play-building, directly connecting his work to the curriculum. The workshop was attended by seven teachers including two regional teachers.

## ARTISTS EMPLOYED FOR EDUCATION AND YOUTH PROGRAMS:

<b>Artists in Residence</b>			
Emma Black Jackson McGovern NJ Price	Kurt Duval Maddie Nixon Tom Yaxley	Amber Grossmann Sarah Ogden	Anna McGahan Steve Pirie
<b>Theatre Residency Week</b>			
Emma Black Matthew Filkins Aleea Monsour Merlynn Tong	Louise Brehmer Patrick Jhanur Sarah Ogden Ellen Tuffley	Claire Christian Lucy Kelland Anne Pensalfini Sam Valentine	Lara Croydon Maxine Mellor Egan Sun-Bin
<b>Theatre Residency Week North Queensland</b>			
Asher Bowen-Saunders Ron Pullman	Arminelle Fleming Lachlan Stevenson	Cassie Harris	Ngoc Phan
<b>The Scene Project</b>			
Ellen Bailey Kat Dekker Lauren Jackson Harper McIlroy Anne Pensalfini Brady Watkins	Zachary Boulton Travis Dowling Lucy Kelland Michelle Miall Sarah Ogden Matthew Whittet	Tony Brumpton Kurt Duval Thomas Larkin Wendy Mocke NJ Price Tom Yaxley	Daphne Chen Miranda Frangou Jackson McGovern Rachel Nutchey Jeanda St James
<b>Young Artists' Ensemble</b>			
Ellen Bailey Claire Christian Travis Dowling Flynn Hall Thomas Larkin Anne Pensalfini Zoe Tuffin	Emma Black Christine Felmingham Kurt Duval Isabella Hall Johanna Lyon John Reid Tom Yaxley	Louise Brehmer Dead Puppet Society Andrew Haden Amy Ingram Cienda McNamara Jacqui Somerville Brady Watkins	Darcy Brown Kat Dekker Nicole Haeusler Lucy Kelland Sarah Ogden Helen Stephens
<b>Young Playwright's Award</b>			
Faduma Ali Tsitsi Mafuta Thomas Weatherall	Maddison Burrridge Gideon Mzembe	Isaac Drandic Winnie Mzembe	Flynn Hall Ari Palani
<b>SmArts Art Enrichment Program</b>			
The Smith Family and Queensland Theatre			
Todd MacDonald	Maddie Nixon	Egan Sun-Bin	Brady Watkins

### Engage with regional artists, companies and under-served communities

#### ELEVATE FIRST NATIONS ARTISTS AND STORIES

Elevating First Nations arts and cultural expression is a central engagement and programming objective. Through collaboration, Queensland Theatre works alongside First Nations artists to bring their stories to the stage and to connect with broad audiences. In doing so, Queensland Theatre is guided by its Indigenous Reference Group, the Company's Reconciliation Action Plan, local Elders and established protocols for working with First Nations artists.

The Indigenous Reference Group (IRG) was established in 2015 and current membership includes:

- Judge Nathan Jarro (IRG Chair)
- Mundanara Bayles (Board representative)
- Dr Valerie Cooms
- Isaac Drandic (Associate Artist)
- Dean Gibson (Board representative)
- Michael Tuahine

Ms Colleen Wall, a First Nations Elder, provided external counsel and attended IRG meetings when required.

In a continual process of engagement, Queensland Theatre hosted two conversation circles with First Nations Elders, artists and arts practitioners, along with a dedicated launch of the 2022 Season with First Nations artists. Cultural awareness training was offered to board members and staff to educate about cultural beliefs and practices and to build a culturally responsive workforce.

Highlights of First Nations activity included:

- Casting of 22 First Nations artists in the 2021 Season including mainstage and Play Club virtual play readings.
- Collaboration with the Cairns Indigenous Art Fair to present Shakespeare's *Othello* adapted by Jimi Bani and Jason Klarwein.
- *Story Room*, a new 10-week initiative in Cairns bringing together Far North Queensland First Nations artists to exchange artistic ideas and develop new work.
- Further development of QPDA 2018-19 finalist, Hannah Belanszky's *don't ask what the bird look like*, with director Isaac Drandic. The play is programmed in the 2022 Season.
- *The Power of Bones* core creative team of Deborah Mailman, Keelen Mailman, Jacob Nash, Paige Rattray and Shari Sebbens were joined by contributing artists Yolande Brown, Dale Harding, Leonard Mickelo and Christian Thompson. The development of this live-art installation project is supported by the Australian Government's Indigenous Languages and Arts Program.
- *Mudskipper*, by John Harvey and Uncle Walter Waia continued creative development work.
- A virtual play reading of *Yandy* by Jolly Read, directed by Rachael Maza, brought together a national cast of nine First Nations actors and marked the 75th anniversary of the Indigenous workers strike action that is the focus of the play.
- Scholarships for First Nations students in Queensland Theatre's Young Artists' Ensembles and Theatre Residency Weeks.
- Role of Isaac Drandic, based in Cairns, as an Associate Artist with Queensland Theatre.

## REGIONAL ENGAGEMENT

Queensland Theatre engaged strongly with regional Queensland through education programs offered across the state, a digital subscription and live performances of *Othello* in Cairns.

*Othello*, with Jimi Bani in the title role, performed as part of the Cairns Indigenous Art Fair and attracted an audience which included many members of the Torres Strait Islander community, with some travelling from Thursday Island. The Mabuiag dancers performed on stage after the final *Othello* performance to offer appreciation for the work. Five school groups attended the show and were provided with a complimentary workshop from cast member Sarah Ogden and regional teaching artist Amber Grossmann.

A longstanding relationship with Central Queensland University continued with workshops provided by Jackson McGovern, in preparation for their participation in The Scene Project. A digital version of *Taming of the Shrew* was screened for students in July, followed by a masterclass with actor Anna McGahan. A further series of audition preparation workshops was also provided. Central Queensland University hosted The Scene Project for all participating schools in the Mackay region on 30 July 2021 which included an evening community performance event with 53 attendees.

Regional high schools across Queensland were able to access *Taming of the Shrew* digitally. This offer also included a live workshop with actor Jackson McGovern. Schools in Monto, Rockhampton and Townsville participated in this learning activity.

Theatre Residency Week North Queensland (TRW NQ) was delivered as a residential program in Townsville in July. Queensland Theatre's Education, Youth and Regional Engagement team and project partners TheatreINQ and Kirwan State High School engaged with 43 students from north and central Queensland for actor training, theatre skills workshops and performance opportunities. The program concluded with a performance for family and friends where participants had the chance to demonstrate some of their newly acquired skills.

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

### **UNDERCOVER ARTIST FESTIVAL**

Queensland Theatre collaborated with Access Arts to host the Undercover Artist Festival from 15-19 September 2021. The Festival showcased the work of performing artists with disability through a program of live performances across many performing artforms. It was the third time that Queensland Theatre hosted the Festival.

### **CULTURALLY DIVERSE ARTISTS**

Aboriginal and Torres Strait Islander people represented 15% of the artists employed in 2021 while 19% of the artists employed identified as culturally and linguistically diverse.

### **THE SMITH FAMILY**

Queensland Theatre joined with The Smith Family to design and deliver the SmArts Art Enrichment Program for disadvantaged students who demonstrate an interest in the creative arts. The program supports students' engagement with school by increasing their creative skills, self-confidence, social networks and knowledge of post-school options. Eleven (11) students participated in drama workshops, backstage tours and industry question and answer sessions facilitated by Queensland Theatre staff, culminating in a small drama performance for their families in the Bille Brown Theatre.

## GOAL 4:

# TO MANAGE A SUSTAINABLE THEATRE COMPANY

- Strong governance and management capabilities
- Increase private income through existing revenue streams and new initiatives
- Ensure strong expenditure controls

### Strong governance and management capabilities

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

The consequences of the COVID-19 pandemic continued in 2021 with intermittent community lockdowns and public health and social distancing measures having a significant impact on the management and operations of the Company. Where required, the Board held additional meetings and received regular updates, scenario modelling and reporting from management.

Workforce mobility was enabled through working from home arrangements while adjustments were made to the workplace for those required to work on-site. The workforce operated at full capacity throughout 2021, staging eight out of nine scheduled productions along with other activities such as the delivery of broad education, youth and regional programs. All areas of the Company continued to evolve to meet the requirements of the changing environment.

### Increase private income through existing revenue streams and new initiatives

Queensland Theatre planned conservatively for 2021, preparing budgets at a time when COVID-19 public health directives limited theatre capacity to 50% and when there was uncertainty about whether corporate partners and donors would continue their financial support given the impact of the pandemic. There was also concern about audience sentiment and the willingness of patrons to return to public venues such as theatres.

Notwithstanding this, box office results exceeded expectations by 64%. The result reflects a return to full operational/performance activity levels and a recovery that was more positive than had been conservatively forecast. In addition, the success of *Boy Swallows Universe* made a significant contribution to the box office and the year end operating result.

Bar sales recovered in 2021 after some decline in the previous year due to theatre closures, with six of the 2021 Season shows presented at the Bille Brown Theatre. Venue hire requests remained low, however, due to COVID-19 restrictions dampening interest in face-to-face gatherings. Increased cleaning costs due to COVID-19 continued to affect profitability.

Philanthropic and corporate partnership income held steady despite the challenging external environment. Income from philanthropy, corporate partnerships and grants was a crucial component in the Company's sustainability increasing by 9.5% and contributing 17% of Company revenue in 2021.

## CORPORATE PARTNERSHIPS

Queensland Theatre reconnected with long-standing loyal corporate partners in 2021 following the reduction in performance activity in 2020 due to the COVID-19 pandemic. Generously, many partners agreed to hold over 2020 benefit delivery until 2021. This is a testament to the strength of relationships and an appreciation of the alignment of values between the partners and Queensland Theatre.

Queensland Theatre and RACQ completed the third year of a highly valued Principal Partnership. Queensland Theatre is appreciative of the support this iconic Queensland company has shown for theatre and the arts more broadly. Brisbane Airport Corporation continued its generous support despite the ongoing difficulties the aviation industry faced due to the pandemic.

Ergon Network and Energex, part of Energy Queensland, supported Queensland Theatre as Production Partner of Trent Dalton's *Boy Swallows Universe* adapted for the stage by Tim McGarry. The premiere staging of this highly anticipated production was celebrated alongside a partner that has supported the Company for 10 years.

Griffith University supported Damien Ryan's reimaging of William Shakespeare's *Taming of the Shrew*, the second highest selling show of 2021.

Suncorp entered into an inaugural partnership with Queensland Theatre as Production Partner of *Triple X* by Glace Chase, a co-production with Sydney Theatre Company.

BDO and Board Matters supported the contemporary and edgy *White Pearl* by Anchuli Felicia King, while support from Philip Bacon Galleries for *Robyn Archer: An Australian Songbook* will be held over until 2022.

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

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

Corporate packages for first-time partners with the Company were initiated, with Cisco being an inaugural supporter through this offering.

Queensland Theatre successfully achieved its goals in 2021 to retain current partners as solid supporters of the Company and explore opportunities for growth. The Company is well-positioned to pursue potential opportunities in 2022.

## SPONSORS AND PARTNERS

# QUEENSLAND THEATRE PARTNERS

Principal Partner



Production Partners



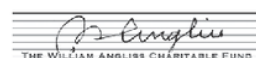
Part of Energy Queensland



Program Partner



Trust and Foundation Partners



Company Partners



Season Partners



Government Partners



Dedicated to a better Brisbane



## PHILANTHROPY

Generous donors are key to the ongoing success of Queensland Theatre. Donors support the staging of productions, the commissioning of new work, the development of education and youth programs and the Company's ability to reach regional audiences. Our donors value the work of the Company and appreciate the level of financial support required to achieve it. Overall, philanthropic income for the year increased by 7.5% reaching \$1,288,000.

### *Visionaries*

Visionaries are a higher level donor group who donate \$1,000 or more annually to the Company. They enjoy a curated series of events throughout the year achieving closer engagement with the Company and receive a personalised VIP ticketing service. Seven of eight scheduled events were held for Visionaries, enabling reconnection after a long pause in 2020. An additional eight tailored events were hosted for donors who support specific areas of the Company including education and youth programs and landmark productions. Visionaries' memberships remained solid at 131 with a 30% increase in donation income from the group. This bodes well for the future sustainability of this income stream.

### *Landmark Productions Fund*

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

In the 2021 Season, Trent Dalton's *Boy Swallows Universe* adapted for the stage by Tim McGarry was supported as a landmark production. Tim Fairfax AC and Gina Fairfax, Cass and Ian George, Elizabeth Jameson AM and Abbe Anderson, The Mather Foundation, Liz Pidgeon and Graeme Wikman, and Trevor St. Baker AO and Judith St. Baker were inaugural supporters of this valuable initiative.

### *Trusts and Foundations*

Queensland Theatre entered its third year of a five year partnership with the Tim Fairfax Family Foundation (TFFF), working together to deliver the Regional Theatre Enrichment Strategy 2019-2023. The strategy encompasses existing education, youth and regional engagement activities such as mainstage touring engagement and the continued growth of The Scene Project, as well as introducing new initiatives including Theatre Residency Week North Queensland and the Teaching Artist Program.

The Company's ongoing partnership with the TFFF ensured all of the aforementioned programs were able to be adapted and delivered within COVID-safe parameters, guaranteeing access to quality arts education and career development opportunities throughout the pandemic.

The William Angliss (Queensland) Charitable Fund provided three student scholarships for Theatre Residency Week NQ. 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 Queensland Theatre's education and youth programs.

### *Recording studio*

Like many organisations, the pandemic catapulted the Company into the digital space faster than anticipated. The opportunity to build an onsite recording studio to produce podcasts and educational materials to connect with theatre-lovers digitally, was made possible with the generous support of The Jelley Family Foundation and an anonymous donor. The recording studio is available to individuals and resident partner companies as well as for commercial hire, and is a highly-valued addition to Company facilities.

### *Special events*

In November 2021, Board Chair, Elizabeth Jameson AM hosted a special event for major donors to mark the publication of the memoirs of playwright David Williamson AO and to acknowledge Mr Williamson's work and contribution to Queensland Theatre's Board and the Company's history.

### *Special government support*

Queensland Theatre and Brisbane City Council continued a formal partnership in 2021. For the term of the three-year partnership, Queensland Theatre is working with Council to support artist pathways on mainstage productions through Council's Cultural Organisations Investment Fund.

Queensland Theatre entered the third term of its agreement with the Department of Infrastructure, Transport, Regional Development and Communication (through the Indigenous Languages and Arts Program) to support the ongoing research and development of *The Power of Bones*. This program also supported the development and presentation of Shakespeare's *Othello* in a new adaptation by Jimi Bani and Jason Klarwein, presented as part of the Cairns Indigenous Art Fair.

Grant funding through Arts Queensland's Backing Indigenous Arts initiative supported a new First Nations engagement project, Story Room, led by Associate Artist Isaac Drandic.

## **Ensure strong expenditure controls**

Queensland Theatre maintained strong expenditure controls through 2021. The impacts of COVID-19 in the short and long-term were constantly assessed with a focus on making sure the Company was in a strong financial position to adapt to the changes.

With the return to full activity in 2021, employee numbers were restored to 2019 levels with new staff recruited in the Production and Development teams and the creation of a new position for a manager of human resources and governance.

Work continues on the Company's digital capability. The new website has significantly increased online purchasing of tickets while inhouse production of marketing and engagement materials has reduced outsourcing expenses.

## Donors

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

### Rainmakers

Tim Fairfax AC & Gina Fairfax  
The Jelley Family Foundation  
Liz Pidgeon & Graeme Wikman  
Ian & Cass George

### Artistic Director's Circle

2 Anonymous  
Barbara Bedwell  
Elizabeth Jameson AM & Abbe Anderson  
Pamela Marx  
The Mather Foundation  
Cathryn Mittelheuser AM  
Bruce & Sue Shepherd  
Trevor St. Baker AO & Judith St. Baker

### Leaders

1 Anonymous  
The Frazer Family Foundation  
John & Gay Hull  
David & Katrina King  
Colin & Noela Kratzing

### Benefactors

Roslyn Atkinson AO & Richard  
Fotheringham AM  
Christopher & Margot Blue  
Sue Brown & Lisa Worner  
Michael & Anne-Maree Byrne  
Dr John H Casey  
Nic Christodoulou  
Barbara Duhig  
Dr Anita Green  
Dr Geoffrey Hirst AM & Dr Sally Wilde  
Dr Joan M Lawrence AM  
Nicklin Medical Services  
Nigel & Liz Prior  
Stack Family Foundation  
Dr Peter & Mary Wilson

### Collaborators

2 Anonymous  
Tracey Barker  
Rodd & Wendy Chignell  
Communication, Speech & Performance  
Teachers Inc.  
Sheryl Cornack  
Rachel Crowley  
Andrew & Leonie Douglas  
Alan Galwey  
William Glasson AO & Claire Glasson AM  
Merrilyn & Kevin Goos  
Sue & Mike Gowan  
Kevin & Joanne Holyoak  
Geoff & Michele James  
Judith Musgrave Family Foundation  
Stephen & Terry Leach  
Susan Learmonth & Bernard Curran  
David & Erica Lee  
Lynas Family  
Sandra McCullagh  
Charles & Catherine Miller  
Andrea Moor  
Monica Muggeridge  
Debra & Patrick Mullins  
Denise O'Boyle  
Greg and Wendy O'Meara

Blayne & Helen Pitts  
John Richardson & Kirsty Taylor

### Patrons

3 Anonymous  
Anne & Peter Allen  
J M Alroe  
Michael & Anne Back  
Noela Bartlett  
Jennifer Batts  
Virginia Bishop  
Andrew & Trudi Bofinger  
Robert Bond  
Sarah Bradley  
Julian Buckley  
Phillip Carruthers & Sharni Cockburn  
John & Lynnlly Chalk  
Bob Cleland  
Zoë Connolly  
Fabienne Cooke  
Kerry & Greg Cowderoy  
Bruce & Helen Cowley  
Dr Genevieve Dingle  
Lisa Domagala  
Michael Farrington  
Dr Sara Gollschewski  
Helen Gough  
Ian & Ruth Gough  
Catherine & Nanda Gulhane  
Sophia Hall  
Herbert Smith Freehills  
Prof Lawrence Hirst & Mrs Jill Osborne  
Marc James  
Amanda Jolly & Peter Knights  
Tempe Keune  
Karen & Peter Lane  
Fred & Margaret Leditschke  
The Hon Justice John Logan RFD  
Marina Marangos  
In memory of Jann McCabe  
Bill McCarthy  
John & Julienne McKenna  
Mark Menhinnitt  
Glenn McLroy  
Naomi Murphy  
R & B Murray  
Kartini Oei  
Shay O'Hara-Smith  
Parascos Eagles Family  
Jill Paterson  
Joanna Peters  
Katharine Philp  
G. Pincus  
George & Jan Psaltis  
Catherine Quinn  
Angela Ramsay  
Kathryn Panaretto  
Sharon Grimley & David Readett  
Tim & Kym Reid  
William Rivers  
Crispin Scott  
Dr Josephine Sundin  
Courtney Talbot  
Nick & Barbara Tate  
Damien Thomson & Glenise C. Berry  
Cornelia Van Zyl & Ian Reid

Richard Whittington OAM  
Peter G Williams  
David Williamson AO & Kristin  
Williamson  
Dr Catherine Yelland  
Ian Yeo & Sylvia Alexander  
Tony & Linda Young

### Supporting Cast

6 Anonymous  
Geoffrey Beames  
Leela Bishop  
bowtie man  
Ralph Collins  
Harvey Cooper-Preston  
The Hon Justice Sarah Derrington  
Sharyn Ghidella  
Louise M Gourlay AM  
Alexandra Grove & Peter Dawson  
Daryl & Trish Hanly  
Fotina & Roger Hardy  
Jodie Hoff  
Brad & Elizabeth Kendall  
Barbara Lloyd  
Ranjeny & John Loneragan  
Paul MacMahon  
Georgia Miles  
Philip & Fran Morrison  
Alison Nicol  
Lynette Parsons  
Leona Romaniuk  
Lyn & Joanne Scott  
John Smithwick  
Kevin Vedelago & Karen Renton  
Jacqui Walters  
John White & Judith Hoey  
*And thank you to the additional 662  
Supporting Cast donors*

### Trusts and Foundation Partners

Australian Communities Foundation -  
Davie Family Fund  
Tim Fairfax Family Foundation  
William Angliss (Queensland) Charitable  
Fund

# GOAL 5:

## TO BE A GREAT PLACE TO WORK

- Create a positive work environment

### WORKFORCE PLANNING AND PERFORMANCE

Workforce profile at 31 December 2021

Full-time equivalent employees	46*
Separation rate	22.5%
Average tenure	5.74 years

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

### Create a positive work environment

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

During the year, a human resources function was established to support the organisation and the engagement and wellbeing of its people.

### PERFORMANCE

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

Employees are required to participate in an annual performance planning and review process which is designed to provide clarity of performance expectations in line with strategic and operational plans. The process allows managers and staff to engage in meaningful conversations, providing an opportunity to engage in feedback and support.

*Employee engagement and wellbeing through a changing workforce environment*

Queensland Theatre's leadership team supported employees during change arising from COVID-19 impacted periods, providing clear communication and the business tools and processes needed for effective remote working and engagement.

Business continuity planning enabled workforce mobility and a transition to remote working arrangements during COVID-19 lockdowns and focused on the health and wellbeing of employees as

well as sustaining business operations. Key outcomes and initiatives included:

- leveraging Queensland Theatre's business continuity plan to guide decision-making;
- establishing processes and functionality to enable all office-dependent critical tasks to be performed remotely;
- rapidly distributing the technology and equipment needed for remote work;
- conducting risk assessments to identify and mitigate emerging operational threats and disruptions;
- engaging staff through regular and transparent communication;
- evaluating options for the implementation of a human resources information system to automate processes, engage with employees and to enhance information access; and
- supporting employee mental and physical health with engagement initiatives and access to an employee assistance program.

### ORGANISATIONAL CULTURE

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

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

Employees are deeply connected to the organisation's broader sense of purpose, the meaning of their work and how they contribute, which are significant features in the workplace culture. The correlation between the Company's purpose, the meaning of the work employees do and the subsequent impact of their unique job responsibilities on the employee experience, underpins Queensland Theatre employees' desire to stay with the Company.

An internal values group continues to facilitate discussions to continually embed organisational values and expected behaviours that guide employees in their activities. The values are a common set of principles that help shape organisational culture. The group also puts forward suggestions for enhancing the working environment and conditions.

To evolve and strengthen organisational capability and culture, priority areas were:

- establishing a human resources function;
- initiatives to develop leadership capability;
- enhancing employee and workplace induction;
- employee recognition initiatives;
- team development; and
- opportunities to broaden experience.

Ongoing development of a positive organisational culture, particularly through teamwork initiatives and understanding individual differences and working style, will continue to be supported.

## DIVERSITY AND WELLBEING

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

An active Workplace Health and Safety Committee regularly reviews policies, procedures and risks to support Queensland Theatre's safety culture. Support for employee mental health and overall wellbeing was provided through programs offered around raising awareness about mental health, safe theatres and workplaces, flu vaccination and access to confidential counselling through an employee assistance provider. In addition, Queensland Theatre 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.

In 2021, strategies were implemented to improve diversity and inclusion. Initiatives included:

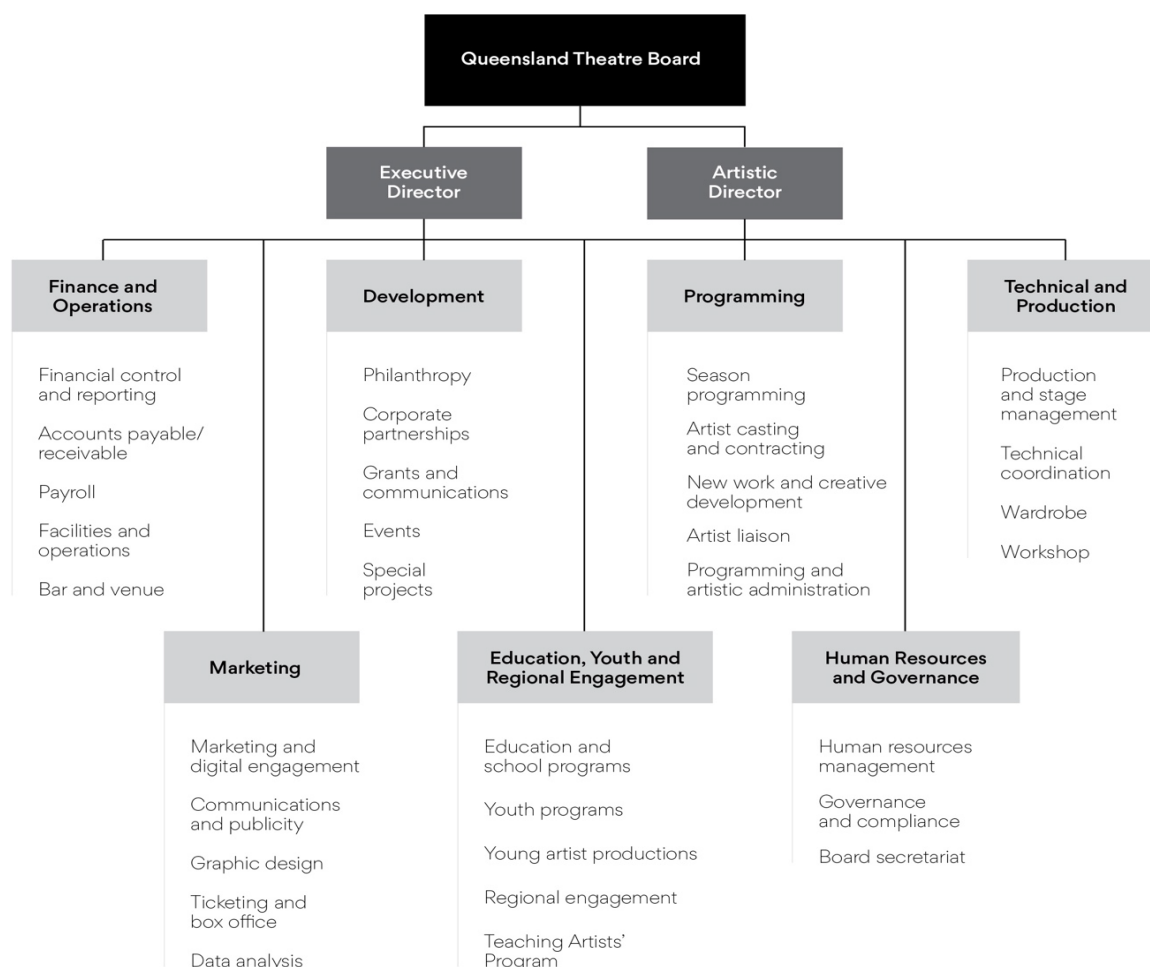
- implementing the Reconciliation Action Plan;
- developing an Inclusion and Diversity strategy;
- implementing cultural awareness training;
- providing disability awareness training; and
- raising awareness of the need for inclusivity by participating in a range of activities including National Reconciliation Week and NAIDOC Week.

Implementing initiatives for raising cultural awareness in the organisation was a central focus with board members and staff participating in Aboriginal and Torres Strait Islander cultural awareness training to build a culturally responsive workforce through education about cultural beliefs and practices. In addition, a yarning session with Gaja Kerry Charlton was held and a cultural capability review was conducted to identify potential gaps in systems, policies and processes. These activities were also underpinned by commitments contained in a new Reconciliation Action Plan.

Workplace diversity is an integral part of how Queensland Theatre operates. The need to respect individual differences underpins all activities and striving for an inclusive and fair workplace where every person can contribute to organisational objectives is an imperative. In addition, employees are highly community focused and often initiate activities to raise support for various charitable objectives. This is demonstrated through Queensland Theatre's continued support for a Centacare community volunteer placement that offers a real work program for a selected individual. Queensland Theatre recognises that diversity of perspective and experience improves performance, manages risk and improves decision-making.

# GOVERNANCE

## Organisational Structure



## Queensland Theatre Board

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

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

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

### Board appointments

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

## 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 and remuneration

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

The Board met eight times during the year at seven ordinary meetings and one special meeting.

Remuneration for Board members and the Audit and Risk Management Committee is set in accordance with the Queensland Government's *Remuneration Procedures for Part-time Chairs and Members of Queensland Government Bodies*. For the year ended 31 December 2021, the remuneration of Queensland Theatre Board members during the year was:

Member	Current term	Board meetings		Fees	
		Attended	Eligible to attend	Approved annual fee \$	Fees received \$
Elizabeth Jameson AM <i>Chair</i>	5 Sep 2019 – 4 Sep 2022	8	8	5,000	5,000
Rachel Crowley <i>Deputy Chair</i>	5 Sep 2019 – 4 Sep 2022	8	8	3,000	3,000
Tracey Barker <i>Chair, Audit and Risk Management Committee</i>	31 Jan 2019 – 30 Jan 2022	7	8	3,000	3,000
Mundanara Bayles <sup>1</sup>	27 May 2021 – 26 May 2024	3	5	3,000	1,750
Simon Gallaher <sup>2</sup>	27 May 2021 – 26 May 2024	4	5	3,000	1,750
Dean Gibson <sup>1</sup>	27 May 2021 – 26 May 2024	4	5	3,000	1,750
Susan Learmonth	5 Sep 2019 – 4 Sep 2022	8	8	3,000	3,000
Dr Andrea Moor	5 Sep 2019 – 4 Sep 2022	7	8	3,000	3,000
David Williamson AO	5 Sep 2019 – 4 Sep 2022	5	8	3,000	3,000

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

<sup>1</sup> Ms Bayles and Mr Gibson appointed 27 May 2021.

<sup>2</sup> Mr Gallaher reappointed 27 May 2021.

Board members donated \$47,250 to Queensland Theatre during 2021.

Remuneration details are also disclosed in the financial statements.

## Board member profiles

### ELIZABETH JAMESON AM

Board Chair and ex officio member of the Audit and Risk Management Committee  
Appointed 20 May 2013. Tenure to 4 September 2022  
Appointed Chair 20 August 2016

Elizabeth Jameson AM has more than 30 years' experience in law, corporate governance, and as a company director. Ms Jameson is the founder of corporate governance consultancy Board Matters Pty Ltd and associated firm Board Matters Legal (since 2002). 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. Ms Jameson is an experienced director, serving over the past 25 years on the boards of more than 20 organisations in the private, not-for-profit and public sectors. She is also President and Chair of RACQ Ltd and associated companies and a director of Endeavour Foundation and John Villiers Trust.

### RACHEL CROWLEY

Deputy Chair  
Appointed 20 August 2016. Tenure to 4 September 2022  
Appointed Deputy Chair 17 July 2017  
Member, Audit and Risk Management Committee until September 2021

Rachel Crowley is Brisbane Airport Corporation's (BAC) Executive General Manager, Communications and Public Affairs. In this role, she is responsible for managing BAC's external and internal communications, brand, and community and government relations. Ms Crowley has more than 30 years' experience in media, government, marketing and communications across all levels of government and the private sector. Ms Crowley is also Chair of the Board of Queensland's Institute of Modern Art, and President of the Corporate Affairs Council of the Queensland Futures Institute.

### MUNDANARA BAYLES

Appointed 27 May 2021. Tenure to 26 May 2024

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

### TRACEY BARKER

Chair, Audit and Risk Management Committee  
Appointed 31 January 2019. Tenure to 30 January 2022

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

### SIMON GALLAHER

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

Simon Gallaher is a well-known Australian entertainer, musical theatre star, television and concert performer, singer and songwriter. He also developed a successful performing arts, music publishing and concert promotion company based in Queensland, becoming one of Australia's foremost theatrical producers. Mr Gallaher studied at the Queensland Conservatorium of Music before appearing regularly on *The Mike Walsh Show* and hosting his own night-time television variety show on ABC TV. He was awarded three Mo-Variety Awards, a Logie and an ARIA Award, Queenslander 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 the Board of the Queensland Performing Arts Trust including as Deputy Chair, the Queensland Symphony Orchestra, and the Harvest Rain Theatre Company. Mr Gallaher is also a member of the Helpmann Awards nominating panel for musical theatre and patron to many arts organisations including The Queensland Show Choir, Queensland Youth Symphony Orchestra, Spotlight Theatre Company and the Gold Coast Theatre Alliance.



## DEAN GIBSON

Appointed 27 May 2021. Tenure to 26 May 2024  
Member, Audit and Risk Management Committee from  
September 2021

Dean Gibson is an Aboriginal filmmaker with over 15 years' experience in creating, writing, directing, editing and producing content. His work has screened on ABC3, ABC1, SBS and NITV and includes children's television, documentary and drama. Mr Gibson's onscreen highlights in children's television include directing a Sesame Street film *Five Kangaroos* and *Tjitji Lullaby*. Mr Gibson also created and co-directed the children's television series *Handball Heroes* and wrote and directed a television documentary, *Incarceration Nation* which was shortlisted as a finalist for 2022 Walkley Awards. He also claimed the 2018 ATOM Award for Best History Documentary and Best Long Documentary at the 2018 First Nations Media Awards for *Wik vs Queensland*. With Screen Queensland and Screen Australia, Mr Gibson designed and oversaw a program in 2014 for emerging Indigenous filmmakers called The Production Line, as part of his passion for helping others, particularly Aboriginal and Torres Strait Islander professionals, to gain opportunities in the arts industry. Mr Gibson is also a Board member of Screen Queensland, the Griffith University Film School Advisory Board and the Essential Screen Skills Industry Advisory Board.

## SUSAN LEARMONTH

Appointed 20 October 2016. 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 30 years' experience as a finance professional and specialises in providing taxation advice to private and family-owned businesses across a range of industries. Ms Learmonth is passionate about theatre and the performing arts, and her association with Queensland Theatre extends over three decades as a subscriber and as a dedicated supporter driving wider public awareness of, and engagement with, Queensland Theatre. Ms Learmonth is a Member of the Institute of Chartered Accountants Australia and New Zealand.

## DR ANDREA MOOR

Appointed 20 August 2016. Tenure to 4 September 2022  
Member, Audit and Risk Management Committee until  
September 2021

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

## DAVID WILLIAMSON AO

Appointed 20 August 2016. Tenure to 4 September 2022

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

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

## Board committees

### AUDIT AND RISK MANAGEMENT COMMITTEE

The Board has established an Audit and Risk Management Committee 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 shall comprise at least two and a maximum of four Board members and may have an additional person who is neither a member of the Board nor a Queensland Theatre employee.

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

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

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

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

In performing its functions, the 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 monitored the major enterprise risks. Committee members during 2021 and Committee remuneration are outlined below.

Member	Committee meetings		Fees	
	Attended	Eligible to attend	Approved annual fee \$	Fees received \$
Tracey Barker <i>Committee Chair</i>	4	4	1,000	1,000
Rachel Crowley <sup>1</sup>	2	3	500	375
Simon Gallaher	1	1	500	125
Dean Gibson	1	1	500	125
Susan Learmonth	4	4	500	500
Dr Andrea Moor <sup>1</sup>	3	3	500	375

<sup>1</sup> Ms Crowley and Dr Moor retired from the Committee in September 2021.

## 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.

LEE LEWIS

### Artistic Director

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

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

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

## Risk management and accountability

### INTERNAL AUDIT

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

### EXTERNAL SCRUTINY

Queensland Audit Office was the external auditor for Queensland Theatre in 2021. Queensland Theatre was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements).

### INFORMATION SYSTEMS AND RECORDKEEPING

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

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

### HUMAN RIGHTS

In response to the commencement of the *Human Rights Act 2019* on 1 January 2020, Queensland Theatre continually reviews its policies, programs procedures and practices to confirm they are consistent with human rights. Queensland Theatre did not receive any human rights complaints.

### DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel

## Public sector ethics

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

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

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

Queensland Theatre's administrative procedures and management practices including position descriptions, community engagement strategies, service delivery, annual performance appraisals and review of the Strategic Plan – are developed and conducted having regard to the ethical principles set out in the *Public Sector Ethics Act 1994* and Queensland Theatre's Code of Conduct.

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.

# SUMMARY OF FINANCIAL PERFORMANCE

For the year ended 31 December 2021

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

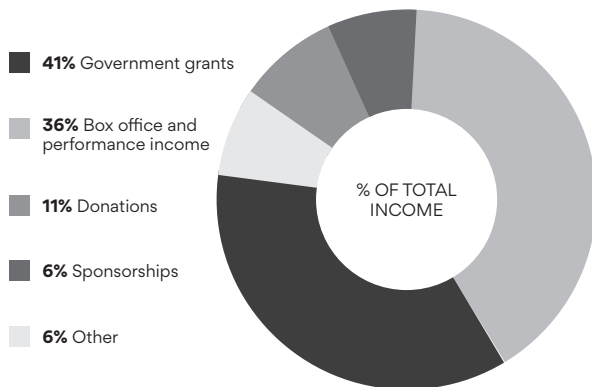
## STATEMENT OF FINANCIAL PERFORMANCE

	2021 \$'000	2020 \$'000
TOTAL INCOME	12,560	8,471
TOTAL EXPENSES	11,532	7,767
SURPLUS / DEFICIT	1,028	704

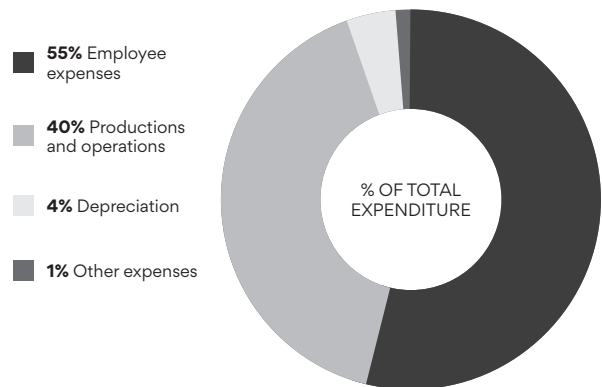
## STATEMENT OF FINANCIAL POSITION

	2021 \$'000	2020 \$'000
TOTAL ASSETS	13,402	12,326
TOTAL LIABILITIES	4,253	4,210
TOTAL EQUITY	9,149	8,116

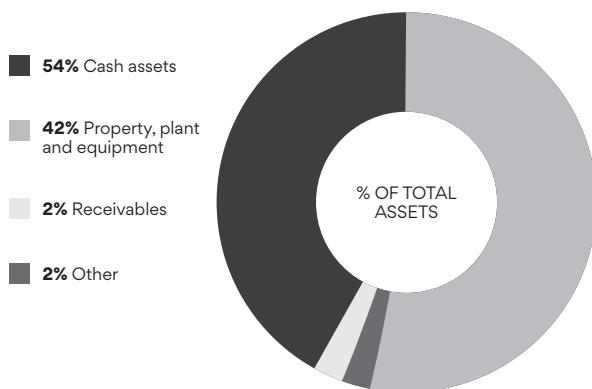
### FINANCIAL PERFORMANCE - INCOME



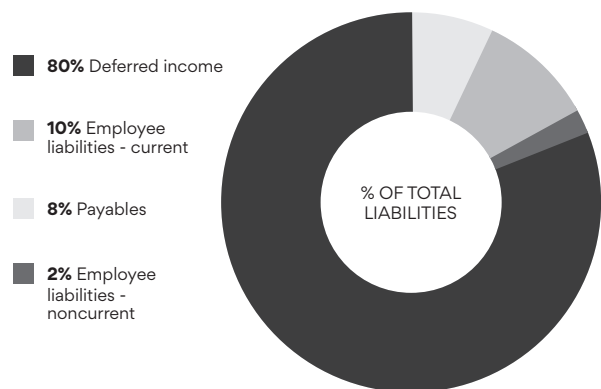
### FINANCIAL PERFORMANCE - EXPENDITURE



### FINANCIAL POSITION - ASSETS



### FINANCIAL POSITION - LIABILITIES



# FINANCIAL STATEMENTS

2021

# Queensland Theatre Company

## Financial Report

**For the year ended 31 December 2021**

**Statement of Comprehensive Income**

**Statement of Financial Position**

**Statement of Changes in Equity**

**Statement of Cash Flows**

**Notes to and forming part of the Financial Statements**

**Certificate of Queensland Theatre Company**

**Independent Auditor's Report**

### General Information

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This financial report covers Queensland Theatre Company.

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

Queensland Theatre Company is controlled by the 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 2021

	Note	2021 \$'000	2020 \$'000
<b>Income from Continuing Operations</b>			
Government grants	2	5,179	5,210
Box office and performance income	3	4,567	1,123
Sponsorships	4	764	675
Donations	5	1,288	1,199
Other income	6	763	264
<b>Total Income from Continuing Operations</b>		<b>12,560</b>	<b>8,471</b>
<b>Expenses from Continuing Operations</b>			
Employee expenses	7	6,338	4,653
Production and operations	8	4,597	2,515
Depreciation	9	451	426
Other expenses	10	146	173
<b>Total Expenses from Continuing Operations</b>		<b>11,532</b>	<b>7,767</b>
<b>Operating Result from Continuing Operations</b>		<b>1,028</b>	<b>704</b>
<b>Other Comprehensive Income</b>			
Increase in reserves incentive scheme		5	9
<b>Total Other Comprehensive Income</b>		<b>5</b>	<b>9</b>
<b>Total Comprehensive Income</b>		<b>1,033</b>	<b>713</b>

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 2021

	Note	2021 \$'000	2020 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	11	7,253	6,329
Receivables	12	229	103
Inventories		10	11
Other assets	13	266	34
<b>Total Current Assets</b>		<b>7,759</b>	<b>6,477</b>
<b>Non - Current Assets</b>			
Property, plant and equipment	14	5,643	5,849
<b>Total Non - Current Assets</b>		<b>5,643</b>	<b>5,849</b>
<b>Total Assets</b>		<b>13,402</b>	<b>12,326</b>
<b>Current Liabilities</b>			
Payables	15	324	250
Accrued employee benefits	16	461	435
Contract liabilities	17	3,385	3,442
<b>Total Current Liabilities</b>		<b>4,171</b>	<b>4,127</b>
<b>Non - Current Liabilities</b>			
Accrued employee benefits	16	82	83
<b>Total Non - Current Liabilities</b>		<b>82</b>	<b>83</b>
<b>Total Liabilities</b>		<b>4,253</b>	<b>4,210</b>
<b>Net Assets</b>		<b>9,149</b>	<b>8,116</b>
<b>Equity</b>			
Reserves incentive scheme		877	872
Accumulated surplus		8,273	7,244
<b>Total Equity</b>		<b>9,149</b>	<b>8,116</b>

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 2021

	<b>Accumulated Surplus</b>	<b>Reserves Incentive Scheme</b>	<b>Total</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
Balance 1 January 2020	6,540	863	7,403
Operating Result from Continuing Operations	704	-	704
Other Comprehensive Income	9	-	9
Total Comprehensive Income	713	-	713
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme	(9)	9	-
Balance 31 December 2020	7,244	872	8,116
Balance 1 January 2021	7,244	872	8,116
Operating Result from Continuing Operations	1,028	-	1,028
Other Comprehensive Income	5	-	5
Total Comprehensive Income	1,033	-	1,033
Transactions with Owners as Owners: - Interest Reserves Incentives Scheme	(5)	5	-
Balance 31 December 2021	8,273	877	9,149

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 2021

	Note	2021 \$'000	2020 \$'000
<b>Cash inflows (outflows) from operating activities</b>			
Receipts from operating activities		11,636	7,933
Interest received		42	62
GST collected from customers		362	348
Employee expenses		(6,312)	(4,582)
Supplies and services		(4,078)	(1,909)
GST paid to suppliers		(487)	(247)
Net cash provided by operating activities	18(ii)	<b>1,165</b>	<b>1,604</b>
<b>Cash inflows (outflows) from investing activities</b>			
Payments for property, plant and equipment		(245)	(287)
Net cash used in investing activities		<b>(245)</b>	<b>(287)</b>
Net increase (decrease) in cash held		920	1,317
Cash at the beginning of the reporting period		5,456	4,140
<b>Cash at the end of the reporting period</b>	18(i)	<b>6,376</b>	<b>5,456</b>

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

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

### 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 accrual basis in accordance with Australian Accounting Standards and Interpretations for the reporting periods beginning on or after 1 July 2019. In addition, the financial statements comply with Queensland Treasury's Minimum Reporting Requirements and other authoritative pronouncements.

Queensland Theatre Company has prepared these financial statements in compliance with section 39 of the *Financial and Performance Management Standard 2019*.

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

The Company's operations continued to be affected by the COVID-19 pandemic during 2021. Five out of the nine productions programmed for the 2021 season were impacted by lockdowns, border restrictions and house size reductions. One production was postponed to the 2022 season due to border restrictions. Revenue lost from lower ticket sales and deferred productions was offset by savings on production and performance expenditure, resulting in a net impact of \$27,000.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

The impact to the Company's budgeted financial statements are noted below:

<b>Statement of Comprehensive Income</b>	<b>2021</b>	<b>2020</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Revenue</b>		
Revenue lost from ticket sales of cancelled and postponed performances	(545)	(2,356)
Revenue lost from workshop fees	(50)	(128)
Revenue gained from additional donor support	158	384
Revenue lost from cash sponsorship	-	(233)
Funding support – Queensland Government	15	171
Net revenue lost from bar sales	(20)	(118)
<b>Expenses</b>		
Saving on production and performance expenditure	469	2,735
Saving on marketing expenditure	-	165
Saving on occupancy costs	-	340
Saving on other expenditure	-	183
<b>Net Impact</b>	<b>27</b>	<b>1,143</b>

The Company received funding support from the Queensland Government in the form of a COVID-19 support grant of \$15,000 (2020: \$171,000).

Despite COVID-19's impact on operations, successful productions during the year resulted in Queensland Theatre Company ending 2021 in a strong net current asset position, with significant cash reserves. Assets are held as cash, and liabilities are limited to current contract liabilities tied to the delivery of activity or performance outcomes in 2022.

### **(c) Impairment of non-current assets**

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

### **(d) Services received free of charge or for nominal value**

Contributions of services are recognised only if the services would have been purchased if they had not been donated and their fair value can be measured reliably. Where this is the case, an equal amount is recognised as revenue and an expense.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

### **(e) 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 15). Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority is classified as part of operating cash flows.

### **(f) Rounding and comparatives**

Amounts included in the financial statements are in Australian dollars and have been rounded to the nearest \$1,000 or, where that amount is \$500 or less, to zero, unless disclosure of the full amount is specifically required.

Comparative information has been restated where necessary to be consistent with disclosures in the current reporting period.

### **(g) Interest Reserves 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 11). As such, under AASB 110 *Preparation of Financial Statements* these represent a "transaction with owners as owners" and must be presented in the Statement of Changes in Equity.

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

The ability of the Company to maintain its operations is dependent, inter alia, on the continuing financial support of the Queensland Government through Arts Queensland and the Federal Government through the Australia Council as set out in the 2019-2021 Multipartite Funding Agreement, executed on 21 December 2018.

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

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

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

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

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

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

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

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

No new accounting standards applicable for the first time in 2021 had a material impact on the Company.

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

No accounting pronouncements were early adopted in the 2021 financial year.

#### Voluntary changes in accounting policy

No voluntary changes in accounting policies occurred during the 2021 financial year.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

**2021**      **2020**  
\$'000      \$'000

### NOTE 2. GOVERNMENT GRANTS

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

Annual recurrent grant funding received under the Multipartite Funding Agreement between Queensland Theatre, Arts Queensland and the Australia Council of the Arts is identified as a contract with a customer under AASB 15. The Company's obligation under the grant agreement is to deliver an accepted annual program of activities including mainstage performances, sector development, touring, education and other access programs that addresses the Australia Council's and Queensland Government's strategic priorities. Total funding of \$4,739,683 was recognised in 2021 (2020 : \$4,670,709).

#### Queensland Government through Arts Queensland

Recurrent funding - Multipartite agreement	3,858	3,803
Special grants		
COVID-19 funding support	-	171
Matching Subsidy Scheme	100	100
Playing Queensland Fund	-	(5)
Play Local Fund	-	20

#### Queensland Government through Department of Premier and Cabinet

Queensland Premier's Drama Award	136	210
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#### Queensland Government through Queensland Rural and Industry Development Authority

COVID-19 Business Support Grant	15	-
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#### Federal Government through Australia Council

Recurrent funding - Multipartite agreement	881	868
Other Special grants		
Indigenous Languages & Arts Program	180	26

#### Local Government through Brisbane City Council

	8	17
Total	<u>5,179</u>	<u>5,210</u>

### NOTE 3. 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.

Ticket sales	4,522	890
Production fees and royalties	21	33
Co-production and other contributions	-	206
Other performance related income	24	(6)
Total	<u>4,567</u>	<u>1,123</u>

### NOTE 4. SPONSORSHIPS

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

Corporate sponsorship - cash	428	269
Corporate sponsorship - in kind	336	407
Total	<u>764</u>	<u>675</u>

### NOTE 5. DONATIONS

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

Donations	1,288	1,199
Total	<u>1,288</u>	<u>1,199</u>

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

	2021	2020
	\$'000	\$'000

### NOTE 6. OTHER INCOME

Other income is recognised as income immediately when received.

Interest income	38	53
Workshops and young artist development programs	306	145
Venue and bar operations	359	44
Events and sundry	60	22
Total	763	264

### NOTE 7. EMPLOYEE EXPENSES

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

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

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

Salaries and wages, all employees, performers, artists & technical personnel	5,655	4,122
Superannuation	499	358
Workers compensation and payroll tax	60	76
Allowances	93	32
Fringe benefits tax	10	32
Recruitment, Relocation and training	22	33
Total	6,338	4,653

The number of employees as at 31 December 2021, 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)):

46 50

### Key Management Personnel

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

#### (i) Remuneration of board members

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

Board Member	Date appointed	Date retired	2021	2020
			\$	\$
E. Jameson (Chair)	reappointed, 5-Sep-19		5,000	5,000
T. Barker	31-Jan-19		4,000	4,000
R. Crowley	reappointed, 5-Sep-19		3,375	3,500
S. Gallaher	reappointed, 27-May-21		1,875	2,250
S. Learmonth	reappointed, 5-Sep-19		3,500	3,500
A. Moor	reappointed, 5-Sep-19		3,375	3,500
D. Williamson	reappointed, 5-Sep-19		3,000	3,000
A. Hurley	31-Jan-19	8-Apr-20	-	750
M. Bayles	27-May-21		1,750	-
D. Gibson	27-May-21		1,875	-
			27,750	25,500

• Board members and their partners donated \$47,250 to Queensland Theatre during 2021 (2020: \$57,013).



# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

### (ii) Remuneration of executive

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

Position: Executive Director

Director, Queensland Theatre Company Act 1970

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

Appointed 1 October 2018

Position: Artistic Director

Employee, appointed by Queensland Theatre Company Board

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

Appointed 2 December 2019

Remuneration expenses disclosed reflect expenses recognised in the Statement of Comprehensive Income and are comprised of the following components:

- Short term employee expenses which include,
  - salaries, allowances and annual leave entitlements earned and expensed for the entire year, or for that part of the year during which the employee occupied the specified position
  - 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.

	Short Term Employee Expenses		Long Term Employee Expenses	Post-Employment Expenses	Termination Benefits	Total Expenses
	Monetary Expenses	Non-Monetary Benefits				
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<i>1 January 2021 – 31 December 2021</i>						
Executive Director	192	-	-	21	-	213
Artistic Director	179	-	-	17	-	197
<i>1 January 2020 – 31 December 2020</i>						
Executive Director	196	-	-	21	-	218
Artistic Director	163	-	-	15	-	177

- Included in Monetary expenses for 2021 is a short term incentive payment to the Artistic Director of \$10,000 in recognition of performance achievements in 2020 (2020: Nil).
- Executive personnel and their partners donated \$5,200 to Queensland Theatre during 2021 (2020: \$5,050)

### (iii) Related party transactions

#### Ultimate controlling entity

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

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

- KMP and their partners donated \$52,450 to Queensland Theatre during 2021 (2020: \$62,063)
- Queensland Theatre provides tickets to KMP and their accompanying guests, as part of their duties, and the value of such tickets to any individuals is not considered material.
- Brett Boardman Photography was engaged to provide photography and editing services, fees paid totalled \$9,800 (2020: \$7,928)

#### Transactions with related parties

- David Williamson AO was paid \$52,397 in licence fees for *Emerald City* in 2020
- Andrea Moor was paid wages and superannuation totalling \$506 as a contracted artist in 2020

#### Transactions with Queensland Government controlled entities

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

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

	2021 \$'000	2020 \$'000
<b>NOTE 8. PRODUCTION AND OPERATIONS</b>		
Production and operations expenses are recognised upon receipt of the goods ordered or services delivered.		
Theatre and production	1,646	655
Marketing and development	1,051	912
Occupancy	567	264
Royalties	458	99
Other	322	166
Travel and touring	288	138
IT & communications	266	282
Total	4,597	2,515

### NOTE 9. DEPRECIATION

Property, plant and equipment, except motor vehicles, are depreciated on a straight-line basis so as to allocate the net cost, less its estimated residual value, progressively over its estimated useful life to the Company. Motor vehicles are depreciated using the diminishing value method. Where assets have separately identifiable components that are subject to regular replacement, these components are assigned useful lives distinct from the asset to which they relate and are depreciated accordingly. Any expenditure that increases the originally assessed capacity or service potential of an asset is capitalised and the new depreciable amount is depreciated over the remaining useful life of the asset to the Company.

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

Buildings (incl. leasehold improvements)	25 years
Plant & Equipment	3 to 10 years

Depreciation was incurred in respect of:

Leasehold improvements	360	345
IT equipment	36	23
Motor vehicles	1	1
Office furniture	7	10
Staging & rehearsal plant and equipment	42	41
Workshop plant and equipment	5	5
Total	451	426

### NOTE 10. OTHER EXPENSES

Insurance	89	104
Audit fees *	20	54
Bank fees and charges	37	16
Total	146	173

\* Total audit fees quoted by the Queensland Audit Office relating to the 2021 Financial Statements are \$20,000.

### NOTE 11. CASH AND CASH EQUIVALENTS

For the purposes of the Statement of Financial Position and the Statement of Cash Flows, cash assets include all cash and cheques receipted but not banked at 31 December as well as deposits at call with financial institutions. It also includes investments with short periods to maturity that are readily convertible to cash on hand at the Company's or issuer's option and that are subject to a low risk of changes in value.

The Company is party to a multi-partite agreement with the Queensland Government through Arts Queensland, and the Federal Government through The Major Performing Arts Board of the Australia Council. 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.

Cash at bank and on hand	670	1,376
Deposits at call	5,706	4,080
Total Cash - Unrestricted	6,376	5,456
Deposits at call - Reserves Incentive Fund	877	873
Total	7,253	6,329

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

2021 2020  
\$'000 \$'000

### NOTE 12. RECEIVABLES

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery. Settlement of these amounts is required within 30 days from invoice date. The collectability of receivables is assessed periodically with provision being made for expected credit losses. All known bad debts are written off in the period in which they are identified.

Trade debtors	9	9
GST receivable	220	94
Total	229	103

### NOTE 13. OTHER ASSETS

Prepaid other costs	266	34
Total	266	34

### NOTE 14. PROPERTY, PLANT AND EQUIPMENT

Actual cost is used for the initial recording of all non-current physical and intangible asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in preparing the assets ready for internal use, including architects' fees and engineering design fees. Items of property, plant and equipment with a cost or their value in excess of \$5,000 are recognised for financial reporting purposes in the year the asset is ready for use. Items with a lesser value are expensed in the year of acquisition.

#### (i) Property, Plant and Equipment

At cost	7,601	7,167
Less: Accumulated depreciation	(1,958)	(1,553)
Total	5,643	5,614

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

Carrying amount at 1 January	5,614	5,917
Acquisitions / (Disposals)	480	123
Depreciation	(451)	(426)
Carrying value at 31 December	5,643	5,614

#### Work in Progress

Opening Balance at 1 January	235	71
Additions	245	164
Transfers to Property, Plant & Equipment	(480)	-
Carrying value at 31 December	-	235

### NOTE 15. PAYABLES

Trade creditors are recognised upon receipt of the goods or services ordered and are measured at the agreed purchase/contract price, gross of applicable trade and other discounts. Amounts owing are unsecured and are generally settled on 30 day terms.

Trade creditors	75	118
GST payable	56	31
Accrued expenses	193	101
Total	324	250

### NOTE 16. ACCRUED EMPLOYEE BENEFITS

Annual (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 WorkCover premiums and employer superannuation guaranteed contributions.

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

Long service leave entitlements payable are assessed at balance date having regard to current employee remuneration rates, employment related on-costs and other factors including accumulated years of employment, future remuneration levels, and experience of employee departure per year of service. Long service leave liabilities are classified as current when they are due to be settled within 12 months after the reporting date as the Company does not have an unconditional right to defer settlement to beyond 12 months after the reporting date. Current long service leave liabilities are recorded in the Statement of Financial Position at its nominal value. Long service leave expected to be paid later than 12 months are classified as non-current and has been measured at the present value of the estimated future cash outflows to be made for these entitlements accrued to balance date. Relevant Fixed Rate Commonwealth Bond Rates are used for discounting future cash flows.

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

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

	2021 \$'000	2020 \$'000
<b>Current</b>		
Annual leave	250	255
Long service leave	211	180
Total current	461	435
<b>Non-current</b>		
Long service leave	82	83
Total non-current	82	83
Total accrued employee benefits	543	518

### NOTE 17. CONTRACT LIABILITIES

Contract liabilities arise from contracts with customers.

Contract liabilities at 31 December 2021 includes payments received for tickets to performances, services and outcomes deliverable in 2022. These amounts will be recognised as revenue in the next 12 months.

Season ticket sales in advance	1,780	1,827
Grants and sponsorship income received in advance	1,605	1,615
Total	3,385	3,442
Carrying amount at 1 January	3,442	3,210
Amounts received	3,039	1,127
Transfer to revenue	(3,096)	(895)
Carrying amount at 31 December	3,385	3,442

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

#### (i) Reconciliation of cash

Cash at bank and on hand	670	1,376
Deposits at call	6,583	4,953
Less: Reserves Incentive Fund	(877)	(873)
Cash assets	6,376	5,456

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

Operating surplus from ordinary activities	1,028	704
Depreciation	451	426

#### Changes in assets and liabilities:

(Increase)/Decrease in receivables	(126)	46
(Increase)/Decrease in inventories	1	6
(Increase)/Decrease in other assets	(232)	33
(Decrease)/Increase in payables	74	53
(Decrease)/Increase in employee benefits	26	104
(Decrease)/Increase in other liabilities	(57)	232
Net cash from operating activities	1,165	1,604

### NOTE 19. CONTINGENCIES

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

### NOTE 20. EVENTS OCCURRING AFTER BALANCE DATE

The Company commences its 2022 season with 100% audience capacity in theatres however ticket sales have been affected by the continued spread of COVID-19 in the community. One show has been postponed due to the difficulties of rehearsing during the peak of the Omicron variant in Queensland while another has been deferred to the 2023 season. As a potential risk, COVID-19 may further affect the ability to successfully produce and present new work. Audience sentiment responds to COVID-19 conditions and will require constant monitoring and flexible risk mitigation strategies.

# Notes to and forming part of the Financial Statements

## For the year ended 31 December 2021

**2021**      **2020**  
\$'000      \$'000

### NOTE 21. FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are recognised in the Statement of Financial Position when the Company becomes party to the contractual provisions of the financial instrument. Queensland Theatre Company's financial instruments consist of cash deposits held with banks, accounts receivable and accounts payable.

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

#### Financial assets

Cash and cash equivalents	11	7,253	6,329
Receivables	12	229	103
Total		<b>7,483</b>	<b>6,432</b>

#### Financial liabilities

Payables	15	324	250
Total		<b>324</b>	<b>250</b>

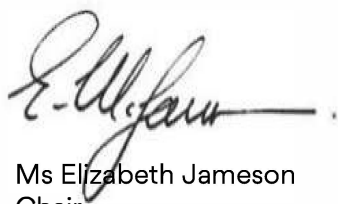
The activities of the Company do not expose it to material financial risk. The Company does not enter transactions for speculative purposes, nor for hedging. Apart from cash and cash equivalents, the Company holds no financial assets classified at fair value through profit and loss.

# CERTIFICATE OF QUEENSLAND THEATRE COMPANY

This general purpose financial report has been prepared pursuant to s.62(1) of the *Financial Accountability Act 2009* (the Act), section 39 of the *Financial and Performance Management Standard 2019* and other prescribed requirements. In accordance with s.62(1)(b) of the Act we certify that in our opinion:

- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the financial statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2021 and of the financial position of Queensland Theatre Company at the end of that year, and

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



Ms Elizabeth Jameson  
Chair  
Queensland Theatre Company



Ms Amanda Jolly  
Executive Director  
Queensland Theatre Company

23 February 2022

## INDEPENDENT AUDITOR'S REPORT

To the Board of Queensland Theatre Company

### Report on the audit of the financial report

#### Opinion

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

In my opinion, the financial report:

- a) gives a true and fair view of the entity's financial position as at 31 December 2021, and its financial performance and cash flows for the year then ended
- b) complies with the *Financial Accountability Act 2009*, the Financial and Performance Management Standard 2019 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 31 December 2021, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including summaries of significant accounting policies and other explanatory information, and the management certificate.

#### Basis for opinion

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

I am independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General Auditing Standards*.

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

#### Other information

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

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

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

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

We will review the annual report once finalised and provided by management and report any material matters that arise.

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

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

The Board is also responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless it is intended to abolish the entity or to otherwise cease operations.

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

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

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

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



conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

### **Statement**

In accordance with s.40 of the *Auditor-General Act 2009*, for the year ended 31 December 2021:

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

### **Prescribed requirements scope**

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

Carolyn Dougherty  
as delegate of the Auditor-General

25 February 2022

Queensland Audit Office  
Brisbane

# Glossary

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

# Compliance Checklist

Summary of requirement		Basis for requirement	Annual report reference
<b>Letter of compliance</b>	<ul style="list-style-type: none"> <li>A letter of compliance from the accountable officer or statutory body to the relevant Minister/s</li> </ul>	ARRs – section 7	1
<b>Accessibility</b>	<ul style="list-style-type: none"> <li>Table of contents</li> <li>Glossary</li> </ul>	ARRs – section 9.1	2 64
	<ul style="list-style-type: none"> <li>Public availability</li> </ul>	ARRs – section 9.2	67
	<ul style="list-style-type: none"> <li>Interpreter service statement</li> </ul>	<i>Queensland Government Language Services Policy</i> ARRs – section 9.3	67
	<ul style="list-style-type: none"> <li>Copyright notice</li> </ul>	<i>Copyright Act 1968</i> ARRs – section 9.4	67
	<ul style="list-style-type: none"> <li>Information Licensing</li> </ul>	<i>QGEA – Information Licensing</i> ARRs – section 9.5	67
<b>General information</b>	<ul style="list-style-type: none"> <li>Introductory Information</li> </ul>	ARRs – section 10	3
<b>Non-financial performance</b>	<ul style="list-style-type: none"> <li>Government's objectives for the community and whole-of-government plans/specific initiatives</li> </ul>	ARRs – section 11.1	8
	<ul style="list-style-type: none"> <li>Agency objectives and performance indicators</li> </ul>	ARRs – section 11.2	10
	<ul style="list-style-type: none"> <li>Agency service areas and service standards</li> </ul>	ARRs – section 11.3	8, 10-35
<b>Financial performance</b>	<ul style="list-style-type: none"> <li>Summary of financial performance</li> </ul>	ARRs – section 12.1	43
<b>Governance – management and structure</b>	<ul style="list-style-type: none"> <li>Organisational structure</li> </ul>	ARRs – section 13.1	36
	<ul style="list-style-type: none"> <li>Executive management</li> </ul>	ARRs – section 13.2	41
	<ul style="list-style-type: none"> <li>Government bodies (statutory bodies and other entities)</li> </ul>	ARRs – section 13.3	N/A
	<ul style="list-style-type: none"> <li>Public Sector Ethics</li> </ul>	<i>Public Sector Ethics Act 1994</i> ARRs – section 13.4	42
	<ul style="list-style-type: none"> <li>Human Rights</li> </ul>	<i>Human Rights Act 2019</i> ARRs – section 13.5	41
	<ul style="list-style-type: none"> <li>Queensland public service values</li> </ul>	ARRs – section 13.6	42
<b>Governance – risk management and accountability</b>	<ul style="list-style-type: none"> <li>Risk management</li> </ul>	ARRs – section 14.1	40
	<ul style="list-style-type: none"> <li>Audit committee</li> </ul>	ARRs – section 14.2	40
	<ul style="list-style-type: none"> <li>Internal audit</li> </ul>	ARRs – section 14.3	41
	<ul style="list-style-type: none"> <li>External scrutiny</li> </ul>	ARRs – section 14.4	41
	<ul style="list-style-type: none"> <li>Information systems and recordkeeping</li> </ul>	ARRs – section 14.5	41
	<ul style="list-style-type: none"> <li>Information Security attestation</li> </ul>	ARRs – section 14.6	41
	<ul style="list-style-type: none"> <li>Strategic workforce planning and performance</li> </ul>	ARRs – section 15.1	34-35

Summary of requirement		Basis for requirement	Annual report reference
<b>Governance – human resources</b>	<ul style="list-style-type: none"> <li>Early retirement, redundancy and retrenchment</li> </ul>	Directive No.04/18 <i>Early Retirement, Redundancy and Retrenchment</i> ARRs – section 15.2	N/A
<b>Open Data</b>	<ul style="list-style-type: none"> <li>Statement advising publication of information</li> </ul>	ARRs – section 16	67
	<ul style="list-style-type: none"> <li>Consultancies</li> </ul>	ARRs – section 33.1	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
	<ul style="list-style-type: none"> <li>Overseas travel</li> </ul>	ARRs – section 33.2	<a href="https://data.qld.gov.au">https://data.qld.gov.au</a>
	<ul style="list-style-type: none"> <li>Queensland Language Services Policy</li> </ul>	ARRs – section 33.3	N/A
<b>Financial statements</b>	<ul style="list-style-type: none"> <li>Certification of financial statements</li> </ul>	FAA – section 62 FPMS – sections 38, 39 and 46 ARRs – section 17.1	60
	<ul style="list-style-type: none"> <li>Independent Auditor's Report</li> </ul>	FAA – section 62 FPMS – section 46 ARRs – section 17.2	61

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

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