23 February 2016

The Honourable Annastacia Palaszczuk MP
Premier and Minister for the Arts
Level 15, Executive Building
100 George Street
BRISBANE QLD 4000

Dear Premier

I am pleased to present the Annual Report 2015 and audited financial statements for the Queensland Theatre Company.

I certify that this annual report complies with:

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

A checklist outlining the annual reporting requirements can be found on page 90 of this Annual Report or accessed at http://www.queenslandtheatre.com.au/About-Us/Publications

Yours sincerely

Emeritus Professor Richard Fotheringham FAHA
Chair, Queensland Theatre Company
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MISSION
Through our theatre-making, we aim to excite and inspire audiences throughout Queensland, Australia and our near neighbours (Asia-Pacific region).

PURPOSE
To present, produce, develop and tour classic and contemporary theatrical works and programs which entertain and showcase our stories and creative talent.

VALUES
DYNAMIC
ENTREPRENEURIAL
COLLABORATIVE
STORYTELLING
DIVERSE
SUSTAINABLE
WELCOMING

QUEENSLAND THEATRE COMPANY

Queensland Theatre Company (QTC) is the state’s flagship theatre company, the existence of which is continued by the Queensland Theatre Company Act 1970. QTC is based at 78 Montague Road in South Brisbane.

In 2015, QTC presented an annual mainstage season of eight plays including comedy, reinterpretation of timeless masterpieces, international contemporary drama and new Australian work. QTC also presented six add-on productions, with four of those showing in the Bille Brown Studio and two showing in our new Diane Cilento Studio.

In 2015, QTC toured five productions regionally and nationally, and co-produced plays with interstate and local organisations. There was also a regional series of workshops, forums and masterclasses.

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In 2015, QTC toured five productions regionally and nationally, and co-produced plays with interstate and local organisations. There was also a regional series of workshops, forums and masterclasses.

QTC is also dedicated to encouraging artist and artform development across the state through its creative developments and workshops with artists, regional touring and a writing program which includes the Queensland Premier’s Drama Award.

QTC has built a strong and loyal audience comprised of Season Ticket Holders who buy packages of three or more plays each year and single ticket buyers who purchase on a less regular basis. QTC also reaches a significant audience base of participants through its education and regional programs.

Queensland Theatre Company (QTC) is a statutory body. Its existence, functions and powers are set out in the Queensland Theatre Company Act 1970 (the Act). QTC’s functions include:

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

For performing its functions, QTC 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.
2015 SEASON

The Queensland Theatre Company’s 2015 program was a triumphant conclusion to Wesley Enoch’s five years as Artistic Director. In 2015 126,335 people saw a QTC production, with QTC undertaking 493 performances in 67 venues, as well as youth performances and workshops. This included an innovative regional community engagement project in Logan - Traction - supported by the Australian Department of Social Services.

Wesley Enoch left the company in October to become Director of the Sydney Festival; the Board would like to thank him for his leading contribution to QTC’s strong growth both at the box office and in national reputation in the years 2011-2015, and offer our congratulations on his new appointment. After an international, externally facilitated search, Sam Strong, formerly Associate Artistic Director at the Melbourne Theatre Company, was appointed as Artistic Director for the next five years. He commenced duties on 3 November.

2015 was particularly noteworthy for no fewer than five state and Australian tours, making QTC the leading performing arts producer in the regions and fulfilling our mission to serve all Queenslanders. 2014’s Black Diggers continued to tell its remarkable and important story nation-wide, as did two other Indigenous plays: our 2012 success Head Full of Love and a musical tribute to Indigenous country music, Country Song.

We continued our annual contribution to major regional arts centres with tours of the American comedy, Bestation Marriage, and local playwright Matthew Ryan’s 2012 work, Kelly.

The Board noted that the expertise in touring major stage works gained through these initiatives has given QTC a competitive edge nationally, and has supported management in seeking to consolidate this important and unique profile amongst Australian live stage companies in future years. QTC’s ambition is to now extend touring internationally.

Noteworthy amongst QTC’s other productions were Brisbane, a heart-warming account of our own capital city during World War II; the 2014 Premier’s Playwriting Award winner Oedipus Doesn’t Live Here Anymore during World War II; the 2014 Premier’s Playwriting Award, a heart-warming account of our own capital city

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Other productions included Pauline Potter’s Traction - supported by the Australian Department of Social Services.

Queensland writer, Daniel Evans, who also adapted and directed Chekhov’s The Seagull for our mainstage season at the Billie Brown Studio. At a time when the “small to medium” performing arts sector is under significant threat, QTC is energetically pursuing a policy of active support for individual Queensland theatre artists, enabling them to build successful professional careers, as well as assisting smaller companies; in 2015 we presented four shows at The GreenHouse - The 7 Stages of Grieving, Angus, and Rumor Has It - produced by local companies Grin and Tonic Theatre Troupe, Dead Puppet Society, Force of Circumstance and the Little Red Company, respectively.

Undoubtedly the highlight of the year was the world-premiere season of the original stage musical Ladies in Black, with songs by the legendary rock musician and composer Tim Finn. Successful Australian musicals are rare, but Ladies in Black generated genuine excitement and community recognition, with over 14,000 patrons attending its short end of year Playhouse season and justifying the major investment made by QTC in its development. The creation of Ladies in Black was strongly supported by Arts Queensland, the Queensland Performing Arts Centre, Griffith University and Virgin Australia. We thank them for their faith in our company’s ability to deliver on this bold initiative.

QTC would also like to thank its other sponsors, particularly the Queensland and Australian governments; presenting sponsors Sibelco Australia and Energex; production sponsors Wesfarmers Resources, Philip Bacon Galleries, Herbert Smith Freehills and WorkPac; Building enhancement sponsors Brisbane Airport Corporation, CSR Bradford and Guymer Bailey Architects; season sponsors Bendigo Bank, Infiniti, Southside Honda, Board Matters, ALS, Aegus Executive Search, and Aliens Linklater; season supporters Datacom, Closely Estate, Quay West Suites Brisbane, Brisbane Convention and Exhibition Centre, Wine & Dine’em Catering, Phoebe Stevens Flowers, Merlo Coffee, Ernst & Young, Little Creatures Brewing, Pondera Phytotherapy, Dendy Cinemas, Icemia, Avant Card, and Westfield Carindale; and media partners Bauer, Goo, Channel 9, ABC, Magic 882 and B Mag. Our major donors included Creative Partnerships Australia, Ian Potter Foundation, RAQ Foundation, Tim Fairfax Family Foundation, and the QT Legal Chapter led by Michael Back (Managing Partner, Brisbane Office, Herbert Smith Freehills) as well as over 500 private donors.

This magnificent support, plus strong box office returns, led by the remarkable success of Ladies in Black, enabled QTC to end the year with a surplus, ensuring company reserves remained strong and allowing QTC to begin to make strategic investments in buildings, staff and new project commissions.

OTHER MATTERS

On 8 October, the Governor in Council agreed to the Board’s request that the Executive Director be appointed as the Director under the Queensland Theatre Company Act (1970), The Director’s sole duty as set out in the Act (s.32) is to “manage the theatre company” and the Board felt that, while the Artistic Director should continue to drive QTC with his or her artistic vision, day-by-day management including the level of reporting to government required of a statutory body would be better served by asking the Executive Director to fulfil this role. Our current Executive Director, Sue Donnelly, was appointed as Director under the Act on 24 October 2015 to 19 February 2017 to provide continuity during the transition to a new Artistic Director and the new structure.

Sadly, 2015 saw the passing of our first star, Carol Burns, who started with QTC in 1970, played her first leading role in 1971 and appeared in the Samuel Beckett classic Happy Days only months before her death on 22 December. We extend our sympathy to her husband, noted classical music composer Alan Lawrence, and pay tribute to her remarkable career, including appearances in over 50 QTC mainstage productions.

The term of the current Board of QTC, my last as Chair, will end on 29 May 2016. I would like to thank, for their wisdom and dedication, Elizabeth Jameson (Deputy Chair), Julianienne Alore (former Deputy Chair, resigned 30 October 2015), Erin Fens (Chair, Audit and Risk Management Committee), Peter Hudson (Chair, Finance Committee), Nathan Jarro (Chair, Indigenous Reference Group), Kirstin Ferguson, Simon Gallagher, Karl Morris (resigned 30 November 2014) and Elizabeth Mellish (resigned 22 September 2014). The three members who resigned during the term did so reluctantly and only because each had been offered other demanding new state and national positions; testament to their stature in our community and to the high level of expertise and experience they brought to QTC. I thank them and my other co-members as well as Wesley Enoch, Sue Donnelly, QTC’s artists, administrative and technical staff, and our Patron, Governor of Queensland the Honourable Paul de Jersey AC, for their dedication to QTC and to the artistic life of our great state.
**DIRECTOR’S OVERVIEW**

2015 was one of the boldest programs that QTC has ever undertaken. It also marked a changing of the guard with Artistic Director, Wesley Enoch, resigning to move interstate in October and a new Artistic Director, Sam Strong, commencing towards the end of the year.

The first quarter of the year commenced with great energy with three mainstage productions (including a world premiere) and three state and national tours. We also ended the year with a bang by producing a new Australian musical Ladies in Black, which was one of our highest selling shows and signalled the quality and depth of work that QTC can achieve with sufficient planning and investment.

The year also marked the DIVA season, a series of five one-woman shows, demonstrating the talent of Queensland female artists. Fittingly we also opened a new performance space – the Diane Cilento Studio – with one of the DIVA shows. Diane was yet another great female performer well known to QTC audiences, and the repurposed intimate studio has been warmly embraced by subscribers, staff and audiences. We also honoured other key people, now deceased, who contributed to the success of QTC, by naming rooms on level 2 after them. These include Don Batchelor, Helen Mayes, Johnny Watson, Murray Foy and Sue Dwyer. When staff and visitors meet or rehearse in these rooms there is a recognition of the long history of our company.

With changes in the federal government funding to the Australia Council, QTC’s role in supporting the small to medium and independent sector has become increasingly important. Four independent companies were presented in our Studio season and we provided Theatre Access to another 24 companies/artists valued at $129,000. We also developed 17 new works and scripts, involving over 100 artists; some working with QTC for the first time. The bucket collections raised $7,900 to support artists in need.

QTC is a major employer in the sector and in 2015 we provided 993 job opportunities to artists, creatives, technicians and artisans, as well as 39 internal positions at QTC in administration, production and management.

**Philanthropy and corporate partnerships** were very successful in 2015, which demonstrates the value of our work to broader society. The Legal Chapter raised significant funds to support the commissioning of a new work based on an unsolved, far north Queensland legal case from 1908, and we held a well-attended fundraising event to support the development of the Salvation Army.

Our highly regarded Youth and Education program continued to expand with the extension of our Monday Night Masterclasses and the addition of a third Youth Ensemble. The success of the Youth Ensemble is palpable as we see our alumni gaining entry into prestigious university courses across the country and performing in some of our own productions. In 2015 we also piloted the Scene Project regionally – in Charters Towers – with the intention of holding two regional programs in 2016. In all, a total of 15,007 young people (7,815 school students and 11,242 under 30s), attended and/or participated in a QTC performance or workshop activity.

**QTC is a very special company with an extremely dedicated staff and extensive network of artists, friends and partners who assist us in bringing exceptional work to the stage and creating meaningful community and industry programs.** My huge thanks to the artists, technicians, makers, supporters, donors, sponsors, young people, educators, funding bodies, board members, audiences and staff who made QTC a huge success in 2015. I look forward to an exciting year ahead working with Sam Strong.

Sue Donnelly
Executive Director

**QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015**

**QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015**
HIGHLIGHTS AND ACHIEVEMENTS

BRISBANE MAINHOUSE SEASON
In 2015, QTC presented a diverse mainstage program of eight plays in Brisbane to a total audience of 72,291 people, a three per cent increase on average attendance at 2014 mainstage productions. The program included four Australian works (Mother & Son, Brisbane; Country Song, Ladies in Blud) with the latter three being world premieres. In addition QTC presented a new adaptation of The Seagull and three international classics (Boston Marriage, The Odd Couple, Happy Days).

REGIONAL AND TOURING
Five tours were completed by QTC in 2015. We toured to every state and territory, with 38,688 people attending 156 theatre performances in 79 locations. Community engagement activities included school workshops attached to tour productions, with touring parties delivering over 88 activities to 2,284 participants.

QTC toured the first mainstage production from the 2015 subscription season, Boston Marriage, to nine NARRAQA venues across Queensland. Twelve performances were delivered between 17 February and 25 March.

Black Diggers toured to six capital cities and large regional venues including Adelaide Festival of Arts, Perth International Arts Festival and the Arts Centre Melbourne, undertaking 32 performances across six weeks between 26 February and 3 March.

QTC’s national tour of Kelly was the largest ever undertaken in QTC’s history. Nominated for a 2015 Helpmann Award for best touring production, Kelly toured to 30 regional and metropolitan venues, undertaking 66 performance to 12,824 audience members. The 19 week tour travelled across six states and territories from 10 March to 22 July.

Country Song toured directly from the Cremorne Theatre season in Brisbane, visiting small communities in Blackwater and North Stradbroke Island in Queensland, Lismore NSW, and larger regional venues in Geelong and Wollongong. This tour engaged 3,344 audience members across five venues between 11 August and 5 September.

QTC’s production of Head Full of Love was coordinated and toured by Performing Lines under the Blak Lines initiative. It visited 22 regional centres, including three in Western Australia and two in the Northern Territory. Between 4 June and 27 September over 4,500 people saw the production.

STUDIO SEASON
Six productions (Argus, The 7 Stages of Grieving, Home, Oedipus Doesn’t Live Here Anymore, Grounded and Rumour Has It) were presented in the Bille Brown Studio and the Diane Cilento Studio attracting an audience of 14,850.

EDUCATION AND YOUTH
In 2015, 8,454 school students attended live theatre. A further 2,236 young people participated in school workshops and youth programs, such as Youth Ensemble and Theatre Residency Week (TRW).

EMPLOYMENT
QTC provided 993 employment opportunities for artists and contract arts workers in 2015. This is in addition to the 39 positions provided to administration staff, resulting in 1,032 total opportunities made available in 2015. This makes QTC one of the largest employers of artists in the state.

AWARDS
QTC and Sibelco Australia won the prestigious Queensland Premier’s Reconciliation Award for Black Diggers, and was nominated as a finalist in the Partnership Category at the Queensland Reconciliation Awards. Tom Wright received the Nick Enright Prize for Playwriting for Black Diggers at the 2015 New South Wales Premier’s Literary Awards.

QTC, and artists associated with our productions, won two Gold Matilda Awards for 2014 productions (Optimal Bloc for The Mountaintop and Gasp!); and Simone Romanuk for designing Australia Day and Macbeth) and two Silver Matilda Awards (Best Mainstage Production – Gloria; Best Design: Set and Costumes – Macbeth).

INDIGENOUS AND CULTURAL DIVERSITY
QTC’s Stretch Reconciliation Action Plan was formally launched in 2015. Our commitment to the promotion of Indigenous work and employment opportunities was reflected by the engagement of 26 Indigenous artists and arts workers over the course of the year, representing 7.7 per cent of our workforce based on hours worked.

Culture and linguistically diverse (CALD) people, and Indigenous employees, represented 19.7 per cent of QTC’s workforce based on hours worked.

WRITING AND NEW WORK
In 2015, QTC championed seven female artists in the “Diva Development Series” to create new work, as well as supporting new and existing writing commissions. A total of 17 new works and scripts were developed, involving over 100 artists; some working with QTC for the first time.

FINANCIAL
QTC leveraged core Government funding, achieving over a million dollars in additional grants for eight new projects.

For the fourth year in a row QTC posted a surplus, which replenished the reserves and will allow QTC to undertake strategic infrastructure projects in 2016/17.
BACKGROUND

GOVERNMENT OBJECTIVES

QTC contributes to the achievement of the Queensland Government’s objectives for the community.

CREATING JOBS AND A DIVERSE ECONOMY.
Over the course of 2015, QTC offered 993 external opportunities to theatre practitioners and a further 39 opportunities internally. These positions represent a total 130,496 hours of employment, contributing directly to Queensland’s economic vitality. Box office revenue increased by 26.8 percent and represented a significant number of patrons engaging with both QTC and the bars, restaurants and parking businesses surrounding performance venues. An ambitious touring program of five shows had both direct and indirect impacts on rural and regional economies throughout Queensland.

PROTECTING THE ENVIRONMENT.
QTC remains committed to the environmental sustainability of its business. Our major environmental project this year involved the installation of a 100kW Photovoltaic System. Four hundred solar panels were installed on the roof of our South Brisbane headquarters. Since installation in November QTC has avoided 27.14 tonnes of CO2 emissions, QTC continues to encourage staff to avoid excess consumption of energy and products wherever possible. Recycling bins are made available throughout the office, performance and workshop spaces, and both the costume and wardrobe departments pass items on to small businesses and schools to avoid waste. Patrons are encouraged to recycle paper programs and/or access theatre programs through our website.

DELIVERING QUALITY FRONTLINE SERVICES.
QTC continues to boast the largest Youth and Education program of any major theatre company in Australia. In 2015, 75 teachers participated in professional development workshops, 13 schools investigated scripted theatre through The Scire Project, 75 students performed across three Youth Ensembles and a further 159 attended open Monday Night Masterclasses. Twenty two high school students undertook work placements with QTC. Twelve university students completed secondments. Over 2015 the Development Department secured $120,000 in additional funding for professional development programs to commence in 2016.

BUILDING SAFE, CARING AND CONNECTED COMMUNITIES.
By its very nature, live theatre connects communities. It brings people together in a shared space and sheds light on the intimate and often hidden realities of human existence. It enables empathy and encourages dialogue about the most challenging aspects of contemporary life. Productions like Black Diggers, Boston Marriage and The 7 Stages of Griefing asked audiences to enter the worlds of others and actively engage in an understanding and interrogation of how social phenomena impact individual lives. In further support of our communities, QTC oversaw a series of programs dedicated to caring for the people of Queensland and contributing to the safety of the state. Among these was the highly successful Traction program; a free, open-access weekly drama workshop for young people in Logan, our fund collection at QTC shows for the Actors’ Benevolent Fund and the in-kind donation of rehearsal space to independent artists through the Theatre Access initiative.

OBJECT AND GUIDING PRINCIPLES
In performing its functions, QTC must have regard to the object of, and guiding principles for, the Act. The object of the Act is to contribute to the cultural, social and intellectual development of all Queenslanders. The guiding principles behind achievement of this object are:

a. leadership and excellence should be provided in the arts of the theatre;

b. there should be responsiveness to the needs of communities in regional and outer metropolitan areas;

c. respect for Aboriginal and Torres Strait Islander cultures should be affirmed;

d. children and young people should be supported in their appreciation of, and involvement in, the arts of the theatre;

e. diverse audiences should be developed;

f. capabilities for life-long learning about the arts of the theatre should be developed;

g. opportunities should be supported and enhanced for international collaboration and for cultural exports, especially to the Asia Pacific region;

h. content relevant to Queensland should be promoted and presented.

STRATEGIC PLAN 2015-2018
QTC’s Strategic Plan 2015-2018 set out the following strategic goals:

1. Be recognised for a consistently high standard of work

2. Reach a wider audience

3. Strengthen industry and community relationships

4. Maintain a strong and balanced infrastructure for QTC

OPERATIONAL PLAN 2015
QTC’s Operational Plan 2015 was based on its Strategic Plan 2015-2018.

STRATEGIES

Be recognised for a consistently high standard of work:

> Holistic programming of a diverse range of productions/events/works

> Development of an artistic culture within QTC

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

Reach a wider audience:

> Gain a better understanding of the Queensland theatre market

> Develop a clear brand identity

> Attract and retain more customers in existing product categories

> Increase audience accessibility

> Offer theatre in more places

Strengthen industry and community relationships:

> Support a vibrant local performing arts sector

> Provide support and development opportunities for local artists

> Provide pathways for youth and education sector

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

> Communicate evidence of our community value to attract new partners

Maintain a strong and balanced infrastructure for QTC:

> Better financial result for mainstage productions

> Increasing income through existing revenue streams and new initiatives

> Ensuring strong expenditure controls

> Develop an environmentally sustainable Company

> Create a positive work environment

The operational plan was revised during the year to be consistent with the new Strategic Plan 2016-19. The Premier and Minister for the Arts did not give any directions to QTC during or relating to the financial year.
OUTCOMES - STRATEGIC OBJECTIVES

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

PERFORMANCE - Youth & School Attendance

OPERATING SURPLUS
End of year Result

CO-PRODUCTION INCOME
Performance - Brisbane Mainstage

PHILANTHROPIC INCOME
Individual Donations

SUMMARY OF KEY OUTCOMES

STATEMENT OF FINANCIAL PERFORMANCE

<table>
<thead>
<tr>
<th>Objective</th>
<th>Success</th>
<th>Performance Indicator</th>
<th>Notes</th>
<th>2014 Actual</th>
<th>2015 Actual</th>
<th>2015 Target</th>
<th>Variance 2016 Target</th>
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<tbody>
<tr>
<td>Be recognised for a consistently high standard of work</td>
<td>Positive response from audiences and participants</td>
<td>% of audience audiences who respond positively to productions, their theatre experience, including the impact on them.</td>
<td>1</td>
<td>70% - 80%</td>
<td>70% - 80%</td>
<td>70%</td>
<td>70%</td>
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<td>Reach a wider audience</td>
<td>Increased number of participants</td>
<td>% change and number of participants, reported by activity type</td>
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PERFORMANCE

Presenter - QTC

i) Mainstage
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ii) Studio
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<td>11,675</td>
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iii) Education
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SUBTOTAL
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<td>$10,000</td>
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PERFORMANCE - Brisbane Mainstage

Number of Participants

Co-production income

Philanthropic income

Individual Donations

End of year result

Co-production income

Philanthropic income

Individual Donations

End of year result

Non-performance

General development

Number of workshops

Number of readings

Number of other

Audience development

SUBTOTAL

Total

Grand total

NON - PERFORMANCE

i) Workshops
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ii) Readings
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iii) Other
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iv) Audience Development
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Total
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Grand total
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<td>$1,966</td>
</tr>
</tbody>
</table>

Percentage change in number of participants

% of Mainstage audiences who responded positively to productions, their theatre experience, including the impact on them.

Number of tours / sell offs

Number of co-productions / guest productions

Number of companies / guest productions

Number of women directors

Female artists employed

Percentage change in box office sales

Percentage change in dollar value of box office sales

Number of participants

Increase in number of participants from audiences

Percentage of participants who respond positively to productions, their theatre experience, including the impact on them.
NOTES

NOTES ON SUMMARY OF KEY OUTCOMES:

- Graph 1 (All performance participants): In 2012, there were 57,000 participants at an affiliate event - Festival of Pacific Arts (FOPA) in Honiara. This has been excluded to make a valid comparison with other years.
- Graph 2 (Youth & Schools participants): In 2012, there was a large national tour and a three week state tour of children’s work in addition to mainstage youth and school attendance. Touring was limited in 2014. In 2015, there were five tours not specifically directed at children, but suitable for a youth audience (school students and under 30s).
- Graph 3 (Performance – Brisbane mainstage): From 2011-2014, the number of mainstage shows was seven. This increased to eight in 2015.
- Graph 5 (Co production income): In 2014 significant co-production income was provided for Black Diggers seasons in Brisbane and Sydney Festivals; and income was received for two other interstate co-productions (The Effect, GASPT). In comparison there were limited co-productions in 2015 and mainly with small to medium companies.

NOTES ON KEY MEASURES:

1. The external audience satisfaction survey was re-introduced in 2013. It is a % range over a number of productions.
2. All education performance attendances were included under mainstage & Studio.
3. Includes attendance at QTC productions whilst on tour. 2014 – There were two tours. 2015 – Five Tours. (Tour titles are listed at Note 6).
4. Includes attendance at co-producer venue. 2014 – The Effect and Black Diggers in Sydney; Gasp! in Perth.
   In 2015, all mainstage shows (excluding the touring program) were in Brisbane.
5. The Affiliate performance in 2014 was the Black Diggers simulcast broadcast to nine regional locations.
6. In 2015, there were five tours: Boston Marriage, Kelly, Black Diggers, Country Song and Head Full of Love. In 2014, the two tours were The Lost Property Rules and Stradbroke Dreamtime.
7. Co-productions for 2015: Mother & Son (Mother & Son Live Pty Ltd) and Country Song (QPAC).
8. Number of Indigenous artists as a percentage of all artists employed in 2015.

GOAL ONE: BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK

- Holistic programming of a diverse range of productions/events/works
- Development of an artistic culture within QTC
- Ensure flexible and responsive systems to support the creation of a diversity of work

SUMMARY

During 2015, QTC presented 14 productions in Brisbane and toured a further five. The season emphasised new Australian work, including four world premieres and a radically new adaption of Chekov’s classic The Seagull. We introduced a commercial work (Mother and Son) into our mainstage season, and opened the Bille Brown Studio to the ground-breaking DIVA series. Through the presentation of five one-woman shows, the DIVA series put female talent in the spotlight and exposed Brisbane audiences to some of the country’s best performers. The Queensland Premier’s Drama Award (QPDA) winner (Oedipus Doesn’t Live Here Anymore) was also produced, attracting critical acclaim. The number and range of productions ensured that QTC headquarters was full of artists, and energetic artistic discourse was encouraged by a series of industry events. Critical response to our mainstage work was extremely positive overall, with Ladies in Black garnering particular recognition for its excellence. QTC’s consistently high standard of work was also recognised by a number of awards and nominations.
THE YEAR IN REVIEW

MAINSTAGE

BOSTON MARRIAGE
"Gordon is grace personified and the perfect foil for Muggleton’s Anna, who is on the verge of hysteresis much of the time."
COURIER MAIL

MOTHER & SON
"The fine nuanced acting and direction are superb - comedy is all about timing, and there were no miss-hits in this production."
SCENE STR

BRISBANE
"... this is a winner. And it’s our story."
COURIER MAIL

COUNTRY SONG
"... they laughed and cheered and had a wonderful time ... a standing ovation."
THE DAILY REVIEW

STUDIO SEASON

THE 7 STAGES OF GRIEVING
“Ten seconds into Jason Klarwein’s magnificent new production of The 7 Stages of Grieving and you’re hooked by the sense of history.”
THE AUSTRALIAN

ARGUS
"a doubly enthralling and mind-stretching experience."
THE DAILY REVIEW

OEDIPUS DOESN’T LIVE HERE ANYMORE
“Dan Evans’ adaptation of the Sophocles play about a Greek King and his unsavoury, yet accidental, relationship with his mum is a masterpiece.”
COURIER MAIL

HOME
“Sometimes the Brisbane theatre community treats us to something more than just pure entertainment. It treats us to something experiential, profound and life changing, something that speaks to our souls”
THE DAILY REVIEW

HAPPY DAYS
“... Burns judges the pace to perfection.”
THE AUSTRALIAN

THE SEAGULL
“Peppered with arch references to Home and Away, Wicked and Cate Blanchett, this strand of the play resonates perfectly for a modern audience.”
COURIER MAIL

THE ODD COUPLE
“The play is a comedy classic, the two leads cast within it are the funniest double-act currently going around in Queensland theatre.”
THE AUSTRALIAN

LADIES IN BLACK
“A theatrical triumph.”
COURIER MAIL

GROUNDED
“Munro is simply extraordinary.”
COURIER MAIL

RUMOUR HAS IT
“Price has the uncanny ability to read an audience early ... and keep us captivated with her charm, her wicked sense of humour and sheer vocal power.”
XS ENTERTAINMENT

THE YEAR IN REVIEW

GOAL ONE: BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK

QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015

20

QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015

21

QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015
Brisbane Mainstage Season

BOSTON MARRIAGE
BY DAVID MIAMET

PERFORMANCES: 24
ATTENDANCE: 8,901
BOX OFFICE REVENUE: $384,249

CREATIVES:
Andrea Moor
DIRECTOR
Stephen Curtis
DESIGNER
David Walters
LIGHTING DESIGNER
Phil Hagstrom
SOUND DESIGNER
Melissa Agnew
STAGE MANAGER
Jodie Roche
ASSISTANT STAGE MANAGER
Yanni Dubler
ASSOCIATE STAGE MANAGER
Candice Schmidt
STAGE MANAGER SECONDMENT (QT)

CAST:
Rachel Gordon
ANNA
Amanda Muggleton
CATHERINE
Helen Cassidy
CLAIRE

24 JAN – 15 FEB 2015
PLAYHOUSE, QPAC
#QTCBOSTONMARRIAGE

MOTHER & SON
BY GEOFFREY AHERDEN
A JOINT VENTURES/LAIACORP ENTERTAINMENT/FRACURED LIMB PRODUCTION

PERFORMANCES: 29
ATTENDANCE: 11,351
BOX OFFICE REVENUE: $797,528

CREATIVES:
Roger Hodgman
DIRECTOR
Shaun Gurton
SET DESIGNER
Nigel LeVings
LIGHTING DESIGNER
Ash Gibson Greig
COMPOSER
Kelvin Gedye
SOUND DESIGNER

CAST:
Robyn Arthur
MONICA
Rachael Beck
ANITA
Noeline Brown
MAGGIE BEARE
Rob Carlton
ROBERT BEARE
Sharon Davis
KAREN

11 APR – 2 MAY 2015
PLAYHOUSE, QPAC
#QTCBOSTONMARRIAGE

BRISBANE
BY MATTHEW RYAN

PERFORMANCES: 23
ATTENDANCE: 10,877
BOX OFFICE REVENUE: $410,545

CREATIVES:
Iain Sinclair
DIRECTOR
Stephen Curtis
DESIGNER
David Walters
LIGHTING DESIGNER
Guy Webster
COMPOSITION/SOUND DESIGNER
Louise Gough
DRAMATURG

CAST:
Matthew Backer
ENSEMBLE
Conrad Coleby
FRANK/ANDY WEST
Harriet Dyer
PATTY
Lucy Goleby
ROSE

11 APR – 2 MAY 2015
PLAYHOUSE, QPAC
#QTCBOSTONMARRIAGE

COUNTRY SONG
BY REG CRIBB
A CO-PRODUCTION WITH QUEENSLAND PERFORMING ARTS CENTRE

PERFORMANCES: 38
ATTENDANCE: 6,061
BOX OFFICE REVENUE: $225,982

CREATIVES:
Wesley Enoch
DIRECTOR
Josh McIntosh
SET DESIGNER
Jamie Clark
LIGHTING DESIGNER
Matt Erskine
MUSICAL DIRECTOR
Justin Harrison
SOUND DESIGNER
optikal bloc
PROJECT DESIGNERS

CAST:
Elaine Crombie
MUM/MARJ/ENSEMBLE
David Page
BOBBY/ENSEMBLE
Megan Sarmardin
AURIEL ANDREW/ENSEMBLE
Tibian Wyles
LIONEL/ENSEMBLE

4 JUL – 8 AUG 2015
CREMORNE THEATRE, QPAC
#QTCCOUNTRYSONG

GOAL ONE: BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK
HAPPY DAYS
BY SAMUEL BECKETT

30 PERFORMANCES
5,382 ATTENDANCE
$209,312 BOX OFFICE REVENUE

CREATIVES
Wesley Enoch
DIRECTOR
Penny Challen
DESIGNER
Ben Hughes
LIGHTING DESIGNER
Alan Lawrence
COMPOSER
Kathryn O’Halloran
STAGE MANAGER

CAST
Carol Burns
WINNIE
Steven Tandy
WILLIE

THE SEAGULL
BY ANTON CHEKHOV; ADAPTED BY DANIEL EVANS
QUEENSLAND THEATRE COMPANY, IN ASSOCIATION WITH BRISBANE FESTIVAL

29 AUG – 26 SEP 2015
BILLIE BROWN STUDIO, QTC
#QTCTHESEAGULL

CREATIVES
Wesley Enoch
DIRECTOR
Saffron Bennett
DESIGNER
Kieran Swann
DESIGN CONSULTANT
Ben Hughes
LIGHTING DESIGNER
Guy Webster
ASSISTANT DESIGNERS/COMPOSER
Dan Sinclair
STAGE MANAGER
Kathryn O’Halloran
ASSISTANT STAGE MANAGER

CAST
Emily Burton
NINA
Helen Cassidy
CECILY PIGEON
Lauren Jackson
GWENDOLYN PIGEON
Amy Ingram
OSCAR MADISON
Bang Parker
FELIX UNGAR
Steven Rooke
SPEED

THE ODD COUPLE
BY NEIL SIMON

24 PERFORMANCES
9,078 ATTENDANCE
$379,862 BOX OFFICE REVENUE

CREATIVES
Simon Phillips
DIRECTOR
Isaac Hayward
MUSICAL DIRECTOR
Guy Simpson
ORCHESTRATIONS
Andrew Hallsworth
CHOREOGRAPHER
Gabriela Tylesova
DESIGNER
David Walters
LIGHTING DESIGNER
Matthew Erskine
SYSTEM SOUND DESIGNER
Hanna Sandgren
ASSOCIATE DESIGNER
Kathryn McIntyre
VOICE AND ACCENT CONSULTANT

CAST
Andrew Broadbent
FRANK
Kate Cole
MISS CARTWRIGHT/JOY
Carita Farrer
Spencer
MRS MILES
Bobby Fox
RUDI
Kathryn McIntyre
MYRA/Dawn
Lucy Maunder
PATTY
Sarah Morrison
LISA
Christen O’Leary
MAGDA
Naomi Price
FAY
Deirdre Rubenstein
MISS JACOBS/MRS CROWN
Greg Stone
MR MILES/STEFAN

MUSICIANS
Andrew Johnson
ACOUSTIC/ELECTRIC BASS
Toby Loveland
ACOUSTIC/ELECTRIC GUITAR
Kathryn McKee
CELLO
John Parker
VIOLIN
Drew McMillan
TIMPANI

LADIES IN BLACK
BOOK BY CAROLYN BURNS. MUSIC AND LYRICS BY TIM FINN.
BASED ON MADELEINE ST JOHN’S NOVEL, THE WOMEN IN BLACK.
QTC, IN ASSOCIATION WITH QUEENSLAND PERFORMING ARTS CENTRE.

14 NOV – 6 DEC 2015
PLAYHOUSE, QPAC
#QTCLADIESINBLACK

CREATIVES
Wesley Enoch
DIRECTOR
Christina Smith
DESIGNER
Tony Brumpton
SOUND DESIGNER
Matt Scott
LIGHTING DESIGNER
Daniel Anderson
ASSISTANT LIGHTING DESIGNER
Melissa Agnew
VOICE AND ACCENT CONSULTANT
Eloise Grace
STAGE MANAGER
Margaret Burrows
ASSISTANT STAGE MANAGER

CAST
Tim Dashwood
ROY
Amy Ingram
CECILY PIGEON
Lauren Jackson
GWENDOLYN PIGEON
Bang Parker
OSCAR MADISON
Bryan Proberts
FELIX UNGAR
Steven Rooke
SPEED

QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015
GOAL ONE: BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK

QUEENSLAND THEATRE COMPANY ANNUAL REPORT 2015
GOAL ONE: BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK
STUDIO SEASON

THE 7 STAGES OF GRIEVING
BY WESLEY ENOCH AND DEBORAH MAILMAN
QUEENSLAND THEATRE COMPANY PRESENTS A GRIN & TONIC THEATRE TROUPE PRODUCTION

19 PERFORMANCES
3,733 ATTENDANCE
$76,644 BOX OFFICE REVENUE

CREATIVES
Jason Klarwein
DIRECTOR
Jessica Ross
DESIGNER
Daniel Anderson
LIGHTING DESIGNER
Justin Harrison
SOUND AND PROJECTION DESIGNER
Keelie Lazarus
PRODUCER
Maddie Nixon
STAGE MANAGER

CAST
Chenoa Deemal
PERFORMER

ARGUS
QTC PRESENTS A DEAD PUPPET SOCIETY PRODUCTION

20 PERFORMANCES
2,912 ATTENDANCE
$51,400 BOX OFFICE REVENUE

CREATIVES
David Morton
DIRECTOR AND DESIGNER
Nicholas Palme
CHOREographer
John Babage (Topology)
COMPOSER
Jason Glennwright
LIGHTING DESIGNER
Richard Tulloch
DANCEMaker
Brett Cheney
SOUND DESIGner
Samuel Maher
STAGE MANAGER

CAST
Nathan Booth
PERFORMER
Laura Hague
PERFORMER
Matthew Seery
PERFORMER
Anna Straker
PERFORMER
Robert Davidson (Topology)
PERFORMER
Theresa Milanovic
PERFORMER
Christa Powell (Topology)
PERFORMER

OEDIPUS DOESN’T LIVE HERE ANYMORE
BY DANIEL EVANS
PRESENTED BY QTC AND QUEENSLAND GOVERNMENT

21 PERFORMANCES
2,734 ATTENDANCE
$61,310 BOX OFFICE REVENUE

CREATIVES
Jason Klarwein
DIRECTOR
Jessica Ross
DESIGNER
Daniel Anderson
LIGHTING DESIGNER
Justin Harrison
SOUND AND PROJECTION DESIGNER
Kellie Lazarus
PRODUCER
Maddie Nixon
STAGE MANAGER

CAST
Chenoa Deemal
PERFORMER

HOME
CREATED BY MARGI BROWN ASH
QTC PRESENTS A FORCE OF CIRCUMSTANCE PRODUCTION

16 PERFORMANCES
1,032 ATTENDANCE
$20,057 BOX OFFICE REVENUE

CREATIVES
Margi Brown Ash
WRITER/COMPOSER/PERFORMER
Leah Mercer
DIRECTOR/DESIGNER/PERFORMER
Travis Ash
CREATIVE PRODUCER/PERFORMER
Bev Jensen
VISUAL ARTIST
Ben Hughes
LIGHTING DESIGNER
Freddy Komp
TECHNICAL DIRECTOR
Gabrielle Castle
PRODUCTION/STAGE MANAGER

CAST
Ellen Bailey
PERFORMER
Emily Burton
PERFORMER
Joe Klocek
PERFORMER
Toby Martin
PERFORMER
BEC LI
ASSISTANT STAGE MANAGER

Queensland Theatre Company Annual Report 2015
GROUNDED
BY GEORGE BRANT

Performances: 2,166
Attendance: 9,935
Box Office Revenue: $47,695

29 JUL – 15 AUG
DIANE CILENTO STUDIO, QTC
#QTCGROUNDED

CREATIVES
Andrea Moor
DIRECTOR

Georgia Greenhill
DESIGNER

Ben Hughes
LIGHTING DESIGNER

Tony Brumpton
SOUND DESIGNER

Jennifer Buckland
PRODUCTION MANAGER

CAST
Libby Munro
THE PILOT

RUMOUR HAS IT
CREATED BY ADAM BRUNES AND NAOMI PRICE
QTC PRESENTS THE LITTLE RED COMPANY PRODUCTION

Performances: 9
Attendance: 312
Box Office Revenue: $81,935

7 – 17 OCT
BILLE BROWN STUDIO, QTC
#QTCRUMOURHASIT

CREATIVES
Naomi Price,
JASON McGRGAR
and Michael Manikus
ORIGINAL ARRANGEMENTS

Naomi Price and
Luke Kennedy
VOCAL ARRANGEMENTS

Jason McGregor
MUSICAL DIRECTOR/GUITARS

Jamie Taylor
LIGHTING DESIGNER/STAGE MANAGER

CAST
Naomi Price
ADOLE

Mik Easterner
CLARE

Rachel Everett-Jones,
Luke Kennedy and
Tom Oliver
VOCAL

Andrew Johnson
DANNI

Michael Manikus
PIANO

“...It serves as a reminder that an Australian is an Australian - no matter our colour, our creed or our experiences.”

— WA TODAY

GOAL ONE: BE RECOGNISED FOR A CONSISTENTLY HIGH STANDARD OF WORK

STUDIO SEASON

29 JUL – 15 AUG DIANE CILENTO STUDIO, QTC #QTCGROUNDED
7 – 17 OCT BILLE BROWN STUDIO, QTC #QTCRUMOURHASIT

TOURING SEASON

BOSTON MARRIAGE
BY DAVID MAMET

Performances: 9
Venues: 12
Number of Performances: 3172
Total Attendance: 3273
Box Office Revenue: $81,935

20 FEB – 25 MAR
L-R: Amanda Muggleton and Rachel Gordon.
Photography by Roel Maccoll.

CREATIVES
Lucas Skibber
DIRECTOR AND DESIGNER

Chris Gillette
SET DESIGNER

Steve Pirie
PRODUCTION MANAGER

CAST
Naomi Price
ADELE

Michael Manikus
BASS

Luke Kennedy and
Tom Oliver
VOCALS

“Striking and accomplished drama of historical
significance, it’s something every Australian should see”

— THE AGE

BLACK Diggers
BY TOM WRIGHT

Performances: 6
Venues: 32
Number of Performances: 15,352
Total Attendance: 13,950
Box Office Revenue: $81,935

3 MAR – 2 MAY
L-R: Luke Carroll, Shaka Cook, Guy Simon, Kirk Page, George Bostock
Photography: Adam Hunt, Erin Freedman

CREATIVES
Wesley Enoch
DIRECTOR

Tom Wright
WRITER

Stephen Curtis
SET DESIGNER

Ruby Langton-Batty
COSTUME DESIGNER

Ben Hughes
LIGHTING DESIGNER

Tony Brumpton
SOUND DESIGNER

Nick Toll
PRODUCTION MANAGER

“...It’s something every Australian should see”

— THE AGE
## Touring Season

### Kelly

**By Matthew Ryan**

<table>
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<tr>
<th>VENUES</th>
<th>NUMBER OF PERFORMANCES</th>
<th>TOTAL ATTENDANCE</th>
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</thead>
<tbody>
<tr>
<td>39</td>
<td>3,344</td>
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</tbody>
</table>

**Creatives**

- **Director**: Todd MacDonald
- **Designer**: Simone Romanuk
- **Designer**: Ben Hughes
- **Designer**: Guy Webster
- **Designer**: Nikki Price
- **Fight Director**: Eloise Grace

**Cast**

- **Ned Kelly**: Steven Rooke
- **Dan Kelly**: Kevin Spink
- **Anthony Standish**: Anthony Standish

*“...an absorbing, thought-provoking and entertaining perspective on the Kelly story. Highly recommended.”* - **The Canberra Times**

*“Rooke’s vain, egotistical outlaw seems to be both our contemporary and a man of his place and time. It is a fine characterization by an actor at the top of his game.”* - **Hobart Mercury**

### Country Song

**By Reg Crabb**

<table>
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<tr>
<th>VENUES</th>
<th>NUMBER OF PERFORMANCES</th>
<th>TOTAL ATTENDANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>4,522</td>
<td></td>
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</tbody>
</table>

**Creatives**

- **Director**: Wesley Enoch
- **Designer**: Catarina Hebbard
- **Designer**: Brett Collery
- **Designer**: Simone Romanuk
- **Designer**: Ben Hughes
- **Lighting Designer**: Beth Sometimes
- **Language Tutor**: Penny Everingham
- **Language Tutor**: Jason Thelwell

**Cast**

- **Nessa Tavistock**: Annie Byron
- **Tilly Napuljari**: Paula Delaney Nazarski
- **Mum/Marj/Ensemble**: Bradley McCaw
- **Musician/Ensemble**: David Page
- **Bobby/Ensemble**: Megan Samardin
- **Auriel Andrew/Ensemble**: Michael Tuahine

*“...not only a piece of well-crafted theatre, it is a document of Australian history and cultural heritage. This play is truly entertaining, with plenty of music, lots of comedy ... If there is one thing we would like to see more of are stories like this on stage.”* - **Northern Star, Lismore**

*“The whole cast was outstanding and captivated the audience.”* - **The Byron Shire Echo Weekly**

### Head Full of Love

**By Alana Valentine**

**Produced by QTC**

**Tour Coordinated by Performing Lines**

<table>
<thead>
<tr>
<th>VENUES</th>
<th>NUMBER OF PERFORMANCES</th>
<th>TOTAL ATTENDANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>4,522</td>
<td></td>
</tr>
</tbody>
</table>

**Creatives**

- **Director**: Wesley Enoch
- **Designer**: Catarina Hebbard
- **Designer**: Ben Hughes
- **Lighting Designer**: Beth Sometimes
- **Producers**: optikal bloc
- **Stage Manager**: Julia Morwood

**Cast**

- **Nessa Tavistock**: Annie Byron
- **Tilly Napuljari**: Paula Delaney Nazarski
- **Mum/Marj/Ensemble**: Bradley McCaw
- **Musician/Ensemble**: David Page
- **Bobby/Ensemble**: Megan Samardin
- **Auriel Andrew/Ensemble**: Michael Tuahine

*“...an absorbing, thought-provoking and entertaining perspective on the Kelly story. Highly recommended.”* - **The Canberra Times**

*“Rooke’s vain, egotistical outlaw seems to be both our contemporary and a man of his place and time. It is a fine characterization by an actor at the top of his game.”* - **Hobart Mercury**

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*“The whole cast was outstanding and captivated the audience.”* - **The Byron Shire Echo Weekly**
AWARDS

2015 MATILDA AWARDS
Gold Matilda Award: Carol Burns, for her lifetime achievement and a final triumphant performance in Happy Days
Best Female Actor in a Supporting Role: Naomi Price, Ladies in Black
Best Female Actor in a Leading Role: Libby Mumme, Grounded
Best Male Actor in a Leading Role: Dash Kruck, Brisbane
Best Mainstage Production: Brisbane, Queensland Theatre Company
The Lord Mayor’s Award for Best New Australian Work: Brisbane, Matthew Ryan

2015 MATILDA NOMINATIONS (QTC)
Best Mainstage Production: Brisbane, Grounded and Oedipus Doesn’t Live Here Anymore
Best Male Actor in a Leading Role: Dash Kruck (Brisbane)
Best Female Actor in a Leading Role: Carol Burns (Happy Days); Libby Mumme (Grounded)
Best Male Actor in a Supporting Role: Brian Lucas (Oedipus Doesn’t Live Here Anymore); Colin Smith (The Odd Couple)
Best Female Actor in a Supporting Role: Naomi Price (Ladies in Black)
Best Director: Andrea Moor (Grounded)
Best Technical Design (Lighting, Multimedia and Sound): David Walters (Brisbane)
Bille Brown Award for the Best Emerging Artist: Sarah Morrison (Ladies in Black)
The Lord Mayor’s Award for Best New Australian Work: Brisbane; Oedipus Doesn’t Live Here Anymore
Best Musical or Cabaret: Ladies in Black

QUEENSLAND RECONCILIATION AWARDS
Winner of Premier’s Reconciliation Award: Queensland Theatre Company and Sibelco Australia for Black Diggers
Finalist in Partnership category: Queensland Theatre Company and Sibelco Australia for Black Diggers

HELPMANN AWARDS
QTC’s National Tour of Kelly was nominated for Best Regional Touring Production at the 2015 Helpmann Awards.

2015 NEW SOUTH WALES PREMIER’S LITERARY AWARDS
Tom Wright won the Nick Enright Prize for Playwriting at the 2015 New South Wales Premier’s Literary Awards for Black Diggers.

COUNCIL FOR THE HUMANITIES, ARTS AND SOCIAL SCIENCES (CHASS) AUSTRALIA PRIZE
Black Diggers was shortlisted for the 2015 Council for the Humanities, Arts and Social Sciences (CHASS) Australia Prize, under the 2015 CHASS Australia Prize for Distinctive Work. The CHASS Australia Prizes are designed to honour distinguished achievements by Australians working, studying or training in the Humanities, Arts and Social Sciences areas.

GOAL TWO: REACH A WIDER AUDIENCE

> Gain a better understanding of the Queensland theatre market
> Develop a clear brand identity
> Attract and retain more customers in existing product categories
> Increase audience accessibility
> Offer theatre in more places
GAIN A BETTER UNDERSTANDING OF THE QUEENSLAND THEATRE MARKET

In 2015, we ensured our commitment to maximising CRM System (Tessitura) continued with the ongoing training of staff with a focus on one-on-one sessions in specific modules. QTC conducted online audience surveys for specific mainstage productions to obtain qualitative customer research. The market research assists us to:

- Determine source of awareness of the production
- Ascertian attendance at the Play Briefing
- Determine the effectiveness of co-producing with partners (where applicable) e.g., QPAC
- Determine which aspects of the production were enjoyed
- Determine which aspects of the production could be improved
- Determine level of interest in attending other Indigenous productions (where applicable) e.g., Country Song
- Measure perceived value for money of the production
- Measure satisfaction with the venue

The audience response index resulting from the analysis of each production survey allows us to compare productions on an equivalent measure. Throughout 2015, responses to productions were very positive with high levels of satisfaction. Country Song produced the second highest audience response index of all QTC productions measured to date. Other smaller surveys were conducted with our tour audiences for Boston Marriage and Kelly.

Evaluation of the Ladies in Black production also took place in 2015. Research was conducted to determine the event’s impact on Brisbane and Queensland economies as part of the Queensland Government funding commitment to the production. The evaluation was commissioned by Arts Queensland on behalf of QTC and much like the Maschrek analysis in 2014, is designed to estimate the Overnight Visitor Expenditure (OVE) as well as the direct and incremental spending attributable to the event. In addition to this economic methodology, QTC’s regular audience response index analysis questions were included in the survey to Ladies in Black patterns. This ensured the production could be comparatively analysed against other QTC productions.

DEVELOP A CLEAR BRAND IDENTITY

The Queensland Theatre Company brand received a phenomenal boost in 2015. QTC presented one of the biggest production programs seen in South East Queensland in recent years, and toured five productions across Queensland and Australia. This highly ambitious season, increased production and programming publicity. The tremendous support of our media and promotional partners combined to ensure this QTC brand enjoyed maximum exposure. QTC’s home venue, The Greenhouse, hosted an increased number of productions, and the 2015 season marked the opening of a new performance space, the Diane Clenuto Studio. As a result more patrons were able to experience our newly refurbished facilities and engage with QTC’s home space.

Increased production and performance activity required increased communication, and we undertook an unprecedented high number of campaigns to ensure coverage of the wider program. This in turn led to an increase in the volume of emails, mailouts and social media distributions. QTC Marketing created a number of innovative ticketing packages and offers for targeted groups, including food and beverage options. The market was also tested with new bar promotions at The GreenHouse, which included our first cabaret production in the Billie Brown Studio - Rumour Has It.

ATTRACT AND RETAIN MORE CUSTOMERS IN EXISTING PRODUCT CATEGORIES

In 2015, we performed mainstage productions in the Playhouse and Dreamtime theatres at QPAC including the co-production with QPAC (Country Song). Our mainstage productions in the Billie Brown Studio (Happy Days and The Seagull) were supported by our add-on productions: The 7 Stages of Grieving, Argy, Rumour Has It and the Queensland Premier’s Drama Award 2014-2015 winner, Oedipus Doesn’t Live Here Anymore. Our new performance space, the Diane Clenuto Studio, was premiered with the season of Home, followed by Grounded. Our productions featured well-known artists including Amanda Muggleton, Rachel Gordon, Narelle Brown, Darren Glacken, Rob Carlton, Conrad Coleby, Carol Burns, Libby Munn, Christen O’Leary, Naomi Price, David Page and Tim Finn as composer for Ladies in Black.

Dynamic pricing was introduced for high selling shows and in two instances we were able to extend the seasons of productions.

We experienced an increase in the number of subscriptions sold in 2015, introducing a new 8 Play Package to replace its traditional 7 Play equivalent, as well as a special QPAC series of mainstage and add-on productions (five in total). There was a 30 per cent increase in the take up of 5 Play Packages and a 5 per cent increase in the total number of tickets purchased through subscriptions. We enhanced our partnerships with media partners ABC, Bauer and BMedia, reaching further audiences through their new digital offerings.

INCREASE AUDIENCE ACCESSIBILITY

QTC’s commitment to audience accessibility helps ensure that all members of the community have the opportunity to experience our performances, services and facilities. Our Disability Action Plan (DAP) outlines this commitment in four key areas: increasing staff awareness and engagement; enhancing services for people with a disability; increasing the number of accessible programs, and promoting access for, and to, people with a disability.

Audio described performances through Vision Australia were available for all our QPAC productions. Following on from a successful trial in 2014, we offered Auslan Stage Left for Grounded and The Seagull. This enables and provides quality Auslan interpreted theatre, as well as training to interpreters and deaf consultants in the area of theatre interpreting.

Our increased programming in The GreenHouse, which included the opening of our new Diane Clenuto Studio, gave us the opportunity to experiment with a number of different offerings to targeted audiences. We trialled a Babes in Arms season during the season of Home for the early Matinee, to encourage parents with young children to attend theatre, and created special food and beverage packages for the cabaret crowd attending performances of Rumour Has It.

Each year, we review and refine the pricing structure of subscriptions and single tickets to help ensure accessibility is increased. In 2015 this included a trial of 11am Matinees and late night cabaret sessions at 9:30pm. Morning matinees were not popular, and we will discontinue this in 2016. Our discounts for youth, concession holders and seniors continued for both Season subscriptions and single tickets. With five shows on offer in the Billie Brown Studio and two in the Diane Clenuto Studio, we enjoyed increased flexibility with ticket pricing and packages, giving people more choice than ever before. We partnered with not-for-profit organisations for individual productions and provided a number of charity organisations and economically disadvantaged groups with special ticket prices. We focused in particular on promotion partnerships for The Odd Couple and Ladies in Black to ensure maximum access to these events. We also held special “DVA Development” activities, which included a number of low-cost Play Readings open to the general public.

Our social media presence has increased by over 15 per cent, with 15,770 Facebook likes, 21,000 Facebook views, 8,079 Twitter followers, and 50,000 visits to our YouTube channel, culminating in a total 48 days of watch time (up 41 per cent on 2014). QTC further developed its digital strategy with a focus on Google advertising. In May we investigated using Instagram for campaigns and reached over 1,400 followers. We created hashtags for specific campaigns to target younger audiences and explored augmented reality (Vive) through our Bauer Media partnership. The design of our ticketing website also underwent an overhaul, being altered to more consistently fit within our main website and enable a streamlined purchasing experience for patrons.

OFFER THEATRE IN MORE PLACES

The highly-acclaimed Black Diggers made its world premiere in 2014 and was simulcast through regional centres during the Brisbane season. After this undeniable success, Black Diggers was one of five productions that toured in 2015, being staged in six locations across the country.

Boston Marriage, our first mainstage production for 2015, toured regionally throughout Queensland to nine venues from the Gold Coast, to Cairns and Mount Isa. QTC toured Kelty interstate, engaging with 39 venues over 13 weeks. Country Song commenced touring after its Brisbane season, with performances in Lismore (NORPA), Geelong and Wollongong. Community performances were also held in Blackwater and North Stradbroke Island with the support of corporate partners.
GOAL THREE: STRENGTHEN INDUSTRY RELATIONSHIPS

- Support a vibrant local performing arts sector
- Provide support and development opportunities for local artists
- Provide pathways for youth and education sector
- Engage with regional artists, companies and under-served communities
- Communicate evidence of our community value to attract new partners

SUPPORT A VIBRANT PERFORMING ARTS SECTOR
PROVIDE SUPPORT AND DEVELOPMENT OPPORTUNITIES FOR LOCAL ARTISTS

The following creative developments and script readings took place in 2015:

<table>
<thead>
<tr>
<th>PROJECT NAME AND DESCRIPTION ARTISTS DATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Father Who Slept in a Zoo</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Weaving Water</td>
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<td></td>
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<tr>
<td>The Long-Toothed Devil</td>
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<td></td>
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<td>Romance Me Yesterday!</td>
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<tr>
<td>Thrifty</td>
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<tr>
<td>Medals and Martinis</td>
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<td></td>
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<tr>
<td>Mother and Daughter</td>
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<tr>
<td></td>
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<tr>
<td>The Water Earth</td>
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<tr>
<td></td>
</tr>
<tr>
<td>Other Places (previously titled Sealing Protections)</td>
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<tr>
<td></td>
</tr>
<tr>
<td>Piggy</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>St Mary’s in Exile</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Brisbane</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Country Song</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>My Name is Jimi</td>
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<tr>
<td></td>
</tr>
<tr>
<td>Ladies in Black</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>The Seagull</td>
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<td></td>
</tr>
<tr>
<td>Oedipus Doesn’t Live Here Anymore</td>
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<td></td>
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</tbody>
</table>
In 2015, QTC championed seven female artists in the ‘Divia Development Series’ to create new work, and serviced two new and four existing writing commissions. A total of 17 new works and scripts were developed, involving over 100 artists; some working with QTC for the first time.

**QUEENSLAND PREMIER’S DRAMA AWARD**
A total of 51 entries were received in the 2015-16 cycle of the Award, and shortlisting took place in December 2015. Three finalists were selected: Michele Lee for Rice, Kathryn Macgrigor for This Furious Sea, and Suzie Miller for St Mary’s in Exile. Three finalists were selected: Michele Lee for Rice, Kathryn Macgrigor for This Furious Sea, and Suzie Miller for St Mary’s in Exile. Three finalists were selected: Michele Lee for Rice, Kathryn Macgrigor for This Furious Sea, and Suzie Miller for St Mary’s in Exile. Three finalists were selected: Michele Lee for Rice, Kathryn Macgrigor for This Furious Sea, and Suzie Miller for St Mary’s in Exile.

**COMMISSIONS**
Six artists were under commission by QTC in 2015: Reg Cribb, David Burton, Matthew Ryan, Dead Puppet Society, David Morton, Daniel Kenee and Katherine Leil Watson.

**ARTISTIC ENGAGEMENT AND DEVELOPMENT**
On 9 October, QTC hosted an informal gathering for the local theatre industry to meet newly appointed Artistic Director, Sam Strong. Approximately 200 people attended the meeting, held in the Bille Brown Studio. Sam Strong introduced his ambitions and priorities for the future of QTC, then answered questions from the audience.

QTC continued to employ Resident Dramaturg Louise Gough from January to June 2015 with Louise working on a range of works in development including The Wilder Earth, Ladies in Black, St Mary’s in Exile, Country Song, Brisbane, and the Divia Development series. In the first part of 2015, Andrea Moor and Jason Warne continued their role as Resident Directors, working on a range of projects from mainstage productions to works in development, youth programs and repertoire meetings. From July 2015, Andrea’s role changed to that of Artistic Associate.

**TEACHER PROFESSIONAL DEVELOPMENT AND RESOURCES**
Two teacher development workshops were facilitated in 2015 with 75 teachers participating. These workshops were in Greek Theatre as part of the Oedipus Doesn’t Live Here Anymore season, and with Working with Scripted Text as part of The Scene Project. In July 2015, Producer (Education and Youth Programs) Helie Irvine presented a paper at the Drama Australasian Drama New Zealand National Conference in Sydney about the successful and dynamic nature of the QTC Education and Youth Programs. QTC offered complimentary tickets for teachers to attend the play briefing and first preview of each production, allowing them to prepare suitable learning activities for students attending productions. In 2015, 76 teachers attended preview performances. Comprehensive education resources were also completed for all QTC productions in 2015.

PROVIDE PATHWAYS FOR THE YOUTH AND EDUCATION SECTOR

**EDUCATION PERFORMANCE WORKSHOPS**
Pre and post-performance workshops to complement attendance at QTC productions were offered for a range of productions in 2015, with two workshops delivered for 32 students at QTC.

**ARTISTS IN RESIDENCE WORKSHOPS**
Through QTC’s Artists in Residence Program, professional theatre artists facilitate practical workshops with students in the classroom. In 2015, 46 Artists in Residence workshops were held with 375 students participating. The workshop areas included physical theatre, Greek theatre, Shakespeare and audition techniques. QTC also facilitated longer-term residencies at Centenary State High School (Jindalee), Western Cape College (Weipa) and St Peter’s Lutheran College (Springfield).

**THE SCENE PROJECT: BRISBANE**
The Scene Project is a participatory-style project involving schools in the creative process of performance from rehearsal to production. The Scene Project acknowledges students and teachers as artists and facilitates high-calibre live performance in a professional space. It promotes collaboration, fosters the professional development of teachers and students and aims to enhance existing curriculum in schools. Over three days in October, students from Cannon Hill Anglican College, Capalaba State, Kelvin Grove State College, Somerville House, Stuartholme School, The Kosciusko International School, Caloundra Community College, St Hilda’s, Iona College and St Mary’s Ipswich, brought their performances to QTC’s Bille Brown Studio. Students performed excerpts from the specially commissioned script The Fleeting, written by Maxine Mellor. A cast of professional actors, directed by Lucas Stibbard, performed their version for students each afternoon. The cast was comprised of Clementine Anderson, Louise Brehmer, Emily Burton, Patrick Dwyer and Tikhani Wyles. At the end of each day, students were engaged in an extended debate with each other and the cast/creatives from the actors’ production.

**THE SCENE PROJECT: REGIONAL PILOT**
In 2015, the Scene Project was offered in a regional community for the first time. After initial scoping and promotion of the project in 2014, Charters Towers was selected for the pilot and all four secondary schools in the community chose to take part. The participating schools in 2015 were Blackheath & Thornborough College, Charters Towers State High School, Columba Catholic College and All Souls St Gabriel’s. Teachers from each school participated in a project briefing and planning session to ensure that key dates for the project met the needs and schedules of each school. Dave Burton and Claire Christian’s play The Landmine is Me was provided to each participating school group. QTC teaching artists Chris Beckey and Nenida Waters visited each participating school and facilitated theatre workshops during class time, focusing on actor training and creative development. Whilst visiting each school, the artists also facilitated additional drama workshops in order to profile the dramatic arts and provide additional professional development for teachers. On 4 June, all of the schools gathered together at The World Theatre to share their unique performances. Chris Beckey, Nenida Waters, Chenoa Deemal, Tom Oliver, Connor Sweeney, and Shaka Cook presented a full rehearsed read of the script and then led the group in a learning forum and discussion about the creative process. Sixty four students from Charters Towers completed The Scene Project, participating in a total of 20 workshops as well as the performance outcome. An additional 23 workshops were facilitated at the participating schools to an additional 159 students.
PROVIDE PATHWAYS FOR THE YOUTH AND EDUCATION SECTOR

SECONDMENTS AND WORK EXPERIENCE
University students taking part in secondment placements this year came from Griffith University, University of Southern Queensland and Queensland University of Technology. A total of 12 students completed secondments in 2015 in areas of performance, marketing, production and arts administration.

Twenty two senior school students completed one week of work experience at Queensland Theatre Company in 2015. During the week each student observed rehearsals, assisted in arts administration and attended Company productions.

EDUCATION REFERENCE GROUP
The Education Reference Group is an advocacy and steering committee with members made up of school and university teachers, artists and industry professionals. The group met four times during the year to discuss trends in education and youth services, and to provide feedback on programming for performances and workshops.

Members in 2015 were:

- Madonna Sitson
- Deb Wali
- Mitch Holmes
- Joan Cassidy
- Jocelyn Moore-Carter
- Michael Beh
- Kelly Redhead-Adelt
- Sean Lubbers
- Kath Kiernan Molloy
- Stephen Matthias
- Tricia Clark – Fookes

YOUTH ENSEMBLE
In 2015, QTC ran its fourth year of the QTC Youth Ensemble. Over 170 students auditioned for 75 positions. Successful applicants worked in three groups, divided by age, over four terms in 2015. Six students received scholarships.

Tutors in 2015 were: Amy Ingram, Anne Persasfilli, Chris Beckey, Jason Klenewijn, Kellie Lazarus, Lauren Jackson, Neidith Waters, Ellen Bailey, Emily Burton, Lucas Stibbord, Veronica Neave, Bridget Boyle and Thomas Larkin.

The Senior Youth Ensemble presented The Landline in Me, by David Burton and Claire Christian, as their core outcome in June-July. The Junior and Intermediate Youth Ensembles each presented a performance outcome in September. Several Senior Ensemble members have successfully auditioned for tertiary performing arts programs in 2015, as well as past students from the ensemble being accepted into tertiary performing arts programs.

YOUNG WRITERS PROGRAM
QTC’s Young Writers’ Program has two programs available to high school aged participants: The Young Writers’ Group (YWG) and the Young Playwrights’ Award (YPA).

In 2015 QTC continued to offer the Young Writers’ Group, led by Playlab Artistic Director and CEO Ian Lawson. Ten young people attended regular workshops from June to October, committing this time to the development of a one-act play. The program was extended to include Young Writers’ Night, a public event held in the Bille Brown Studio on 13 October. Members of the Senior Youth Ensemble presented a rehearsed reading of excerpts from each writer’s script to an audience of 85.

The Junior and Intermediate Youth Ensembles each presented a performance outcome in September. The Junior and Intermediate Youth Ensembles each presented a performance outcome in September. Members of the Senior Youth Ensemble presented a rehearsed reading of excerpts from each writer’s script to an audience of 85.

The Young Playwrights’ Award was open for entries from 1 June to 4 September 2015. High school aged writers were asked to submit an original play of any genre, with a reading time of less than 60 minutes. Twenty seven entries were received and assessed by QTC programming staff, and a short list of finalists was reviewed by Associate Artist Andrea Moor. Grace Jarvis was presented with the Young Playwrights’ Award 2015 for her original work Titus Was Here. As part of winning this award, Grace received three dramaturgical sessions with Daniel Evans, a $100 QTC gift voucher and a rehearsed read of her play at Young Writers’ Night. The read was directed by Andrea Moor and featured Helen Cassidy, Ngoc Phan, Jackson McGovern, Shaik Cock and Ellen Bailey.

THEATRE RESIDENCY WEEK
Theatre Residency Week (TRW) was held at Stuartholme School and was attended by 87 students, 33 of whom were from towns outside of Brisbane, including regional and remote communities. Scholarship recipients included Jeremy Logan from Charters Towers SHS (Artistic Director’s Indigenous Scholarship), Molly Pitt from St Mary’s College Maryborough (Excellence Scholarship) and Maddison Stanton from Charters Towers SHS (The Regional or Rural Young Person Scholarship). An additional two scholarship positions were offered to Peter Junior Jeremia and Peter Irankunda, members of the Logain Youth Ensemble TRACTION. This year’s core workshops included Chicago-style long-form and scenic improvisation, physical theatre, devised theatre, acting techniques and classic theatre. During the week, participants had the opportunity to see four live theatre performances and attend an industry forum at the Bille Brown Studio. An audience of 320 attended the showcase performance by TRW students on 2 October at Joigny Theatre, Stuartholme School.

MONDAY NIGHT MASTERCLASS
The Monday Night Masterclass series for 2015 included six workshops:
- ‘Acting Skills: Developing Your Craft’ with Louise Brehmer
- ‘Acting Skills: The Emodied Voice’ with Chris Beckey
- ‘Physical Theatre: The Story Telling Body’ with Lauren Jackson
- ‘Shakespeare: Braving the Bard’ with Jason Klarwein
- ‘Comedy and Improvisation: Make Em’ Laugh’ with Anne Pensalfini
- ‘Stage and Screen Combat’ with Niki-J Price

Forty one young actors, aged 14-17, signed up for a Monday Night Masterclass series, with a total of 159 participants engaging across six workshops.
ENGAGING WITH REGIONAL ARTISTS, COMPANIES AND UNDERSERVED COMMUNITIES

INDIGENOUS REFERENCE GROUP AND RECONCILIATION ACTION PLAN (RAP)
The Indigenous Reference Group provides guidance and advice regarding QTC’s Indigenous Program, and in working with Indigenous communities and artists. Members of the Indigenous Reference Group during 2015 were Nathan Jarr (Chair), Adam James, Angela Leitch, Todd Phillips, Paula Nazanski and Michael Tuahine. In February QTC launched its Stretch Reconciliation Action Plan (RAP) at a function in The Greenhouse. QTC is the first theatre company to develop a RAP.

THEATRE ACCESS
QTC is a leader in the arts industry and believes in providing support to colleagues and the industry more broadly. The Theatre Access program provides rehearsal space, props and costumes to industry professionals, when not being used by QTC. In 2015 the value of in-kind support provided by QTC to the artistic community was $129,445. With the increase in available rehearsal space due to renovations in 2014, this program continued to grow in popularity. Support was provided to the following industry colleagues and individual artists:

David Burton
Sally McKeown
Sue Rider
Playlab
Geeth Krouch deBose
Hayden Spencer/Cirque du Soleil
PlayPaving Australia
Slayer Mitchell-Wright/the Danger Ensemble
Busty Beats (Kim Bowens)
Terra Nemo Theatre Company
Equity Foundation
Leah Shelton
Lucas Stibbard
Melbourne Theatre Company
Kathrine Quigley - 2 High
The Funding Network
Josh Bel (VCA Students)
Renew Dobyn (ex-Youth Ensemble)
Cierda McNamara
Little Red Company
Polytoxic

PARTNERSHIPS
Access Arts’ inaugural Undercover Artists Festival was an umbrella event hosted by QTC in The Greenhouse on 26 and 27 June. This multi-arts festival featured artists with disability from around Australia and New Zealand. QTC Artistic Director Wesley Enoch spoke on one of the discussion panels. QTC continues to partner with the Multicultural Development Association through the project Other Places, and through sponsorship of a lantern in the Luminous Lantern Parade: Welcoming New Queenslanders on 5 June. Drama Queensland, the professional network for Queensland Drama Teachers, hosted its State Conference at Queensland Theatre Company on 21 and 22 March. Heidi Irvine, along with Daniel Evans and Amy Ingram from The Good Room (I Want to Know What Love Is), facilitated a session for teachers in Devising Theatre. Approximately 280 delegates attended the two-day conference.

CULTURALLY DIVERSE ARTISTS AND AUDIENCES
Following Chris Koh’s resignation in May 2014, Joan Yee Kwok was appointed as the new Theatre Diversity Associate and continued in this role until 30 June 2015, the official closing date of the Theatre Diversity Initiative. In May, QTC staff participated in the online Cultural Diversity Self Reflection tool, providing feedback to the Australia Council on the efficacy of the initiative. A Theatre Diversity Forum on 18 June was hosted by BEMAC at the Queensland Multicultural Centre, which allowed the three participating organisations (QTC, La Boite Theatre Company and Metro Arts) to share the CALD work and engagement strategies they had implemented during the course of the initiative. CALD artists also shared their experiences and discussed the projects that had been developed inside each of these organisations. Sue Donnelly and Shari Irwin from QTC spoke at this event.

INDUSTRY ENGAGEMENT
On 17 April 2015, QTC participated in a free industry forum titled “National Theatre Wales: Reaching Audiences and Developing Artists” at the Brisbane Powerhouse. The forum was part of an international residency for National Theatre Wales Associate Artists Mathilde Lopez and John Norton. The residency was hosted by QUT Creative Industries. The panel included Mathilde Lopez and John Norton (NTW), Sean Mees (QUT), Shani Irwin (QTC) and Kris Stewart (Brisbane Powerhouse). QTC also hosted NTW to an informal luncheon with Wesley Enoch at QTC headquarters. Independent theatre artists were interviewed about their Festival feature productions as well as their work more broadly. QTC continued its relationship with Playlab, providing venue support for the public outcomes of their LAB RATS new-writing series. Playlab’s Ian Lawson was also appointed to the judging panel for the Queensland Premier’s Drama Award 2016-17 cycle.

Traction: Logan Engagement
QTC delivered a second year of free after-school drama workshops in Logan in 2015. The Traction youth ensemble was invited to perform in the Queensland Music Festival’s free outdoor community spectacular Under This Sky on 1 and 2 August. This performance has subsequently been the subject of an SBS documentary. Traction participants went on to present a free public performance of self-devised work at the Logan Entertainment Centre on 24 October. Claire Christian returned as key artist on this program and was assisted throughout the year by various artists including Louise Brehmer, Busty Beatz, Josh McIntosh, Ciendra McNamara, Nikhil J Price, Matthew Strachan, Neidah Waters, David Burton and University of Queensland secondment Madeleine McMaster. Traction engaged 55 participants between the ages of 13–20 years, with approximately 60 per cent of participants returning to the group for a second year. Participants were taken on eight excursions in 2015 to attend productions by a selection of Brisbane theatre companies and presenters.

Four Traction participants were granted scholarships to attend Theatre Residency Week in September. QTC has been successful in securing funding from the Australian Government through the Department of Social Services’ Strengthening Communities Program to continue Traction in 2016-17.

GOAL THREE: STRENGTHEN INDUSTRY RELATIONSHIPS

TRACTION: LOGAN ENGAGEMENT
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Queensland Theatre Company Annual Report 2015
REGIONAL AND TOURING PROGRAM

QTC’s regional and touring activities in 2015 took the QTC productions listed below to the following locations:

BLACK Diggers

<table>
<thead>
<tr>
<th>Town</th>
<th>Venue</th>
<th># of Performances</th>
<th>Total attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adelaide</td>
<td>Her Majesty’s Theatre</td>
<td>6</td>
<td>2,644</td>
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<tr>
<td>Bundaberg</td>
<td>Ukrainian Community Theatre</td>
<td>1</td>
<td>699</td>
</tr>
<tr>
<td>Canberra</td>
<td>Canberra Theatre Centre – The Playhouse</td>
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<tr>
<td>Melbourne</td>
<td>Melbourne Arts Centre – Playhouse</td>
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<td>Newcastle</td>
<td>Newcastle Civic Theatre</td>
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<td>Perth</td>
<td>Heath Ledger Theatre</td>
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<td>3,794</td>
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<td>TOTAL</td>
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BOSTON MARRIAGE

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<tr>
<td>Town</td>
<td></td>
<td></td>
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<td>TOTAL</td>
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COUNTRY SONG

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<tr>
<td>Blackwater</td>
<td>Venue 1</td>
<td>1</td>
<td>185</td>
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<tr>
<td>Geelong</td>
<td>Geelong Performing Arts Centre – The Playhouse</td>
<td>4</td>
<td>908</td>
</tr>
<tr>
<td>Leumeah</td>
<td>NCAPA, Leumeah City Hall</td>
<td>3</td>
<td>901</td>
</tr>
<tr>
<td>Smeedre Island</td>
<td>Dunwich Public Hall</td>
<td>2</td>
<td>270</td>
</tr>
<tr>
<td>Woodengberg</td>
<td>Ilawa Performing Arts Centre</td>
<td>6</td>
<td>1,922</td>
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<tr>
<td>TOTAL</td>
<td></td>
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<td>3,344</td>
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HEAD FULL OF LOVE

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<td>Albert Park</td>
<td>Gwakora Arts Park Theatre</td>
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<tr>
<td>Bathurst</td>
<td>Her Majesty’s Theatre</td>
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<td>Bathurst</td>
<td>Bathurst Memorial Entertainment Centre</td>
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<td>Bendigo</td>
<td>Ulumbara Theatre</td>
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<td>Bourke</td>
<td>Bourke Arts &amp; Function Centre</td>
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<tr>
<td>TOTAL</td>
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Cairns Engagement

QTC invested in a two week creative development for Jimi Bani’s new work My Name is Jimi. The development and showing took place at the Centre of Contemporary Arts (COCA) in Cairns. Cast and creatives on the project were Cairns based designer Justin Harrison (AV/Sound Design), Simone Tesoriere and Simona Cosentini, actors Jimi and Dimitri Bani, and Brisbane-based artists Jason Klarwein (Director) and Jimi Bani (Writer).
CULTURALLY AND LINGUISTICALLY DIVERSE (CALD) STATISTICS

- 28 culturally and linguistically diverse artists engaged for 44 opportunities for theatre practitioners.
- 30,850 hours of employment in total for culturally and linguistically diverse people.
- 15.3% of Queensland Theatre Company’s workforce based on total employment.
- 9.5% of Queensland Theatre Company’s workforce based on total hours worked.
- 21 Indigenous artists engaged for 37 opportunities for theatre practitioners.
- 26 Indigenous people engaged for 61 opportunities for arts workers.

GENDER STATISTICS

- 47.7% of Queensland Theatre Company’s workforce based on total employment.
- 57.1% of Queensland Theatre Company’s workforce based on total hours worked.
- 2.4% of Queensland Theatre Company’s workforce based on total employment.
- 89,312 hours of employment in total for women.
- 4 female directors out of 14 directors in total.
- 54 female actors out of 123 actors in total.

COMMUNICATE EVIDENCE OF OUR COMMUNITY VALUE TO ATTRACT NEW PARTNERS

Philanthropic and corporate support for the arts in Queensland is in its infancy when compared to other Australian states, making it important for QTC to research the impact of our work in the community. Audience satisfaction and testimonials are regularly collected from our Brisbane mainstage patrons through audience surveys carried out by Proof Research. This research was extended in 2015 to include research into donor attitudes and satisfaction levels. This information is being used to inform donor programs for 2016 and plan for a major capital campaign. We are also continuing our partnership with the Australian National University (ANU) School of Sociology to collect evidence of the impact of the Logan Youth Theatre Ensemble. Traction and the ability of theatre to effect positive social change and community cohesion.

Commendations like the 2015 Queensland Premier’s Reconciliation Award for Distinctive Worked helped draw attention to the quality of our artistic output. QTC was also an active participant at multiple community events. We hosted an arts-focused evening for The Funding Network, and Sue Donnelly acted as a panel member during the event. Board member Elizabeth Jameson, Executive Director Sue Donnelly and Artsitic Associate Andrea Moer spoke at the Commonwealth Bank’s Women in Focus session. Each of these events serve to raise the profile of QTC and introduce new partners to our work.

QTC’s commitment to research and improved communications has assisted us in securing additional grants from Queensland and Australian Government departments, trusts and foundations. These organisations collectively pledged over one million dollars in 2015 in support of five new multi-year projects.
GOAL FOUR: MAINTAIN A STRONG AND BALANCED INFRASTRUCTURE FOR QTC

- Better financial result for mainstage productions
- Increasing income through existing revenue streams and new initiatives
- Ensuring strong expenditure controls
- Develop an environmentally sustainable Company
- Create a positive work environment

BETTER FINANCIAL RESULT FOR MAINSTAGE PRODUCTIONS AND STRONG EXPENDITURE CONTROLS

QTC increased its mainstage box office revenue by 26.8 per cent on the previous year. The Season had only one buy-in, Mother & Son, which returned a small surplus. The other seven plays were new productions made by QTC. The final work of the year, the musical Ladies in Black, had significant success and surpassed box office expectations. The income budget on this show was exceeded by 12.5 per cent, which offset some of the losses sustained from the prior production: The Odd Couple. Other mainstage shows including Boston Marriage and The Seagull, exceeded the show financial net results budgeted. Actual paid attendance for Ladies in Black ($2,107) exceeded the budgeted paid attendance of 11,500.

QTC had no extraordinary budget over runs during the year. While some productions went over budgets in certain areas (eg set/costumes) this was at times offset by reductions in other areas (eg theatre wages). Over the 14 productions in Brisbane through 2015 the budget was balanced.

The Finance team regularly reviews procurement of our venue supplies including pricing, service and product range. Company policy determines a hierarchy of authorisation before final finance approval. Procurement of non-standard supplies is worked through with the Venue and Operations Supervisor and Production Manager/Technical Coordinator according to current finance procedures maximising business benefits. Large capital items are prioritised and listed for Finance Committee approval after sourcing quotes from suppliers. All new major projects (eg renovations), are approved first by the Finance Committee and then by the full Board. A new accounts software package, Microsoft Dynamics NAV, replaced the Attache package with a cut over of 31 December 2015 to coincide with QTC calendar financial year. The new package was introduced to improve financial reporting, data analysis, and process control. The system offers a flexible chart of accounts structure and an integrated purchase order system. Non-financial managers are able to view department financial information in real time improving timelines, visibility and transparency of all transactions.

INCREASING INCOME THROUGH EXISTING REVENUE STREAMS AND NEW INITIATIVES

QTC’s revenue streams consist of box office, philanthropy, corporate partnerships and venue hire and associated activities. Corporate development and philanthropy (including new grants) are discussed separately below. In 2015 QTC continued to build on our existing revenue streams with particular success in external venue hire and bar sales. There were 18 external hires including two regular weekly hires (Creek Road Presbyterian Church and The Seven Network). Income from this stream has increased from $2,000 in 2013 to $170,000 in 2015. Bar takings have increased from $35,000 to $125,000 in this period.

CORPORATE DEVELOPMENT PARTNERSHIPS

QTC enjoyed a high level of sponsorship in 2015 with both new and long-term sponsors. New sponsorship opportunities were available as a result of extensive touring through regional Queensland and across Australia. Following on from their successful sponsorship of the Brisbane season of Black Diggers in 2014, Sibelco Australia partnered with QTC to support the national tour of this work. This partnership was further recognised when QTC and Sibelco were announced winners of the 2015 Premiers’ Reconciliation Award for Black Diggers. Sibelco also supported a visit of Country Song to North Stradbroke Island and the Regional Scene Project, which started in Charters Towers in 2015. Energies Limited sponsored the production of Brisbane, their fourth year of partnership with QTC, while long term sponsor Westfarmers Resources supported the Brisbane season of Country Song. This work then toured to Blackwater, assisted by Westfarmers Curragh and WorkPac. Other mainstage productions were sponsored by Philip Bacon Galleries (Mother and Son) and Herbert Smith Freehills, (The Odd Couple).

Another long-term sponsor, Griffith University supported Ladies in Black along with Virgin Australia, which became our Official Airline Partner in July. As part of their partnership Virgin Australia provided two return business class airfares to Los Angeles as an auction prize at our major fundraising event for Ladies in Black. Sponsors have also had an impact on QTC’s sustainability agenda. Through the support of Brisbane Airport Corporation, the Brisbane Airport Courtyard was renovated to create a welcoming green space and entrance for guests attending productions at the Billie Brown Studio. Four hundred solar panels were installed on our roof with installer, CSR Bradford, also offering to donate a percentage of sales to QTC subscribers and supporters back to QTC. A range of other generous sponsors, including Bendigo Bank, ALS Limited, Board Matters, Akiens, Infiniti Brisbane, Southside Honda and Aegus Executive Search assisted QTC with a range of other important programs. A growing group of Season Supporters provided valuable in-kind products and services: Datascom, Clovelly Estate, Quay West Brisbane, Brisbane Convention and Exhibition Centre, Wine and Dine’n, Phoebe Stephens Flowers, Maton Guitars, Merlo, Ernst & Young, Lion, Pondera Physiotherapy and Pilates, Dendy Cinemas, Avant Card, Inmedia and Westfield Carindale. Media supporters include Bauer Media Group, gpo, Channel Nine, 4BC, Magic 882 and brmag.
QTC WOULD LIKE TO THANK THE FOLLOWING ORGANISATIONS FOR THEIR GENEROUS SUPPORT IN 2015.

Government Partners
Presenting Partners
Season Sponsors
Building Enhancement Program
Media Supporters
Season Supporters
Promotional Partners: Coq Haircutters; Morton Hire

PHILANTHROPY

QTC is proud to report that extraordinary support from committed donors, philanthropic institutions and members of the general public made 2015 QTC's most successful year ever in terms of private financial support. Every donation, large or small, is an investment in the cultural life of our community, improving the quality of all our lives and providing opportunities for artists and audiences.

TRUSTS AND FOUNDATIONS

RAOG Foundation came to our aid in providing funds for us to replace our workshop table saw, which was badly damaged during the freak storm that hit Brisbane in November 2014. We also received funding to purchase dehumidifiers to prepare us for future storm events.

Three multi-year grants were received. The first, from the Tim Finn Family Foundation will allow us to employ a Production Coordinator to support our touring program, with a particular focus on building the skills of staff working in regional venues. We will also be able to extend the reach of our regional program, providing buses to bring students from outlying areas to touring productions and a range of other community activities. The second from the John T Reid Foundation is supporting our Scene Project for regional students, allowing us to offer this comprehensive secondary school drama program to schools within a two hour radius of selected regional centres.

The Ian Potter Foundation has committed funding to support a Resident Designer position at QTC in 2015 and 2017. This will be a tremendous boost to our industry as a whole, responding to the shortage of experienced and skilled designers in both Queensland and Australia more broadly.

INDIVIDUAL DONORS

We warmly thank everyone who donated to the appeal for our regional program. The Regional Program is part of QTC’s commitment to providing theatre for the whole state and support from donors has enabled us to increase the reach of the Scene Project, provide more school workshops and tour mainstage productions. We were also able to bring regional students to Theatre Residency Week.

In 2015, donors to the Company continued to receive the QTC Scene Project in Schools Preview evening, which included a specially commissioned production, a tour of the QTC wardrobe and workshop, design presentations, dress rehearsals and meeting events with visiting actors, directors and playwrights. Long-term and highly supportive donors were invited to special lunches hosted by the Artistic and Executive Directors and including invited artists.

Donors were invited to a special event in December to meet incoming Artistic Director, Sam Strong, and listen to an overview of the highlights of the QTC year, presented by the Executive Director, Sue Donnelly.

Donors who contributed $250 and above are listed on the following page. A further 340 smaller, unlisted donations were also received and greatly appreciated.

Individual donors

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In 2015, donors to the Company continued to receive the QTC News and enjoyed a range of exclusive events which included backstage tours of sets in the Playhouse, tours of the QTC wardrobe and workshop, design presentations, dress rehearsals and meeting events with visiting actors, directors and playwrights. Long-term and highly supportive donors were invited to special lunches hosted by the Artistic and Executive Directors and including invited artists.

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All donations, large or small make a concrete difference to our work. Donors who contributed $250 and above are listed on the following page. A further 340 smaller, unlisted donations were also received and greatly appreciated.

LEGAL CHAPTER

In February the 45 members of our Legal Chapter launched a special campaign to raise funds to create a Play Commissioning Fund. Predictably, the first play in mind is a legal drama based on the infamous true story of an unsolved crime which took place at Carpentaria Downs Station in 1908. The campaign was supported by Creative Partnerships Australia’s Plus 1 program which matched all donations up to $50,000. The campaign commenced with a function at Government House hosted by our Patron Paul de Jersey AC, former Chief Justice of Queensland’s Supreme Court, and ended successfully in May, raising over $100,000. Support for this project came primarily from Queensland’s legal profession.

SPECIAL GOVERNMENT SUPPORT

The Logan Youth Theatre Ensemble, Traction, entered its second year in 2015, with a new three year grant from the Australian Government’s Department of Social Services under the Social Cohesion Program. Forty six senior high school students in Logan, from diverse backgrounds, attended free weekly drama workshops, culminating in a showcase at Logan Entertainment Centre in November for an audience of over 500 family members and friends.

SPECIAL EVENTS

In October QTC held a special fundraising event to celebrate the creation of our new Australian musical, Ladies in Black. The Bille Brown Studio foyer was transformed into the Ladies in Black Fashion Centre. The evening culminated with Tim Finn performing some of his most iconic works and the cast of Ladies in Black providing a taste of their show. Many businesses and friends generously donated auction items. The event raised over $40,000 towards this exciting new work. We especially acknowledge the tireless efforts of our event committee: Susan Learmonth, Maree Nugent, Melissa Bennett, Lisa Bruce, Brad Mammillo and Geoff Harris.
We thank all our generous donors for their contribution to our work.

**TRUST & FOUNDATIONS**

<table>
<thead>
<tr>
<th>Australia</th>
<th>The Ian Potter Foundation</th>
<th>RACQ Foundation</th>
<th>Tim Fairfax Family Foundation</th>
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<tbody>
<tr>
<td>$10,000+ DONORS</td>
<td>Pamela M Marx</td>
<td>Cathryn Mittelheuser AM</td>
<td>Bruce &amp; Sue Shepherd</td>
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<td>1 Anonymous</td>
<td>John &amp; Gabrielle Hull</td>
<td>Tim &amp; Kym Reid</td>
<td>Thomas Wright</td>
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<td>$5,000-$9,999+ DONORS</td>
<td>Richard Fotheringham &amp; Rosly Atkinson AO</td>
<td>William &amp; Claire Glasson</td>
<td>Noela &amp; Colin Kretzing</td>
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<td>John &amp; Lynny Chalk</td>
<td>Bruce &amp; Alexandra Grove</td>
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<tr>
<td>Wesley Enoch</td>
<td>E M Jameson &amp; A L Anderson</td>
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<tr>
<td>$2,000-$4,999+ DONORS</td>
<td>Sue Donnelly</td>
<td>Dean &amp; Kath Merlo</td>
<td>Damien Thompson &amp; Glintse Berry</td>
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<tr>
<td>William Ash &amp; Margi Brown</td>
<td>Kirstin &amp; Glen Ferguson</td>
<td>Karl &amp; Louise Morris</td>
<td>Sandy Wigar &amp; Martin Pearson</td>
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<tr>
<td>Ash</td>
<td>Alan Galwey</td>
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<td>Plate Marketing</td>
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<tr>
<td>John H Casey</td>
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<td>Donal &amp; Una O'Sullivan</td>
<td>R &amp; M William</td>
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<td>$1,000-$1,999+ DONORS</td>
<td>Ian &amp; Ruth Gough</td>
<td>Geoffrey Rush</td>
<td>Margaret &amp; Norman Wicks</td>
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<td>4 Anonymous</td>
<td>Hudson Family</td>
<td>Marcella Serghi</td>
<td>David Wilson</td>
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<tr>
<td>Julianne Atme</td>
<td>Tempe Keune</td>
<td>Bruce Richardson &amp; Tamarinh Stone</td>
<td>Ian Ye &amp; Sylvia Alexander</td>
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<tr>
<td>Lisa &amp; William Bruce</td>
<td>David &amp; Kaftina King</td>
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<td>Sharon York &amp; Mark Smith</td>
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<tr>
<td>Mathieu &amp; Anastasia Elbery</td>
<td>Susan Learmonth &amp; Bernard Curran</td>
<td></td>
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<tr>
<td>Erin Ferne</td>
<td></td>
<td>Cecily Stevenson</td>
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<tr>
<td>Merryn Goos</td>
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<td>$500-$999+ DONORS</td>
<td>Toni Glynn</td>
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<td>10 Anonymous</td>
<td>Pamela Greet &amp; Nicholas Beaton</td>
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<td>Melissa Bennett</td>
<td>Amanda Jolly</td>
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<td>Stephen &amp; Jennifer Boyd</td>
<td>Ross &amp; Sophia Lament</td>
<td>Greg &amp; Wendy O'Meara</td>
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<td>Julian Buckley &amp; Bec Langdon</td>
<td>Joan M. Lawrence AM</td>
<td>Paddington Clinic</td>
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<td>Ian &amp; Richard Buzlli</td>
<td>Fred &amp; Margaret Ledstchke</td>
<td>Diane &amp; Robert Parcell</td>
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<tr>
<td>Rita Carter Brown</td>
<td>Andrew &amp; Kate Lister</td>
<td>Blayne &amp; Helen Pitts</td>
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<td>Bob Deland</td>
<td>Susan Mabin</td>
<td>Angela Ramsay</td>
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<td>Alan &amp; Annette Davie</td>
<td>Brad Mammino</td>
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<td>$250-$499+ DONORS</td>
<td>Ralph Collins</td>
<td>David Hardidge</td>
<td>Darryl Nisbet</td>
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<td>7 Anonymous</td>
<td>Christine Comans</td>
<td>Fotini Hardy</td>
<td>Karitna Oei</td>
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<td>Leanne Austin</td>
<td>June Crow OAM</td>
<td>Rob &amp; Zelle Hodge</td>
<td>Catherine Quin</td>
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<td>Michael Gullinan</td>
<td>Tammy S Lind</td>
<td>People Resourcing</td>
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<td>Melissa Bennett</td>
<td>Judi Ewings</td>
<td>B Lloyd</td>
<td>Lynn &amp; Jeannet Scott</td>
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<td>Louise Bealely &amp; Geoff Harris</td>
<td>William &amp; Lenore Ferguson</td>
<td>Mad Dance House</td>
<td>Karen Smith-Pomery</td>
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<tr>
<td>Virginia Bishop</td>
<td>Kate Foy</td>
<td>Sandra McCullagh</td>
<td>Bronwyn Springer</td>
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<tr>
<td>Chris Bourke</td>
<td>Peter &amp; Gay Gibson</td>
<td>Carolyn McFettery</td>
<td>Coralie Van Straaten-Peretz</td>
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<td>Ethna Brown</td>
<td>Antonia Green</td>
<td>Angel &amp; Peter McPhee</td>
<td>Amy Waddick</td>
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<td>Joan Brown</td>
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<td>Sandra McVeigh</td>
<td>Michael &amp; Coen Wilson</td>
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<tr>
<td>Judith Carrey</td>
<td>Andrea &amp;</td>
<td>Hon. Tom McVeigh</td>
<td>D &amp; J Woodward</td>
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<tr>
<td>Rodd Chignell</td>
<td>Malcolm Hall-Brown</td>
<td>Dee Morris &amp; Zery Rennie</td>
<td></td>
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<tr>
<td>Michael &amp; Margaret Clancy</td>
<td>Daryl Hardy</td>
<td></td>
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</tbody>
</table>

**DEVELOP AN ENVIRONMENTALLY SUSTAINABLE COMPANY**

In 2015 QTC undertook its most ambitious environmental project to date with the installation of a large 100kW Photovoltaic System. Since joining the grid on 11 November 2015, we have offset our energy usage by 32,700kWh and avoided 27.1 tonnes in CO₂ emissions. QTC continued to utilise a power management module for all computers, resulting in a low 11.5 per cent power rating against maximum power consumption. This represents a usage reduction of 53,356 kWh and the avoidance of 39.8 tonnes of CO₂ emissions.

QTC continues to encourage all staff to maximise resource usage and recovery by recycling hardware, paper products, and all production marketing collateral where possible. Sets and costumes are continually kept from productions to be reused or loaned out to smaller companies. We do this through effective onsite storage to ensure that waste from productions is minimal.

**CREATE A POSITIVE WORK ENVIRONMENT**

QTC is constantly seeking to improve its work environment. In 2015 staff experienced high levels of stress due to a large number of productions as well as extensive touring. Additional staff were brought in at peak times to assist in the work. Industry consultants conducted reviews of the Finance & Operations and Marketing departments. This resulted in the restructuring of positions in both departments to better respond to the demands of increased and more ambitious programming. The full effect of these changes will only be evident in 2016.

QTC has a contract with Pondera, which provides discounted Pilates classes, physiotherapy sessions and weekly in-house massage. All staff and contracted artists were encouraged to make use of this support.

Further renovations occurred in the GreenHouse with the opening of the Diane Clenici Studio. A launch was held on the opening night of the production Home and was attended by family members and friends of Diane, as well as staff and board members. This intimate theatre space has been embraced by all who work in the building.

QTC’s workforce remains diverse with 19.7 percent of people employed identifying as CALD (or Indigenous) and 57 percent being female (based on workforce hours).
SUMMARY OF FINANCIAL PERFORMANCE

This summary provides a snapshot of Queensland Theatre Company’s financial performance. Queensland Theatre Company is in a sound financial position.

STATEMENT OF FINANCIAL PERFORMANCE

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
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</thead>
<tbody>
<tr>
<td>Total Income</td>
<td>$13,000</td>
<td>$10,780</td>
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<tr>
<td>Total Expenses</td>
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<td>$10,488</td>
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<tr>
<td>Surplus/Deficit</td>
<td>$ 377</td>
<td>$ 292</td>
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STATEMENT OF FINANCIAL POSITION

<table>
<thead>
<tr>
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<th>2015</th>
<th>2014</th>
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<tr>
<td>Total Assets</td>
<td>$6,561</td>
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<td>Total Liabilities</td>
<td>$2,508</td>
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<tr>
<td>Total Equity</td>
<td>$4,053</td>
<td>$3,676</td>
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</table>

During 2015, Queensland Theatre Company received income of $13.01 million. This increase reflects a considerable jump in touring income and higher takings for mainstage shows.

Total expenditure for 2015 was $12.6 million. The increase from 2014 was due to increased touring and production activity.

As at 31 December 2015, total assets were valued at $6.5 million, an increase of $0.4 million from 2014. Cash assets represent 71% of QTC’s total assets. Property, Plant & Equipment increased due to the continued implementation of a significant capital expenditure program commenced in 2014.

As at 31 December 2015, total liabilities were valued at $2.3 million which is consistent with the prior year. Season ticket sales in advance are shown as deferred income under current liabilities.
AUDITED ANNUAL FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2015

CONTENTS
Statement of Comprehensive Income
Statement of Financial Position
Statement of Changes in Equity
Statement of Cash Flows
Notes To and Forming Part of the Financial Statements
Certificate of Queensland Theatre Company
Independent Auditor’s Report

GENERAL INFORMATION
This financial report covers Queensland Theatre Company.
Queensland Theatre Company is a Queensland Government Statutory Body established under the Queensland Theatre Company Act 1970.
Queensland Theatre Company is controlled by the State of Queensland which is the ultimate parent.
The head office and principal place of business is:
78 Montague Rd
South Brisbane Qld 4101
A description of the nature of the operations and principal activities is included in the notes to the financial statements.
Amounts shown in these financial statements may not add to the correct sub-totals or totals due to rounding.

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2015

<table>
<thead>
<tr>
<th>NOTE</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
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<tr>
<td>INCOME FROM CONTINUING OPERATIONS</td>
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<td>REVENUE</td>
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<td>User charges</td>
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<td>Grants and other contributions</td>
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<td>Other revenues</td>
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<tr>
<td>GAINS</td>
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<td>Gain/(Loss) on sale of property, plant and equipment</td>
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<tr>
<td>TOTAL INCOME FROM CONTINUING OPERATIONS</td>
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<td>13,010</td>
<td>10,780</td>
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<tr>
<td>EXPENSES FROM CONTINUING OPERATIONS</td>
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<td>Employee expenses</td>
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<td>Supplies and services</td>
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<td>Depreciation and amortisation</td>
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<td>Other expenses</td>
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<td>TOTAL EXPENSES FROM CONTINUING OPERATIONS</td>
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<td>12,633</td>
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<td>377</td>
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<tr>
<td>Other Comprehensive Income</td>
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<tr>
<td>Increase (decrease) in asset revaluation surplus</td>
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<td>Total Other Comprehensive Income</td>
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<td>TOTAL COMPREHENSIVE INCOME</td>
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<td></td>
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<tr>
<td>377</td>
<td>292</td>
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The accompanying notes form part of these statements.
STATEMENT OF FINANCIAL POSITION - FOR THE YEAR ENDED 31 DECEMBER 2015

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<tr>
<th>CURRENT ASSETS</th>
<th>NOTE</th>
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<tr>
<td>Cash assets</td>
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<td>Receivables</td>
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</tr>
<tr>
<td>Inventories</td>
<td>12</td>
<td>15</td>
<td>17</td>
</tr>
<tr>
<td>Other assets</td>
<td>13</td>
<td>499</td>
<td>670</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td></td>
<td><strong>5,517</strong></td>
<td><strong>5,307</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-CURRENT ASSETS</th>
<th>NOTE</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, plant and equipment</td>
<td>14</td>
<td>1,044</td>
<td>812</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
<td></td>
<td><strong>1,044</strong></td>
<td><strong>812</strong></td>
</tr>
</tbody>
</table>

**TOTAL ASSETS** | | **6,561** | **6,119** |

<table>
<thead>
<tr>
<th>CURRENT LIABILITIES</th>
<th>NOTE</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>15</td>
<td>613</td>
<td>441</td>
</tr>
<tr>
<td>Accrued employee benefits</td>
<td>16</td>
<td>232</td>
<td>225</td>
</tr>
<tr>
<td>Deferred income</td>
<td>17</td>
<td>1,508</td>
<td>1,643</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT LIABILITIES</strong></td>
<td></td>
<td><strong>2,353</strong></td>
<td><strong>2,309</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NON-CURRENT LIABILITIES</th>
<th>NOTE</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued employee benefits</td>
<td>18</td>
<td>155</td>
<td>134</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td><strong>155</strong></td>
<td><strong>134</strong></td>
</tr>
</tbody>
</table>

**TOTAL LIABILITIES** | | **2,508** | **2,443** |

**NET ASSETS** | | **4,053** | **3,676** |

<table>
<thead>
<tr>
<th>EQUITY</th>
<th>NOTE</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserves incentive scheme</td>
<td>18</td>
<td>787</td>
<td>764</td>
</tr>
<tr>
<td>Asset revaluation surplus</td>
<td>18</td>
<td>3,296</td>
<td>2,912</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td></td>
<td><strong>4,053</strong></td>
<td><strong>3,676</strong></td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements.

STATEMENT OF CHANGES IN EQUITY - FOR THE YEAR ENDED 31 DECEMBER 2015

<table>
<thead>
<tr>
<th>NOTE</th>
<th>ACCUMULATED SURPLUS $'000</th>
<th>RESERVES INCENTIVE SCHEME $'000</th>
<th>TOTAL $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>BALANCE 1 JANUARY 2014</td>
<td>2,643</td>
<td>741</td>
<td>3,384</td>
</tr>
<tr>
<td>Operating Result from Continuing Operations</td>
<td>(292)</td>
<td>-</td>
<td>(292)</td>
</tr>
<tr>
<td><strong>TOTAL OTHER COMPREHENSIVE INCOME</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Increase/(Decrease) in Asset Revaluation Surplus</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TRANSACTIONS WITH OWNERS AS OWNERS:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Interest Reserves Incentives Scheme</td>
<td>(23)</td>
<td>23</td>
<td>-</td>
</tr>
<tr>
<td><strong>BALANCE 31 DECEMBER 2014</strong></td>
<td>18</td>
<td>2,912</td>
<td>764</td>
</tr>
<tr>
<td>Operating Result from Continuing Operations</td>
<td>(377)</td>
<td>764</td>
<td>3,676</td>
</tr>
<tr>
<td><strong>TOTAL OTHER COMPREHENSIVE INCOME</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Increase/(Decrease) in Asset Revaluation Surplus</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>TRANSACTIONS WITH OWNERS AS OWNERS:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Interest Reserves Incentives Scheme</td>
<td>(23)</td>
<td>23</td>
<td>-</td>
</tr>
<tr>
<td><strong>BALANCE 31 DECEMBER 2015</strong></td>
<td>18</td>
<td>3,266</td>
<td>787</td>
</tr>
</tbody>
</table>

STATEMENT OF CASH FLOWS - FOR THE YEAR ENDED 31 DECEMBER 2015

<table>
<thead>
<tr>
<th>NOTE</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash receipts in the course of operating activities</td>
<td>12,860</td>
<td>11,098</td>
</tr>
<tr>
<td>Interest received</td>
<td>65</td>
<td>132</td>
</tr>
<tr>
<td>Cash payments in the course of operating activities</td>
<td>(12,290)</td>
<td>(10,863)</td>
</tr>
<tr>
<td>Net cash provided by/(used in) operating activities</td>
<td>19(b)</td>
<td>775</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inflows:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales of property, plant and equipment</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Outflows:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments for property, plant and equipment</td>
<td>(320)</td>
<td>(594)</td>
</tr>
<tr>
<td>Net Cash provided by/(used in) investing activities</td>
<td>(320)</td>
<td>(594)</td>
</tr>
<tr>
<td>Net cash increase/(decrease) in cash held</td>
<td>455</td>
<td>(27)</td>
</tr>
<tr>
<td>Cash at the beginning of the reporting period</td>
<td>3,443</td>
<td>3,470</td>
</tr>
<tr>
<td><strong>CASH AT THE END OF THE REPORTING PERIOD</strong></td>
<td>19(a)</td>
<td>3,898</td>
</tr>
</tbody>
</table>

The accompanying notes form part of these statements.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2015

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

OBJECTIVES AND PRINCIPAL ACTIVITIES OF QUEENSLAND THEATRE COMPANY

The objective of Queensland Theatre Company is to contribute to the cultural, social and intellectual development of all Queenslanders. The principles intended to guide the achievement of this objective are:

- Leadership and excellence should be provided in the arts of the theatre;
- There should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- Respect for Aboriginal and Torres Strait Islander cultures should be affirmed;
- There should be responsiveness to the needs of communities in regional and outer metropolitan areas;
- Diversity 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 (‘the 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 a modified accrual basis in accordance with Australian Accounting Standards and Interpretations. In addition, the financial statements comply with the Treasurer’s Minimum Reporting Requirements for the year ending 31 December 2015 and other authoritative pronouncements. Queensland Theatre Company has prepared these financial statements in compliance with section 42 of the Financial and Performance Management Standard 2009.

b. User Charges

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

c. Grants and Contributions

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

d. Donations

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

e. Co-production Contributions

A co-production is a theatre production organised by two or more organisations where each party agrees to contribute a portion of the total pre-production costs. The lead organisation incurs the pre-production expenditure and invoices the co-producing organisation/s for their portion of the expenditure. When Queensland Theatre Company is the lead organisation, this results in co-production contributions income. This income is recognised on an accruals basis when an invoice is raised.

f. Deferred Expenditure

The Company defers the production and marketing costs incurred in respect of the following season’s productions. Such costs are deferred only when it is expected that the following season’s productions will derive sufficient revenue to absorb the net expenditure carried forward. Otherwise, these costs would be expensed as incurred. Deferred expenditure is reported at Other assets in the Statement of Financial Position.

g. Cash and Cash Equivalents

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

- An increase in earned income
- An increase in private sector income
- Cost reductions linked to efficiency gains in agreed areas
- An increase in net assets
For each class of depreciable asset the following depreciation rates are used:

<table>
<thead>
<tr>
<th>Class</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLANT AND EQUIPMENT</td>
<td></td>
</tr>
<tr>
<td>Motor Vehicles</td>
<td>22.5%</td>
</tr>
<tr>
<td>Stage Equipment</td>
<td>6% - 20%</td>
</tr>
<tr>
<td>Office Equipment</td>
<td>20% - 33.3%</td>
</tr>
<tr>
<td>IT Equipment</td>
<td>20% - 33.3%</td>
</tr>
</tbody>
</table>

m. Revaluation of Non-Current Physical Assets

In respect of other plant and equipment, the cost of items acquired during the financial year has been judged by management of Queensland Theatre Company to materially represent their fair value at the end of the reporting period.

Plant and equipment, other than major plant and equipment, is measured at cost in accordance with Treasury’s Non-Current Asset Policies.

Any revaluation increment arising on the revaluation of an asset is credited to the asset revaluation surplus of the appropriate class, except to the extent it reverses a revaluation decrement for the class previously recognised as an expense. A decrease in the carrying amount on revaluation is charged as an expense, to the extent it exceeds the balance, if any, in the revaluation surplus relating to that asset class.

Materiality concepts under AASB 1031 are considered in determining whether the difference between the carrying amount and the fair value of an asset is material. Separately identified components of assets are measured on the same basis as the assets to which they relate.

n. Impairment of Non-Current Assets

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

The asset’s recoverable amount is determined as the higher of the asset’s fair value less costs of disposal and depreciated replacement cost.

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

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

o. Leases

A distinction is made in the financial statements between finance leases that effectively transfer from the lessor to the lessee substantially all risks and benefits incidental to ownership, and operating leases, under which the lessee retains substantially all risks and benefits.

Where a non-current physical asset is acquired by means of a finance lease, the asset is recognised at the lower of the fair value of the leased property and the present value of the minimum lease payments. The lease liability is recognised at the same amount.

Operating lease payments are representative of the pattern of benefits derived from the leased assets and are expensed in the periods in which they are incurred. Queensland Theatre Company has no finance leases in place.

p. Payables

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

q. Financial Instruments

Recognition

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

Classification

Financial instruments are classified and measured as follows:

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

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

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

r. Employee Benefits

Wages, Salaries, Recreation Leave and Sick Leave

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

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

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

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

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

Superannuation

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

Executive Remuneration

The executive remuneration disclosures in Note 6 in the financial statements include:

- the aggregate remuneration of all senior executive officers (including the Chief Executive Officer) whose remuneration for the financial year is $100,000 or more;
- the number of senior executives whose total remuneration for the financial year falls within each successive $20,000 band, commencing at $100,000.

The remuneration disclosed is all remuneration paid or payable, directly or indirectly, by the Company in connection with the management of the affairs of the Company, whether as an executive or otherwise. For this purpose, remuneration includes:

- wages and salaries:
  - accrued leave (that is, the increase/decrease in the amount of annual leave owed and long service leave accrued for an executive, inclusive of any increase in the value of leave balances as a result of salary rate increases or the like);
  - performance pay paid or due and payable in relation to the financial year, provided that a liability exists (namely a determination has been made prior to the financial statements being signed), and can be reliably measured even though the payment may not have been made during the financial year;
  - accrued superannuation (being the value of all employer superannuation contributions during the financial year, both paid and payable as at 31 December);
  - car parking benefits and the cost of motor vehicles, such as lease payments, fuel costs, registration/insurance, repairs/maintenance and fringe benefit tax on motor vehicles incurred by the company during the financial year, both paid and payable as at 31 December, net of any amounts subsequently reimbursed by the executives;
  - allowances (which are included in remuneration agreements of executives, such as airfares or other travel costs paid to/for executives whose homes are situated in a location other than the location they work in); and
  - fringe benefits tax included in remuneration agreements.

The disclosures apply to all senior executives with remuneration above $100,000 in the financial year. ‘Remuneration’ means any money, consideration or benefit, but excludes amounts:

- paid to an executive by the Company or any of its subsidiaries where the person worked during the financial year wholly or mainly outside Australia during the time the person was so employed; or
- in payment or reimbursement of out-of-pocket expenses incurred for the benefit of the company or any of its subsidiaries.

In addition, separate disclosure of separation and redundancy/termination benefit payments is included.

s. Provisions

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

t. Services Received Free of Charge or for Nominal Value

Contributions of services are recognised only if the services would have been purchased if they had not been donated and their fair value can be measured reliably. Where this is the case, an equal amount is recognised as revenue and an expense.
### NOTE 2. USER CHARGES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket sales</td>
<td>3,668</td>
<td>2,876</td>
</tr>
<tr>
<td>Workshops and professional development</td>
<td>179</td>
<td>178</td>
</tr>
<tr>
<td>National and international touring</td>
<td>1,864</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>216</td>
<td>168</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>5,927</strong></td>
<td><strong>3,230</strong></td>
</tr>
</tbody>
</table>

### NOTE 3. GRANTS AND OTHER CONTRIBUTIONS

Grants from government: 25

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Co-Production contributions</td>
<td>9,056</td>
<td>4,986</td>
</tr>
<tr>
<td>Donations and foundations</td>
<td>462</td>
<td>275</td>
</tr>
<tr>
<td>Corporate sponsorship - cash</td>
<td>584</td>
<td>458</td>
</tr>
<tr>
<td>Corporate sponsorship - in kind</td>
<td>392</td>
<td>386</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>6,754</strong></td>
<td><strong>7,161</strong></td>
</tr>
</tbody>
</table>

Queensland Theatre Company is a not-for-profit entity and applies AASB 1004 Contributions when accounting for grants and contributions, that is, they are recognised as revenue in the period in which the Company obtains control over them. Grants and contributions received and recognised as revenue in 2015 that relate to projects expected to be undertaken in future periods totalled $437,128 (2014: $444,102).

### NOTE 4. OTHER REVENUES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest</td>
<td>149</td>
<td>158</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>183</td>
<td>247</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>329</strong></td>
<td><strong>403</strong></td>
</tr>
</tbody>
</table>

### NOTE 5. GAINS

Gain/(Loss) on sale of property, plant and equipment: - (14)

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>-</strong></td>
<td><strong>(14)</strong></td>
</tr>
</tbody>
</table>

### NOTE 6. EMPLOYEE EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages</td>
<td>4,445</td>
<td>4,342</td>
</tr>
<tr>
<td>Superannuation, workers compensation and payroll tax</td>
<td>639</td>
<td>641</td>
</tr>
<tr>
<td>Long service leave</td>
<td>25</td>
<td>42</td>
</tr>
<tr>
<td>Fringe benefits tax</td>
<td>17</td>
<td>35</td>
</tr>
<tr>
<td>Recruitment and training</td>
<td>30</td>
<td>22</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>5,165</strong></td>
<td><strong>5,082</strong></td>
</tr>
</tbody>
</table>

### EXECUTIVE REMUNERATION DISCLOSURES

The number of senior executives who received or were due to receive total remuneration of $120,000 or more:

- $120,000 to $139,999
- $140,000 to $159,999
- $160,000 to $179,999
- $180,000 and above

**TOTAL FEES PAID OR OTHERWISE MADE PAYABLE TO REMUNERATION OF EXECUTIVES:** 206

The aggregate amount of separation and redundancy / termination benefits payments during the year to executives shown above: Nil

### REMUNERATION PAID TO BOARD MEMBERS

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ROYALTY PAID TO OR OTHERWISE MADE PAYABLE TO ALL BOARD MEMBERS OF THE COMPANY OR ANY RELATED PARTY</strong></td>
<td>8</td>
<td>10</td>
</tr>
</tbody>
</table>

### NOTE 7. SUPPLIES AND SERVICES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales and promotion expenses</td>
<td>1,914</td>
<td>1,335</td>
</tr>
<tr>
<td>Theatre and production expenses</td>
<td>2,475</td>
<td>1,831</td>
</tr>
<tr>
<td>Travel and touring costs</td>
<td>1,938</td>
<td>580</td>
</tr>
<tr>
<td>Postage, freight and storage</td>
<td>47</td>
<td>85</td>
</tr>
<tr>
<td>OCCUPANCY</td>
<td>728</td>
<td>765</td>
</tr>
<tr>
<td>Printing and stationery</td>
<td>16</td>
<td>20</td>
</tr>
<tr>
<td>IT &amp; telecommunications</td>
<td>252</td>
<td>300</td>
</tr>
<tr>
<td>Other</td>
<td>134</td>
<td>275</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>7,174</strong></td>
<td><strong>5,200</strong></td>
</tr>
</tbody>
</table>

### NOTE 8. DEPRECIATION AND AMORTISATION

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT equipment</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Leasehold Improvements</td>
<td>25</td>
<td>17</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Office furniture</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Staging plant and equipment</td>
<td>50</td>
<td>22</td>
</tr>
<tr>
<td>Workshop plant and equipment</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>88</strong></td>
<td><strong>49</strong></td>
</tr>
</tbody>
</table>

### NOTE 9. OTHER EXPENSES

<table>
<thead>
<tr>
<th>Description</th>
<th>2015 $’000</th>
<th>2014 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Insurance</td>
<td>66</td>
<td>66</td>
</tr>
<tr>
<td>Auditor’s Fees</td>
<td>24</td>
<td>15</td>
</tr>
<tr>
<td>Bank charges</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>Memberships</td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>Other</td>
<td>101</td>
<td>44</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>206</strong></td>
<td><strong>157</strong></td>
</tr>
</tbody>
</table>
### NOTE 10. CASH ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>722</td>
<td>344</td>
</tr>
<tr>
<td>Deposits at call</td>
<td>3,176</td>
<td>1,099</td>
</tr>
<tr>
<td>Term Deposits</td>
<td>0</td>
<td>2,000</td>
</tr>
<tr>
<td>Total Cash - Unrestricted</td>
<td>3,898</td>
<td>3,443</td>
</tr>
<tr>
<td>Deposits at call – Reserves Incentive Fund</td>
<td>787</td>
<td>764</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>4,685</td>
<td>4,207</td>
</tr>
</tbody>
</table>

### NOTE 11. RECEIVABLES

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>118</td>
<td>243</td>
</tr>
<tr>
<td>GST receivable</td>
<td>200</td>
<td>143</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>-</td>
<td>19</td>
</tr>
<tr>
<td>Other debtors</td>
<td>-</td>
<td>8</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>318</td>
<td>413</td>
</tr>
</tbody>
</table>

### NOTE 12. INVENTORIES

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set construction materials</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>Bar stock</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td>17</td>
</tr>
</tbody>
</table>

### NOTE 13. OTHER ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepaid production and subscription season costs</td>
<td>441</td>
<td>602</td>
</tr>
<tr>
<td>Prepaid other costs</td>
<td>58</td>
<td>68</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>499</td>
<td>670</td>
</tr>
</tbody>
</table>

### NOTE 14. PROPERTY, PLANT AND EQUIPMENT

(A) PROPERTY, PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLANT AND EQUIPMENT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At cost</td>
<td>1,364</td>
<td>1,044</td>
</tr>
<tr>
<td>Less: Accumulated depreciation</td>
<td>(320)</td>
<td>(232)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1,044</td>
<td>812</td>
</tr>
</tbody>
</table>

(B) PROPERTY, PLANT AND EQUIPMENT RECONCILIATION

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>CARRYING VALUE AT 31 DECEMBER</td>
<td>1,044</td>
<td>812</td>
</tr>
</tbody>
</table>

### NOTE 15. PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade creditors</td>
<td>97</td>
<td>235</td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>516</td>
<td>206</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>613</td>
<td>441</td>
</tr>
</tbody>
</table>

### NOTE 16. ACCRUED EMPLOYEE BENEFITS

<table>
<thead>
<tr>
<th></th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recreation leave</td>
<td>124</td>
<td>130</td>
</tr>
<tr>
<td>Time in lieu</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Long service leave</td>
<td>104</td>
<td>92</td>
</tr>
<tr>
<td>Total current</td>
<td>232</td>
<td>225</td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recreation leave</td>
<td>80</td>
<td>59</td>
</tr>
<tr>
<td>Long service leave</td>
<td>75</td>
<td>75</td>
</tr>
<tr>
<td>Total non-current</td>
<td>155</td>
<td>134</td>
</tr>
<tr>
<td><strong>TOTAL ACCRUED EMPLOYEE BENEFITS</strong></td>
<td><strong>387</strong></td>
<td><strong>399</strong></td>
</tr>
</tbody>
</table>
NOTE 17. DEFERRED INCOME

<table>
<thead>
<tr>
<th>NOTE 17. DEFERRED INCOME</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Season ticket sales in advance</td>
<td>1,508</td>
<td>1,619</td>
</tr>
<tr>
<td>Other unearned revenue</td>
<td>-</td>
<td>24</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1,508</strong></td>
<td><strong>1,643</strong></td>
</tr>
</tbody>
</table>

NOTE 18. RESERVES

<table>
<thead>
<tr>
<th>NOTE 18. RESERVES</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserves incentive scheme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January</td>
<td>764</td>
<td>741</td>
</tr>
<tr>
<td>Interest</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td><strong>BALANCE AT 31 DECEMBER</strong></td>
<td><strong>787</strong></td>
<td><strong>764</strong></td>
</tr>
</tbody>
</table>

The Company is party to a tripartite 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.

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

(A) RECONCILIATION OF CASH

<table>
<thead>
<tr>
<th>NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and on hand</td>
<td>722</td>
<td>344</td>
</tr>
<tr>
<td>Deposits at call</td>
<td>3,963</td>
<td>1,863</td>
</tr>
<tr>
<td>Term deposits</td>
<td>764</td>
<td>2,000</td>
</tr>
<tr>
<td>Less: Reserves Incentive Fund</td>
<td>(787)</td>
<td>(764)</td>
</tr>
<tr>
<td><strong>CASH ASSETS</strong></td>
<td><strong>3,898</strong></td>
<td><strong>3,443</strong></td>
</tr>
</tbody>
</table>

(B) RECONCILIATION OF NET CASH FROM OPERATING ACTIVITIES TO NET RESULT FOR THE PERIOD

<table>
<thead>
<tr>
<th>NOTE 19. RECONCILIATION OF OPERATING SURPLUS TO NET CASH FROM OPERATING ACTIVITIES</th>
<th>2015 $'000</th>
<th>2014 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating surplus from ordinary activities</td>
<td>377</td>
<td>202</td>
</tr>
<tr>
<td>Add: Interest from Reserves Incentive Fund</td>
<td>(23)</td>
<td>(23)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>88</td>
<td>49</td>
</tr>
<tr>
<td>Gain on the sale of property, plant and equipment</td>
<td>-</td>
<td>14</td>
</tr>
<tr>
<td><strong>NET CASH FROM OPERATING ACTIVITIES</strong></td>
<td><strong>775</strong></td>
<td><strong>567</strong></td>
</tr>
</tbody>
</table>

NOTE 20. CONTINGENCIES

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

NOTE 21. EVENTS OCCURRING AFTER BALANCE DATE

There were no significant events occurring after balance date.

NOTE 22. FINANCIAL INSTRUMENTS

(a) Categorisation of financial instruments

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

**FINANCIAL ASSETS**

- Cash and cash equivalents: 10, 4,685, 4,207
- Receivables: 11, 318, 413

**FINANCIAL LIABILITIES**

**NOTE 22. FINANCIAL INSTRUMENTS**

(b) Financial risk management

Queensland Theatre Company activities expose it to a variety of financial risks - interest rate risk, credit risk, liquidity risk and market risk. Financial risk management is implemented pursuant to Government and Company policy. These policies focus on the unpredictability of financial markets and seek to minimise potential adverse effects of the financial performance of the Company.

<table>
<thead>
<tr>
<th>RISK EXPOSURE</th>
<th>MEASUREMENT METHOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit risk</td>
<td>Aging analysis, earnings at risk</td>
</tr>
<tr>
<td>Liquidity risk</td>
<td>Sensitivity analysis</td>
</tr>
<tr>
<td>Market risk</td>
<td>Interest rate sensitivity analysis</td>
</tr>
</tbody>
</table>

Queensland Theatre Company measures risk exposure using a variety of methods as follows:
NOTE 22. FINANCIAL INSTRUMENTS (CONT'D)

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

The maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment.
The following table represents the Company’s maximum exposure to credit risk based on contractual amounts net of any allowances:

MAXIMUM EXPOSURE TO CREDIT RISK

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>10,485</td>
<td>4,207</td>
</tr>
<tr>
<td>Receivables</td>
<td>318</td>
<td>413</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>13,603</td>
<td>4,620</td>
</tr>
</tbody>
</table>

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

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

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

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

Interim rates are not impaired as well as impaired financial assets are discussed in the following table:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LESS THAN 30 DAYS</td>
<td>30 - 60 DAYS</td>
</tr>
<tr>
<td>2015 FINANCIAL ASSETS Past Due but Not Impaired</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receivables</td>
<td>234</td>
<td>68</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>234</td>
<td>68</td>
</tr>
</tbody>
</table>

2014 PAYABLES IN

<table>
<thead>
<tr>
<th></th>
<th>2015 PAYABLES IN</th>
<th>2014 PAYABLES IN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NOTE</td>
<td>&lt;1 YEAR $,000</td>
</tr>
<tr>
<td>Payables</td>
<td>15</td>
<td>613</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>613</td>
<td>0</td>
</tr>
</tbody>
</table>

INTEREST RATE SENSITIVITY ANALYSIS

The following interest rate sensitivity analysis depicts the outcome to profit and loss if interest rates would change by +/-1% from the year-end rates applicable to the Company’s financial assets. With all other variables held constant, the Company would have a surplus and equity increase / (decrease) of $47,000 (2014: $43,000).

<table>
<thead>
<tr>
<th></th>
<th>2015 INTEREST RATE RISK</th>
<th>2014 INTEREST RATE RISK</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PROFIT</td>
<td>EQUITY</td>
</tr>
<tr>
<td>Cash at bank</td>
<td>722</td>
<td>(7)</td>
</tr>
<tr>
<td>Deposits at Call</td>
<td>3,963</td>
<td>(40)</td>
</tr>
<tr>
<td>Term Deposits</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>4,685</td>
<td>(47)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2015 INTEREST RATE RISK</th>
<th>2014 INTEREST RATE RISK</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PROFIT</td>
<td>EQUITY</td>
</tr>
<tr>
<td>Cash at bank</td>
<td>344</td>
<td>(4)</td>
</tr>
<tr>
<td>Deposits at Call</td>
<td>1,863</td>
<td>(19)</td>
</tr>
<tr>
<td>Term Deposits</td>
<td>2,000</td>
<td>(20)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>4,207</td>
<td>(43)</td>
</tr>
</tbody>
</table>
NOTE 22. FINANCIAL INSTRUMENTS (CONT'D)

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

FAIR VALUE

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

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

NOTE 23. COMMITMENTS

OPERATING LEASES

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

<table>
<thead>
<tr>
<th>NOTE 23. COMMITMENTS</th>
<th>OPERATING LEASES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015 $'000</td>
</tr>
<tr>
<td>Not later than one year</td>
<td>334</td>
</tr>
<tr>
<td>Later than one year and not later than five years</td>
<td>1,372</td>
</tr>
<tr>
<td>Later than five years (Premises only)</td>
<td>2,013</td>
</tr>
</tbody>
</table>

There are no purchase options in respect of these leases. Operating leases exist over office equipment and workshop premises located at 78 Montague Road, South Brisbane.

OTHER COMMITMENTS

Queensland Theatre Company has signed an agreement with a consultant for the implementation of replacement accounting software at 78 Montague Road, South Brisbane. The payment commitments agreed (inclusive of GST) are:

<table>
<thead>
<tr>
<th>NOTE 23. COMMITMENTS</th>
<th>OTHER COMMITMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2015 $'000</td>
</tr>
<tr>
<td>Not later than one year</td>
<td>93</td>
</tr>
<tr>
<td>Later than one year and not later than five years</td>
<td>-</td>
</tr>
<tr>
<td>Later than five years (Premises only)</td>
<td>-</td>
</tr>
</tbody>
</table>

NOTE 24. AUDITOR’S REMUNERATION

“RENUMERATION OF THE AUDITOR FOR AUDIT

- Ernst & Young”

<table>
<thead>
<tr>
<th>NOTE 24. AUDITOR’S REMUNERATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015 $'000</td>
</tr>
<tr>
<td>15</td>
</tr>
</tbody>
</table>

An in-kind agreement with Ernst & Young providing QTC with external audit services in return for sponsorship benefits on standard commercial terms exists. Invoices were exchanged and paid by both parties.

NOTE 25. GRANTS FROM GOVERNMENT

GRANTS RECEIVED

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

QLD GOVERNMENT THROUGH ARTS QUEENSLAND

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

Recurrence funding - Annual Grant

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

QLD GOVERNMENT THROUGH DEPARTMENT OF PREMIER AND CABINET

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

FEDERAL GOVERNMENT THROUGH THE AUSTRALIA COUNCIL

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

Recurrent funding

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

Special grants

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Theatre Company</td>
</tr>
</tbody>
</table>

MPAB New York Fundraising Grant

<table>
<thead>
<tr>
<th>NOTE 25. GRANTS FROM GOVERNMENT</th>
</tr>
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MPAB Creative Professionals Grant

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Tour of Italy

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Tour planning

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OTHER SPECIAL GRANTS

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Anzac Centenary Ministry for the Arts

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Department of Social Services - Diversity & Social Cohesion

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Creative Partnerships Australia - Database Trainer

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TOTAL GOVERNMENT GRANTS RECEIVED

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Other special grants

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5,056 4,986
CERTIFICATE OF QUEENSLAND THEATRE COMPANY

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

(a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and

(b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2015 and of the financial position of Queensland Theatre Company at the end of that year.

Prof. Richard Fotheringham  
Chair  
Queensland Theatre Company  
Dated: 23 February 2016

Ms Sue Donnelly  
Executive Director  
Queensland Theatre Company  
Dated: 23 February 2016

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

We have audited the accompanying financial report of Queensland Theatre Company (“the Entity”), which comprises the statement of financial position as at 31 December 2015, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors’ declaration.

Directors’ Responsibility for the Financial Report

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

Auditor’s Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on our judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, we consider internal controls relevant to the Entity’s preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity’s internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence

In conducting our audit we have complied with the independence requirements of the Australian professional accounting bodies.
Auditor’s Independence Declaration to the Directors of Queensland Theatre Company

As lead auditor for the audit of Queensland Theatre Company for the financial year ended 31 December 2015, I declare to the best of my knowledge and belief, there have been:

a) no contraventions of the auditor independence requirements of the Corporations Act 2001 in relation to the audit; and

b) no contraventions of any applicable code of professional conduct in relation to the audit.

Ernst & Young

Mark Hayward
Partner
23 February 2016

FUTURE OUTLOOK

Queensland Theatre Company’s Strategic Plan 2016-2019 sets out the following strategic objectives. Quality, Reach, Impact and Viability are part of Arts Queensland’s assessment framework:

<table>
<thead>
<tr>
<th>GOAL</th>
<th>STRATEGIES</th>
<th>PERFORMANCE INDICATORS</th>
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<tbody>
<tr>
<td>DELIVER PROGRAMS OF EXCEPTIONAL QUALITY (QUALITY)</td>
<td>&gt; Diverse programming across productions/events/workshops</td>
<td>&gt; # of Mainstage and Studio Plays</td>
</tr>
<tr>
<td></td>
<td>&gt; Development of a vibrant artistic culture within QTC</td>
<td>&gt; # of new works</td>
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<td></td>
<td>&gt; Ensure flexible and responsive systems and programs to support the creation/commissioning of a diversity of work</td>
<td>&gt; # of Artistic residencies</td>
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<tr>
<td></td>
<td>&gt; Maintain a strong Indigenous Program</td>
<td>&gt; # of Indigenous works</td>
</tr>
<tr>
<td>REACH A BROADER AUDIENCE (REACH)</td>
<td>&gt; Ongoing research into Queensland theatre market</td>
<td>&gt; Qualitative and quantitative customer research</td>
</tr>
<tr>
<td></td>
<td>&gt; Strengthen our brand identity</td>
<td>&gt; Media presence (all platforms &amp; social) &gt; 70% positive</td>
</tr>
<tr>
<td></td>
<td>&gt; Attract and retain more customers</td>
<td>&gt; Audience numbers – mainstage and Studio</td>
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<tr>
<td></td>
<td>&gt; Increase audience accessibility</td>
<td>&gt; Youth and Education tickets provided/sold</td>
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<tr>
<td></td>
<td>&gt; Broaden QTC’s geographic reach</td>
<td>&gt; # of tours and interstate co-productions</td>
</tr>
<tr>
<td>STRENGTHEN RELATIONSHIPS WITH INDUSTRY, COMMUNITY AND THE CORPORATE SECTOR (IMPACT)</td>
<td>&gt; Support a vibrant and diverse local performing arts sector</td>
<td>&gt; # Partnerships with S2M companies/independent artists</td>
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<td></td>
<td>&gt; Provide pathways within the young and education sector</td>
<td>&gt; # Attendees at youth development activities</td>
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<td>&gt; Engage with regional artists, companies and under-served communities</td>
<td>&gt; Attendees at regional residencies, tours and workshops</td>
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<td></td>
<td>&gt; Highlight the value of our work to existing and potential partners</td>
<td>&gt; Additional government &amp; private sector partnerships (&gt; $5,000)</td>
</tr>
<tr>
<td>MAINTAIN A STRONG AND SUSTAINABLE INFRASTRUCTURE FOR QTC (VIABILITY)</td>
<td>&gt; Strong governance and management capabilities</td>
<td>&gt; Reserves (20% and above)</td>
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<tr>
<td></td>
<td>&gt; Increasing income through existing revenue streams and new initiatives</td>
<td>&gt; Exceed operating margin by 1% each year</td>
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<tr>
<td></td>
<td>&gt; Ensuring strong expenditure controls</td>
<td>&gt; Venue hire and bar sales $ increase</td>
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<td></td>
<td>&gt; Improve environmentally sustainable practices within QTC</td>
<td>&gt; Maintain positive working capital</td>
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<td></td>
<td>&gt; Create a positive work environment</td>
<td>&gt; If weeks that can operate if funding lost</td>
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<tr>
<td></td>
<td>&gt; Enhance QTC building infrastructure</td>
<td>&gt; Reduction in power costs</td>
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<td></td>
<td></td>
<td>&gt; % Staff turnover</td>
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<tr>
<td></td>
<td></td>
<td>&gt; Building improvements</td>
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DELIVER PROGRAMS OF EXCEPTIONAL QUALITY
In 2016 QTC will continue to produce large scale mainstage shows in the Playhouse and QPAC with five productions there and three in the BBS. In addition, two smaller scale productions by independent companies will be staged in the BBS before touring regionally. In comparison to 2015, we will present fewer four works but concentrate on enriching artistic quality. QTC will also engage well-known artists from around Australia to act as an advisory group to the Artist Director and assist in programming for 2017 and beyond. As part of the 2016 season, we will deliver two outstanding interstake productions (The Secret River and Disgraced), both of which emphasise diversity. QTC will also present two world premieres (St Mary’s in Exile and The Wider Earth), St Mary’s in Exile will be part of the Brisbane Festival and The Wider Earth has already received interest from high profile venues in the US for touring in 2016/17. An active program of commissioning new work is also part of the 2016 program.

REACH A BROADER AUDIENCE
In 2016, QTC will mount one four-Quarter to regional Queensland and a six week tour to Melbourne of last year’s Ladies in Black. Regrettably an extensive national tour of Country Song, due to commence in April, was cancelled due to difficulties in finalising the revised script. QTC advised all affected venues, who while disappointed, were understanding of the extenuating circumstances. QTC will build on its international profile by taking The 7 Stages of Grieving to the prestigious International Performing Arts for Youth (IPAY) market in Montreal in January. The plan is a North American tour for 2017/18. Staff members will also attend the Australian Performing Arts Market (APAM) in Brisbane in late February to promote our productions to both national and international presenters.

QTC will continue its successful Youth and Education program: three Youth Ensembles, TRW and the Logan youth program Tract. With financial support fromipel and the John T. Reid Charitable Trust, QTC will deliver a regional model of The Scene Project to both Rockhampton and the Redlands, thereby enhancing our regional engagement. Schools from surrounding remote areas are invited to participate, and will be supported to travel into regional centres for the performance day. We will continue our two regional partnerships (Gold Coast and Cairns) and one outer metropolitan area (Logan). Audio Described performances (provided by Vision Australia) will be available for patrons with vision impairment for mainstage production hosted at QPAC. A further two productions at the BBS will include an Asian interpreted performance for patrons who identify as Deaf and/or Hard of Hearing. This service is enabled by a new partnership with Asian service providers, Creative Access.

A rebounding of QTC to reflect the new artistic vision under Sam Strong will be carried out in 2016. Surveys of QTC audiences and non-QTC attendees will also continue to ensure we better understand the market in this period of transition.

STRENGTHEN RELATIONSHIPS WITH INDUSTRY, COMMUNITY AND THE CORPORATE SECTOR
QTC will continue to search for opportunities to support individual artists and their projects. We will also provide stronger pathways for young people through screenings and work experience. QTC’s program of creative developments, artist residencies and workshops in both Brisbane and regional areas will continue, as will the Theatre Access program, albeit in a slightly modified form. This program offers independent artists and companies free rehearsal and office space when not in use by the Company. QTC will collaborate with La Boile Theatre Company to hold joint general auditions for the first time. We will also work with La Boile and Multicultural Development Alliance (MDA) to further develop Other Places, a play based on stories from Middle Eastern asylum seekers. Ongoing bespoke events will be organised for our corporate partners.

MAINTAIN A STRONG AND SUSTAINABLE INFRASTRUCTURE FOR QTC
Investigations will proceed to transform the Bille Brown Studio into a fully functional theatre, with increased seating capacity, to meet the demands of the ever growing Brisbane precinct. The foyer and amenities will also be upgraded. A business case will be developed in 2016 to support the redevelopment, hopefully in 2017.

We will continue to grow our philanthropy program, including the launch of a Capital campaign, and maintain our existing corporate partnerships in a volatile environment. Our venue hire program will also become more streamlined in 2016.

CHALLENGES
QTC is undergoing significant but positive change with the arrival of new Artistic Director, Sam Strong. In addition to this, all current Board members will finish in May 2016 and QTC could have an entirely new Board. There is also a small reduction in subscriber numbers for 2016. This is not unusual in a year of transition, when a new Artistic Director oversees the previous Artistic Director’s program, but it is a challenge for QTC’s forward budgeting. Furthermore, the downturn of the resources sector in Queensland is affecting people’s discretionary income. There is also strong competition, not only from other performing arts companies and commercial musicals, but also from home entertainment options and a multiplicity of sports and music events. Increasingly ticket sales are occurring later in each season, which also poses a challenge to budget forecasting.

MANAGEMENT AND STRUCTURE
QTC members

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

QTC members met eight times during the year. Members during the year were (as at 31 December 2015):

AUDIT AND RISK MANAGEMENT COMMITTEE
The Audit and Risk Management Committee meets three times a year and is responsible for QTC’s audit and risk management processes. The Committee operates in accordance with its Charter to review the financial administration and reporting of QTC, monitoring compliance with statutory obligations with due regard to Queensland Treasury’s Audit Committee Guidelines. The Committee oversees QTC’s Risk Management Plan, undertakes regular reviews of QTC’s financial audit and oversees the financial audit. The targets achieved by the Committee in 2016 are set out in its Charter. There were no medium or high level audit recommendations during the year. Committee members in 2015 included Erin Feros (Chair of the Audit and Risk Committee) (Member), Prof Richard Fotheringham (Chair of the Board), and Peter Hudson (Chair of the Finance Committee) (Member). Staff attendees included Susan Donnelly (Executive Director), Michael Cullinan (Chief Financial Officer) and Tanny Beeth (Executive Assistant). Additional members provided support.

QTC utilises a Risk Management Plan to identify and mitigate major business and operational risks. The Audit and Risk Management Committee monitor compliance with the Risk Management Plan.

At its November meeting, the Audit and Risk Management Committee re-determined that no internal audit function was required. The Committee was of the opinion that QTC was able to establish and maintain appropriate systems of internal control and risk management without a formally appointed internal auditor. The Chief Financial Officer and the Executive Director provide assessment and evaluation of the effectiveness and efficiency of departmental financial and operation systems, reporting processes and activities. The Audit and Risk Management Committee has an annual workplan.

In 2015 QTC appointed Ernst & Young as its auditors. QTC was not subject to any external audits or reviews during the financial year (other than the audit report on the financial statements). For full details of remuneration for the Finance Committee and Audit and Risk Management Committee members please see Note 6 of the financial statements. 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.

FINANCE COMMITTEE
QTC has a Finance Committee that met eight times in 2015 to oversee QTC’s financial position. QTC reports on the finance and operations of the Company through monthly reports provided to Board members. Finance reports are provided through the Attached Accounting system and operations reports include key issues and highlights of each department of QTC. Committee members throughout 2015 included Peter Hudson (Chair of Finance Committee), Julieanne Alroe (Member until 30 October 2015) and Elizabeth Jameson. Prof Richard Fotheringham (Chair of Board, Audit & Risk Committee Member and Finance Committee Member) was an Observer on this Committee. Staff attendees included Susan Donnelly (Executive Director), Michael Cullinan (Chief Financial Officer) and Tanny Beeth (Executive Assistant).
MANAGEMENT TEAM

MICHAEL CULLINAN – CHIEF FINANCIAL OFFICER
Michael joined QTC in 2013. Prior to this, Michael worked as the Financial Controller for Fairfax Radio Brisbane. Michael has strong commercial experience in financial services, media and Government. Previous senior financial management roles were at Screen Queensland, Southern Cross Media and ABN Amro Morgans. Michael also worked in public practice after graduating from the University of Queensland with degrees in Commerce and Law. He qualified as a Chartered Accountant in 1993 and is a Member of the Securities Institute of Australia.

RESPONSIBILITIES: The Chief Financial Officer oversees the financial and budgetary control systems of QTC, develops best practice reporting framework, and provides appropriate risk management and statutory compliance. The CFO is also responsible for the efficient operation of properties under the control of QTC including the Bille Brown Theatre and bar.

TONI GLYNN – PRODUCTION MANAGER
Tori began working with Queensland Theatre Company in June 2013. Tori has extensive experience in all aspects of live theatre production and event management and has been involved in the presentation of a diverse range and scale of live performance styles including drama, dance, circus, festivals and parades, concerts and corporate events, nationally and internationally. Tori began her career as a volunteer at La Boîte Theatre Company, working in varied roles including props, costume making and stage management. She has a Bachelor of Dramatic Art (Technical) from the National Institute of Dramatic Art (NIDA), a Diploma of Business (Frontline Management), and a Diploma in Technical Theatre. Her professional experience includes Technical Manager roles with Company B Belvoir and Sydney Theatre Company and, more recently, Production Manager roles with Conrad Jupiter’s and Expressions Dance Company.

RESPONSIBILITIES: The Production Manager is responsible for the planning and supervision of all Company productions and technical activities while overseeing the staff in the Workshop, Wardrobe, Stage Management departments and the staff of performance venues. Alongside the Finance and Operations Manager the Production Manager is responsible for the development, maintenance, security and safe use of QTC’s resources and premises.

KATHERINE HOEPPER – PROGRAMMING MANAGER/SENIOR PRODUCER
(KATE 31 JUL 2015)
Katherine joined QTC in 2010. Prior to this, Katherine established and managed MAPS for Artists, a management and producing program for independent artists in Queensland. She was General Manager of the 2008 Out of the Box Festival, coming full circle after having undertaken a university secondment on first Out of the Box Festival in 1992. Katherine was Administrative Coordinator for Queensland Theatre Company in 1998/1999, then Education Manager at Sydney Theatre Company. Katherine has worked extensively in the Brisbane arts industry, including with KITE Arts Education Program, Ideas Festival and QPAC. Working with Artistic Director Wesley Enoch, Katherine was General Manager of Koomba Jdarra Indigenous Performing Arts from 1995-1997. Katherine completed the Australia Council Emerging Leaders Development Program in 2013, and was a peer assessor for the Australia Council Theatre Board in 2012. Katherine left in July to take up the role of General Manager with La Boîte Theatre Company.

SOPHIA HALL – PROGRAMMING MANAGER/SENIOR PRODUCER
(FROM 28 SEPTEMBER 2015)
Sophia has held positions at Artsource, ScreenWest, PICA, Performing Lines and Tasdance. A theatre artist and producer for over 25 years, she was a founding member of award-winning company Last Seen Imagining, with work commissioned for the 2007 Perth International Arts Festival and produced by Perth Theatre Company. Committed to the development of new Australian writing, Sophia served as Director of Stages WA from 2002-2007 and has worked as a dramaturg across the country including for the National Playwrights’ Conference and Yirra Yaakin Noongar Theatre. Most recently Sophia worked in Programming for the 2013 Tasmanian International Arts Festival (formerly Ten Days on the Island). She completed a Diploma in Performing Arts (Acting) at WAPA and has served on a range of industry panels including the Arts Development Panel and the Performing Arts Venue Advisory Pool (DDA); National Script Development Organisations; WA Theatre Industry Joint Vision Strategy (2006).

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

AMANDA JOLLY – PHILANTHROPY MANAGER
Amanda joined QTC in 2008. She has extensive experience working in marketing and development in the cultural sector both in Australia (Praxis, Fremantle Arts Foundation, Ausmusic, Victoria State Opera, State Library of Queensland) and internationally (Jacob’s Pillow Dance Festival, Massachusetts USA; Centaur Theatre Company, Montréal, Canada and La Dirección de Bibliotecas, Archivos y Museos, Santiago, Chile). She holds a Bachelor of Arts majoring in Music and Fine Arts, a Bachelor of Jurisprudence and a Bachelor of Laws from the University of Western Australia. Amanda was the recipient of a Mobil Fellowship for the Arts enabling her to spend two months researching individual giving programs at arts companies in the United States, Canada and the United Kingdom.

RESPONSIBILITIES: The Philanthropy Manager is responsible for securing government and philanthropic support for QTC through individual giving programs, special government grants and foundations. The Philanthropy Manager provides the highest quality service to donors and ensures smooth administration of the philanthropic program.

ANDREA MOOR – ARTISTIC ASSOCIATE
With a well respected career in Sydney spanning theatre, film and television, Andrea moved to Brisbane in 2004 and has had a close relationship with QTC from that time. She has performed in numerous productions including Who’s Afraid of Virginia Woolf?, The Crucible, Absurd Person Singular and Let the Sunshine. In 2010, Andrea was a QTC emerging artist (Director) and she went on to direct the successful productions Water Falling Down, Venus in Fur, Australia Day, Boston Marriage and Grounded. In 2014, Andrea was resident director and in 2015 she stepped into the full time position of Artistic Associate. Andrea’s acting credits are vast and include many work appearances with the Sydney Theatre Company, Griffin Theatre Company, La Boîte, QTC and The Ensemble.

Fellowships and awards include a Churchill Fellowship, Marten Bequest Travelling Scholarship, Arts Queensland fellowship, London Monthly Review Best Actress at the 1991 Edinburgh Fringe Festival, Matilda best actress award and a Gold Matilda. Andrea is a graduate of NIDA and holds a Doctorate of Creative Industries. In July 2016, Andrea takes up the position of Senior Lecturer in Acting at QUT.

RESPONSIBILITIES: The Artistic Associate plays a vital role in QTC by establishing and maintaining industry networks both nationally and internationally. The role reports to the Artistic Director and is responsible for assisting in artistic research and program development, liaising with the artistic community of Queensland and script assessment and development. The Artistic Associate also directs and performs in productions and supports the Artistic Director in the planning, development and monitoring of the creative work of QTC.

NIKKI PORTER – CORPORATE PARTNERSHIPS MANAGER
Nikki joined QTC in 2007. Nikki’s career has encompassed more than 15 years with international hotel chains, specialising in senior sales and marketing positions. Nikki commenced her hotel career with the Brisbane Hilton and was promoted to a national position with Hilton based in Melbourne. Nikki continued to work in Melbourne in senior marketing roles with major hotels for more than ten years. From there, Nikki worked at the Victorian Arts Centre in their Development team, specialising in corporate philanthropy. After three years of travelling and living in South Africa, Nikki returned to Brisbane in 2007.

RESPONSIBILITIES: The Development Manager is responsible for securing corporate support for QTC through sponsorship and corporate entertainment programs. The Development Manager provides the highest quality service to existing sponsors and ensures smooth administration of the sponsorship program.

YVONNE WHITTINGTON – MARKETING AND AUDIENCE DEVELOPMENT MANAGER
Yvonne joined QTC in 2013. She worked across a number of industries for over 20 years in the fields of marketing and communications, sponsorship, events and philanthropy. With a particular emphasis on branding and campaigns, her previous positions include Marketing Manager at MetroLink Queensland (now Transdev Brisbane Ferries), Director of Communications for the Carlton Group of Hotels Australia and NZ, Corporate Communications for Queensland Government’s Department of Emergency Services and Powerlink Queensland, Cerebral Palsy League (Qld) and Department of Veterans’ Affairs. Before joining QTC, she held the role of Marketing Manager for Opera Queensland for seven and a half years. She holds a Bachelor of Business degree (majoring in Public Administration).

RESPONSIBILITIES: The Marketing and Audience Development Manager is responsible for the development and provision of high quality marketing, audience development and ticketing of QTC’s audience base, increasing ticket sales and developing membership programs.
HUMAN RESOURCES

WORKFORCE PLANNING, ATTRACTION AND RETENTION

As at 31 December 2015, QTC’s workforce was constituted of 79 full-time equivalent staff. Its permanent retention rate for the year was 88 per cent (a decrease of 1 per cent on 2014) and its permanent separation rate was 12 per cent.

In certain circumstances QTC offers flexible working arrangements, for example, employees with children, aged parents and those undertaking study, as well as part-time roles in most areas of the organisation.

QTC is committed to creating a safe workplace for staff and has an active and effective occupational Workplace Health and Safety Committee, chaired by the Production Manager.

In 2015 there was a breach of email privacy resulting in a financial scam. Arts Queensland were briefed on the matter.

QTC stresses integrity and impartiality, promotion of the public good, accountability, transparency and commitment to government principles. No disciplinary action was required for any staff member in 2015.

RISK MANAGEMENT AND ACCOUNTABILITY

EXTERNAL SCRUTINY

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

In particular, QTC stresses integrity and impartiality, promotion of the public good, accountability, transparency and commitment to government principles. No disciplinary action was required for any staff member in 2015.

INFORMATION SYSTEMS AND RECORDKEEPING

QTC complies with the provisions of the Public Records Act 2002, Information Standard 40; Recordkeeping and Information Standard 31; Retention and Disposal of Public Records. Records are maintained in accordance with a schedule while responsibilities for record keeping lie with Managers of each department and ultimately the Executive Director.

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RECORD KEEPING AND ARCHIVING

In 2015, QTC continued to archive and dispose of information in line with the Queensland State Archives, General Retention and Disposal Schedule for Administrative Records. QTC also investigated alternative space within the building to keep existing archives and a new secure room will be commissioned in 2016.

DISCLOSURE OF ADDITIONAL INFORMATION

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

- Consultancies
- Overseas travel
COMPLIANCE

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78 Montague Road
South Brisbane QLD 4101
PO Box 3310
South Brisbane BC 4101
Telephone: 07 3010 7600
Facsimile: 07 3010 7699
Email: mail@queenslandtheatre.com.au
Website: www.queenslandtheatre.com.au

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

The Queensland Theatre Company welcomes feedback on this annual report. Please complete our online feedback form at www.qld.gov.au/annualreport/feedback or Get Involved website (to be provided by DPC).

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

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

GLOSSARY

ACPA
Aboriginal Centre for the Performing Arts

AMPAG
Australian Major Performing Arts Group

APCA
Australian Performing Arts Centres Association

APAM
Australian Performing Arts Market

ATP
Average Ticket Price

BBS
Bille Brown Studio

BEMAC
Brisbane Ethnic and Multicultural Arts Council

CALD
Culturally and Linguistically Diverse

Company Members
Queensland Theatre Company Board Members

CRM
Customer Relationship Management

DAP
Disability Action Plan

MDA
Multicultural Development Association

MPA
Major Performing Arts

MTC
Melbourne Theatre Company

NAIDOC
National Aboriginal and Islander Day Observance Committee

NARPACA
Northern Australian Regional Performing Arts Centres Association

NIDA
National Institute of Dramatic Art

OVE
Overnight Visitor Expenditure

QAHC
Queensland Aboriginal & Islander Health Council

QPAC
Queensland Performing Arts Centre

QPIDA
Queensland Premier’s Drama Award

QTC
Queensland Theatre Company

QUT
Queensland University of Technology

RAP
Reconciliation Action Plan

SHS
State High School

STC
Sydney Theatre Company

TEQ
Tourism and Events Queensland

The Act
Queensland Theatre Company Act 1970

TRW
Theatre Residency Week

VCE
Victorian Certificate of Education

YPA
Young Playwrights Award

YWG
Young Writers Group