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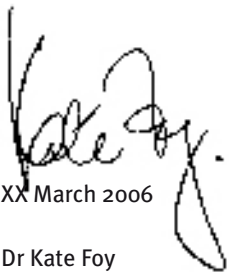
# Queensland Theatre Company

To The Hon Rod Welford MP

Minister for Education and Training  
and Minister for the Arts

My Dear Minister

The Members of the Board of Queensland Theatre Company have the honour to present to you their 38th report, in respect of the period 1 January 2006 to 31 December 2006.



XX March 2006

Dr Kate Foy  
Chair

The Annual Report is available from the Administration Office of Queensland Theatre Company.

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## Vision

We aim to be one of the great theatre companies of the world

## Purpose

Be living proof that theatre matters

## Values

We value our team that:

- acknowledges our people as our greatest asset
- is committed to innovation and flexibility
- encourages respect and trust
- is supportive
- values individual differences
- allows time for reflection and celebration
- exceeds our customer's expectations and provides exceptional service

## Goals

We will create:

- great work
- highly skilled theatre practitioners
- larger audience numbers
- a financially strong company
- a great place to work

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# Company Profile

Queensland Theatre Company is Queensland's state theatre company. Its first production, *Royal Hunt of the Sun* opened on 1 October 1969 in the SGIO (later the Suncorp) Theatre.

Queensland Theatre Company continues its commitment to producing timeless classics from the world's dramatic repertoire, as well as modern classics and the best new plays from Australia, Europe, America and the rest of the world. During its 38 years of operation the Company has nurtured many of Australia's best known theatre artists – actors, directors, designers and playwrights.

In 2006, the Company presented two productions in the Playhouse, four productions in the Cremorne Theatre, and three at its home venue, Bille Brown Studio. It also undertook a significant regional and national tour of Michael Gow's *Away*.

Queensland Theatre Company has built a strong and loyal Season Ticket Holder base and each year the Company undertakes a number of activities to encourage broad access to and participation in its work. One of the Company's priorities is audience development, which is pursued through a wide range of initiatives for young people including students, special interest groups and people with limited income.

## Play Production Program

Queensland Theatre Company presents a Brisbane season each year by producing its own productions and presenting guest companies. In its self-produced plays, the Company provides opportunities to profile and develop the skills and talents of Queensland theatre artists and enables Queensland audiences to see work by some of the best Australian playwrights, actors, directors, designers and technicians. In 2006, nine plays were presented, including one new work that undertook a two year development process.

From time to time, Queensland Theatre Company also brings to Brisbane contemporary productions from interstate theatre companies. The Company, in turn, has regularly showcased its own work throughout Australia. In 2006, the Company presented Jacki Weaver in *The Blonde, the Brunette and the Vengeful Redhead*, produced by Stewart D'Arrietta for Saxafone Productions.

## Regional Queensland

Queensland Theatre Company tours annually into regional Queensland, presenting Youth & Education programs and in 2006, the Company performed *Away* in Toowoomba, Gladstone, Cairns, Mackay and Townsville. In 2006 the Company continued its strategic partnerships with other educational and performing arts organisations in regional Queensland centres as part of the Regional Partnership Program. These projects provided artist development programs in major regional centres and smaller rural communities.

## Youth & Education Program

The Company offers an extensive program for children and young people that includes new theatre works for young audiences, young artist development opportunities, schools programs, theatre skills workshops and residencies, playwriting competitions, online and virtual chats and workshops and audience development activities for the mainstage. Where appropriate, Queensland Theatre Company engages young theatre artists in these programs.

## Writing Program

The Company has an extensive program for the development of writing for performance. This includes residencies, workshops, readings and playwriting awards and the Queensland Premier's Drama Award – Theatre and Public Life's winning play being developed and produced as part of the mainstage season. In 2006 the Company presented *The Works*, an annual program of public play readings, showcasing new Queensland and overseas works developed throughout the year and presented *Constance Drinkwater and the Final Days of Somerset*, by Stephen Carleton, a finalist in the 2005-06 Queensland Premier's Drama Award – Theatre and Public Life.

## Commissions and Development of Theatre Practitioners

The Company aims to create opportunities to nurture its artists including commissions, workshops, creative assistants, mentorships, residencies and other initiatives. The Company also provides training opportunities for theatre practitioners in the areas of wardrobe, and theatre administration.

A wide variety of additional activities forms part of the Company brief. Assistance, in the form of professional services and skills-sharing, is provided to a number of smaller theatre companies and individual theatre artists.

In 2006 the Company continued its focus on the development of emerging theatre practitioners with a program of training for four actors, one wardrobe trainee, three administrative trainees and a workshop apprentice.

The Company is principally supported by the Queensland Government through Arts Queensland and the Major Performing Arts Board of the Australia Council, the Federal Government's arts funding and advisory program.

# Functions of the Company

QUEENSLAND THEATRE COMPANY is a Statutory Authority of the Queensland Government established by an Act of the Queensland Parliament in 1970 (amended 2003). The functions of the Company as set out in section 12 of the Queensland Theatre Company Act 1970 are:

- (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, complimentary 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.

## Chair's Report

2006 was a year of highlights for Queensland Theatre Company. The Company achieved critical success on a national scale with the tour of Michael Gow's play *Away*, in a 20<sup>th</sup> anniversary production seen by more than 20,000 people throughout the country. The new Company's set construction workshop was completed in March. For the first time in its 38 year history the Company is now housed under the one roof.

In the Brisbane season, the Company presented the premiere of a new play by Brisbane writer Stephen Carleton, *Constance Drinkwater and the Final Days of Somerset*, introduced *Puss in Boots*, and produced a sell-out season of a new work for children *Lily Can't Sleep* for QPAC's 2006 Out of the Box Festival for 3 to 8 Year Olds.

The Company continued to develop its Youth & Education program and the Regional Partnerships Program, and continued its commitment to the development of theatre practitioners including artists, technical, administrative and production staff.

With approximately half of the Company's annual revenue derived from volatile box office and the corporate sector, and continued escalation of operating costs, I am pleased that the Company ended the year with \$85,000 surplus with the overall position remaining strong with \$1.3 million in accumulated reserves.

The Company presented a total of 393 performances to Queensland audiences, playing to more than 108,000 people throughout Queensland, and the rest of Australia. There were 9 productions with 268 performances in the Company's Brisbane season.

Sponsorship levels remained strong in 2006 with total cash and in kind contribution of more than \$344,000. The Company was pleased to welcome new sponsor MFS as the national touring sponsor for *Away*, as well as its continued relationship with major sponsors Bendigo Bank, Brisbane Airport Corporation, Deacons, Ergon Energy and University of Southern Queensland. Thanks also goes to Sun Microsystems, Orlando Wyndham, Palace Centro Cinemas, ourbrisbane.com and 612 ABC Brisbane for their continued support. Our sponsors of The Queensland Premier's Drama Award - Theatre and Public Life, BDO Kendalls and Griffith University, continue to assist in the development of Queensland playwrights.

Funding from State and Federal Governments continues to be vital and the Company extends its gratitude to both Governments for investing in the state and national culture through Queensland Theatre Company. I would like to take this opportunity to thank the State Government, and most particularly the Minister for Education and Training and Arts, the Hon Rod Welford MP, for his support and assistance of Queensland Theatre Company.

Thanks should also go to the Board members of the Company and Artistic Director, Michael Gow, for his leadership and ability to surprise and delight our audiences, and to General Manager Libby Anstis and staff for their hard work in a significant year for the Company. Finally, I would say a big thank you to our audiences who continue to demonstrate their appreciation for the theatre we bring to them.



Dr Kate Foy  
Chair

## Artistic Director's Report

2006 was a year that put Queensland Theatre Company and the talented pool of artists in this state on the national stage. Our national tour of *Away*, featuring 2 emerging artists and a fine ensemble of Queensland actors was seen in 86 performances around the country, as well as a co-production of *Private Lives* with State Theatre Company of South Australia in the Adelaide mainstage season.

It had been 20 years since *Away* opened on a hot January night at the Stables theatre, home of the Griffin Theatre Company, so it was a pleasure to have them as co-producers in this anniversary production. The decision to program *Away*, which has been described as an 'Australian classic' led to thinking of other classic plays – *A Streetcar Named Desire*, *Private Lives* and *Absurd Person Singular* for our 2006 Season. We also included classic performers, such as Jacki Weaver in *The Blonde, the Brunette and the Vengeful Redhead*, and classic forms such as the end of year pantomime *Puss in Boots*, and melodrama, *Constance Drinkwater and the Final Days of Somerset*. And testing the definition even further, we included contemporary takes on classic stories in *The Woman Before* and the grimly comic take on the 'American Dream', David Mamet's *American Buffalo*.

We continued our innovative Regional Partnerships Program, working with artists in Bundaberg, Cairns, Mackay, Rockhampton, Toowoomba, Townsville, Sunshine Coast and surrounding districts and Weipa.

We are always seeking to provide a career path for the truly talented individual. In this way we build for the future. In 2006 Queensland Theatre Company provided 502 creative positions to freelance theatre artists, of which 483 were Queensland residents. We employed four full-time actors and worked for the first time with new designers and playwrights.

The Brisbane component of the Youth & Education Program connected with approximately 23,000 young Queenslanders. Ed Online, a web based program introduced in 2002, provided more than 700 students with the opportunity to speak with artists and discuss productions online.

My thanks go to Chair Dr Kate Foy and the Board members for their continued support and contribution; the Company's loyal and dedicated staff and all of the artists who worked with the Company during the year. Thanks also goes to the State and Federal Governments, There has also been excellent support from the corporate sector who recognise that great theatre makes Queensland an attractive place to do business.

Finally, I'd like to thank the audiences who support the Company and its artists by attending our productions in such numbers. In 2006, the Company played to almost 108,000 people throughout the country, a 30% increase on the previous year's attendances, with many more people engaged with the Company through our education and access programs. We endorse our commitment to the audiences in our strategic plan and in our values and we're thrilled that we are witnessing more and more people enjoying our work.



Michael Gow  
Artistic Director

## Board Of Directors And Staff

### Patron

Her Excellency Ms Quentin Bryce, AC  
Governor of Queensland

### Board Of Directors

Dr Kate Foy (Chair)  
Robert Barton (from 12 October 2006)  
Haydon Coles  
Caroline Dunphy (until 7 November 2006)  
Wendy Edmond  
Penny Everingham (from 12 October 2006)  
Barton Green (Deputy Chair)  
Barbara Houlihan  
Prof. Ian O'Connor  
Terry O'Dwyer  
Simon Porter  
Dr Sally Vickery (from 12 October 2006)

Leigh Tabrett (State Government Representative) (until 21 April 2006)  
Jenny Menzies (State Government Representative) (from 23 May 2006)

### Artistic Director

Michael Gow

### General Manager

Libby Anstis

Executive Assistant  
Katie Cummins (until 3 March 2006)  
Alice Nixon (from 3 April 2006)

Artistic Development Manager  
Fabienne Templeman (until 20 February 2006)  
Delia O'Hara (from 13 March 2006)  
Artistic Development Coordinator  
Geordie Brookman (until 3 November 2006)

Associate Director  
Jon Halpin

2006 Emerging Artists  
Leon Cain  
Francesca Savige  
Anthony Standish  
Emily Tomlins

Corporate Development Manager  
Julie Woodward (until 20 February 2006)  
Fabienne Templeman (from 20 February 2006)  
Corporate Development Coordinator  
Felicity Schubert (From 20 February 2006)

Youth & Education Manager  
Linda Page (until 17 March 2006)  
Joseph Mitchell (from 15 May 2006)

Education Liaison Officer  
David Armstrong \*  
\*On secondment from Education Queensland  
Youth Projects Trainee  
Joseph Pickett

## Board Of Directors And Staff

Finance Manager  
Interim Finance Manager  
Assistant Accountant

Finance Officer

Marketing Manager  
Marketing Coordinator  
Season Ticket Sales Project Manager  
Publicity & Communications Coordinator

Sales & Ticketing Coordinator  
Promotions Coordinator  
Receptionist

Helen O'Rourke (from 20 March 2006)  
2007 Season Ticket Sales Supervisor  
Sales & Ticketing Trainee

Operations Manager  
Operations Coordinator  
Operations Trainee

Production Manager  
Technical Coordinator  
Senior Stage Manager

Head of Wardrobe  
Head Cutter  
Wardrobe Trainee

Head of Workshop  
Head Mechanist Workshop  
Apprentice Carpenter

### Casuals and Staff

Stage Managers

Toni Postans (on maternity leave from 25 September 2006)  
Kris Maric (from 28 August 2006)  
Jacqueline Beres (until 31 March 2006)  
Roxane Eden (from 22 March 2006)  
Robin Koski  
Roxane Eden (until 17 February 2006)

Bronwyn Klepp  
Chris Salter  
Andrew James (until 23 June 2006)  
Olivia Guglielmino (until 10 November 2006)  
Samara Kelly (from 4 December 2006)  
Helen Mayes  
Jodie Gordon  
Hannah Young (until 17 February 2006)  
Roxane Eden  
(from 20 February 2006 until 21 March 2006)

Mark Conaghan (from 1 August 2006)  
Sarah Kenyon

Kellie May  
Kate Harding (until 13 October 2006)  
Carlin Beattie

Michael Kaempff  
Rebecca Rees  
Allana Sheard

Gayle MacGregor  
Erin Krosch  
Meghan Bell

Peter Sands  
John Pierce  
Justine Nicolson

Amy Forman  
Anita King  
Rachel Bourke  
Nicole Robinson  
Sandie Bekavac  
Anika Vilée (*Lily Can't Sleep*)  
Neil Cairns (Bundaberg Regional Program)  
Kylie Degen (SEQ Regional Program)  
James Harrison  
(Theatre Residency Week/ *The Works*)

## Board Of Directors And Staff

### Assistant Stage Managers

Amy Forman  
Jodie Roche  
Anita King  
Tanya Malouf  
Sophia Dalton

Michelle Coates  
Lorinda Smith  
Anika Vilée  
Kate Ferris

### Wardrobe Casuals

Jeremy Best  
Sharon Clarke  
Alison Coady  
Kellie Flynn  
Bianca Green  
Kate Kassulke  
Kirsten Kaukenas  
Linda Lucas

John Mannion  
Sheila Marchisella  
Emma Shakes  
Kathi Slee  
Christy Stenhouse  
Madeline Taylor  
Samantha Walker  
Jayne Warrington

### Wardrobe Coordinators

Linda Lucas  
Kathi Slee

### Wardrobe Assistant

Kate Kassulke

### Art Finisher

Kieran Swann

### Bootmakers

Pendragon Boot Company

### Wig Maker

Cheryl Newton (Postiche Wigs)

### Wig Stylist / Hairdresser

Michael Green

### Make Up

Jan Huggett

### Workshop Carpenters

Brendan Andrews  
Craig Goddard  
Oliver Hartwig  
Josh McIntosh  
Ben Pierce  
Damien Richardson  
Gavin Sawford

### Props Makers

Ian Kath  
Aleksis Warralinna

### Scenic Artists

Robert Caulfield  
Kerry Rushton  
Geoffrey Smith  
Marika Szentivanyi  
Christopher Williams

### Production Electricians

Dan Black  
Dean Russo  
Natalie Oxenham

## Board Of Directors And Staff

### Technical Crew / Bump In & Out

Jessica Audsley  
Tony Brumpton  
Neil Cairns  
Jo Currey  
Carolyn Emerson  
Matt Erskine  
Jo Evans  
Craig Goddard  
Nigel Greig  
Ben Hamley  
James Harrison

Shane Harrold  
Sarah Kenyon  
David Kiorgaard  
Scott Klupfel  
Michael Leggett  
Josh McIntosh  
Kyle Morey  
Ben Pierce  
Ian Rendell  
Aleksis Warralinna  
Edward Welsh

### Sound Consultant / Operators

Ian Rendell  
Tony Brumpton

### Sales & Ticketing (casuals)

Nick Backstrom  
Amanda Jane Dinsdale  
Laura Hillis  
Anita Hughes  
Louise Mentor

### Front of House (Bille Brown Studio)

Michaela Banks  
James Caldwell  
Caitlin Corrigan  
Sally Dreghorn  
Leisha Du Bois  
Zoe Du Bois  
Louise Farrell

Anita Hughes  
Luke Johnstone  
David Keegan  
Rachel Mura  
Chase Pollard  
Emma Randall  
Candice Smee  
Deirdree Wallace  
Ashleigh Wheeler  
Sandra Williamson  
Alexandra Winkler  
Niki-J Witt

### Company Associates

Paul Bishop  
Fraser Corfield  
Kathryn Kelly

### London Representatives

Yolande Bird  
Diana Franklin

### Founding Director

Alan Edwards, AM, MBE

# Board Members

## Kate Foy (Chair from 30 August 2003)

Dr Kate Foy is Associate Professor (Voice) and Deputy Dean Faculty of Arts at the University of Southern Queensland (USQ). She holds a PhD from the University of Hawaii. Kate teaches in the fields of voice and speech, text analysis, theatre history, and professional development. She also directs for USQ's Performance Centre. She trained for the theatre in London and began her professional career (as Kate Wilson) with Queensland Theatre Company in 1971 where she appeared in over 30 productions. Kate has published in the area of voice studies and actor training, and her research interests include contemporary Australian theatre practice and cross-cultural performance. She currently serves on the Board of Directors Empire Theatres Inc., Toowoomba, and is Chair of the Shakespeare in Queen's Park Festival. She was appointed to the Board of Queensland Theatre Company in August 2001.

## Barton Green (Deputy Chair)

Barton Green is a Director of Three Plus, a business and marketing communications firm headquartered in the South Bank precinct. He has more than 25 years media, marketing and business experience, and has provided government liaison, business and strategic planning advice to a range of Australian and multinational companies. He is a former Ministerial Adviser to the Queensland Minister for Environment and Heritage in the Goss Government and a former print journalist for newspapers including The Australian, Sydney Telegraph, Sydney Sun, Brisbane Telegraph, the Daily Sun and Sunday Sun in Brisbane. He has been a freelance journalist and media trainer, journalism tutor and guest lecturer at a number of Queensland universities. He is Chairman of the Keep Australia Beautiful Council (Qld) Inc and Chairman of the South Bank Business Association Inc. In 2003, Barton was awarded the Centenary Medal for "distinguished service to conservation and the environment".

## Robert Barton

Robert Barton is the Director of Strategic Initiatives, Department of Education and Training and the Arts and has played a lead role in education reform at the state and national levels. He has more than ten years senior public sector management experience having worked for a number of Queensland Government Agencies specialising in strategic policy and planning, whole-of-government program development and delivery, and Indigenous affairs. Robert actively supports a number of community organisations and has previously been a director and Chairman of the Save the Children Fund Queensland. Robert is recognised as an accomplished visual artist and is an advisor to Arts Queensland on Indigenous arts development. Robert joined the Company Board in October 2006.

## Haydon Coles

Haydon Coles retired as Head of Corporate Banking Queensland for the Commonwealth Bank in October 2004. He is a fellow of the National Institute of Accountants, a Graduate of the Australian Institute of Company Directors and former Chairman of the Infrastructure Association of Queensland (IAQ). He had 42 years of diverse banking experience with the Commonwealth Bank, in three states, specializing in Corporate Relationship Management and Business Development. Prior to being appointed to a Senior Executive role in Queensland in 1990, Haydon spent four years as the Bank's General Manager in Hong Kong. Haydon also serves on the Boards of the International River Foundation and Anglican Financial Services (ANFIN).

## Wendy Edmond

Wendy Edmond brings to the Board a life long love of the theatre together with experience of government at the highest level. Following a career in health in Nuclear Medicine and Radiation therapy that took her around the world and back to Brisbane, Wendy moved into Parliament in 1989 as the member for Mt Coot-tha. During her 14 years in Parliament, Wendy served on many committees, community organisations, and the University of Queensland Senate. She served as Minister for Employment and Training, and as Minister for Health for nearly six years during the rebuilding of the public health system. After returning to Brisbane in 1984, Wendy became a subscriber to the Company and as a long term subscriber has followed with interest the maturing of the Company.

## Penny Everingham

Penny Everingham is a NIDA graduate and holds a Bachelor of Dramatic Art in Acting. She has worked as an actor on stage and radio and in television and film as well as being experienced as a Director and stage Manager. Penny is also a puppeteer and was a founding member of the Marionette Theatre of Australia (The Tintookies) where she was the Assistant Artistic Director for a number of years, touring Asia and Australia extensively. On moving to Brisbane, Penny joined the Queensland Marionette Theatre as Artistic Advisor. She has been a member of the puppetry panel of the Australia Council where she devised and coordinated a puppetry training program for the Australia Council Theatre Board. Penny was an Artistic Associate with the Queensland Theatre Company in 2004-2005 and currently serves on the Board of Metro Arts and is a mentor for the organisation. She is a member of the Actors Benevolent Fund committee and a founding member of the *Forgetting of Wisdom* collective, a group of passionate senior theatre practitioners. Most recent stage appearances have been with Queensland Theatre Company, Bell Shakespeare Company and the Forgetting of Wisdom collective. Other activities include running workshops for children and adults in various aspects of theatre.

## Barbara Houlihan

Barbara Houlihan is a solicitor and consultant to James Byrne and Rudz Lawyers. From 1985 until 2004 she was a partner in the legal firm Stephen Comino & Cominos. She has a broad background in common law, insurance, commercial and family law litigation and in dispute resolution. She has been involved in volunteer work through Women's Legal Service and for various environmental groups. Barbara holds a Bachelor of Laws from the University of Queensland, was admitted as a solicitor to the Supreme Court of Queensland and the High Court of Australia in 1982 and has practised continuously since.

## Professor Ian O'Connor

Professor Ian O'Connor has been Vice Chancellor and President of Griffith University since January 2005, having joined Griffith as Deputy Vice Chancellor (Teaching and Learning) in July 2002. Professor O'Connor holds degrees of Bachelor of Social Work and Doctor of Philosophy from The University of Queensland. During his academic career he has held visiting fellowships at the United Nations and Asia Far East Institute, Corpus Christi College, Cambridge University and Hong Kong Polytechnic University. Professor O'Connor has served as a consultant to, or as a member of, various Government and non-Government bodies. He is a director of Open Universities Australia, and a foundation board member of the Carrick Institute for Learning and Teaching in Higher Education.

## Terry O'Dwyer

Terry O'Dwyer is a chartered accountant and Chairman of BDO Kendalls. He is a graduate of the University of Queensland in commerce and holds a post graduate diploma in advanced accounting. He is a fellow of the Institute of Chartered Accountants in Australia and of the Australian Institute of Company Directors. He practices in corporate finance and advice. He has previously held appointments as a Commissioner of the Legal Aid Commission, a member of the Brisbane North Regional Health Authority and was the Attorney General's representative on the Law Society's Grants Committee. He is chairman of listed companies, Metal Storm Ltd, MFS Limited and Brumby's Bakeries Ltd and is a director of Bendigo Bank Limited.

## Simon Porter

Simon Porter is a Partner with Accenture, leading their government practice in Queensland. Simon has a Bachelor of Commerce degree from the University of Queensland and has been Chairman of the Queensland Branch of the Australian Information Industry Association (AIIA), the Queensland Information Technology and Telecommunications Awards and the Queensland Information Technology and Telecommunications Forum. He is currently a Deputy Chairman of the Mater Foundation.

# Board Members

## Sally Vickery

Sally Vickery is a retired General Practitioner with special interest and experience in Geriatric Medicine, Palliative Care and Transfusion Medicine. She has also undertaken formal study in Health Policy and Planning, Education, Government, Economics, English Literature and Theology; and her involvement in a range of diverse community organisations reflects this. Currently, Sally is an Adjunct Senior Lecturer at the School of Public Health at Griffith University, Queensland. Sally is interested in Indonesia's people and culture and her first on-line publication, which promotes friendship between Australian and Indonesia, has recently been chosen by the National Library of Australia for permanent archiving.

## Jennifer Menzies

Jennifer Menzies is the Executive Director of Arts Development in Arts Queensland. She has extensive experience in public administration and policy development in the Queensland State and Commonwealth governments. Her professional focus has been on the development of forward policy agendas, including, in 2004, overseeing the development of the strategy *Queensland's Future – Building on the Smart State* and in 2006 the *Queensland Arts Industry Sector Development Plan*. Her formal qualifications include a Bachelor of Arts in Literature from the University of Queensland and a Graduate Diploma in Communication from QUT. Jennifer is undertaking a Master of Philosophy at Griffith University investigating the challenges of modern political leadership. She has published in the area of the future of government and the challenges facing longer term governments.

## Executive Staff

### Michael Gow – Artistic Director

As a director, Michael has worked with Sydney Theatre Company, where he was Associate Director from 1991 to 1993, Belvoir St Theatre, Black Swan Theatre Company, Griffin Theatre Company, State Theatre Company of South Australia, Australian Theatre for Young People, Playbox, Opera Australia, Sydney Festival, Adelaide Festival and Queensland Theatre Company. Michael's writing credits for stage, screen and radio are extensive. His plays include the multi-award winning play *Away*, hailed as a modern classic of the Australian theatre and now one of the most performed Australian works written. Other plays include *The Kid*; *On Top of The World*; *Europe*; *1841*; the award winning *Furious*; *Sweet Phoebe*; also an award winner and *Live Acts on Stage*. A number of his works have been produced and performed internationally including major seasons in the UK and US. For television he has written the mini-series *Eden's Lost*, directed by Neil Armfield, and for ABC Television *Art'n'Life*; for radio, Michael adapted his play *Europe* for broadcast in Australia and Europe, and wrote *The Astronaut's Wife* for ABC Radio. Artistic posts held by Michael include Chair of Griffin Theatre and Board member of the Australian Theatre for Young People and he is currently Chair of Playwriting Australia.

### Libby Anstis – General Manager

Libby Anstis has had more than 15 years experience in the performing arts industry in Queensland with a variety of key roles in Queensland Symphony Orchestra, the Brisbane Festival and Centenary of Federation Queensland. She holds a Bachelor of Business – Communication from QUT and began her career in marketing and development for Queensland Symphony Orchestra. During this time she was Chair of the joint arts marketing consortium, Ticketsave, comprising major performing arts companies in Queensland. In her seven years with the Orchestra Libby spent the last two as General Manager of the organisation, before taking up the position of Producer – Music Program for the Brisbane Festival. Libby held two roles at Centenary of Federation Queensland, joining as Community Program Manager in 1999 and taking over as Executive Director in 2000. During 2001, the Centenary of Federation program delivered more than 500 community events throughout the state of Queensland. She joined the Company in August 2003 in the role of General Manager.

### Michael Kaempff – Production Manager

Michael joined Queensland Theatre Company in 1997 as Production Manager. Michael has worked with companies throughout Australia as a Stage Manager, including Belvoir Street Theatre, Australian Opera, Sydney Theatre Company, State Opera of South Australia and New Moon Theatre Company. Michael also worked as a Stage Manager with the English National Opera and other companies in the United Kingdom. Michael was the Production Manager for the New Zealand tour of *Cats*, and the Australian and New Zealand tour of *Jesus Christ Superstar*. He has also worked as a Production Manager with Bell Shakespeare Company, the Festival of Sydney and for several national touring productions. Before joining Queensland Theatre Company, Michael was Production Manager for Ric Birch, whose company Spectak produced the Olympic Games ceremonies.

### Kellie May – Operations Manager

Kellie joined Queensland Theatre Company in 2002. Previously she held the position of Venue Sales Coordinator at the Adelaide Festival Centre. During this time she was responsible for venue contracting arrangements working closely with the Australian Ballet Company, State Opera of South Australia, State Theatre Company of South Australia and national and international commercial producers. Kellie completed her Bachelor of Arts, Honours in Drama in 1997 and graduated as a director majoring in theatre direction from Flinders University Drama Centre. As a component of her graduating project she was assistant director for *The Red Sun* performed in Japan and at the Adelaide Festival of Arts. In 1997, she was Assistant Director for Company B's production of *Black Mary* and for the State Theatre Company of South Australia production of *Tales from Arabian Nights*. Her experience includes stage management for the Adelaide Festival Centre's Compagnie Maguy Marin and Venue Coordinator for the Festival of Ideas in Adelaide as well as for The Telstra Adelaide Festival of Arts 2000.

### Bronwyn Klepp – Marketing Manager

Bronwyn was promoted to the position of Marketing Manager in October 2004, after four years as Queensland Theatre Company's Publicity & Communications Coordinator. Prior to this time she held a number of marketing, sales and promotions roles in the tourism industry. Bronwyn holds a Bachelor of Arts from University of Queensland and a Graduate diploma in Business from Queensland University of Technology (QUT). Bronwyn is an associate of the Public Relations Institute of Australia.

### Joseph Mitchell – Youth & Education Manager

Joe commenced working with Queensland Theatre Company in 2006. During the 1990s he was a member of the Australian Swim Team and later became manager of the Australian Open Water Swim Team. After completing degrees in Film and Drama, he began working in the camera department for Channel 7 Sports. Between 2001 and 2003 he was a Creative Director for Loose Eye Media. During this time he produced TVCs, documentaries and music videos. Joe completed post-graduate study in directing at the Victorian College of the Arts in 2004 and has since produced, directed and tutored for youth theatre companies and worked as an assistant director at Melbourne Theatre Company. In 2006 Joe worked as an editor at the Commonwealth Games and the Asian Games. He is currently a member of the Australian Screen Editors Guild and is also on the selection panel for the Youth Arts Mentoring Program.

### Fabienne Templeman – Corporate Development Manager

Fabienne joined Queensland Theatre Company in February 2003 as Artistic Development Manager. After three years in that role, Fabienne moved to the position of Corporate Development Manager turning her attention to sponsorship and philanthropy. Prior to Queensland Theatre Company, Fabienne was Artistic Administrator at State Theatre Company of South Australia from 1999 to 2003. In 2000, she was seconded to the South Australian Government's arts funding and advisory body, Arts SA, as Manager Lead Agencies where she monitored the interests of eight major arts organisations. Fabienne studied at QUT and holds a Bachelor of Arts (Drama) majoring in arts administration and a Master of Business (International Management).

## Executive Staff

### Delia O'Hara – Artistic Development Manager

Delia joined Queensland Theatre Company in March 2006 as Artistic Development Manager, having also worked for the Company in 2005 as stage manager of *The Memory of Water* and *Oedipus the King*. She has recently returned to Brisbane from Sydney where she worked as a stage manager, lawyer and arts manager. She holds a Bachelor of Dramatic Art (Technical Production) from NIDA and a BA/LLB from UNSW, majoring in Industrial Relations. Her stage management career began in Brisbane at La Boite (when it was a pro-am company). After graduating from NIDA, Delia worked professionally as a stage manager on more than 30 productions including the musicals Disney's *Beauty and the Beast* and *Miss Saigon*. She has worked for most major theatre companies and commercial producers in Australia, and taught stage management at NIDA for 4 years. Completing her law degree in 2000, Delia practiced as a lawyer in communications and intellectual property for the Sydney law firm Gilbert & Tobin until 2003. She left legal practice in 2003 to return to theatre, working firstly on contract as Associate Producer for Sydney Theatre Company, then as Business Manager for NIDA Open Program prior to her return to Brisbane in 2005.

### Toni Postans – Finance Manager

Toni was promoted to the position of Finance Manager in June 2004, after two years as Queensland Theatre Company's Assistant Accountant. Prior to this time she held a number of finance and accounts roles in the IT industry. Toni completed a Bachelor of Business, Management major at Central Queensland University in 2000. She is currently pursuing a Bachelor of Business (Accounting) at Central Queensland University.

### Kris Maric – Interim Finance Manager

Kris joined the Queensland Theatre Company in 2006 as Interim Finance Manager. Kris has worked throughout Australia and United Kingdom as a Production Accountant and Financial Controller for entertainment companies in the arenas of music, television and film. Kris has worked for various film and television companies such as Inspired Movies, Shed Productions, Coote/Hayes Production Services, Channel 4 and Village Roadshow Production Services in association with Revolution Studios, Blue Star Pictures, Columbia Tristar Pictures and Warner Bros. She has also worked in the music industry for Clear Channel Entertainment/Live Nation UK on major festival events and various concerts in the United Kingdom that have included international performing artists such as Red Hot Chili Peppers, Metallica and Luciano Pavarotti. Kris completed a Bachelor of International Business and Bachelor of Arts in Criminology at Griffith University in 1999. She is currently pursuing a Master of Professional Accounting at the University of Southern Queensland.

# Major Achievements

# 2006

## Brisbane Season

- > Presented nine Plays in Brisbane, three Australian works
- > Presented one world premiere season *Constance Drinkwater and the Final Days of Somerset* and new adaptation of *Puss in Boots*.

## Regional Queensland Programs

- > Continued Regional Partnerships Program with 14 partners in eight regions in 42 locations
- > 62 regional artists and 25 Brisbane based artists engaged on regional program
- > 805 workshop attendees from 141 workshops

## Touring

- > Major national tour of Michael Gow's *Away* touring to regional Queensland, NSW, Victoria, Northern Territory, South Australia to an audience of more than 20,000 people.

## Writing

- > Five play readings of new works by Queensland and international playwrights.
- > Three playwriting competitions – The Queensland Premier's Drama Award – Theatre and Public Life, the Young Playwrights Awards and George Landen Dann Award

## Artistic Development and Secondments

- > Four actors were employed full-time, creating the only emerging artist ensemble in a theatre company in Australia
- > 22 university student secondments and creative assistant positions available

## Commissions and Development

- > Script development of *Constance Drinkwater and the Final Days of Somerset* by Stephen Carleton
- > Script development of three finalists in the Queensland Premier's Drama Award – *The Tram* by Antony Funnell, *Stay*, by Michael Riordan, and *The Estimator* by David Brown.
- > *Lily Can't Sleep* by Bridget Boyle, Liz Skitch (deBASE productions) with David Megarrity in partnership with QPAC's Out of the Box Festival
- > *Puss in Boots, (a very special adaptation)* by Scott Witt.

## Audience Development

- > Total subscription base of 5295 Season Ticket Holders increase of 7% on previous year
- > Total attendance of people 108,000, 21% increase on previous year

## Youth and Education

- > 8,937 students attended mainstage performances in Brisbane representing a 14% increase on previous year
- > Work experience program offered places to 15 students

## Industry Development

- > Attendance by Queensland Theatre Company staff at a variety of courses and training sessions
- > Provision of resources and advice to local artists, groups and theatre companies
- > Partnerships with Metro Arts, Playlab, Griffith University, Underground Productions, Vena Cava, Springboard Theatre and Backbone Youth Arts.

## Facilities

- > New workshop facilities completed resulting in the entire Company operations located in the same premises in South Brisbane.

# GOAL 1:

## WE WILL CREATE GREAT WORK

### WE WILL ACHIEVE THIS BY:

- programming a diverse range of productions
- developing Queensland work
- an ongoing commitment to high quality work
- establishing national and international connections

**Brisbane Mainstage Season**

**ABSURD PERSON SINGULAR**

By Alan Ayckbourn

Cremorne Theatre, QPAC  
13 February – 18 March 2006



Director: Michael Gow  
Designer: Greg Clarke  
Lighting Designer: Andrew Meadows  
Sound Designer: Tony Brumpton  
Dialect Coach: Helen Howard  
Stage Manager: Allana Sheard  
Assistant Stage Manager: Jodie Roche  
Assistant Stage Manager: Amy Forman  
QUT SM Secondment: Jennifer Hind

**Cast**  
Jane Hopcroft: Helen Cassidy  
Ronald Brewster-Wright: Robert Coleby  
Sidney Hopcroft: Mark Conaghan  
Eva Jackson: Helen Howard  
Geoffrey Jackson: Peter Marshall  
Marion Brewster-Wright: Andrea Moor  
Voice of Dick Potter: Nick Backstrom  
Voice of Lottie Potter: Barbara Lowing

L-R: XXXXXXXX  
Photo: XXXXXX XXXXXXXX

“Director Gow’s casting is spot on, with each actor bringing something special and, generally, joyous to their character.”

*Brisbane News*

“So how did QTC perform? Brilliantly in fact. The cast was universally strong and the characterisation shot through with plenty of vibrancy but just enough restraint to have resonance. Michael Gow’s direction ensured the whole production kept at a pace and patter.”

*Media Culture.org.au*

**Brisbane Mainstage Season**

**A STREETCAR NAMED DESIRE**

By Tennessee Williams

Presented through special arrangement with The University of the South, Sewanee, Tennessee

Playhouse, QPAC  
20 March – 8 April 2006



Director: Jon Halpin  
Designer: Bruce McKinven  
Lighting Designer: Matt Scott  
Composer/Sound Designer: David Montgomery  
Voice/Accent Coach: Melissa Agnew  
Fight Director: Scott Witt  
Stage Manager: Amy Forman  
Assistant Stage Manager: Anita King  
QUT SM Secondment: Jennie Glover

**Cast**  
Steve: Nick Backstrom  
Young Man/Doctor: Jaydn Bowe  
Blanche DuBois: Melinda Butel  
Woman/Matron: Shideh Faramand  
Stanley Kowalski: Jason Klarwein  
Pablo: Vanja Matula  
Eunice: Veronica Neave  
Mitch: Hayden Spencer  
Stella Kowalski: Leeanna Walsman

L-R:  
Photo: Rob Maccoll

“Butel, however, comes into her own in the escalating violence of the last act with a performance that’s raw and vulnerable.”

*Time Off*

“A Streetcar Named Desire is one of the plays that everyone should try to see at some point in their lives”

*ABC Brisbane*

**Brisbane Mainstage Season**

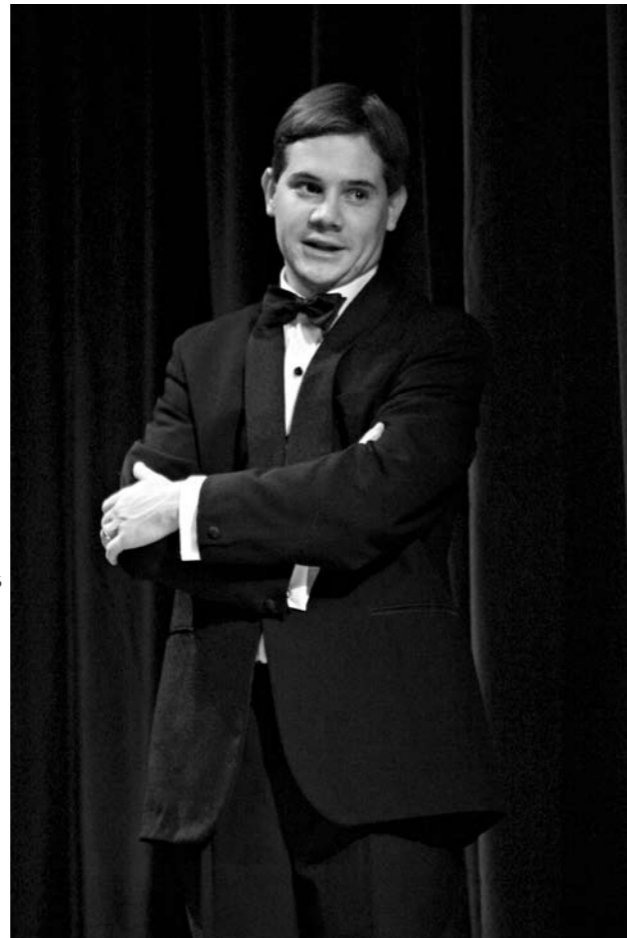
**AWAY**

By Michael Gow

A co-production with Griffin Theatre Company

Cremorne Theatre, QPAC  
1 May – 3 June 2006

Stables Theatre, Griffin Theatre Company, Sydney	14 June – 8 July 2006
Gladstone Entertainment Centre	12 July 2006
Pilbeam Theatre, Rockhampton Performing Arts Centre	15 July 2006
Empire Theatre, Toowoomba	19 July – 20 July 2006
Townsville Civic Theatre	24 July – 25 July 2006
Cairns Civic Centre	28 July – 29 July 2006
Darwin Entertainment Centre	4 August 2006
Ilawarra Performing Arts Centre, Wollongong	8 August – 12 August 2006
Glen St Theatre	15 August – 26 August 2006
Laycock Theatre, Gosford	29 August – 30 August 2006
Newcastle Civic Theatre	1 September – 2 September 2006
West Gippsland Arts Centre, Warragul	5 September 2006
The Clocktower Centre, Moonee Ponds	8 September – 9 September 2006
Adelaide Festival Centre,	
State Theatre Company of South Australia	12 September – 23 September 2006
Canberra Theatre Centre	26 September – 30 September 2006



L-R: XXXXXXXX  
Photo: XXXXXX XXXXXXXX

Director:	Michael Gow
Designer:	Robert Kemp
Lighting Designer:	Damien Cooper
Composer/Sound Designer:	Brett Collery
Choreographer:	Neridah Waters
Assistant Director:	Nic Dorward
Assistant Designer:	Kieran Swann
Stage Manager:	Allana Sheard
Assistant Stage Manager:	Amy Forman
USQ SM Secondment:	Lenine Millard

<b>Cast</b>	
Tom/Rick:	Leon Cain
Vic:	Sue Dwyer
Gwen:	Barbara Lowing
Roy:	Joss McWilliam
Harry:	Daniel Murphy
Meg/Leonie:	Francesca Savige
Jim:	Richard Sydenham
Coral:	Georgina Symes

“This production is delightful and deeply satisfying and powerfully renews the reputation of the play”  
*Adelaide Review*

“This production sets a new standard for what we can expect from this significant play – a fresh and poignant stroll down memory beach that reminds us who we are and who we can be...”  
*Sunday Mail*

**Brisbane Mainstage Season**

**AMERICAN BUFFALO**

By David Mamet

Bille Brown Studio  
Queensland Theatre Company  
22 May – 17 June 2006



L-R:  
Photo:

Director:	Jon Halpin
Designer:	Bruce McKinven
Lighting Designer:	Jason Organ
Composer/Sound Designer:	Brett Collery
Fight Director:	Scott Witt
Design Assistant:	Josh McIntosh
Voice/Accent Consultant:	Melissa Agnew
Stage Manager:	Anita King
Assistant Stage Manager:	Jodie Roche
James Cook University Secondment:	Jessica Varley

<b>Cast</b>	
Don:	Russell Kiefel
Teach:	Hayden Spencer
Bobby:	Anthony Standish

“Jon Halpin directs this superb script with energy and uncompromising testosterone.”  
*The Australian*

“Spencer’s anger is something to be witnessed and the performance given by Standish was quite outstanding given that he is still a relative newcomer to the fully professional stage.”  
*612 ABC Radio*

**Brisbane Mainstage Season**

**CONSTANCE DRINKWATER AND THE FINAL DAYS OF SOMERSET**

By Stephen Carleton

Presented by Queensland Theatre Company and Brisbane Festival 2006

Bille Brown Studio  
Queensland Theatre Company  
10 July – 5 August 2006



L-R: XXXXXXXX  
Photo: XXXXXX XXXXXXXX

Director: Marion Potts  
Designer: Bruce McKinven  
Lighting Designer: Matt Scott  
Composer/Sound Designer: Brett Collery  
Fight Director: Scott Witt  
Voice Consultant: Melissa Agnew  
Assistant Director: Nic Dorward  
Design Assistant: Kieran Swann  
USQ Design Secondment: Lorinda Smith  
Stage Manager: Rachel Bourke  
Assistant Stage Manager: Sophia Dalton  
UQ SM Secondment: MJ Coats

**Cast**  
Professor Crabbe Robert Coleby  
Father Angelico/Barney Michael Futcher  
Constance Caroline Kennison  
Fortitude Jodie Le Vesconte  
Hope/Made Emily Tomlins  
Hop Lee Darren Yap

“Stephen Carleton has succeeded admirably. This is one of the most exciting new plays I’ve seen for a long time and, as a production, a sure-fire winner.”

*Stagediary.com*

“A stunning home-grown classic that is bound to become a Queensland signature work”

*The Independent*

**Brisbane Mainstage Season**

Jacki Weaver is

**THE BLONDE, THE BRUNETTE AND THE VENGEFUL REDHEAD**

By Robert Hewett

Produced by Stewart D’Arrietta for Saxafone Productions

Cremorne Theatre, QPAC  
15 August – 16 September 2006



L-R:  
Photo:

Director: Jennifer Hagan  
Designer: Laurence Eastwood  
Lighting Designer: Peter Neufeld  
Sound Designer: Wai Hen Liao  
Composer: Stewart D’Arrietta  
Assistant Director: Sean Taylor  
Technical Manager: Jarred Tucker  
Stage Manager: Nicole Robinson

**Cast**  
Jacki Weaver

“This combination of Weaver, Hewett’s writing and Jennifer Hagan’s direction is absolutely captivating, you won’t be disappointed”

*theblurb.com*

“Aussie actor Jacki Weaver weaves her magic on the stage”

*The Courier Mail*

**Brisbane Mainstage Season**

**THE WOMAN BEFORE**

By Roland Schimmelpfennig  
Translated by David Tushingham

Bille Brown Studio  
Queensland Theatre Company  
18 September – 14 October 2006



Director: Jon Halpin  
Designer: Robert Kemp  
Lighting Designer: Matt Scott  
Composer/Sound Designer: Brett Collery  
Assistant Director: Sven Swenson  
Fight Director: Scott Witt  
Stage Manager: Rachel Bourke  
Assistant Stage Manager: Anika Vilee  
QUT SM Secondment: David Kiorgaard

**Cast**  
Frank: Paul Bishop  
Romy: Christen O'Leary  
Claudia: Anne Pensalfini  
Andi: Anthony Standish  
Tina: Emily Tomlins

L-R: Xxxxxxxx  
Photo: Xxxxxx Xxxxxxx

"Jon Halpin's production for the Queensland Theatre Company provides a most gripping ride"  
*The Courier-Mail*

"Halpin draws magnetic performances from his three female leads (that steal the show, each with their individual angst)."  
*Scene Magazine*

**Brisbane Mainstage Season**

Noel Coward's  
**PRIVATE LIVES**

A co production with State Theatre Company of South Australia

Playhouse, QPAC  
16 October – 4 November 2006

Dunstan Playhouse,  
State Theatre Company of South Australia 8 November – 2 December 2006



Director: Michael Gow  
Designer: Robert Kemp  
Lighting Designer: Mark Pennington  
Composer/Sound Designer: Stuart Day  
Fight Director: Scott Witt  
Dialect Consultant: Helen Howard  
Singing Tutor: Kath McGrath  
Stage Manager: Sandie Bekavac  
Assistant Stage Manager: Sophia Dalton

**Cast**  
Amanda: Helen Christinson  
Victor: James Evans  
Sibyl: Annie Maynard  
Elyot: Jean-Marc Russ  
And featuring Carol Burns as Louise the Maid

L-R:  
Photo:

"Gow's best production in his seven years at QTC"  
*The Courier-Mail*

"Director Michael Gow exposes the brilliance of Coward in a production that makes you remember to lust after the one who broke your heart, lose yourself in jealous irrationality and relish selfish passions"  
*The Australian*

**Brisbane Mainstage Season**

**PUSS IN BOOTS**

A Very Special Adaptation by Scott Witt

Cremorne Theatre, QPAC  
13 November – 16 December 2006



Director: Scott Witt  
 Designer: Jonathon Oxlade  
 Lighting Designer: David Murray  
 Composer/Sound Designer: Adam Couper  
 Fight Captain: Niki-J Witt  
 Singing Tutor: Antonia Breen  
 Arrangements & Additional Composition: Ken McLean  
 Stage Manager: Allana Sheard  
 Assistant Stage Manager: Anika Vilee  
 Assistant Stage Manager: Kate Ferris

**Cast**  
 Pippo/Dad: Paul Bishop  
 Sir Bloggs/Miller: Adam Couper  
 Puss/Son: Veronica Neave  
 King Buttons/Oraziello: Anthony Standish  
 Fairy Godmother/Darren The Attendant: Emily Tomlins  
 Princess Rupert/Mum: Niki-J Witt

L-R: XXXXXXXX  
 Photo: XXXXXX XXXXXXXX

“This is old-fashioned panto adapted perfectly for our times, you won’t be disappointed.”  
*Stagediary.com*

“Writer-director Scott Witt has created a funny play with lots of silly business for the kids plus topical references and saucy double entendres for the adults.”  
*The Courier-Mail*

**Education Performance**

**Lily Can’t Sleep**

By Liz Skitch and Bridget Boyle (deBase productions) with David Megarrity  
 Co-produced by Queensland Theatre Company and QPAC’s Out of the Box Festival for 3 to 8 Year Olds.

12 – 18 June 2006  
 Concert Hall (reverse mode), QPAC

Director: Scott Witt  
 Designer: Jonathon Oxlade  
 Sound Design: Brett Coltery  
 Stage Manager: Anika Vilee

**Cast**  
 Mum/Barbara: Bridget Boyle  
 Lily: Liz Skitch

L-R:  
 Photo:

## Regional Partnerships Program

In 2006 Queensland Theatre Company's Regional Partnerships Program continued to create professional development opportunities for artists in Queensland regions, build audiences and encourage participation by young people in the performing arts.

### Bundaberg

**Partner: Bundaberg Players / Schools in the Wide Bay region**

- > 7 day artist in residency providing workshops to students from several Wide Bay area schools, leading to a performance outcome
- > 2 day skills development workshop led by local artist

In May, local Bundaberg artist Jonathan Dunn conducted a workshop with the Bundaberg Players to help prepare for their production of *Hamlet*. Jonathan worked on voice skills and technical approaches to Shakespeare. The feedback from both Jonathan and the Bundaberg Players was overwhelmingly positive.

In June, Mark Conaghan, Hayden Spencer, Anthony Standish (actors) and Neil Cairns (stage manager) conducted the Wide Bay Schools Project. The project is a week long series of skills workshops for students from schools in the Wide Bay region, culminating in a showcase night at the end of the week. 40 students from 9 schools took part and 10 teachers also attended the workshops. The week seemed to be a huge success for both students and artists, with overwhelmingly positive feedback. An audience of 120 people took in the student showcase.

### Cairns

**Partner: Just Us Theatre Ensemble (JUTE)**

- > 3 week artist in residency providing directorial and dramaturgical support to participants of the Enter Stage Write program
- > Michael Gow attendance at annual Playwright's Conference
- > Delia O'Hara attendance at regional cohort meeting

Brisbane director David Fenton undertook a three week residency as part of JUTE's year-long playwriting development program - Enter Stage Write. During his residency, David worked with 8 actors and 10 writers over many sessions. He provided dramaturgical guidance to the program participants and also conducted acting and directing workshops.

Artistic Development Manager Delia O'Hara attended a meeting of the Regional Cohort in Cairns from 18 – 20 October. This body is a loose coalition of regional theatre companies, and the meeting was attended by approx 20 people, representatives of regional theatre companies, local and interstate arts workers, writers and interested parties (such as from QPAC and the Australia Council). Michael Gow attended and participated in a panel discussion at the JUTE annual Playwright's Conference from 19 – 22 October.

### Mackay

**Partner: Crossroad Arts**

- > 4 dramaturgical sessions, delivered online
- > 2 artist in residence sessions, providing dance/physical theatre workshops with students, members of the local ATSI community and Crossroad Arts members

Online dramaturgical support was provided by Kathryn Kelly and funded by Queensland Theatre Company. Kathryn also visited Mackay in her capacity as Executive Director of Playlab Inc. where she worked with the young writers from the TRACKS group and with Crossroad Arts Artistic Director Steve Mayer Miller on his project *Melek Mo Hani*. This project went on to tour North Queensland later in the year.

The first artist in residence was Brisbane Indigenous artist Simon Hapea, who spent a week working on storytelling and physical theatre with a number of school and local Aboriginal, Torres Strait and Australian South Sea Islander groups as well as working with the Youth Theatre Group at Crossroad Arts.

The second residency was conducted by Brisbane choreographer Jeanette Fabila, who assisted with auditions for a 2007 project *Animal Farm* and worked on a performance of the Aboriginal, Torres Strait and Australian South Sea Islander community work *No 2 Stones*.

### Rockhampton

**Partners: Six schools (three primary / three high) in the Rockhampton region  
Pilbeam Theatre**

- > 3 x one week artist in residencies providing workshops leading to a performance in the Pilbeam Theatre

Queensland playwright Angela Betzien completed the first residency May. During this week Angela conducted six workshops with the six schools involved in the program (Frenchville State School, Glenmore SHS, Rockhampton High, Bajool State School, Rockhampton Girls Grammar Primary and Rockhampton Girls Grammar High). The communication between Angela and the teachers at the schools continued through an online billboard.

In July and again in August Angela Betzien and Kerith Atkinson travelled to Rockhampton to complete the second and third phases of the Rockhampton residencies. They continued to work with the participating schools to devise and shape a joint performance, which occurred on 31 August at the Pilbeam Theatre.

## Regional Partnerships Program

### SEQ Playreading Tour

**Partners: Maleny Arts Council Inc  
Gold Coast Little Theatre  
Logan Entertainment Centre  
Ipswich Civic Hall  
Empire Theatre  
Caloundra Cultural Centre**

Director: Jon Halpin  
Stage Manager: Kylie Degen

Cast: Carol Burns and Ron Kelly

26 June 2006	Maleny Community Hall
27 June 2006	Gold Coast Little Theatre
28 June 2006	Ipswich Civic Hall
29 June 2006	Logan Entertainment Centre
30 June 2006	The Church, Empire Theatre Toowoomba
1 July 2006	Caloundra Cultural Centre

A rehearsed play reading of *The Neil Simon Suites – Visitors From London from California Suite and Visitors from Forest Hills from Plaza Suite* by Neil Simon was presented in six SEQ locations in partnership with the venues.

### Toowoomba

**Partners: Que Theatre Inc, University of Southern Queensland and Empire Theatre Toowoomba**

- > funding of administrator for six months
- > 3 x one day skills development workshops
- > artist in residence for QUE Fest – one week plus planning days
- > mentorship and project planning support

In June QUE Theatre Inc. received a regional arts funding grant of \$20,000, to redevelop QUE Fest into the Darling Downs Youth Arts Festival. Unfortunately, due to changes in committee membership, the QUE Theatre Inc committee later declined to accept the funds and decided to wind up the organization. As a result, 2006 was the last year of the Company's association with QUE theatre.

Queensland Theatre Company funded a part-time administrator, Sarah Hallas, for six months, and funded artist residencies and skills development workshops leading to a performance at QUE Fest in November. An initial group devising workshop was conducted by Nadine McDonald. A skills workshop was conducted by Nick Backstrom, focussing on character and improvisation skill development. A final workshop was conducted by Laurel Collins in physical theatre.

Finally, director Kate Cherry worked with the 13 QUE Fest participants in Toowoomba over a week-long residency, culminating in two performances over two nights in USQ's Arts Theatre.

### Townsville

**Partner: Tropic Sun Theatre**

- > marketing consultancy, including two day visit from Marketing Manager, Bronwyn Klepp
- > 2 x two day high level skills development workshops for professional actors

Bronwyn held a short forum on arts marketing for the Tropic Sun administration team, and discussed in detail the effective use of their website and loyalty programs.

In August, Actor Andrea Moor conducted a 2 day workshop in Practical Aesthetics with 12 Tropic Sun actors and this was a great success. Most of the actors are graduates of the local James Cook University employed on a government funded employment scheme.

Actor Hayden Spencer conducted the final workshops with Tropic Sun actors entitled 'Acting Without a Brain' in September.

### Weipa

**Partner: Western Cape College**

- > 2 artist in residencies providing workshops for primary and secondary school students

Actors Emily Tomlins and Simon Hapea completed a week long residency at the Weipa campus of Western Cape College from 2 – 6 May. During this time they worked with students ranging from year 2 through to year 12 in a range of theatre activities including puppetry, improvisation, vocal skills, and characterisation. Emily and Simon conducted 21 workshops during this week.

In September actors Lucas Stibbard and Neridah Waters completed a two week residency. During this time they attended three different campuses at Weipa, Arukun, and Mapoon. Lucas and Neridah ran more than 30 workshops for young people between the ages of 6 and 17 years in a variety of areas including acting, dance, singing and movement.

# GOAL 1:

WE WILL CREATE GREAT WORK

## Regional Partnerships Program

### Regional Partnerships Program Statistics

Region	Number of Regional Artists	Number of Brisbane Artists	Number of Attendances at Workshops	Number of Workshops (based on 1 w'shop/day)	Number of Performances	Number of Attendances at Performances
Bundaberg	11	4	52	10	1	120
Cairns	18	2	18	22	0	0
Mackay	12	3	198	15	1	600
Rockhampton	6	2	85	27	1	600
SEQ	0	4	0	0	6	454
Toowoomba	3	4	160	10	2	160
Townsville	12	2	12	5	0	0
Weipa	0	4	280	52	2	500
<b>Totals</b>	<b>62</b>	<b>25</b>	<b>805</b>	<b>141</b>	<b>13</b>	<b>1914</b>

### 2007 OUTLOOK

#### Programming a diverse range of productions

- > annual season of mainstage productions that includes the much-loved, the familiar, the challenging and the provocative
- > partnerships with regional organisations to develop local theatre expertise
- > Youth & Education Program that develops young artists, reflects the needs of the education Sector and inspires young people to connect with theatre
- > engagement with indigenous communities

#### Developing Queensland work

- > (2006 – 2007 Queensland Premier's Drama Award – Theatre and Public Life Winner)
- > a clear, strong and strategic writing program
- > commissioned work for children and young people

#### An ongoing commitment to high quality work processes

- > good relationships with venue and suppliers
- > supportive environment for artists
- > high production values
- > internal and external assessment of the Company's work (debriefs, Company Associates and stakeholder groups)

#### Establishing national and international connections

- > one co-production with national or international organisation
- > tour at least one production nationally
- > expand international connections
- > attract artists with a national identity to work with the Company
- > present one guest company production each year

# GOAL 2:

WE WILL CREATE HIGHLY SKILLED THEATRE PRACTITIONERS

#### WE WILL ACHIEVE THIS BY:

- investing in the profile of Queensland theatre practitioners on a local and national scale
- establishing and strengthening relationships with strategic partners
- offering development opportunities at all levels
- establishing professional development pathways
- provide access to opportunities that present new challenges and varied experiences
- offer practitioners opportunities to contribute to and provide input to Queensland Theatre Company

## Emerging Artists Program

Four emerging artists worked with Queensland Theatre Company in 2006. Leon Cain and Francesca Savige were cast members of the hugely successful Australian tour of *Away*, and were engaged from 27 March to 30 September 2006. Anthony Standish commenced with the Company on 18 April, finishing on 16 December 2006. Emily Tomlins commenced on 5 June and also finished on 16 December. Both Anthony and Emily were cast in several plays in the mainstage season. All emerging artists undertook professional development workshops in voice work, acting technique and arts management topics. They were all engaged at various times within the Youth & Education or Regional Partnerships Programs as workshop leaders.

### Roles

<b>Leon Cain</b> Tom/Rick	<i>Away</i> by Michael Gow, Cremorne Theatre & Tour
<b>Emily Tomlins</b> Hope	<i>Constance Drinkwater and the Final Days of Somerset</i> by Stephen Carleton, Bille Brown Studio
Tina	<i>The Woman Before</i> by Roland Schimmelpfennig, Bille Brown Studio
Fairy Godmother/ Darren	<i>Puss in Boots</i> by Scott Witt, Cremorne Theatre
<b>Francesca Savige</b> Meg/Leonie	<i>Away</i> by Michael Gow, Cremorne Theatre & Tour
<b>Anthony Standish</b> Bobby	<i>American Buffalo</i> by David Mamet, Bille Brown Studio
Andi	<i>The Woman Before</i> by Roland Schimmelpfennig, Bille Brown Studio
King Buttons/Oreille	<i>Puss in Boots</i> by Scott Witt, Cremorne Theatre

### Professional Development Workshops

Voice	Melissa Agnew
Practical Aesthetics	Andrea Moor
Voice	Rowena Balos
Producing your own work (legal and financial issues)	Delia O'Hara / Kris
Maric	
Independent Theatre	Jon Halpin / Geordie
Bookman	
Grants	Kathryn Kelly
American Dialect	Melissa Agnew

## Young Artist Development

### George Landen Dann Award

The George Landen Dann Award is a writing competition for young Queensland writers between 19 – 25 years. Entries are received by Queensland Theatre Company and assessed anonymously by a panel of artistic and education staff. In 2006, Victoria Carless from North Cairns received the George Landen Dann Award for her play *The Rainbow Dark*. Victoria's prize included \$1,500, a 2007 season ticket and return airfare from Cairns to Brisbane in order to attend a moved reading of her play at *The Works*.

### Creative Assistants

The Creative Assistants program provides opportunities for developing artists to further enhance their skills by working alongside some of the Queensland Theatre Company's senior artists on mainstage productions.

Four Creative Assistants worked with the Company during 2006. Sven Swenson was the assistant director to Jon Halpin on *The Woman Before*. Josh McIntosh worked as the design assistant to Bruce McKinven on *American Buffalo*. Nic Dorward was the assistant director to Michael Gow on *Away* and Marion Potts on *Constance Drinkwater and the Final Days of Somerset*. Kieran Swann was the design assistant to Bruce McKinven on *Constance Drinkwater and the Final Days of Somerset*, and to Robert Kemp on *Away*.

### Young Playwrights Award

This award recognises emerging playwrights between the ages of 13 – 15 years and 16 – 18 years. Samatha Graham from Brisbane won the 13 – 15 years category for her play *Follow Your Heart* and Kristina Brew from Southport won the 16 – 18 years for her play *Honour Killings*. Both emerging playwrights received \$500 and a 2007 season ticket. Moved readings of both plays were staged in Bille Brown Studio during Theatre Residency Week.

### Affiliate Writers

The Affiliate Writers in 2006 were Maxine Mellor and Aedan Whyatt. These writers received dramaturgical assistance from artistic staff at Queensland Theatre Company at points throughout the year and were given the opportunity to foster their relationship with the Company. In addition, they were offered access to the Company's script archive and Alan Edwards Library and were invited to Company events. Both Affiliate Writers were given a development workshop during *The Works*, with a director and actors to enable them to hear their work performed.

A number of regional writers were supported through the Company's support of the writing development program, *Enter Stage Write*, run by JUTE in Cairns.

### Commissions

The following writers were commissioned to develop new work in 2006:

- Scott Witt to write an adaptation of the pantomime *Puss in Boots*, for the 2006 mainstage season
- Bridget Boyle, Liz Skitch (deBASE Productions) with David Megarrity to write *Lily Can't Sleep* a co-production with the Queensland Performing Arts Centre, presented during QPAC's 2006 Out of The Box Festival for 3 to 8 Year Olds

### Unsolicited Scripts

The Company received a total of 32 unsolicited scripts over the course of 2006 from a variety of sources within Australia and overseas. The plays were assessed internally by the Artistic Development team, and all writers received feedback.

### Auditions

In addition to auditioning professional actors for particular roles in Queensland Theatre Company productions, each year the Company holds general auditions. Anyone may apply for a general audition, which are a way of getting to know actors. To be eligible actors must be 18 or over, Brisbane based and able to demonstrate a sufficient degree of training or experience to be considered for work in a professional theatre company. Applicants submit a headshot and curriculum vitae. 152 applications for a general auditions were received in 2006. These were shortlisted and 48 actors were auditioned by Jon Halpin Associate Director and Delia O'Hara Artistic Development Manager on 28 and 29 November 2006. Many actors also contact the Artistic Development team throughout the year to keep them informed of their work in productions around Brisbane.

### Partnerships

Queensland Theatre Company continued work in 2006 though strategic relationships with Playlab Inc and Metro Arts, for the development of new work in Queensland. Associate Director Jon Halpin mentored artists, and served on the selection committee for the Metro Arts program *The Independents*. Jon also served on the board of Playlab Inc. Playlab worked with the Company on the Regional Partnerships Program and on the selection of judges and dramaturges for playwriting competitions. Playlab also provided one of the members of the selection panel for The Queensland Premier's Drama Award – Theatre and Public Life. In 2006 Jon Halpin also judged the Dogwood Playwriting initiative curated by the Miles Regional Arts Council.

## The Queensland Premier's Drama Award – Theatre And Public Life

The Queensland Premier's Drama Award – Theatre and Public Life encourages Queensland playwrights to develop a body of work focusing on Queensland life and our collective experiences of living in Queensland. The award is unique in that it provides the opportunity for the professional and creative development of a number of Queensland writers and contains a commitment on behalf of the Company to stage the work of the winning writer. This innovative program, conceived by the Premier of Queensland, the Hon. Peter Beattie MP, puts Queensland at the forefront of writing development for the theatre across the country.

In early 2005 Queensland Theatre Company called for entries to The Queensland Premier's Drama Award - Theatre and Public Life 2006 - 2007 and received a total of 51 entries – a 27.5% increase on the previous Award. The judging panel, Michael Gow (Artistic Director Queensland Theatre Company), Professor Sharon Bell (Pro Vice Chancellor, Equity and Community Partnerships, Griffith University), Fiona McKersie (Deputy Director General – Governance, Department of Premier and Cabinet), Julian Meyrick (Associate Director Melbourne Theatre Company) and Peter Matheson (Dramaturg and Playlab Inc board member) selected the following three plays for development in 2006:

*The Estimator* by David Brown  
*The Tram* by Antony Funnell  
*String* (title later changed to *Stay*) by Michael Riordan

In the course of 2006 Professor Sharon Bell was replaced on the panel by Professor Kay Ferris, Dean of Arts, Griffith University and Fiona McKersie was replaced by Patrick Vidgen her successor to the position of Deputy Director General – Governance, Department of Premier and Cabinet.

The three shortlisted plays were given dramaturgical support by Peter Matheson and Queensland Theatre Company Associate Director Jon Halpin. Playwrights received support through a number of individual meetings, and each play had two development workshops with actors, led by Jon Halpin. All plays then received public readings as part of *The Works* program between 8 and 12 August 2006.

The panel met to decide on the winner on 12 August. The winning play, *The Estimator* by David Brown, was announced by the Premier of Queensland, The Hon. Peter Beattie MP, on 26 October 2006 at the launch of Queensland Theatre Company's 2007 season. At that time the Premier also announced the continuation of the Award in 2008-09.

### The Works

2006 marked the seventh consecutive year of Queensland Theatre Company's festival of rehearsed playreadings, *The Works*, held in the Bille Brown Studio from 8 to 12 August. The program was a great success, attracting over 650 people over five nights. In addition to the three plays shortlisted for The Queensland Premier's Drama Award - Theatre and Public Life, readings were given of new plays *Fewer Emergencies* by leading English playwright Martin Crimp and *A Single Act* by Australian Jane Bodie.

The winner of the 2006 Queensland Theatre Company George Landen Dann award, Victoria Carless, was also given a reading of her winning play *The Rainbow Dark*.

A forum: *Developing New Writing in Australia*; was included this year with Michael Gow, Melbourne Theatre Company Associate Director Julian Meyrick, Perth playwright Reg Cribb, Playlab Executive Director Kathryn Kelly and was hosted by Brisbane performer Hayden Spencer. Queensland Theatre Company also partnered with Playlab, La Boite Theatre and the Brisbane Powerhouse in hosting a masterclass by Reg Cribb on research and writing techniques for local playwrights.

Affiliate Writers Maxine Mellor and Aedan Whyatt also received in-house rehearsed readings of the first drafts of their new plays as part of *The Works* rehearsal period.

## The Queensland Premier's Drama Award – Theatre And Public Life

### *Fewer Emergencies* by Martin Crimp

A group of people sit and tell stories. The first is about a woman who realises her marriage is a mistake but stays, colluding with her husband in living a public lie while wreaking damage and violence behind closed doors. In the second a Dunblane type massacre has occurred; in the third the couple's child from the first piece is locked in a tower while outside violence apparently rages. Who are these storytellers? Actors performing a play? Executives at a script conference? Where do these stories come from? In the age of Hollywood and 24-hour news coverage is it possible to have any authentic response to events in world around us or even to the emotional upheavals of our own lives? From the author of *The Country* and *Attempts on her Life* comes a startlingly powerful new play.

### *A Single Act* by Jane Bodie

Scott and Michelle meet in a bar. On the other side of town, Neil returns home to find Clea still alive. But are any of them safe? Four separate trajectories. One single moment that will help to define them all. Young Australian writer Jane Bodie's new play is a powerful dissection of love, dependence and paranoia in the post 9/11 world. The piece has just had its Australian premiere as part of the Melbourne Theatre Company's Hard Lines Program.

### *The Estimator* by David Brown

Martin, an estimator for a removal company is called to a house occupied by Yonni, an elderly overweight woman with chronic diabetes, and Sharday, her young aboriginal grand daughter. The estimation goes from bad to worse but when Yonni's daughter Karen arrives connections are revealed that turn Martin's life upside down. A savagely funny comedy from the writer of *Eating Ice cream With Your Eyes Closed*, *The Estimator* examines how we decide who we are and how we can learn to forgive.

### *The Tram* by Antony Funnell

The year is 1962, the Cold War is at a high point and Australia has just committed a team of military observers to South Vietnam. In Brisbane a fire ignites at one of the city's main tram depots in Paddington. Two detectives take a young man into questioning. However as the questioning progresses it becomes clear that they are Special Branch officers and the interrogation is not as simple as it seems. Part thriller and part morality tale *The Tram* exposes its audience to an Australia eerily familiar to the one we are living in today.

### *Stay* by Michael Riordan

Percival and Portia, a pair of once legendary Australian artists, now live in isolation in a far North Queensland rainforest. When a young male fan that Portia met at a writers festival arrives to visit he brings with him a shocking secret about their past. As their lives unravel around them Percival and Portia must struggle to preserve the bond that has held them together through the years.

Directors	Michael Gow Jon Halpin Nic Dorward
Stage Manager	James Harrison
Cast	Kerith Atkinson Carol Burns Karen Crone Bob Newman Hayden Spencer Anthony Standish

## Youth & Education Program - Young Artist Development

### Youth Partners

Queensland Theatre Company provides ongoing creative and administrative opportunities for a range of youth based organisations via the Youth Partners Program. During 2006, Queensland Theatre Company provided administrative support and creative development opportunities for Underground Productions, Vena Cava, Springboard Theatre and Backbone Youth Arts.

The various workshops and development opportunities included:

- seminars on directing by Associate Director Jon Halpin, Shakespeare by emerging artist Emily Tomlins and dramaturgy by Artistic Development Manager Geordie Brookman at Fusion Festival
- a marketing workshop by Marketing Manager Bronwyn Klepp for Underground Productions
- mentorships in project management by General Manager Libby Anstis and marketing by Bronwyn Klepp for Backbone Youth Arts 2High Festival
- mentorship in directing by Youth & Education Manager Joseph Mitchell and Geordie Brookman for 6 emerging directors during Underground Productions' *BugFest*
- mentorship in directing by Jon Halpin for Backbone Youth Arts Fragments Festival
- a 3 day intensive workshop facilitated by Queensland based theatre practitioners Kate Cherry, Kenneth Ransom, David Murray and Andrea Moor focusing on acting, directing and designing for Underground Productions, Vena Cava and Springboard Theatre
- Queensland Theatre Company staff provided ongoing advice and support to all Youth Partners throughout the year
- Queensland Theatre Company staff regularly attended productions and events produced by the Youth Partner organisations

### Secondments

The Secondment program provides opportunities for final year undergraduate students in various departments within Queensland Theatre Company. 16 students completed secondments during 2006 in departments including stage management, wardrobe, arts administration, dramaturgical research, and audio visual production. Students who participated in the secondment program came from Griffith University, University of Southern Queensland, James Cook University, Queensland University of Technology and The University of Queensland.

### Theatre Residency Week Project Team

4 Year 12 students were selected to assist in the planning and preparation process for Theatre Residency Week. This involved a series of conference calls, meetings, and an intense planning weekend in the lead up to Theatre Residency Week. All students received training and development opportunities in project planning, team leadership, budget coordination and decision making.

Members of the Project Team were:  
Kieran Burgess from Brisbane  
Christine Dorner from Bundaberg  
Monica Haworth from Brisbane  
Shannon Quinn from Cairns

## Youth & Education Program - School Projects

### Workshop Series

The Workshop Series provides cost-effective opportunities for students and teachers to learn from industry professionals in the classroom. The range of workshops offered support both the Senior Drama and Years 1 – 10 Arts Syllabus.

In 2006 the Company offered workshops in seven learning areas, completing a total of 71 workshops. 1514 students participated across all the workshops.

Workshops offered in 2006 included:

Playwriting Begins – Unlocking the Writer  
6 – 17 March

With artists Angela Betzien and Jodie Le Vesconte

*A Streetcar Named Desire* – Finding the Truth in Realism  
13 – 17 March

With artists Bridget Boyle and Lucas Stibbard

*Away* – An Australian Ritual  
8 – 19 May

With artists Bryan Proberts and Emily Tomlins

Celebrating Shakespeare – Interpreting Then for Now  
17 – 21 July

With artists Kellie Lazarus and Mark Conaghan

A Vision Realised – The Art of Directing  
24 – 28 July

With artists Bridget Boyle and Mark Conaghan

Group Devised Theatre  
14 – 18 August

With artist Hayden Spencer

Monologues and Audition Techniques – Acting Alone  
16 – 20 October

With artists Francesca Savige and Leon Cain

### Artists in Schools

This program provides schools with the opportunity to work with a professional artist on creative projects initiated by the school. The program is designed to enhance classroom practice by developing the students' appreciation of, and involvement in, the arts. This is encouraged through an enriched working relationship between the students and Company artists.

In 2006 we offered three fully funded artist residences:

West End State School

Actor Carita Farrer worked with year 1 students to devise a performance called *The West Endies*.

Capalaba State College

Stage Managers Helen O'Rourke and Neil Cairns worked with students to help stage a production of *Open Hearts Open Minds* in term two. They then worked with the school to present the first performance in the school's new theatre.

Calamvale Community College

Writer Angela Betzien and actor Laurel Collins worked with senior drama students in the writing and staging of *A New Macbeth*.

In addition to the funded Artists in Schools projects, the Company also provided artists for an additional 12 projects from schools who requested artist involvement on their projects.

A total of 15 Artists in Schools events occurred in 2006 and approximately 3086 people participated in or attended the performance outcomes associated with each residency.

### Ed Online

The Ed Online program provides opportunities for schools to access resources provided by Queensland Theatre Company via the internet. Through Ed Online, schools from remote regions including Muttaborra and Mt Isa were able to gain access to workshops with Company artists. Online opportunities during 2006 included:

- online chat with emerging artist Leon Cain
- online chat with designer Bruce McKinven
- online chat with dramaturg Kathryn Kelly
- live video drama workshops hosted by actor Lucas Stibbard
- online writing workshops with playwright Angela Betzien
- live video workshops in clowning with actor Liz Skitch

Using the Company's audio visual equipment, a video of an Artist in Schools project was uploaded onto Ed Online, providing students with the opportunity to view the video footage of their performance.

Upgrades to Ed Online in 2006 included the purchase of Adobe Premier to enhance post production needs.

A total of 793 people participated in Ed Online activities during 2006.

## Youth & Education Program - School Projects

### Work Experience

15 students completed 1 week of work experience at Queensland Theatre Company in 2006. All students were in Year 11 or 12 and studied drama at school. Activities for work experience students included observing rehearsals, shadowing wardrobe staff, assisting the Youth & Education and Stage Management teams and observing activities in Operations, Corporate Development and Marketing. Where possible, students were also given the opportunity to attend Queensland Theatre Company productions. Feedback forms were received from all students at the completion of their placement.

### Behind the Scenes

Behind the Scenes are guided tours of the stage and backstage areas of a production by Queensland Theatre Company. These tours are designed to give students an insight into the creative production elements that make a production successful, including design, wardrobe, workshop, stage management and operational logistics. Tours were held backstage at Bille Brown Studio, Cremorne Theatre and the Playhouse. A total of 16 Behind the Scenes tours occurred in 2006 with 431 students attending.

### Theatre Residency Week (TRW)

TRW is a week long live-in skills development camp for Queensland high school students. Held in the September holiday period, the event provides students with a wide variety of workshops, performance opportunities, theatre visits, night activities, and artistic development opportunities in a safe and supportive environment.

TRW 2006 was held at St Margaret's Anglican Girls School in Ascot. 113 students attended the event which commenced on Sunday 24 September and finished on Saturday 30 September.

#### Core Group Activities included:

Group Devised Theatre – Hayden Spencer  
Performing Shakespeare – Kellie Lazarus  
Character Acting – Amy Humphries  
Acting from Text – Lucas Stibbard  
Cabaret – Karen Crone  
Comedy – Liz Skitch  
Physical Theatre – Simon Tate

#### Workshops included:

Make-up – Jan Hugget  
Voice – June Finney  
Fight Choreography – Niki-J Witt  
Audition Techniques – Scott Witt  
Moving the Object – Andrew Cory  
Production and Stage Management – Rebecca Rees  
Writing – Angela Betzien  
Dancing – Neridah Waters

#### Other activities included:

Get to know you Games  
Theatre Olympics  
Young Playwrights Awards  
**The Woman Before**  
Q&A with the cast of **The Woman Before**  
An evening with Michael Gow  
Daggy Dance Off  
Works in Progress showing for family and friends

A DVD containing a three minute highlight video of TRW along with a full recording of the Works in Progress was produced and distributed to all students who requested a copy.

The Alan Edwards Scholarship provides the opportunity for a Year 12 regional student to attend TRW for free. In 2006, Shannon Quinn from Atherton Tablelands was awarded the scholarship.

As a program sponsor, The University of Southern Queensland provides a full scholarship to one outstanding student from the Darling Downs Region. In 2006, Allysha Jensen received the scholarship.

## Youth & Education Program - Resources and Advocacy

### Education Resource Packs and Artists Insights

Every school who attended a mainstage production received an Education Resource Pack designed to provide information and offer ideas for classroom connections to the production. Every student who attended a production received an Artists Insights booklet. This booklet includes interviews with young Company staff members who discuss how they navigated their career pathway.

### Education Reference Group

The Education Reference Group is an advocacy and advisory group consisting of early childhood and primary teachers, secondary and tertiary teachers, youth arts workers, artists, and a Queensland Theatre Company Board Representative. The 15 member group discuss current education and youth issues which can assist and inform planning and direction of the Youth & Education Department. The Group met seven times during 2006. All members received preview tickets to each mainstage production and were invited to attend the 2007 Youth & Education Season Launch.

#### Members in 2006 were:

Angela Betzien – Board Representative  
Bruce Burton – Head of Theatre Studies, Griffith University  
Trish Johnson – Drama Teacher, Redcliffe State High School  
David Jackson – Education Liaison Officer, Queensland Arts Council  
Penny Lowe-Brown – Teacher, School of Early Childhood Clayfield  
Josh McIntosh – Artist / Drama Teacher, Christian Outreach College  
Kev McLaren – Drama Teacher, Toowoomba State High School  
Anthony Pirovich – Drama Teacher, Mt Gravatt State High School  
Bernadette Pryde – Lecturer in Voice, University of Southern Queensland  
Helen Rivers – Representative from English Teacher's Association of Queensland  
Brendan Ross – Producer, Queensland Performing Arts Centre  
Anne Roylance – Musician, Queensland Orchestra  
Mike Tyler – Senior Education Officer, Education Queensland  
Toni Worger – Drama Teacher, MacGregor State High School

### Teacher Briefings

Teachers are able to attend the first preview performance of every production. Pre and post show information sessions are facilitated by Queensland Theatre Company's Education Liaison Officer. Discussions are centred on the curriculum connections to the production and enable an exchange of ideas regarding learning experiences and assessment tasks.

## Opportunities for Artists

Actor.....	96	Music Arranger.....	1
Administrator.....	2	Musicians.....	4
Affiliate Writer.....	2	Production Electrician.....	8
Assistant Designer.....	1	Production Manager.....	1
Assistant Director.....	3	Production Photographer.....	18
Assistant Stage Manager.....	11	Props Maker.....	6
Carpenter.....	12	Research Secondment.....	3
Choreographer.....	2	Scenic Artists.....	15
Composer.....	2	Singing Tutor.....	2
Composer/Sound Designer.....	7	Sound Consultant.....	8
Costume Maker.....	27	Sound Designer.....	2
Cutter.....	10	Sound Operator.....	3
Design Assistant.....	2	Stage Management Secondment.....	6
Design Secondment.....	1	Stage Manager.....	12
Designer.....	10	Stage Audio Visual.....	1
Director.....	13	Stage Mechanist.....	1
Dramaturg.....	8	Tailor.....	1
Dresser.....	2	Technical Coordinator.....	3
Fight Captain.....	1	Technician.....	5
Fight Director.....	5	Touring Head Electrician.....	1
Front of House Manager.....	3	Touring Head Mechanist.....	1
Front of House Staff.....	14	Tour Manager.....	1
Hair Stylist.....	1	Voice/Dialect Coach/Consultant.....	6
Head Electrician.....	8	Wardrobe Buyer.....	4
Head Mechanist.....	5	Wardrobe Coordinator.....	7
Lighting Designer.....	9	Wardrobe Maintenance.....	10
Lighting Operator.....	1	Wig Stylist / Dresser.....	8
Make-up / Hair Artist.....	2	Workshop Facilitator.....	96
Milliner.....	2	Writer.....	14

**Total Opportunities for Artists..... 502**

**Total Opportunities for Queenslanders.....483**

## Opportunities for Artists

### 2007 OUTLOOK

#### Offering development and training opportunities

- provide professional development positions and programs (ie Emerging Artists Program, Creative Assistant, Trainees, Apprenticeships)
- implement and monitor annual training and professional growth for fulltime staff
- provide development opportunities with Education institutions (ie Work Experience program, Secondment Program, apprenticeship and trainee programs)
- support growth and development for individuals and organisations within the Arts industry (ie skill sharing, letters of support, professional development pathways within the company, stage management secondment)
- provide access to opportunities that present new challenges and varied experiences (Youth & Education Program, Regional Partnerships Program)

#### Investing in the profile of Queensland theatre practitioners on a local and national scale

- increased audience recognition of Queensland theatre practitioners thus potential increase in box office
- publicly recognisable Queensland Theatre Company branding as an artist focused company
- increased opportunity to attract co-pros and other nationally recognisable theatre practitioners
- ability to move into new markets and strengthen existing relationships (youth arts sector, community cultural development sector, film sector)
- seek and celebrate industry recognition (eg. Awards programs)

#### Establishing and strengthening relationships with strategic partners

- seeking and researching individuals and companies for potential new partnerships
- growing the number of partnerships and regions accessed in the Regional Partnerships Program
- building on current projects with our existing strategic partners (eg Playlab)
- identifying opportunities for involvement of staff with partner organisations and individuals for increased professional and artistic opportunities (eg seminars, training, role exchanges)

# GOAL 3:

**WE WILL CREATE LARGER  
AUDIENCE NUMBERS**

**WE WILL ACHIEVE THIS BY:**

- investing in the profile of Queensland theatre practitioners on a local and national scale
- establishing and strengthening relationships with strategic partners
- offering development opportunities at all levels
- establishing professional development pathways
- provide access to opportunities that present new challenges and varied experiences
- offer practitioners opportunities to contribute to and provide input to Queensland Theatre Company

## Season Ticket Holder Events And General Audience Development

### Audience Development Statistics

	Number of Performances	Total Attendance 2006	Total Attendance 2005
<b>Mainhouse Brisbane Season</b>			
<i>Absurd Person Singular</i>	35	8944	7,132
<i>A Streetcar Named Desire</i>	21	12462	6,219
<i>Away</i>	35	11279	8,178
<i>American Buffalo</i>	28	4532	6,998
<i>Constance Drinkwater</i>	28	5666	8,847
<i>The Blonde, the Brunette and the Vengeful Redhead</i>	34	9298	7,178
<i>The Woman Before</i>	28	5672	5,951
<i>Private Lives</i>	21	10837	9,604
<i>Puss in Boots</i>	38	10748	10,431
Total Brisbane Season	268	79438	70,538
<b>National Regional Tour</b>			
<i>Away</i>	68	21276	5,770
<i>Private Lives (Adelaide Season)</i>	27	9744	
<b>Education</b>			
<i>Lily Can't Sleep</i>	13	2339	5,770
Theatre Residency Week	25	113	133
Young Playwrights' Award	2	251	270
Public Briefings and Industry Events	25	571	4,985
Special Events (including Youth)	185	20228	13,889
<b>Regional Access Program</b>			
Locations Visited	42	24253	9,946
<b>Other Audience Information</b>			
Total Number of Season Ticket Holders		5295	4,956

## Season Ticket Holder Events And General Audience Development

### Services & Events

The Company provided a number of events and special services for our Season Ticket Holders aimed at building support for the Company and the art form. In 2006 these included:

- > savings of up to 40% off the adult single ticket price
- > easy two-part payment plan for Season tickets
- > preferential booking period
- > complimentary programs
- > complimentary play readings
- > complimentary play briefings
- > complimentary newsletter
- > company E-News
- > lost ticket vouchers
- > ticket exchange up to 24 hours prior to performance
- > special discounted ticket prices for misses performances
- > special discounted ticket prices for Season Ticket Holder's guests
- > exclusive voucher book full of offers to the finest arts, leisure and dining experiences in Brisbane
- > ticketsave card offering discounts to other Brisbane performing arts events
- > free entry to company events including: Season Launch, *The Works* – a celebration of playwriting, South East Queensland Play Reading Tour etc.
- > sunshine Coast Season Launch held especially for our long-standing, large group market hailing from this area.

### Flexible Season Ticket Packages

For the fourth year running Queensland Theatre Company offered an additional range of flexible Season Ticket packages including a 5, 7 and 9 play Fully Flexible Season Ticket and a 10 Pass Season Ticket. These packages were created following market research undertaken in 2003 identifying that flexibility was a key issue for a large segment of our audience and having to choose the plays and dates up to a year in advance was a barrier to becoming a Season Ticket Holder

In 2006 the number of Fully Flexible and 10 Pass Season Ticket Holders was 689, an increase of 285 patrons from last year. Fully Flexible and 10 Pass Season Ticket Holders represent 17% of total 2006 Season Ticket Holders.

### 24 & Under

The Company continues to focus on giving young people access to live theatre and to developing this important audience. The Company continued its special 24 & Under ticket price set at \$18.50 for any performance in 2006, with 5,605 young people purchasing. For the second year, the Company included a 24 & Under Season Ticket price, purchased by 184 patrons, an increase of 48 patrons from last year.

### School Groups at the Theatre

Almost 9,000 school students attended Brisbane mainstage productions in 2006, a 42% increase from 2005 with significant numbers attending *A Streetcar Named Desire* and *Away*. Due to the large numbers of students attending *Away*, teachers and students from all attending schools were met at the theatre by a staff member from Queensland Theatre Company. Company staff took the time to introduce themselves and hand out Artists Insights booklets to each student.

### Ticket Prices and Special Concessions

The Company is committed to providing affordable and accessible theatre. To make this possible a range, of Single and Season Ticket prices were offered, and attempts made to keep price increases to a minimum.

In 2006, Season Tickets ranged in price from:

Adult:	\$185 - \$297
Concession:	\$150 - \$270
24 & Under:	\$105 - \$189
10 Pass Saver:	\$380

Concession Season Tickets are available to pensioners and health-care and government-issued Seniors Card Holders, full-time students and anyone aged 25-30.

Single ticket prices ranged from:

Adult:	\$45 - \$55
Concession:	\$35 - \$45
24 & Under:	\$18.50

The Company provided a range of discounts and special concessions to encourage theatre going and engender audience development.

Members of the following organisations benefited from these: Artworkers Alliance, Australian Drama Studies Association, Australian Writers' Guild, CAA employees, Dendy Cinema Club Members, Entertainment Book, Good Reading Club, Health Care Card Holders, Helpmann Awards Committee, Institute of Modern Art, Media Entertainment and Arts Alliance, Merlo Coffee, National Seniors Association, Palace Movie Club, Pegasus Group, Playlab, Seniors Card, Society of Australian Fight Directors and Theatre Arts Network Queensland.

Additional discounts were provided to all Company employees including staff, 2006 cast members, creative artists and production staff; sponsor company employees; QPAC staff; group bookers; school groups; students; audience members aged 24 & Under; Ticketsave Card Holders and through other various promotional agreements.

## Season Ticket Holder Events And General Audience Development

### Website

Queensland Theatre Company, in conjunction with Liquid Interactive, designed a new website to reflect its 2006 Season. Along with the Annual Report, the website is one of the most comprehensive sources of information about all the Company's activities.

Visitors to the website continue to grow with 119,494 sessions recorded for 2006, an increase of 20,875 sessions from last year.

Usage by Sessions tracks the number of different users that visit the web site. A Session is defined as one or more transactions between the web server and a specific IP address. Sessions can be human users as well as automated users such as search engine robots.

Queensland Theatre Company continues to include an online Season Ticket Booking Form on its website for the ease and convenience of our patrons.

Single ticket buyers visiting Queensland Theatre Company's website can also buy tickets online via a hyperlink to the Company's ticketing agent's website.

### Company Newsletter

In 2006, three issues of the Company's newsletter were distributed to all Season Ticket Holders, Board Members, QTC500 Members, sponsors and regional partners providing in-depth features on the Company's activities, artist interviews and a regular message from Artistic Director Michael Gow.

### Company E-Newsletter

In 2006, the Company continued its regularly e-news distributed February to November. A total of 12 Company E-News were sent in 2006 highlighting the current production, latest news and updates, plus special offers from our promotional partners. The E-News is sent to more than 7,500 people including Season Ticket Holders, single ticket buyers, promotional contacts, teachers, website subscribers and other general company contacts (eg. arts industry, sponsors, suppliers). With an average annual open rate of 38%, more than 2,700 people are reading each E-News edition. The E-News database is hosted by Liquid Interactive.

### Play Briefings

Season Ticket Holders were invited to nine play briefings during the year, held at the Company's home venue, Bille Brown Studio. These events are also open to the general public at a cost of \$5. 1,454 people attended in 2006. These events are a chance for our audience to hear the director, cast and other members of the creative team discuss the process of creating the production helping contextualise the experience for the audience. Each event concluded with a question and answer session between the audience and the artists.

### Night with the Artists

In 2006, a Night with the Artists was held for each of the nine mainstage productions. The cast and creative team from the show made themselves available on stage after the performance for discussion and questions from the audience about the production.

### Play Readings

In 2006, Season Ticket Holders were provided complimentary tickets to a number of rehearsed play readings which included *The Works* and *The Neil Simon Suite* two poignant one act plays by Neil Simon *Visitors from London* from *California Suite* and *Visitor from Forest Hill* from *Plaza Suite*. The South East Queensland tours play an important role in broadening the Company's audience reach and was a great artistic bonus for our regional Season Ticket Holders.

## Season Ticket Holder Events And General Audience Development

### Performing Arts Variety Pack

Following the success of the Performing Arts Variety Pack (PAVP) - an audience development strategy - in 2005, a similar five show subscription package was created to expand the range of genres patrons attend. The package included one performance from each of the major performing arts bodies - Queensland Theatre Company, Opera Queensland, The Queensland Orchestra, Queensland Ballet and Queensland Performing Arts Centre, with performances selected based on accessibility, timing and the different genres they represented. The subscription series ran from June to December 2006.

The PAVP was developed due to its potential to:

- > overcome patrons' barriers to attendance by lowering the price and therefore the perceived risk
- > engage the audience with popular, accessible productions
- > target the market of the greatest opportunity, i.e. infrequent attendees who had previously attended 2-3 different genres.

In total 60 packages were sold, below the expectation of 220 packages and below the 2005 result of 253.

2005 subscribers were contacted prior to the PAVP sales closing in an attempt to boost sales and it was identified that the most common reasons for not purchasing the package was the price. The price increased considerably in 2006 (from \$199 to \$278) to test the commercial viability of the subscription package. The low price in 2005 represented a 41% discount on the total single ticket price for the five events and was subsidised jointly by participating companies and Arts Queensland. In 2006, the package was launched without a subsidy from Arts Queensland and with a subsidy of 16% from the participating companies. The companies were reluctant to discount their individual products below the lowest price available to their subscribers (this was not the case in 2005, due to the additional discount from Arts Queensland).

The second most common reason was the timing of performances or availability of the patron to come on prescribed dates. The 2006 PAVP went on sale five weeks prior to the first event in the subscription, which may not be long enough to plan for such a large commitment.

Although the PAVP was not as successful in its second year, the performing arts bodies involved in the PAVP are considering another similar package for 2007 (taking into account the above findings) as this new arts initiative needs a chance to grow and develop.

# GOAL 3:

WE WILL CREATE LARGER  
AUDIENCE NUMBERS

## Season Ticket Holder Events And General Audience Development

### 2007 OUTLOOK

#### Building brand awareness and loyalty

- > creating impactful and persuasive marketing and public relations campaigns for mainstage productions and non-mainstage productions, programs and events with:-
  - clearly branded, strong, high quality, retail driven on and off-line marketing and communication materials.
  - extensive publicity in key local, regional and national media.
  - broad and effective advertising campaigns.
  - targeted promotions and direct marketing.
- > enhanced interactive capabilities
- > effective and distinctive Company branding at QPAC
- > clear brand identity developed and maintained for Company, including its home venue, Bille Brown Studio (to assist in audience awareness of venue's location and reputation as a unique, quality, customer-focused venue)
- > ensuring all Company staff (including Bille Brown Studio Box Office and Front of House staff and Youth & Education tutors) and QTIX (Ticketing Agent) staff are positively engaged with and aware of the Company's work generating great customer service and strong word of mouth
- > ticket prices set at levels that signify quality and value for money
- > repeat audience attendance

#### Developing Customer Relationship Management capabilities

- > CRM Strategy integrated with Ticketing System capabilities (ENTA MAB)
- > immediate audience and financial data reporting
- > proactive relationships with QTIX (ticketing agent).

#### Growing existing audiences

- > maintained or increased season ticket renewal rate
- > increased single ticket and group ticket sales and high conversion rates to season ticket buyers
- > increased 26 & Under audiences at the theatre and high conversion to single or season ticket buyers
- > increased school groups at the theatre
- > increased attendance at non-mainstage Company productions, programs and events (eg. Youth & Education Program & Artistic Development Program)
- > ongoing relationships established with season ticket, single ticket, group ticket, 26 & Under and school group ticket buyers (eg. Queensland teachers)
- > internal programs established and maintained to enhance audience experience of attending live theatre (eg. Play briefings, night with the artists, playwright script signings etc)

#### Establishing new audiences

- > increased first-time season ticket, single ticket, group ticket, 26 & Under and school group buyers to mainstage productions
- > increased first-time attendance at non-mainstage Company productions, programs and events

#### Providing affordable and accessible productions

- > free/low-cost/rush ticket/pay-what-you-can performance for un-waged/low income earners
- > discounted ticket prices for various groups and associations
- > ticket prices benchmarked against other companies

#### Strengthening relationships with audiences and industry

- > close and effective relationships with Queensland Government (particularly Arts and Education), Brisbane City Council, Industry Associations, Industry peers etc. to empower Company and better position the Arts in Brisbane
- > government support of Company branding identity
- > overall growth in arts attendance in Brisbane

#### Instigating and participating in audience and industry research

- > participation in state, national/industry etc. research
- > involvement in industry audience development initiatives
- > company abreast of national/industry trends
- > internal company audience feedback gathered regularly
- > regular internal analysis of audience, Company goals and brand
- > improved marketing campaigns

# GOAL 4:

WE WILL CREATE A  
FINANCIALLY STRONG COMPANY

#### WE WILL ACHIEVE THIS BY:

- increasing earned income through existing revenue streams
- increasing subsidised income through existing revenue streams
- diversifying earning potential through new initiatives
- improving financial analysis and planning
- maintaining strong governance

#### Increasing Earned Income

The Company achieved \$2.1m in box office income, representing a 17% growth on 2005 box office income. The Company also began to diversify its revenue sources through national touring and the development of a new philanthropy program. There were also strong partnerships and entrepreneurial initiatives that provided additional earned income in 2006.

## Corporate Development Partnerships

Company	Sponsor Category	Production and/or Description
612 ABC Brisbane	Media Supporter	Cross promotions/media coverage
BDO Kendalls	Program Sponsor	The Queensland Premier's Drama Award - Theatre and Public Life
Bendigo Bank	Production Sponsor	<i>Absurd Person Singular</i>
Brisbane Airport Corporation	Program Sponsor	Emerging Artists Program
Castlemaine Perkins	Promotional Partner	Beer
Clegg Media	Promotional Partner	Billboard skins
Deacons	Production Sponsor	<b><i>A Streetcar Named Desire</i></b>
Ergon Energy	Season Sponsor	Cash sponsorship
Ewan Gardam Fabrics	Promotional Partner	Fabrics
First Place International	Production Sponsor	<b><i>The Blonde, the Brunette and the Vengeful Redhead</i></b>
Griffith University	Program Sponsor	The Queensland Premier's Drama Award - Theatre and Public Life
Maddisons Hair and Beauty	Promotional Partner	Hair salon services
Merlo	Promotional Partner	Coffee and catering
MFS Limited	National Touring Sponsor	<b><i>Away</i></b>
Netball Queensland	Promotional Partner	Joint promotional activities
Nous	Promotional Partner	Graphic design services
ourbrisbane.com	Media Supporter	Cross promotions/media coverage
Palace Centro Cinema	Season Sponsor	Screen advertising
Phoebe Stephens Florist	Promotional Partner	Floral arrangements
PPS Hairwear	Promotional Partner	Hair care products
Queensland Cricket	Promotional Partner	Joint promotional activities
Raleigh Paper	Season Supporter	Paper product
Sun Microsystems	Season Sponsor	Cash sponsorship
University of Southern	Program Sponsor	Youth & Education –Theatre Queensland Residency Week and Ed Online
West End Central Apartments	Promotional Partner	Accommodation

## Corporate Development Partnerships

2006 was a successful year for sponsorship, growing existing relationships and welcoming new partners. Sponsorship income increased significantly from 2005 results, continuing the upward trend for the Company, despite the continuing difficult sponsorship environment.

MFS Limited joined Queensland Theatre Company in their first ever arts partnership, as national touring production sponsor of ***Away*** by Michael Gow. This was a major sponsorship for the Company with the production touring all over Queensland as well as to venues in New South Wales, Victoria, ACT, South Australia and the Northern Territory for the play's 20<sup>th</sup> anniversary thanks to MFS Limited.

Another new partnership was with First Place International, production sponsor of ***The Blonde, the Brunette and the Vengeful Redhead***, which had a very successful season in the Cremorne. Many of our partners booked corporate hospitality packages as part of their sponsor benefits during this production. The other most popular shows for sponsor functions in 2006 were ***A Streetcar Named Desire*** and ***Private Lives***.

Brisbane Airport Corporation supported the Emerging Artists Program in their first full year of sponsorship with the Company. Bendigo Bank and University of Southern Queensland entered the second year of three year partnerships in their respective production and program sponsorships. BDO Kendalls and Griffith University again supported The Queensland Premier's Drama Award - Theatre and Public Life for the third cycle of this terrific initiative. Our other annual cash partnerships were with Deacons as production sponsor of ***A Streetcar Named Desire*** and Ergon Energy as season sponsor.

Our contra partnerships were most invaluable, allowing the Company to do many things we would otherwise be unable to do, providing much needed goods and services.

Corporate Entertaining sales again remained static in a market where corporate organisations have many options to choose from in both the Arts and Sports.

The Company continues to provide excellence in customer service levels to our corporate partners, demonstrated by the high rate of returning sponsors each year.

Queensland Theatre Company hosted a number of Government & Corporate networking functions at the theatre as well as a range of other sponsor hospitality evenings and special events.

### Corporate Development Highlights & Special Events

***Absurd Person Singular*** Government and Corporate networking evening - Thursday 16 March 2006, Playhouse Lounge. Co-hosts for the event were the Hon John Mickel, Minister for Energy and Minister for Aboriginal & Torres Strait Islander Policy, with production sponsor Bendigo Bank.

***A Streetcar Named Desire*** Government and Corporate networking evening - Wednesday 5 April 2006, QPAC's Studio 2. Co-hosts for the event were the Hon Rod Welford, Minister for Education and Training and Minister for the Arts, and production sponsor Deacons.

Lunch with the Hon Henry Palaszczuk MP, Minister for Natural Resources, Mines and Water, and senior representatives of the Mining industry - Tuesday 18 July 2006, Bille Brown Studio.

Queensland Theatre Company Patron, Her Excellency Quentin Bryce AC, the Governor of Queensland, hosted a cocktail party for the supporters of the Company on Sunday 27 August at Government House. Jacki Weaver attended this event during ***The Blonde, the Brunette and the Vengeful Redhead*** season.

***The Blonde, the Brunette and the Vengeful Redhead*** Government & Corporate networking evening – Wednesday 13 September 2006, Playhouse Lounge. Co-hosts for the event were production sponsor First Place International and Queensland Theatre Company.

***Private Lives*** Government & Corporate Networking Evening – Wednesday 1 November 2006, Playhouse Lounge. Co-hosts for the event were David Stewart, Deputy Coordinator General from the Queensland Government's Office of the Coordinator General, and Brisbane Airport Corporation, sponsor of Queensland Theatre Company's Emerging Artists Program.

## Donations



Helping the Queensland Theatre Company realise its dreams, the QTC500 Patrons Program was launched in March 2001. The following supporters made a tax deductible donation of \$500 to the Company in 2006:

Anonymous, Libby Anstis & Neil Hampton, Louise & Richard Baker, Peter Bridgman, Bernard Curran, Glyn Davis & Margaret Gardner, Win Davson MBE, Doug & Sue Disher, Wendy Edmond, Dr Kate Foy, Michael Gow, Barton & Brigitte Green, Mrs Betty Byrne Henderson AM, Barbara Houlihan, Sue Hunt, Wayne Kratzmann, Ian Mathieson & Vicki Bennett, Lance Meikle, Dean Merlo, NOUS, Ian O'Connor, Simon & Elizabeth Porter, Ann Roberts, Geoffrey Rush, John and Brenda Russell, Bruce & Sue Shepherd, Dr Marie Siganto, Three Plus Pty Ltd, Greg & Sally Vickery

### Further donations were received from the following supporters:

A Alexander, Elizabeth Baumann, Pauline Beames, Janice Bell, Robin Bennett, Prue Benson, Glenise Berry, Joyce Bostock, Robyn Brand, E Jane Brims, N & K Burnett, R & L Burns, D & C Charlton, H Conrad & A McDougall, Brian Cordiner, Theresa Creagh, John Crocker, J Dopson, Pettina Eckart-Watts, Peg Englebright, F Fielding, Geoffrey Gargett, Beverlee Garnett, Lorraine Glynn, Chris Gould, Ruth Hamlyn-Harris, Edna Hart, Judy Henson, Sylvia Hebron, B Hegerhorst, Betty Hohnke, G & J Huxham, M & K Keating, Olwyn Kerr, Tempe Keune, A B Kidd, Ralph Laurie, Joan Lawrence, D Loader, L Mayo-Waddell, John and Gael McAlpine, Robert & Dana McCown, RG McNamara, Anthony Mellick, R & D More, Graham & Mathilde Morgan, John O'Brien, Manuel & Marietta Papas, T & B Parsons, Diana Paulin, Michael & Terri Pinnock, WM & BJ Rahmann, Karen Richardson, Chris Robinson, Cheryl Ross, Karen Ross, Grace Saw, CR & JA Schull, David and Robyn Seers, L Shuker, Janet Smith, Merrin Smith, P & M Smith, Cecily Stevenson, J Sutherland, M Tamerius, Fiona Taylor, Olga Thew, J S Walker, W Weekes & M Berkeley, G Wegner, David Weston, Robert and Margaret Williams

Queensland Theatre Company thanks all of its corporate sponsors and donors.

## Governance

### Queensland Theatre Company Board

The Queensland Theatre Company Board met 10 times during the year.

### Legal and Consultancy Costs

Name Details	Type Amount Paid
*Deacons	Legal
Legal Advice - Various	\$4772
Department of Public Works	Legal
Solicitor's Fees – Lease	\$1406

\*Total amount was provided free of charge as part of a contra sponsorship arrangement

### Public Sector Ethics Act 1994

Queensland Theatre Company has developed and implemented a Code of Conduct for all Board members and employees utilising the key principles contained in the Public Sector Ethics Act 1994. The Code of Conduct is included in the induction program for all new employees and Board members and all staff and Board members continue to abide by the principles contained in that Code.

### Whistleblowers Protection Act 1994

During 2006, no public interest disclosures were raised.

## 2007 OUTLOOK

### Increasing earned income through existing revenue streams

- > establish new philanthropy program
- > maintain existing and increase acquisition of new sponsors
- > growth in box office income for mainstage season
- > continual review and development of revenue streams in Youth & Education, Regional Partnerships and Venue Operations (eg. Hospitality services, grants for Youth & Education)
- > successful grant applications for increased or new project funding
- > breakeven or better yearly financial result

### Increasing subsidised income through existing revenue streams

- > effective advocacy and lobbying
- > successful budget bids

### Diversifying earning potential through new initiatives

- > new initiative development to include feasibility testing, costing and potential funding options prior to implementation
- > at least one Co-Production per year
- > a package of 'ready to go' projects available for potential donors and sponsors
- > seek annual touring opportunities

### Improving financial analysis and budget planning

- > developing, monitoring and controlling Company budget
- > highly effective financial management systems
- > relevant KPIs for planning, reporting and measurement
- > analysing and reviewing income and expenditure to improve efficiencies

### Maintaining strong governance

- > annual review of board policies and procedures
- > compliance with funding agencies framework for governance
- > effective Finance Sub-committee
- > effective Audit Sub-committee
- > regular board discussion of Company goals
- > annual Board self-assessment program including board charter

# GOAL 5:

**WE WILL CREATE A  
GREAT PLACE TO WORK**

WE WILL ACHIEVE THIS BY:

- offering training and development programs
- maintaining good internal systems
- encouraging and rewarding enthusiastic employees
- providing a safe working environment
- employing good people management practices

## Staff Skill Development

Company members play an active role in the wider arts community with many staff members engaged at a national and local level on a number of boards, committees and organisations.

The Company assisted staff members to augment their skills by attending conferences, training programs and seminars. With the assistance of State and Commonwealth funding, Queensland Theatre Company provided traineeships in arts administration in Youth & Education, Sales and Ticketing and Operations, one in Wardrobe and continued a workshop apprentice position.

During 2006, staff professional development supported by Queensland Theatre Company included the following:

Computer training of various staff in Microsoft Word, Access, Excel, Pagemaker, Powerpoint and Project programs. Fact finding and networking tours of interstate theatre companies.

Several staff attended Australian Institute of Management seminars and short courses

Practical skills building including shoe-making, photoshop and branding.

Team building day for the full staff

Occupational Health and Safety training courses for our production department employees (eg dockers and riggers course, first aid courses)

### International Travel

<b>Name:</b>	Michael Gow, Artistic Director
<b>Destination</b>	USA UK
<b>Reason for Travel</b>	Building/enhancing international relationships with theatre companies in the United States and United Kingdom. Improved developmental strategies for new writing. Attending theatrical productions both as professional development and possible future productions for Queensland Theatre Company.
<b>Agency Cost</b>	\$19,098
<b>Contribution from other sources</b>	\$2,400 funded by Windmill Theatre Company

Artistic Director Michael Gow participated in the New Voices/ New Visions program at the John F Kennedy Centre for the Performing Arts to develop a new work commissioned by the Adelaide based Windmill Performing Arts Company. Michael also visited the United Kingdom to meet with other theatre companies to examine best practice in developing new writing programs.

## 2007 OUTLOOK

### Maintaining good internal systems

- effective systems and processes
- induction program completed for all new employees
- annual planning forum
- regular company wide skills audit and analysis
- annual performance reviews including goal setting and identification of skill development.
- quarterly performance Reviews for Managers

### An effective IT system that supports Company requirements

- implement and Monitor the Rolling IT Plan
- implement and Review the IT System Infrastructure (software applications and licensing needs 2006-2007)
- introduce and induct all staff to the IT environment
- feasibility studies for Company IT Business Requirements (ie Company database late 2007, Finance Package end 2007)
- assess and Implement IT Business Requirements (mid 2008)

### Effective Management of risk

- whole of Company and Departmental review and development of Risk Management Plan (OHS; Financial; Programming diversity; Operational ie Long term accommodation council plans (Hale Street Link) & IT infrastructure; Staff succession plans)
- review annually external supplier relationships and contracts
- current and clearly communicated policies and procedures
- annual review of policies and procedures

## Financial Statements

Queensland Theatre Company  
ABN 27 822 967 021

### INCOME STATEMENT For the Year Ended 31 December 2006

	Note	2006 \$'000	2005 \$'000
<b>INCOME</b>			
<b>REVENUE</b>			
Services Rendered		3,405	2,451
Grants and other contributions	18	3,595	3,570
Other revenues		199	187
<b>GAINS</b>			
Gain on sale of property, plant and equipment		-	-
<b>TOTAL INCOME</b>	2	<b>7,199</b>	<b>6,208</b>
<b>EXPENSES</b>			
Theatre and Production expenses		4,924	4,082
Sales and Promotion expenses		320	344
Depreciation and Amortisation	7	22	22
Impairment Losses		-	-
Revaluation Decrement		-	-
Other expenses		1,848	2,058
<b>TOTAL EXPENSES</b>	2	<b>7,114</b>	<b>6,506</b>
<b>OPERATING SURPLUS/DEFICIT</b>	2	<b>85</b>	<b>(298)</b>

Queensland Theatre Company  
ABN 27 822 967 021

## BALANCE SHEET As at 31 December 2006

	Note	2006 \$'000	2005 \$'000
<b>CURRENT ASSETS</b>			
Cash Assets	3	2,008	2,050
Receivables	4	243	99
Inventories	5	5	9
Other Assets	6	441	384
<b>TOTAL CURRENT ASSETS</b>		<b>2,697</b>	<b>2,542</b>
<b>NON - CURRENT ASSETS</b>			
Property, Plant and Equipment	8	167	177
<b>TOTAL NON - CURRENT ASSETS</b>		<b>167</b>	<b>177</b>
<b>TOTAL ASSETS</b>		<b>2,863</b>	<b>2,719</b>
<b>CURRENT LIABILITIES</b>			
Payables	9	275	211
Accrued Employee Benefits	10	165	103
Deferred Income	11	1,062	1,123
<b>TOTAL CURRENT LIABILITIES</b>		<b>1,502</b>	<b>1,437</b>
<b>NON - CURRENT LIABILITIES</b>			
Accrued Employee Benefits	10	53	58
<b>TOTAL NON - CURRENT LIABILITIES</b>		<b>53</b>	<b>58</b>
<b>TOTAL LIABILITIES</b>		<b>1,555</b>	<b>1,495</b>
<b>NET ASSETS</b>		<b>1,309</b>	<b>1,224</b>
<b>EQUITY</b>			
Reserves	12	519	488
Retained Surplus		790	736
<b>TOTAL EQUITY</b>		<b>1,309</b>	<b>1,224</b>

The Balance Sheet is to be read in conjunction with the notes to the financial statements

Queensland Theatre Company  
ABN 27 822 967 021

## STATEMENT OF CHANGES IN EQUITY For the year ended 31 December 2006

	Note	Retained Surpluses		Other Reserves	
		2006 \$'000	2005 \$'000	2006 \$'000	2005 \$'000
<b>BALANCE 1 JANUARY</b>		736	1,061	488	461
Operating Surplus/(Deficit)		85	(298)	-	-
Non-Owner changes in equity:		-	-	-	-
- Increase/(Decrease) in Reserves		-	-	-	-
- Correction of error		-	-	-	-
Transactions with Owners as Owners:		-	-	-	-
- Contributions under Tripartite Reserves Incentives Scheme (RIS) (Note 12)		-	-	-	-
- Interest - RIS		(31)	(27)	31	27
<b>BALANCE 31 DECEMBER</b>	12	<b>790</b>	<b>736</b>	<b>519</b>	<b>488</b>

The Statement of Changes in Equity is to be read in conjunction with the notes to the financial statements

Queensland Theatre Company  
ABN 27 822 967 021

**CASH FLOW STATEMENT**  
For the year ended 31 December 2006

	Note	2006 \$'000	2005 \$'000
<b>Cash flows from operating activities</b>			
Cash receipts in the course of operating activities		6,816	5,552
Interest received		136	144
GST Input tax credits from ATO		330	336
GST collected from customers		179	157
Cash payments in the course of operating activities		(6,954)	(6,527)
GST paid to suppliers		(330)	(332)
GST remitted to ATO		(207)	(164)
<b>Net cash provided by operating activities</b>	13(b)	<b>(30)</b>	<b>(834)</b>
<b>Cash flows from investing activities</b>			
Proceeds from sale of assets		-	-
Payments for property, plant and equipment		(12)	(7)
<b>Net Cash provided by / (used in) investing activities</b>		<b>(12)</b>	<b>(7)</b>
<b>Net increase/(decrease) in cash held</b>		<b>(42)</b>	<b>(841)</b>
Cash at the beginning of the reporting period		2,050	2,891
<b>Cash at the end of the reporting period</b>	13(a)	<b>2,008</b>	<b>2,050</b>

The Statement of Cash Flows is to be read in conjunction with the notes to the financial statements

Queensland Theatre Company  
**CERTIFICATE OF QUEENSLAND THEATRE COMPANY**

**NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**(a) Basis of Accounting**

These financial statements are a general purpose financial report and have been prepared in accordance with Australian Equivalents to International Financial Reporting Standards (AEIFRS).

This financial report is a general purpose financial report.

In particular, the statements comply with the *Financial Administration and Audit Act 1977* and *Financial Management Standard 1997*.

This financial report has been prepared on accrual and going concern basis. The financial report has also been prepared under the historical cost convention except where specifically stated.

**Accounting Policies**

Unless otherwise stated, all accounting policies applied are consistent with those of the prior year. Where appropriate, comparative figures have been amended to accord with current presentation and disclosure made of material changes to comparatives.

**Classification between current and non-current**

In the determination of whether an asset or liability is current or non-current, consideration has been given to the time when each asset or liability is expected to be realised or paid. The asset or liability is classified as current if it is expected to be turned over within the next twelve months, being Queensland Theatre Company's operational cycle.

**Rounding and Comparatives**

Unless otherwise stated, amounts in the report have been rounded to the nearest thousand dollars.

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

**(b) Revenue recognition**

**Season Ticket Sales Revenue**

The Company collects most of its season ticket sales revenue in the year prior to the corresponding season of performances. The revenue is deferred and recognised in the following financial year.

**Grants and other Contributions**

Grants, donations and gifts that are non-reciprocal in nature 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 accrued over the term of the funding arrangements.

**Sponsorship Income**

Income receivable from sponsors may be in cash or in kind. Advance sponsorships are deferred and recognised as revenue in the financial year to which they relate.

**Interest Income**

Interest income is recognised as it accrues.

## Queensland Theatre Company

### CERTIFICATE OF QUEENSLAND THEATRE COMPANY

#### **Sale of assets**

The profit or loss on sale of an asset is determined when control has passed to the buyer. In accounting for the sale of non-current assets, the net gain or loss is disclosed separately on the income statement.

#### (c) **Recognition and measurement of property, plant and equipment**

##### **Acquisition of Assets**

The purchase method of accounting is used for all acquisitions of assets, being the fair value of the assets provided as consideration at the date of acquisition plus any incidental costs attributable to the acquisition.

Actual cost is used for the initial recording of all acquisitions of assets controlled by the Company.

Cost is determined as the value given in consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use.

All items of property, plant and equipment, except intangibles, with a cost or other value in excess of \$5,000 are recognised as assets in the financial statements in the year of acquisition, in accordance with Accounting Policy Guideline 20. All other items are expensed in the year of acquisition.

##### **Repairs and maintenance**

Routine maintenance, repair costs and minor renewal costs are expensed as they are incurred. Where the repair relates to the replacement component of an asset and the cost exceeds the capitalisation threshold the cost is capitalised and depreciated.

#### (d) **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 lessor 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.

Lease payments are allocated between the principal component of the lease liability and the interest expense.

Queensland Theatre Company has no finance leases in place.

Lease payments for operating leases are recognised as an expense in the years in which they are incurred as this reflects the pattern of benefits derived by the Company.

#### (e) **Depreciation and amortisation of property, plant and equipment**

##### **Depreciation**

Depreciation has been provided for all non-current assets using the straight line method at rates based on the estimated useful life of each class of assets except motor vehicles for which depreciation has been calculated using the diminishing value method (Rate: 22.5%).

The estimated useful lives of each class of asset are as follows:

<b>Plant and Equipment</b>	<b>3 – 15 years</b>
<b>Office Furniture and Fittings</b>	<b>4 – 10 years</b>

## Queensland Theatre Company

### CERTIFICATE OF QUEENSLAND THEATRE COMPANY

The rates are reviewed annually and if necessary adjusted so as to reflect the most recent estimates of the useful lives of the plant and equipment.

#### (f) **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 asset's recoverable amount is determined. 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 to sell and depreciated replacement cost.

An impairment loss is recognised immediately in the Income Statement, 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 asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

#### (g) **Cash Assets**

For the purposes of the Balance Sheet and the Cash Flow Statement, cash assets include all cash and cheques receipted but not banked as well as deposits at call with financial institutions. It also includes liquid investments with short periods to maturity that are convertible readily to cash on hand at the company's option and that are subject to a low risk of changes in value.

#### (h) **Receivables**

Trade debtors are recognised at the nominal amounts due at the time of sale or service delivery, settlement on trade debtors being generally required within 30 days from the invoice date.

The collectability of receivables is assessed periodically with provision being made for doubtful debts. All known bad debts have been written off at balance date.

Other debtors generally arise from transactions outside the usual operating activities of the Company and are recognised at their assessed values. Terms are a maximum of 3 months, no interest is charged and no security is obtained.

#### (i) **Inventories**

Inventories are valued at the lower of cost and net realisable value on a weighted average cost basis.

It is the policy of the Company that remnants from productions are not brought to account as stock. However an income is derived from hire of such remnants (eg. costumes) which is brought to account.

## Queensland Theatre Company

### CERTIFICATE OF QUEENSLAND THEATRE COMPANY

**(j) Deferred Expenditure**

The Company's season ticket sales season does not coincide with its financial year. 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 production will derive sufficient revenue to absorb the net expenditure carried forward.

**(k) Other Financial Assets**

**Investments**

Investments in deposits are shown at cost.

Investments in productions are recorded at cost. Income is only recognised when the final accounting for each production is received. Losses are recognised in full once they can be reliably determined.

**(l) Payables**

Payables are recognised for amounts payable in the future for goods and services received, whether or not billed to the Company. Creditors are generally unsecured, not subject to interest charges and are normally settled within 30 days of invoice receipt.

**(m) Provision for employee benefits**

**Wages, Salaries, Recreation Leave and Sick Leave**

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

For unpaid entitlements expected to be paid within 12 months, the liabilities are recognised at their undiscounted values. For those entitlements not expected to be paid within 12 months, the liabilities are recognised at their present value, calculated using yields on Fixed Rate Commonwealth Government bonds of similar maturity.

Prior history indicates that on average, sick leave taken each reporting period is less than the entitlement accrued. This is expected to continue in future periods. Accordingly, it is unlikely that existing accumulated entitlements will be used by employees and no liability for unused sick leave entitlements is recognised.

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 12 months is recorded as a current liability in the Balance Sheet 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 Commonwealth Bond Rates are used for discounting future cash flows.

## Queensland Theatre Company

### CERTIFICATE OF QUEENSLAND THEATRE COMPANY

**Superannuation**

Employees of Queensland Theatre Company are members primarily of QSuper and Just Superannuation. Contributions to employee superannuation plans are charged as expense as the contributions are paid or become payable. The entity's obligation is limited to its contributions to the various funds. Therefore no liability is recognised for accruing superannuation benefits in these financial statements.

**(n) 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 theatre company as determined by section 12 of the *Queensland Theatre Company Act 1970*. Application of monies from this Fund is governed by the Queensland Theatre Company Donations' Fund Constitution.

**(o) Taxation**

The Company's activities are exempt from Commonwealth taxation except for Fringe Benefits Tax and Goods and Services Tax ('GST'). As such, input tax credits receivable and GST payable from / to the Australian Taxation Office are recognised and accrued.

**(p) Insurance**

Queensland Theatre Company's non-current physical assets and other risks are insured through AON Risk Services Australia Limited, premiums being paid on a risk assessment basis. In addition, Queensland Theatre Company pays premiums to WorkCover Queensland in respect of its obligations for employee compensation.

**(q) Issuance of Financial Statements**

The financial statements are authorised for issue by the Chair of the Board and Chief Executive Officer of Queensland Theatre Company at the date of signing the Management Certificate.

**(r) Judgements and Assumptions**

The entity has made no judgements or assessments which may cause a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Queensland Theatre Company  
CERTIFICATE OF QUEENSLAND THEATRE COMPANY

	2006	2005
	\$'000	\$'000
<b>NOTE 2</b>		
<b>PROFIT/(LOSS) FROM ORDINARY ACTIVITIES</b>		
<b>a) Income</b>		
Operations Income	3,042	2,139
Sponsorship – Cash	291	207
Sponsorship – In Kind	72	105
	<u>3,405</u>	<u>2,451</u>
Government Grants Received	3,595	3,570
Other revenues		
From outside operating activities		
Interest received	136	144
Other revenue	63	43
Total other revenues	<u>199</u>	<u>187</u>
Gain on sale of property, plant and equipment	-	-
Total Revenue from ordinary activities	<u>7,199</u>	<u>6,208</u>
<b>b) Expenses</b>		
Theatre and Production expenses	4,924	4,082
Sales and Promotion expenses	320	344
Depreciation	22	22
Impairment Losses	-	-
Revaluation Decrement	-	-
Other expenses		
Operating lease rental expense	454	553
Net bad and doubtful debts expense	0	3
Auditors remuneration	13	13
Administrative Salaries and Wages	879	984
General Administrative Costs	176	142
Accounting Policy Change – Capital Movement	-	37
Insurance	41	44
Occupational Health and Safety	6	13
IT and Communication Costs	59	110
Property Maintenance Costs	220	159
	<u>1,848</u>	<u>2,058</u>
<b>TOTAL EXPENSES</b>	<u>7,114</u>	<u>6,506</u>
<b>OPERATING SURPLUS/DEFICIT</b>	<b>85</b>	<b>(298)</b>

Queensland Theatre Company  
CERTIFICATE OF QUEENSLAND THEATRE COMPANY

	2006	2005
	\$'000	\$'000
<b>NOTE 3</b>		
<b>CASH ASSETS</b>		
Cash at Bank and on hand	148	113
Deposits at Call	1,341	1,449
Deposits at Call – Reserves Incentive Fund	519	488
<b>Total</b>	<u>2,008</u>	<u>2,050</u>
<b>NOTE 4</b>		
<b>RECEIVABLES</b>		
Trade Debtors	60	20
Less: Provision for Doubtful Debts	-	-
Accrued Income	84	8
GST Receivable	119	119
GST Payable	(20)	(48)
<b>Total</b>	<u>243</u>	<u>99</u>
<b>NOTE 5</b>		
<b>INVENTORIES</b>		
Set Construction Materials	5	9
<b>Total</b>	<u>4</u>	<u>9</u>
<b>NOTE 6</b>		
<b>OTHER ASSETS</b>		
<b>Deferred Expenditure</b>		
Prepaid production and marketing costs	441	344
Prepaid Other Costs	-	40
<b>Total</b>	<u>441</u>	<u>384</u>
<b>NOTE 7</b>		
<b>DEPRECIATION AND AMORTISATION</b>		
Depreciation and amortisation were incurred in respect of:		
Furniture and Fittings	-	-
Workshop Plant and Equipment	2	2
Staging Plant and Equipment	8	8
Motor Vehicles	8	10
IT Equipment	4	2
<b>Depreciation and Amortisation</b>	<u>22</u>	<u>22</u>

Queensland Theatre Company  
CERTIFICATE OF QUEENSLAND THEATRE COMPANY

	2006 \$'000	2005 \$'000	
<b>NOTE 8 PROPERTY, PLANT AND EQUIPMENT</b>			
<b>(a) Plant and Equipment</b>			
Plant and Equipment at Cost	221	209	
Accumulated Depreciation	(54)	(32)	
	<u>167</u>	<u>177</u>	
<b>Plant and Equipment</b>	<b>167</b>	<b>177</b>	
<b>(b) Reconciliation of Carrying Amounts</b>			
	Cost \$'000	Accumulated Depreciation \$'000	Written Down Value \$'000
<b>Plant and Equipment</b>			
Opening balance	209	32	177
Additions	12	-	12
Disposals	-	-	-
Current Year Depreciation Expense		22	(22)
Closing Balance at the end of the reporting period	<u>221</u>	<u>54</u>	<u>167</u>
<b>NOTE 9 PAYABLES</b>			
Trade Creditors	164	101	
Accrued Expenses	111	110	
<b>Total</b>	<u>275</u>	<u>211</u>	

Queensland Theatre Company  
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	2006 \$'000	2005 \$'000
<b>NOTE 10 ACCRUED EMPLOYEE BENEFITS</b>		
<b>Current</b>		
Annual Leave	91	67
Long Service Leave	74	36
<b>Non Current</b>		
Annual Leave	15	-
Long Service Leave	38	58
<b>Total</b>	<u>218</u>	<u>161</u>
Queensland Theatre Company had 73 Full Time equivalent employees at 31 December 2006 (66 at 31 December 2005).		
<b>NOTE 11 Deferred Income</b>		
Season ticket sales in advance	1,062	913
Grants received in advance	-	192
Sponsorship received in advance	-	18
<b>Total</b>	<u>1062</u>	<u>1,123</u>
<b>NOTE 12 Reserves</b>		
<b>Reserves</b>		
Reserves at the beginning of the financial year	488	461
Contributions under Tripartite Reserves Incentives Scheme		-
Interest	31	27
<b>Balance at end of year</b>	<u>519</u>	<u>488</u>
<i>Nature and purpose of reserves</i>		
The Company is party to a tri-partite agreement with the Queensland Government, through Arts Queensland and the Federal Government, through The Major Performing Arts Board of the Australia Council. The agreement provides for participation in a Reserves Incentives Scheme, requiring each party to contribute to a reserves fund subject to the Company meeting set performance criteria of the Scheme. This criteria has been met 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 are subject to set criteria established within the agreement and cannot be used for general operations.		

Queensland Theatre Company  
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2006      2005  
\$'000      \$'000

**NOTE 13 CASH FLOW STATEMENT**

**(a) Reconciliation of Cash**

Cash at Bank and on hand	148	113
Deposits at Call	1,860	1,937
<b>Cash Assets</b>	<b>2,008</b>	<b>2,050</b>

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

<b>Net profit from ordinary activities</b>	<b>85</b>	<b>(298)</b>
Depreciation	22	22
Write down of assets		-
(Decrease)/Increase in payables	35	(91)
(Increase)/Decrease in inventories	5	(1)
(Decrease)/Increase in employee benefits	25	47
(Increase)/Decrease in receivables	(114)	198
(Increase)/Decrease in other assets	(57)	(110)
(Decrease)/Increase in other liabilities	(31)	(601)
<b>Net cash flows from operating activities</b>	<b>(30)</b>	<b>(834)</b>

Queensland Theatre Company  
CERTIFICATE OF QUEENSLAND THEATRE COMPANY

**NOTE 14 FINANCIAL INSTRUMENTS**

(a) Terms, conditions and accounting policies

The Company's accounting policies, including the terms and conditions of each class of financial asset and financial liability, both recognised and unrecognised in the balance sheet are as follows:

Recognised Financial Instruments	Balance Sheet Note	Accounting Policies	Terms and Conditions
<b>Financial assets</b>			
Receivables	4	Trade receivables are carried at nominal amounts due less any provision for doubtful debts.  A provision for doubtful debts is recognised when collection of the full nominal amount is no longer expected.	Credit sales are normally on 30 day terms.
Deposits at Call	3	Short term deposits are stated at the lower of cost and net realisable value.  Interest is recognised in the profit and loss when earned.	Short term deposits are deposits at call with an effective interest rate of 6.67%
<b>Financial Liabilities</b>			
Payables	9	Liabilities are recognised for amounts to be paid in the future for goods and services received, whether or not billed to the company.	The amounts are unsecured and are normally settled within 30 days.
Deferred Income	11	Amounts received in relation to services to be provided in future years are carried forward as unearned income. Income is recognised in the period in which the service is performed.	

(b) Credit risk exposures

The Company's maximum exposure to credit risk at balance date in relation to each class of recognised financial assets is the carrying amount of those assets as indicated in the balance sheet.

The maximum credit risk does not take into account the value of any collateral or other security held, in the event other parties fail to perform their obligations under the financial instruments in question.

**Queensland Theatre Company**  
**CERTIFICATE OF QUEENSLAND THEATRE COMPANY**

(c) Interest rate risk

The company's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities, both recognised and unrecognised at the balance date, are as follows:

	Floating interest rate	Fixed interest rate maturing in:			Non interest bearing	Total carrying amount as per the Statement of Financial Position	Weighted average effective interest rate
		1 year or less	Over 1 to 5 years	More than 5 years			
		2006 \$'000	2006 \$'000	2006 \$'000			

Financial Assets

Cash at bank & on hand	-	-	-	-	148	148	N/A
Deposits at Call	1,860	-	-	6.67%	-	1,860	6.67%
Receivables	-	-	-	-	243	243	N/A

Financial Liabilities

Payables	-	-	-	-	275	275	N/A
Deferred Income	-	-	-	-	1,062	1,062	N/A

N/A – not applicable for non-interest bearing financial instruments.

**NOTE 15 OPERATING LEASE COMMITMENTS**

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):

	2006 \$'000	2005 \$'000
Not later than one year	580	520
Later than one year and not later than five years	2,613	2,829
Later than five years	3,739	4,300

There are no purchase options in respect of these leases. The leases are subject to CPI review each year, however the disclosed commitments are at nominal values only with no escalation included. Operating leases exist over two motor vehicles and premises located at 78 Montague Road and 2 Cordelia Streets, South Brisbane. The 2 Cordelia Street premises lease expired in April 2006 and a 20 year lease was entered into for 78 Montague Road Workshop to take effect on 1 May 2006.

**Queensland Theatre Company**  
**CERTIFICATE OF QUEENSLAND THEATRE COMPANY**

**NOTE 16 REMUNERATION PAID TO BOARD MEMBERS**

Fees are paid to members in accordance with *Procedures for Remuneration of Part-Time Chairs and Member of Government Boards, Committees and Statutory Authorities*. The numbers of board members whose fees during office fell within the following bands:

	2006	2005
NIL	2	1
\$1 - \$500	3	4
\$501 - \$1,000	2	4
\$1,001 - \$1,500	4	1
\$1,500 +	2	1
Total fees paid or otherwise made payable to all board members of the Company or any related party	13,675	8,748

**NOTE 17 EXECUTIVE REMUNERATION DISCLOSURES**

The number of senior executives who received or were due to receive total remuneration of \$100,000 or more:

	2006	2005
\$100 000 to \$119 999	1	1
\$120 000 to \$139 999	1	0
Total fees paid or otherwise made payable to remuneration of executives.	224,358	196,244

The aggregate amount of separation and redundancy / termination benefit payments during the year to executives shown above.

Nil

**NOTE 18 GRANTS FROM GOVERNMENT**

	2006 \$'000	2005 \$'000
<b>Qld Government through Arts Queensland</b>		
Recurrent Funding	2,792	2,737
Special Grants		
Reserves Incentives Scheme	12	-
Breaking the Unemployment Cycle	60	63
<b>Qld Government through Department of Premier and Cabinet</b>		
Premier's Drama Award – Theatre and Public Life	115	115
<b>Major Organisations Fund of the Australia Council</b>		
Recurrent Funding	613	599
Special Grants		
Reserves Incentives Scheme	12	-
Emerging artists initiative		10
Strategic Partnerships - Ed Online		30
<b>Commonwealth New Apprentice Incentives</b>	15	16
<b>Total Government Grants</b>	3,595	3,570


## Queensland Theatre Company

### CERTIFICATE OF QUEENSLAND THEATRE COMPANY

This general purpose financial report has been prepared pursuant to section 46F(1) of the *Financial Administration and Audit Act 1977* (the Act) and other prescribed requirements. In accordance with Section 46F(3) of the Act we certify that in our opinion:

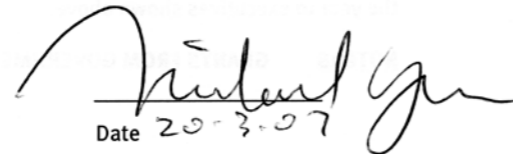
- (a) the prescribed requirements for establishing and keeping the accounts have been complied with in all material respects; and
- (b) the statements have been drawn up to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of Queensland Theatre Company for the financial year ended 31 December 2006 and of the financial position of Queensland Theatre Company at the end of that year.

Dr Kate Foy  
Chair

  
20.3.07

Date

Michael Gow  
Artistic Director

  
Date 20.3.07

## INDEPENDENT AUDIT REPORT

### To the Board of Queensland Theatre Company

#### SCOPE

##### The Financial Report

The financial report of Queensland Theatre Company consists of the income statement, balance sheet, cash flow statement, notes to and forming part of the financial statements and certificates given by the board and officer responsible for the financial administration of Queensland Theatre Company, for the year ended 31 December 2006.

##### The Board's responsibility

The Board is responsible for the preparation and true and fair presentation of the financial report, the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

##### Audit approach

As required by law, an independent audit was conducted in accordance with QAO Auditing Standards to provide an independent opinion whether in all material respects the financial report is presented fairly, in accordance with the prescribed requirements, including any mandatory financial reporting requirements as approved by the Treasurer for application in Queensland.

##### Audit procedures included -

- examining information on a test/sample basis to provide evidence supporting the amounts and disclosures in the financial report,
- assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Board,
- obtaining written confirmation regarding the material representations made in conjunction with the audit, and
- reviewing the overall presentation of information in the financial report.

#### INDEPENDENCE

The *Financial Administration and Audit Act 1977* promotes the independence of the Auditor-General and QAO authorised auditors.

The Auditor-General is the auditor of all public sector entities and can only be removed by Parliament.

The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which powers are to be exercised.

The Auditor-General has for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

# Financial Statements

## AUDIT OPINION

In accordance with section 46G of the Financial Administration and Audit Act 1977 -

- (a) I have received all the information and explanations which I have required; and
- (b) in my opinion -
  - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the statements have been drawn up so as to present a true and fair view, in accordance with the prescribed accounting standards of the transactions of the Queensland Theatre Company for the financial year 1 January 2006 to 31 December 2006 and of the financial position as at the end of that year.

*GP Smith*  
**GP SMITH, Certified Practising Accountant  
 as Delegate of the Auditor-General of Queensland  
 Queensland Audit Office  
 Brisbane**

21.3.07  
 Date

# Thanks:

QUEENSLAND THEATRE COMPANY IS PROUD TO ACKNOWLEDGE THE SUPPORT AND DEDICATION OF OUR 2006 SPONSORS.



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